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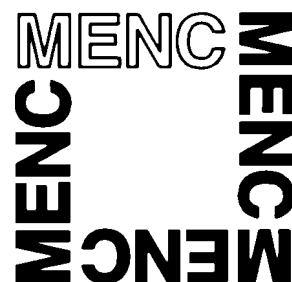
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# MENC President

Scott Shuler  
MENC President

## MENC President Shuler Offers Vision for His Term

**M**ENC President Scott Shuler took office in June. He discusses his commitment to music education and the arts as well as how he sees his two-year presidency in this four-part interview.



### What are the biggest challenges MENC and its members face today?

The priorities in MENC's Strategic Plan remain important, but the current recession has heightened the relative importance of advocacy. As many districts respond to reduced resources by trimming their staff, it is essential to resist any cuts to music education, and if they do occur to make them proportional to those in other curricular content areas, rather than targeting music and the other arts. To achieve this requires: advocacy; strategic positioning of music

within current trends, such as by demonstrating that music helps students achieve the lifelong skills promoted by the Partnership for 21st Century Skills (a national initiative on which MENC has taken the lead); and continuous improvement of what we do in our classrooms, so that we engage and motivate our students; the development of new curriculum content that entices higher percentages of students into our programs, particularly at the secondary level. Ultimately, we must attract more than the traditional 15% of students into high school music programs to produce a new generation of voters who understand and support music education.

People respond differently to stress. Too often people and organizations who could be more successful if they only worked together instead become self-focused, thereby making the situation worse. Under current economic conditions, music educators must maintain our vision of a more positive future, work together to find more efficient ways to achieve common

goals by sharing resources, and above all remain unified so that we can rely on each others' strength(s).

### Is there anything you would like MENC members to know about you?

I am totally committed to this work. The license plate on my car reads "ARTS\*ED." Bringing music and the others arts to children is not only my career, it is my hobby and my passion. My colleagues in Connecticut tell me that I expect the same level of commitment from others with whom I work... and they generally deliver!

Fortunately, I have a very understanding and supportive family. My wife, Monica, is a native of Chile. I met her while touring as lead trumpet in the Youth for Understanding Wind Ensemble and Jazz Band. Monica earned her bachelor degree in early childhood education at the University of Chile, and since coming to the U.S. has earned certification to teach elementary education, ESL, bilingual, and currently elementary Spanish. We've been married for 33 years, and have two children. Stephanie, based in Denver, wholesales investment and retirement products to brokers in Colorado, Utah, and New Mexico. Nathan, who lives near Boston, manages global sourcing for Boston Scientific.

To keep things balanced and manage stress I meditate, and Monica and I work out every morning (various aerobic activities, weights, and/or core). One of the challenges of my travel as MENC president will be to keep up some kind of consistent workout schedule while on the road. I very much look forward to that travel, however – perhaps the greatest gift of this work is the opportunity to work with and get to know wonderful music teachers across the country.

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## Music: Education For Life

**G**ood afternoon Oregon! As I finish writing this column, I am sitting in the midst of a lovely day in Central Oregon; Black Butte Ranch. After the longest winter in Oregon history, it was so gratifying to bask in the sunshine and maximize the long, beautiful days that typify our Oregon summers. I hope you had similar rejuvenating experiences this summer.



The Partnership for 21<sup>st</sup> Century Skills is a powerful coalition working to imbed critical skills into the 21<sup>st</sup> century school. When you read the list of these targeted skills, you will quickly see that MUSIC is central to each of these areas: Critical Thinking, Creating and Innovating, Collaboration, and Communication. As our communities begin structuring curriculum and schedules around the 21<sup>st</sup> century skills framework, we need to be front and center at that table because we KNOW what music education can do for students.

Students deserve the option to know it for themselves. This topic, along with the forthcoming brain studies that show the importance of learning music, early and often, will fill another column, but for now, keep the faith, and welcome back to yet another year of making music with your students; you are a key component on their richer path to lifelong musical involvement!! Take your opportunity and responsibility seriously, but with joy and gratitude.

### THE NEW BELLEVUE

2009 marked the first Northwest divisional conference planned and run exclusively by the Northwest Division and it was an unmitigated success. The second conference promises to be equally stellar and I hope you will not miss it. We are calling this conference "The New Bellevue," due to the completely renovated and exciting venue that the city of Bellevue has become. Here are just a few of the compelling highlights that you will find at this 'new Bellevue' conference:

Please take a look at the **title** of this column; the same words can be seen, heard, and felt in two very different ways. These word juxtapositions are the theme of our new national MENC President, Scott Schuler, and they resonate now more than ever. In this time of serious "education reform," music education needs to be considered in a new light. It is both a way of knowing and being AND a lifelong activity, whether it be as a consumer, an appreciator, or a musician.

Our job as music educators, then, takes on a new meaning. How do we educate students to make, appreciate, and consume music for the rest of their lives AND how do we best teach music so that it adds quality to our lives every day? It is a large responsibility and a large opportunity and how lucky are we that we get to bring this singular joy and source of fulfillment to so many in their impressionable years?

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Please check out the website at: [www.wmea.org/mencnw](http://www.wmea.org/mencnw) to see continuous updates and profiles of clinicians, performers, and venue information. WE WANT TO SEE YOU THERE! Make plans now to reserve the weekend of February 17-20, 2011 for this singular event.

And finally, enjoy the beginning of a new school year, with new students, new possibilities, and new energy gleaned from a summer of renewal. May it be a great one!

#### Yo Yo Ma in The Gifts of Music (MENC, 1994)

"Providing music education for our children is an essential part of developing cultural literacy in this country. When people are culturally literate, it means that they can think about things on many different levels, consider things thoroughly, and make choices based upon an understanding of things spoken and unspoken. It means that people can be articulate about their ideas and feelings. It means they can promote excellence in all areas. There is no place that develops these skills like the study of music. Music enhances the education of our children by helping them make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children's education."



# Join Us!



Share this application with non-MENC member colleagues and tell them of the benefits of joining MENC.

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# President's Column

Jeff Simmons  
OMEA President

## A Collective Sigh of Panic

**G**reetings friends and colleagues! I am hoping that this finds you doing well with your foray into this new school year of new and familiar students. It is exciting and very humbling for me to be writing to you in this new capacity as President. As I look at the list of previous Presidents, I see a very accomplished and phenomenal group of educators, and I am humbled beyond words to be associated with such amazing people, and honored to be trusted with carrying the torch in their footsteps.

This last June I had the honor and pleasure of traveling to Washington D.C. to represent Oregon and meet with our elected representatives that determine policy and funding. I met our new MENC Executive director, Michael Butera, and am almost as impressed with our new national director as I am with Oregon's executive directors Jim and Jane Howell.

The real eye opening experience for me on this journey was the meetings with the Sen-



ators and Congressmen. It became very apparent that none of the elected officials from Oregon want to see music removed from the school day or funded any less. All were supportive of the work that we do, and recognize the importance of a balanced and well-rounded education for Oregon's students. This was the collective sigh of relief.

And then a sigh of panic came over me in conversations with other MENC state representatives about music assessments and the possible new NCLB education reforms. Music is one of the core subject areas not currently reported, on the state and school report cards. There is also concern that the arts may be dropped as a core subject. Either scenario will bring changes to our music classrooms.

We need to do our homework as the primary advocates for our students. We have failed to share what all of us know about the relationships between the reading, writing and math scores that are going to be the emphasis of the new educational bill, and music's involvement with them.

We are very fortunate at this point in time that here in Oregon we have no opposition

to our profession. Not all states can say the same. We are very fortunate that should the conversation to eliminate the arts be initiated, our current representation will not vote for that. Once again, not all states can say the same.

My challenge for you all this school year, and one that I myself will work towards and struggle with as well, is to advocate for your students, by inviting your state and national representatives to a concert just once. We need to demonstrate student achievement. We have one of the few curricular areas that can show publicly what our students can do, and the benefits it brings to those children. We have talked, and everyone listens, but it is now time to SHOW the importance of what we do!

While we are surviving this economic crisis, we are in an excellent position to educate and inform the decision makers that are rebuilding the educational system: Music is an essential aspect of a students learning. Let's spend this year building bridges with the decision makers and help them see that real educational reform is supposed to be for the students and what is best for them.

So my friends take a deep breath and let's go out and guide this rebuilding like our jobs depend on it! Because they do.



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## Music Teacher Testing Requirements in Oregon: New Rules and Procedures

There have been some significant changes in the testing requirements for people seeking music licensure in Oregon. Beginning September 1, 2010, candidates will demonstrate their content knowledge in music by earning passing scores on a new assessment: the NES Music test. Pearson Education is the company producing the NES (National Evaluation Series) teacher certification tests and Oregon Teacher Standards and Practices Commission adopted these new licensure tests in nearly every content area. The PRAXIS tests are being discontinued, and will only be honored if taken and passed prior to September 1, 2010. Otherwise, the commission has adopted the new NES series of certification tests, which evaluate candidates on the current national standards in each content and/or skill area.

I was fortunate to review this new test with several other Oregon music teachers just a few days ago. I was pleased with the depth and breadth of the questions and the quality of musical examples. The confidentiality agreement I signed will prevent me from sharing any specific details with you. However, I can share a great deal of information about the structure, format, availability, and general guidelines. Our



committee evaluated each question, wrote feedback regarding the validity of the questions, and provided some individual suggestions for determining the passing score. The members of TSPC will make the final decision regarding passing scores. By the time you read this article, you will probably be able to look up those decisions on the TSPC web site listed at the end of this article.

The NES Music test is a three-hour, multiple-choice test with approximately 150 questions. Candidates will make an appointment, drive to a test center in Oregon at a specified time and take the test at a computer. There are practice items available to help test-takers get used to the feel and format of this process. After the first two months of implementation, during which Pearson will check their scoring system, candidates will receive immediate feedback and will leave the center knowing whether or not they earned a passing score. No longer will there be a long wait time for registration, test administration, and test scoring. However, if candidates do not pass the test, they will have to wait a minimum of 60 days before taking the test again. This seems to be an improvement over the PRAXIS system, which consisted of a great deal of waiting time and a tricky registration calendar. It was easy for candidates to miss deadlines and be forced to wait several weeks before knowing whether they had passed or whether they needed to re-register and start the whole process again.

The NES music test covers four content domain areas: 1. Aural analysis and skills;

2. Music theory and composition; 3. Music history and culture; and 4. Music methodology and performance. If you visit the NES web site, you can download a profile for Music (504) that lists specific examples of each of these content areas. For example, under aural analysis: "Analyze the elements of form and texture presented in a recorded example." There is a short practice test you can take online. If you choose, you can order a comprehensive study guide for \$22.95 or a full practice test for \$29.95. I am hopeful that a review of your music history and music theory notes will provide an excellent foundation for your preparedness to pass this new test.

It is also important to note that two other tests are still required for an Oregon teaching license of any kind: a basic skills test and the "protecting student and civil rights" test. Most people register and take the CBEST (California Basic Educational Skills test) to fulfill the basic skills requirement. And, there is only one "protecting student and civil rights test," offered seven times per year. More information about all of these tests, along with tests for other subjects, can be found on the TSPC web page called, "ORELA: Oregon Educator License Assessments." <http://www.orela.nesinc.com/>



**PLANTING THE SEED OF INSPIRATION**  
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One evening this summer, out of sheer boredom I decided to read through 17 years of OMEA Journals. *Please, don't turn the page just keep reading.* My goal was to get a little perspective on OMEA history so I would be better prepared to serve on its executive board. This little project turned out to be one of the most valuable and memorable experiences of my summer holiday.



The first journal I read dated back to the Spring of 1993. The majority of this journal was focused on dealing with the passing of Ballot Measure 5. Budgets across the state were being drastically cut and Music Education and the Arts were in danger. Sound familiar? Bobbie Holsberry the First Vice President at the time wrote the article "Oregon Music Education Coalition Recommendations For Action". The article listed 41 ways that we could support, save and strengthen music education in Oregon. As I finished the list, I was struck by how applicable those suggestions are to our current financial situation. I was also humbled to realize that when this article was written I was just completing the 7<sup>th</sup> grade and while I was figuring out how to reach 7<sup>th</sup> position, there was a dedicated group of individuals looking out for my music education.

In that same journal Dave Becker wrote the following. "*A frequent complaint by many music teachers is that OMEA and OBDA board membership meetings consistently devote too much time discussing contests and festivals*". I laughed out loud. In my brief 6 years of teaching *every single* music meeting that I have been to, at every level of the state has discussed the state contests in some form or another. The same comments are brought up, and the same discussions take place. Maybe after 17 years of discussion we should take a little break from this topic.

After finishing that journal from 1993 I was hooked. I stayed up until 3 A.M. when I finally finished re-reading our most recent journal. Advocacy, class scheduling, volunteerism, starting a booster program, music philosophy, teaching techniques, music technology; it is all covered in the Oregon Music Educator. While gaining all of this valuable knowledge I was also struck by this thought: We as music teachers in Oregon have a strong history of which we should be proud. Our journals are filled with great advice from inspired educators who all care deeply about us as teachers, our

students, and the growth of music in our state. I am proud to be able to serve on the OMEA board and humbled to be a part of so many great teachers.

Before I finish my final year on the executive board I plan to have our entire history of OMEA Journals available to read on our website and I hope that you will all take the time to learn our history.

I have requested to have a couple of my favorite articles reprinted by Pat Vandehey. I hope you enjoy reading his article in this journal as it is the foundation of how I will start this new school year.

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**teachers.**

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# Band Column

Patrick Vandehey  
2010 Outstanding Educator Award

## For What It's Worth

I want to make a challenge to anyone who reads this article. Ask yourself these two questions: "Is every aspect of my program in the best interest of the kids I teach?" and "Does it bring out qualities in me that are healthy and ones my students should emulate?" At the end of this last marching season, I found myself standing in the University of Oregon field house, frustrated, angry, and near tears. I had put more time, energy, and money into my marching band, by far, than ever before in order to be competitive with the fine marching bands of the Northwest. It was important to me to be at a competitive level in ALL aspects of my program. I rationalized this goal by saying it was in the best interest of my students to provide excellence on all fronts. That statement, in itself, is correct;

the yardstick for that excellence was what was suspect. The end result of last season after 150 hours of extra rehearsal and \$30+ thousand spent on staff, show, music, and busses-was a drop in our end-of-the-year standings from the previous year. So, if the measure of excellence is the hardware it wins, I failed miserably.

As hard as I tried, I could not hide my deep disappointment. I was exhausted and devastated. Those of you who know me are aware that I wear my emotions on my sleeve. My students and I had a wonderful relationship; they felt my pain and felt it was their fault. This hurt me greatly and, thankfully, pushed me into doing the right thing. The week after that year's University of Oregon Field Show Competition, I made the decision to cut back on every aspect of my competitive marching band. I knew full

well that in doing so I had no hope of being competitive at the top level. I also knew this would be a hard sell for the marching zealots my program has groomed.

The next year we had 80 hours of extra rehearsal and spent half the money we spent the previous year. We also cut one competition from our fall season. This is still a lot of time and money but, I feel, a bare minimum to produce an excellent product. We didn't go to the big university shows at the end of the year, but our scores at the show we did participate in were identical to last year's. It worked! The best comment I got was from two of my top academic kids-after the season they thanked me for allowing them the study time they needed to succeed in their AP classes. The other comment I cherish was from my daughter, who, after going through four intense sea-

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sons with her high-strung father, said that this season was much more relaxed and FUN!! Imagine that, having fun in marching season! Kids will follow wherever we lead. My challenge is to examine the path we choose to lead them down. Is it in their best interest? Is it in ours? I know that if I had continued in the direction I was headed, at the very least, I would have lost more hair; at worst, I would have changed careers. I mean that; I was beat up and exhausted. All's well that ends well. My previous marching program moved in the direction of balance with the rest of my program. That is always the best path to take.

### For Your Use

Chantal Faurado was my assistant director at Westview High School. Chantal hails from Southern California and has her master's degree in trumpet performance from USC. She is a terrific teacher, and,

in an attempt to help our students in their musical journey, she compiled a list of rules and guidelines for becoming a better leader and musician. She got most of these principles from different books she has read, but some are her own. When we did the All-State tape screening at Westview, some of the directors saw these lists hanging in the front of the room (Chantal had them printed on a 4-by-8 foot plastic signboard) and asked for copies for their rooms. In retrospect, Chantal and I thought it might be something you all could use, so here goes.

Poster #1 (Basic Musicianship)

"You the artist, must prevail in the art form. You are a storyteller of sound."- Arnold Jacobs, master performer and foremost teacher of wind instruments; Principal Tubist, Chicago Symphony Orchestra (1944-1988).

### Rules of Thumb on Musicality:

- Always think music, not technique.
- Music as an art form must come first, last and always.
- Approach music as an artist, not as a mechanic.
- Study the music first and the methodology (technique) second.
- Study the sound of your instrument. Listen to great players who get a beautiful sound and try to imitate them.
- Have a definite concept of what you want the audience to hear.
- Always remember air. Keep it moving. Tight air equals tired lips.
- Pace your air when playing dynamics.
- Try to take breaths before syncopations. They are usually good places to breathe.
- Push or weight the note(s) before the bar line.
- If notes are tied over bar lines, most likely they are a suspension of some

*continued on page 14...*

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 ance • Scott Shuler, MENC •  
 Alan Spiccati, Highline School  
 District • Pinchas Zukerman

# ...Band Column

sort. Crescendo through the suspension and bring out the dissonances in the moving line.

- Remember, music is not static. It always flows and moves forward.
- Knock down bar lines: push through them.
- Know where phrases (groupings) begin and end.
- Try not to breathe on a bar line.
- Make sure you are doing something with held notes: crescendo, decrescendo, vibrato, etc.
- Cut dots and ties. Let the room play the note. It will make you rhythmically more accurate.

Poster #2 (Student Leadership)

"If you always do what you've always done, you will always get what you've always gotten." --Gail Williams, Professor of Horn, Northwestern University

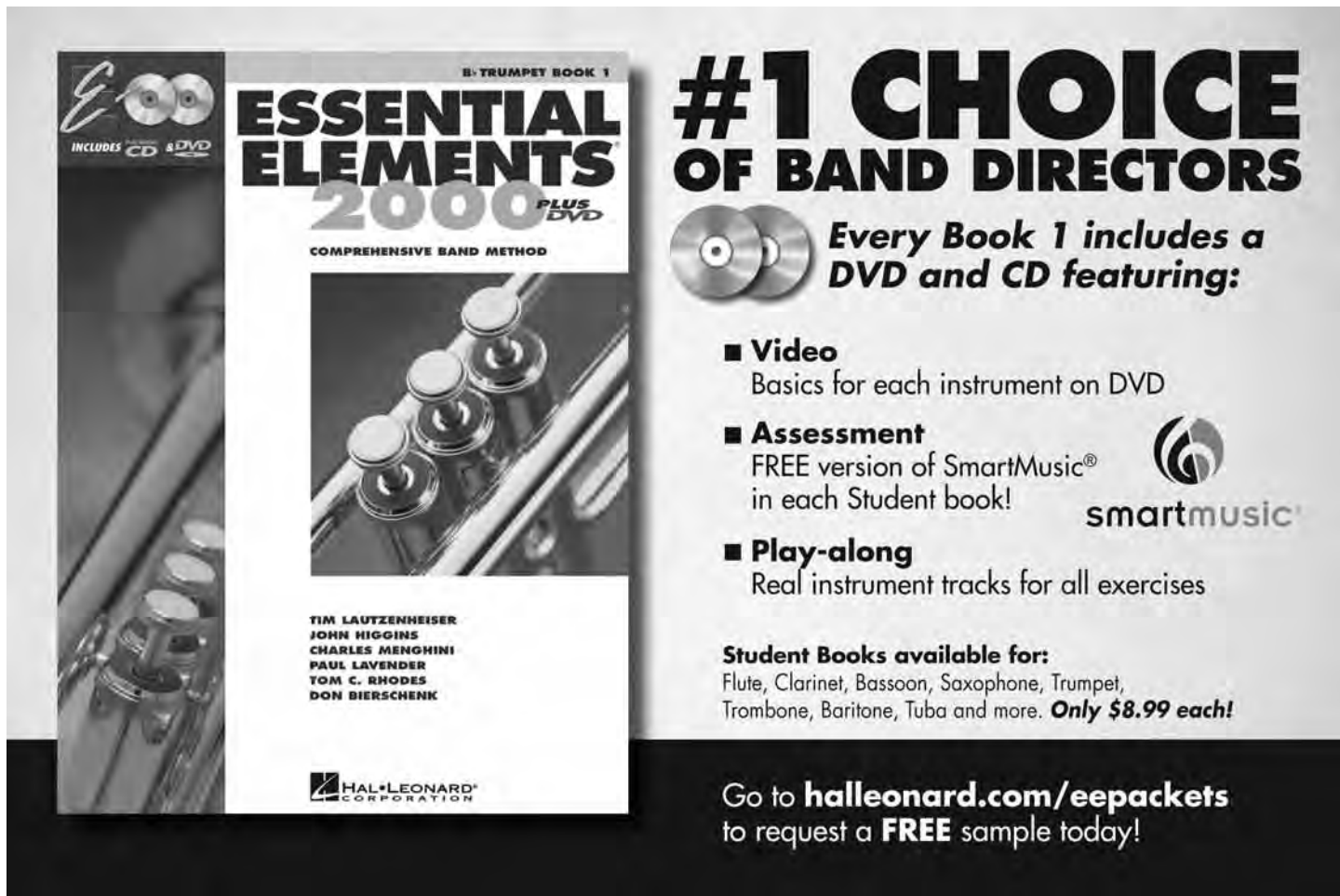
## How to be a Good Section Leader:

- Be encouraging. Express sincere appreciation. Support positive results.
- Be an example.
- Maintain the self-confidence and self-esteem of your section.
- Focus on the situation, issue, or behavior, not on the person.
- Be interested in your colleagues-not just from a musical point of view, but also from a personal point of view. You spend 4 years together and, with some, a lifetime. You want to be a friend.
- Be truthful when you pass on to your section what comes your way from the director. Temper what you say so it comes out in a positive way: what you say should be uplifting, not hurtful.
- Lead by unification, not by power. Those that lead by power eventually fall.

- Be a team player. Pass on good ideas. Look for ways to help others. Give recognition for things well done. Let others know what you need to get the job done.
- Take the initiative to make things better.
- Be creative and proactive in your approach, not reactive. Ask for help as soon as you need it.
- Describe the situation or problem. Describe everything you have done to try to correct the situation. Ask for the other person's point of view. Review the facts and generate solutions to solve the problem together and decide on an action plan. Agree on what each person will do to solve the problem.
- Be a good steward of your position.

Feel free to use this material in any way you wish.

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## Complements of Kansas Music Review The Emerging Culture of Educational Reform: A Guide For Music Educators

**E**ducational reform efforts have and continue to be a frequent topic of discussion among music teachers. Whether originating from national policy initiatives or from within the profession itself, music educators have long deliberated over the best approaches to curriculum, scheduling, assessment, and philosophy among other issues. Typically, when ideas have emerged from among their own ranks, ensuing debates have been vigorous but polite, reflecting a climate of philosophical rather than existential disagreement. In recent years, however, the staggering pace of reform initiatives emerging from local, state, and national political entities has been the cause of much concern. In fact, for many music teachers, the sentiment is that at the current pace, these initiatives will result in nothing less than the disappearance of music education from within our nation's public schools.

Unfortunately, recent events might support much of what these teachers fear. For example, during the spring of 2010, legislators in Florida passed an education bill which included several controversial and possibly devastating reforms. Known as Senate Bill Six, the bill proposed the following:

- allocating money from local operating funds to develop tests to measure learning gains
- ending tenure for new teachers and replacing it with year-to-year contracts for the remainder of their careers
- basing 50 percent of teacher evaluations on learning gains as measured by standardized tests
- removing school district authority over collective bargaining issues relating to wages, conditions of employment, and hours
- ending pay increases based on advanced degrees or certifications.

In the end, the bill was vetoed, engendering a collective sigh of relief among the state's educational community. This relief, however, might be short lived, and educators would be wise to remain vigilant. If national trends are any indication, the coming culture of education reform might be more sweeping than any proposed in the recent past.

Within the new federal administration, policy makers have been actively developing their own brand of reform. On July 24, 2009, the U.S. Department of Education announced that \$4.35 billion would be allocated for a new federal grant program called Race to the Top. Echoing a number of recent state and local efforts, the new grant aims at rewarding states who can demonstrate significant progress towards establishing certain initiatives. These include:

- adopting internationally benchmarked standards and assessments that prepare students for success in college and the workplace
- recruiting, developing, rewarding, and retaining effective teachers and principals
- building data systems that measure student success and inform teachers


and principals how they can improve their practices

- turning around our lowest-performing schools


As the deadline for applications approached, media outlets reported that state government and education officials were working frantically to fulfill the grant's requirements. In the end, the "race" was won by Tennessee and Delaware, two states whose educational plans fulfilled a significant number of the grant's requirements. In Tennessee, for example, the legislature allowed for the creation of several new charter schools, and required that student test scores count for 50 percent of a teacher's annual evaluation. In Delaware, no teacher can be rated "effective" if they do not meet criteria based in large part on student scores on standardized tests.

In fairness, some of the leaders of recent reform efforts have expressed concern over the evaluation of teachers who work outside traditional academic areas. As a solution, some propose allowing teachers to develop

*continued on page 16...*

  
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# ...Advocacy Column

alternative types of student achievement data, including portfolios and other creative projects. In Delaware, for example, the State Music Educators Association has been working with state officials on assessment strategies that would be appropriate for music teachers. Tom Alderson, who serves as the association's advocacy chair, proposes that cooperation efforts such as these may result in unintended benefits. For example, if the state wants increased accountability among their music teachers, then they might be enticed to expand existing resources to meet these needs. This may result in more music teachers being hired, expanded offerings, and increased funding where it is needed most— among school districts which serve socially and economically disadvantaged students.

In the case of Delaware, the state has offered music teachers a reasonable solution, allowing them to adapt to upcoming reforms by designing their own curriculum and assessment strategies. On the surface, this might seem like a viable plan, as music educators have long been involved in developing assessment through evaluations, portfolios, and holding festivals among other means. A deeper look at the situation, however, might suggest some hidden obstacles. For example, it is possible that educational reforms, even if indirectly, may prevent certain students from being given the choice of participation in musical activities in the first place.

During the implementation of No Child Left Behind, a common concern among music teachers was that funding was becoming increasingly dependent on student test scores, raising the stakes for both academic subject teachers as well as school administrators. In schools with low-performing

Not everyone, however, has been pleased with the direction in which recent reforms have taken us.

populations, many students were and continue to be denied participation in subjects such as music, drama, and art, and are instead placed in remedial classes in hopes that these classes will improve their test scores. In some parts of the country, arts programs have been devastated by these measures, as evidenced by decreased enrollment and continued instability. Now, with policies such as Race to the Top continuing to gain momentum, the combination of lost funding due to charter schools, increased reliance on testing, and a culture increasingly concerned with the "bottom line" may result in significant changes to both the size and relevance of school music programs. Most importantly, in communities in which lack of funding and social difficulties already put a strain on participation in music and the arts, results may be ultimately devastating.

Not everyone, however, has been pleased with the direction in which recent reforms have taken us. Among a handful of high-profile dissenters, former Assistant Secretary of Education, Dianne Ravitch, has expressed disappointment at the results of reform efforts throughout the last decade. From No Child Left Behind to the rise of charter schools, Ravitch concedes that although her initial enthusiasm for business type "accountability" seemed both logical and enticing, data from these reform experiments has been anything but conclusive. Instead, the former secretary admits that the market model which many reformers sought to implement has resulted in a climate of winners versus losers, incongruent with the goals of educating a responsible citizenry prepared for critical thinking and involvement in our democratic process. As a solution, Ravitch proposes that we return to a broad based liberal arts approach, promoting thinking, creativity, and innovation over the ability to do well on standardized tests.

Dissenters like Ravitch, however, are increasingly in the minority. From the rise of charter schools, Teach for America, No Child Left Behind, through the recent Race to the Top initiative, the focus on data driven testing, accountability, and merit pay has arrived, and may be here to stay for the foreseeable future.

Educators, of course, are not averse to suggestions for improvement. Most teachers

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welcome the challenge of enhancing their skills, and for music educators, developing and improving assessment resources have been a major concern for decades. Teachers must be careful, however, about deciding to let their guard down when it comes to reform, especially if their approach is to be reactive rather than proactive. Among other things, it is important to remember that strategies such as standardized tests find their origins in the IQ tests of the 19th century, and were originally used for diagnosis rather than as a measure of achievement. Today, however, standardized tests are used for purposes that differ critically from their original intent. The results have left us with a climate in which educational "winners" are rewarded further for their success, while those who do not fare as well are subjected to the latest educational fads and experiments.

Although many educators would agree that there is nothing wrong, in principle, in trying out new ideas, they must keep in mind that current data on the success of recent reforms is inconclusive at best. For example, charter schools often do well, especially in areas of Harlem and in other parts of urban America. However, just as often if not more, they fail, due to mismanagement and a culture which believes in reform at any cost, failing to take account of what has worked before and been established within our most successful public schools. Standardized tests do provide important measures concerning student progress, but fail to indicate if an individual is creative or can think critically, virtues which were a cornerstone in the development of our democratic system. Improvements in math, reading, and science comprehension are essential for our students to be competitive in a global economy, but let us not forget that the school musical, Saturday football game, and

civic clubs and organizations are often the social glue that keeps communities together, something which has begun to wane with the expansion of charter and alternative schools.

As in the past, if music is to survive as an important part of our national curriculum, educators must do their part in becoming involved, proactively, with our state and national organizations. If we do not do so, we risk the possibility of letting others decide what is best for us as a profession. Additionally, perhaps among our own, we should do more to support the efforts of our national organizations such as MENC. Too often, valuable energy is expended on factional conflicts over the merits of one philosophical approach, methodology, or evaluation process over the other. We should consider that although there is much value in debating the what and why of

music education, our efforts, at some point, must converge in some form of unified message, one that expresses our common concern and passion for music with others.

Fortunately, our state and national organizations have worked tirelessly to develop resources and groups dedicated to keeping music on track with national trends, promoting advocacy and proactive involvement with national, state, and local governing bodies, and providing tools for those who wish to use them. Because of their efforts, we do not have to reinvent the wheel, but we must commit and recommit ourselves to being advocates on behalf of music education. With the mechanisms already in place, it would be a shame not to use these resources for the advancement of our common welfare.

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# High Thoughts?

Dr. Matthew L. Strauser  
OSAA Choir Championship Chair

**D**o you ever feel like your teaching is in a rut? Maybe we all feel this way from time to time. Part of the reason may lie in the kind of thinking going on in our classrooms and rehearsals. Would you believe that studies have shown that there is little higher order thinking in some areas of music teaching?



What kinds of thinking do we ask of our students? We ask students to remember facts, perform skills, and apply concepts. We assess these activities but can we measure the kind of thinking involved?

You may recall Bloom's Taxonomy (1956). It showed us how to categorize thinking into six "kinds":

- Knowledge
- Comprehension
- Application
- Analysis
- Synthesis
- Evaluation

A major update to Bloom's Taxonomy modified and expanded the six kinds into six ways and four kinds. Take a close look at this table from *A Taxonomy for Learning, Teaching, and Assessing* (Anderson et al, 2001).

Notice in the table that the six "ways" closely match the old Bloom's. These are numbered one to six across the top. The left-hand column, labeled A-D, is the new dimension showing the "kinds" of thinking.

Here are a few examples of how to use the revised taxonomy. When you ask a student "when was J. S. Bach born?" you are asking a student to remember a fact. This is 1A in the chart. Asking a student to "define a chord" is remembering a concept (1B). Asking a student to explain the proper way to put the xylophone away is 1C - remembering a procedure. Asking "how well do you know your solo?" is 1D - thinking about what you remember (meta-cognitive).

Notice that we just worked our way down the "1" column for "remember." You could think up other examples for all the boxes in the table. Generally the upper-left side of the chart is considered lower kinds of thinking. Higher order thinking is found as you move to the right and down.

How high does the thinking go in our classroom? Can you think of examples of higher order thinking? What kind of thinking is done during rehearsal? Is there "apply" and "analyze"? How about "evaluate" and "create"?

Consider these examples:

- Column 3- apply  
Following the teacher model.  
Putting any fact, concept, or skill into action!
- Column 4 - analyze  
Am I in tune?  
How well do I play in tune?  
Did we line up quietly?

- Column 5 - evaluate  
Am I balanced with the person next to me?  
Is our performance better than yesterday?  
Are we getting better at being ready for class on time?
- Column 6 - create  
Any new composition or improvisation.  
Making a step-by-step plan to reach our goals for this year.

I hope you continue to find ways to challenge student minds. Thinking about student thinking in rehearsals and classes can stimulate a rich improvisation of thought. You and your students will build new and interesting paths to learning. No more ruts.

Feel free to contact me with thoughts and ideas about higher order thinking. [mstrauser@corban.edu](mailto:mstrauser@corban.edu).

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		Ways					
	Kinds	1 Remember	2 Understand	3 Apply	4 Analyze	5 Evaluate	6 Create
A	Factual Knowledge	1A List	2A Summarize	3A Classify	4A Order	5A Rank	6A Combine
B	Conceptual Knowledge	1B Describe	2B Interpret	3B Experiment	4B Explain	5B Assess	6B Plan
C	Procedural Knowledge	1C Tabulate	2C Predict	3C Calculate	4C Differentiate	5C Conclude	6C Compose
D	Meta-Cognitive Knowledge	1D Appropriate Use	2D Execute	3D Construct	4D Achieve	5D Action	6D Actualize

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## University of Idaho

## Part Two of Three – Comments from the All State Middle School Performance, January 2010

When I think about the power of music in our schools and in our lives, I think about the Klamath County Schools Honor Choir.

I had the pleasure of hearing these young singers on a visit to schools in the southern part of our state. I was so moved that I invited the choir to perform at the Oregon Celebrating Student Success Awards. That's the event where we honor schools across our state making significant progress in closing the achievement gap. And let me tell you, the Klamath kids were a major highlight of the night.

The Klamath choir is made up of children from a part of our state that has been hit hard by high unemployment. Many of them come from families that are really struggling to put food on the table.

Yet they come together to sing, and when their voices harmonize, they make the most beautiful music.

In the education world, you often hear arts advocates talk about how vital music is to learning to read or do math. I believe that, too, but let me talk a moment about why music is important for its own sake, too.

What would our lives be without music? The appreciation of music -- be it classical or jazz or rock or hip hop -- is a fundamental part of the human experience.

And when we make music -- whether we're strumming a guitar or playing the tuba in the school marching band -- the creative experience awakens our minds and lifts our spirits like nothing else.

And music isn't just an individual experience. Put together a band or a choir, put

on a performance for an audience of one or one thousand... And you can see that music creates community, too.

Another group I'm inspired by is called Playing for Change, and it's a music project that brings together musicians from all over the world. The concept involves getting these wonderful musicians and singers to perform their own versions of the same song - "Stand By Me," the old Ben E. King tune, for example, or "One World" by Bob Marley.

The different and distinctive versions are then melded together to make a single song, which really makes an amazing statement about how music can break down barriers and bring together people.

Proceeds from song sales go to a foundation that builds music schools for children across the world. But really, you have to hear and see it to get it, so I urge you to visit [playingforchange.com](http://playingforchange.com) or checking out their videos on You Tube.

Now, turning from the global to the local... It's no secret that music programs in our schools have been slashed over the years. All our children have suffered as a result, especially those from disadvantaged backgrounds. Many of these students don't get opportunities for arts and enrichment outside of school. If their parents are struggling to pay rent, they don't have the money for music lessons or concert tickets, either. If our schools don't step up, these children will miss out.

My No. 1 priority is supporting excellence and equity in our schools. The two go hand in hand... You can't have one without the other. I believe equity is absolutely the key to creating opportunity for ALL our children.

And yes, that means a commitment to reading and math and science and social studies. And it also means a strong commitment to the arts as part of a well-balanced, well-rounded education.



That's why, as supporters of public education... as lovers and makers of music... as educators and parents and students, we must rededicate ourselves to prioritizing music in our schools -- ALL our schools.

Which brings me back to the Klamath County Honor Choir, and really all children who make music in our schools. These children may come from towns and communities going through some very tough times. Yet they understand that by making music, by lifting their voices to sing a simple song, they can rise above their own circumstances and raise the spirits of everyone lucky enough to be listening.

So let me leave you with some of the lyrics to the Klamath choir's signature song. It's called "Why We Sing," and it's about the power of music in our lives and in our communities:

Here's how it goes:

- Take my hand and sing with me.
- Soothe a soul.
- Mend a heart.
- Bring together lives that have been torn apart.
- Share the joy.
- Find a friend.
- It's a never-ending gift that circles back again.
- This is why we sing.
- Why we lift our voice.
- Why we stand as one in harmony.

Natalie Wilson  
2010 issue of Voice

# Teaching Jazz in the Elementary Music Classroom

"Adding another element to our curriculum in the elementary music classroom is easier than you think!" says MENC member Natalie Wilson. "Teaching jazz at the elementary level simply requires a passion for the music and a little creativity.

"I incorporate jazz into every grade level and just about every activity" continues Wilson. "My students at all levels receive instruction on maintaining a steady beat, instruments, form, listening, and many of the basic elements of music such as dynamics, tempo, pitch, etc. From playing 12-bar blues on xylophones to learning about jazz artists and history in listening examples, more and more of my students are becoming hooked on jazz.

"Students of all ages are great at finding a steady 2/4 beat, and there's plenty of jazz that's upbeat with a solid 2/4 feel. Share it with even your youngest students. They can use body percussion or any variety of instruments in the classroom to play

along with the music. Be sure to share a little something about the artist as well.

"Big band music, with or without a vocalist, is a good fit for listening exercises. My students are required to 'just listen' and do nothing else. When a song is finished, I ask 'what did you hear?' and 'what did you notice?' They can usually pick out the rhythm section trio and various other instruments in the band, as well as the voice and background vocals. I'm always impressed when my kids speak about two instruments 'talking to each other' when they refer to 'trading fours.' They easily identify fast-slow, high-low, loud-soft and even phrases, all within a single tune, and often ask who was playing.

"I have my students play 12-bar blues on our barred instruments in the keys of C, D, and others as the instruments will allow. This lesson not only gives them an opportunity to play on Orff instruments, it teaches form as well. Before playing, they sing the changes.

We sing on whole notes, half notes, and quarter notes. The kids learn about the form then transpose all in one unit. Yes—kindergartners are learning to transpose! (Our school song is an original 12-bar blues which I use to teach elements of vocal jazz style. There are off-beat entrances, dotted quarter-note kicks and a blues accompaniment.)

"To teach jazz successfully at the elementary level," concludes Wilson, "you must be willing to change things up a bit. I've found my greatest resources in teaching elementary level jazz are my creativity and an ability to improvise within the curriculum. Unfortunately, there aren't very many elementary jazz educators, but this isn't because it isn't possible or practical. Most music educators just haven't considered doing it! Take the risk. Share your passion. Teach America's true art form to our children. Teach jazz!"

Adapted from "Teaching Jazz in the Elementary Classroom" by Natalie Wilson, originally published in the January 2010 issue of VOICE.

2011 State  
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## Key Note Speaker

### Peter Boonshaft Planting the Seed of Inspiration

Called one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. He holds Bachelor of Music (Summa Cum Laude), Master of Music Education in Conducting, and Doctor of Musical Arts degrees. Dr. Boonshaft is the author of the critically acclaimed best-selling books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*. As well,



his first book for all educators, *Teaching with Passion, Purpose and Promise* was released in 2010. He is also co-author of Alfred Music Publishing's new beginning method book series, *Sound Innovations*

for Band and *Sound Innovations for Strings*. In addition, he is the author of *Vaclav Nelhybel: His Life and Works*, the only authorized biography of the composer, a contributing author of *The Music Director's Cookbook: Creative Recipes for a Successful Program*, and author of articles for *Instrumentalist Magazine*, the *National Band Association Journal*, *MENC's Teaching Music*, and *Band Director's Guide*.

He is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands. He is Conductor of the Hofstra University Wind Ensemble and Symphonic Band, professor of conducting and music education, and Director of the graduate wind conducting program. Prior to this appointment, Dr. Boonshaft was on the faculty of Moravian College and the University of Hartford. He was Founder and Music Director of the Pennsylvania Youth Honors Concert Band and the Connecticut Valley Youth Wind Ensemble. In addition, he held the post of Music Director and Conductor of the Metropolitan Wind Symphony of Boston. Dr. Boonshaft was also awarded a Connecticut General Fellowship for study at the Kodály Musical Training Institute, from which he holds a Certificate.

# Requiem for the First-Year of Teaching

by Brice Cloyd

The economic state one year ago in which I found myself applying for jobs was jokingly referred to by myself and a professor at Oregon State University as the 'Golden Age': a time when graduates might get a full-time teaching position. With the economic situation only getting worse in the last year, it is truly a dark time to be a teacher – especially a music teacher looking for a job. To support your newly developed panic-induced insomnia when you do get a job (if you are fortunate enough to be offered a full-time position), you will likely be teaching one or several subjects out of your immediate area of expertise. Hang in there, friends. If I can do it, so can you!



Before I delve too deeply into the infinite wisdom I have gained in my one year of teaching experience, let me first paint a picture that may or may not sound familiar to you new teachers out there . . .

It is day 42 of your final semester as a student and you are in one of those early morning graduate classes. You know the one. You have to be there by 8:00 am everyday, and after 4-7 years of undergraduate study, you know well that nothing of importance ever happens before 10:00 am. However, you have come to value your professors enough to do them the honor of gracing them with your presence. So, there you are, coffee in hand (your third cup since you woke up 15 minutes ago), eyes and head throbbing from the previous night of sleeplessness due to hours of spelunking through the obscure philosophies of Immanuel Kant, ready and anxious to hear what new wisdoms and gems your professors have to offer!

To be more precise, it is day 42 of your final semester sitting in "Advanced Instrumental Techniques." Having your focus in Choral Studies, you find this class very helpful

and interesting if for no other reason than to observe the peculiar and mysterious social interactions of your instrumentalist colleagues who bravely emerge for a short time while in the comforts of the band room to socialize like the more civilized vocalists you are accustomed to spending time with. Confident in your own social and musical superiority, you recline comfortably in your chair in the back of the room, enjoying the subtle aromas of your cheap, off-brand, slightly burnt, day-old, Winco coffee – at least until your professor enters the room holding a test over the five chapters you did not read last night from the book *Teaching Instrumental Music*.

To be even more precise, it is day 42 of your final semester sitting in "Advanced Instrumental Techniques" and day 42 of hearing the words, "When you are a choir teacher teaching band, you will be glad you know this stuff," float through the air, obviously intended for the vocalist sitting to your left. Those words have no weight for you, because *you* will be teaching at a

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well-established, award-winning, full-time, high school choir position, in an affluent area of a well-populated suburb immediately following graduation. Right?

Of course I cannot be certain of all the exact details of this story all this time later, but I *do* know that my first and only job offer was nothing like I had envisioned the glorious life of a teacher. I found myself living in a town I had never heard of before, with a population roughly the size of the high school I attended, scheduled to teach only one 45-minute section of choir to a bunch of terrifying middle schoolers. I was very fortunate to have such a loving and supportive family of professors to call

upon for help. Today, only slightly bruised and battered from the first-year-teaching experience, I willingly and humbly admit, "You were right, Dr. Chapman!"


Obviously there is no substitute for actual teaching experience. No matter where you get placed, no classroom will ever truly prepare you to teach your own kids. Fear not, and believe me when I tell you, nothing is better than being in charge of your own classroom! True, there are those terrifying moments and devastating failures, but overall being a music teacher is the most rewarding profession I can think of. That being said, there are certain things I have learned this past year, which aided my

success. Never underestimate the ability to think quickly and readjust your plan. Maybe you don't have a plan because you are just terrified about being in a room full of scary little stinky, emotionally needy children, but that's okay! Remember, you know more about music than they do, and regardless of how your class may be titled, music is music, no matter where you teach it. Remember also why you chose this profession: You love music. What could be easier than sharing our passion?

Don't forget about the people who love you. You have friends, family, old professors, and little old ladies at church who are anxious to see you be successful. Don't shut yourself off from your supporters. By the time I made it to Winter Break, I found myself buried in six different preps during the day, as well as five different after-school activities. I was an acting member of the PBS team, helped run karaoke during lunches, and functioned as the in-house DJ for all the school dances and activities. I literally had no life outside of school. I was lonely, depressed, and overworked. Which brings me to my next thought: Get involved in a performance ensemble of some sort. It is difficult to adjust to a new place and to new people. Not only will being in a group help give you a sense of belonging and provide opportunity to meet new people, it is important to clean out your ears every once in while.

Lastly, don't believe all the first-year horror stories you hear. Everyone has a different experience. I was lucky, and I had a fabulous first year. I am even more excited for the second year. Another very wise professor from OSU once told me, "Having some experience is having infinitely more experience than no experience." Your first year will be a great adventure. Learn a lot and enjoy the ride.

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# Help Your Administrator Become a Better Evaluator

Tom Tatton  
CMEA Magazine  
California


"Principals are often charged with evaluating an entire faculty, including the music staff, yet may have little music background. How can we help these administrators evaluate our programs and our competency as music educators?" asks Tom Tatton. He offers 12 ideas for the beleaguered evaluator:

1. Clock the amount of time playing versus verbal instruction and activities such as tuning, passing out music, signing notes, discipline, etc.  
70–75% playing time: Excellent  
65–69% playing time: Good  
60–64% playing time: Fair
2. Are the director's comments are concise, instructive, and on point or rambling, pandering or patronizing? Positive feedback is always a plus, but should follow a task or a goal.
3. How's the pacing? Too slow a pace creates a situation where musicians will visibly drift and lose interest. Too fast a pace and musicians will not be able to follow instructions.
4. How quickly do the musicians stop and does the room quiet after the director stops directing?  
5–10 seconds: Excellent  
10–15 seconds: Good  
15–20 seconds: Fair [Note: For Itzak Perlman, musicians stop within three seconds after he stops directing.]
5. If the instruction is directed at a particular section, what are the other musicians doing? Are the rest of the musicians paying attention? While the director is working with another section knowing the director's comments will affect how they will play their parts and thus fit into the whole.
6. When verbal instruction is being given to the entire ensemble or to a specific section, how many of the musicians are with the director and attentive?
7. How much time does the director spend working with one section while others are waiting? ("I found I could spend 4 to 5 five minutes with a high school group, 3 or 4 minutes with a middle school group, and 2 to 3 minutes with an elementary ensemble before I began to sense problems," says Totten.)
8. Are the director's gestures appropriate to the music? Loud boisterous music will require large gestures while quiet, serene passages require calm, smaller gestures. Facial expressions and body language should be appropriate to the music.
9. Are the last-stand players as involved as the first-stand players? The evaluator should take a look at the back of the string sections. Compare these players with the first-stand players as to posture, attention, and level of engagement.
10. Is the atmosphere during the rehearsal conducive to creative music making/learning for all the musicians? An evaluator can quickly ascertain the relationship between the director and the musicians: professional (teacher-student), friends, or dictator. Youthful musicians appreciate being treated as young adults and talented musicians.
11. Does the appearance of the rehearsal room promote positive learning? Do the walls include smart-looking posters, charts, memorabilia, photos, and inspirational quotes from famous musicians? The appearance of the room most often indicates the level of pride and unity of a well-taught ensemble.
12. Is the music library in order and well cared for, or is it a mess? An evaluator can look around the room: Are scores and sets in use carefully arranged on a table or shelf, or are piles of music stacked willy-nilly in some disarray about the room?

These are some of the criteria to share with your evaluator. You might want to add others, edit or rearrange the above, making sure the suggested criteria fit your teaching style and manner.

Be proactive: The more the principal knows about you and your program, the more meaningful will be the evaluations and possibly the more supportive your principal will become!

This article by MENC member Tom Tatton originally appeared in the Winter 2009 issue of CMEA Magazine in California. Used with permission of editor Allen Petrinka.



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Trombones De Costa Rica

# Trombones de Costa Rica

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"I can assure that the Costa Rican Trombone Quartet is one of the most interesting brass ensembles I have heard in years," said the famed saxophone virtuoso Paquito D'Rivera after witnessing a recording session of the ensemble.

TCR has served as guest ensemble and faculty of the 2003

Brazilian and Latin American Trombone Festival, the 2001 and 2002 International Trombone Association annual festival, the 2003 Eastern Trombone Workshop, the 2005 Big Twelve Trombone Conference, as well as the upcoming Trombones de Costa Rica International Trombone Festival at Western Connecticut State University in July 2005.

TCR has traveled extensively throughout the American continent the Caribbean and Europe. In addition to ensemble recitals, TCR has performed as guest soloist with major ensembles such as the Costa Rican National Symphony, the United States Army Band, the Oregon State University Symphonic Band, the Carroll College Wind Ensemble, the University of Miami Wind Ensemble, the National Symphony Orchestra of Ecuador, and the University of Costa Rica Wind Ensemble.

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**Sunday, October 17, 4 p.m.**  
Lake Oswego High School · Lake Oswego

**Monday, October 18, 7 p.m.**  
West Salem High School · Salem

\$10 adults/seniors, students free

Tickets: [stolaftickets.com](http://stolaftickets.com) or 800-363-5487 For groups call 507-786-3646

# Past-President Column

Christopher Silva  
OMEA Past-President

Someone once said, "A mentor is someone whose hindsight can become your foresight". So many of the successes we achieve as professionals can be connected to an administrator that demonstrated assistance, or a mentor that demonstrated consistent musicianship and teaching excellence and thus we have many people to thank for our professional and personal accomplishments.

Albert Schweitzer once said, "One thing I know; the only ones among you who will be really happy are those who will have sought and found how to serve." Music educators serve their students and communities with a depth that few other educators' understand and appreciate.

As a professional organization, each year OMEA takes the opportunity to recognize the achievements of five individuals who have contributed much to the profession. Please take the time to read through the following awards and descriptors. As you read, consider



individuals that you believe fit the criteria and should be honored by such recognition.

### **Exemplary Service to the Profession**

**Award:** Created in 2008, OMEA honored Toni Skelton as the first recipient of this new and exciting award. It is intended to honor those who have provided distinguished service to music education in Oregon through leadership and advocacy.

### **Excellence in Elementary Education Award:**

Created in 2007 to draw important attention to exemplary teaching at the elementary level, this award seeks to recognize model teachers with careers focused on elementary music education.

**Outstanding Administrator Award:** This award seeks to recognize the important contributions of those administrators that have provided exemplary support for music education.

**Outstanding Contributor Award:** This award is for the individual, organization, or business

that has provided unusual and exemplary contributions to music education. This award is unusual in that it can be awarded to either a person or an organization. In the past, the recipient has often been part of the music industry, but the award could also recognize state leaders or other important musical leaders outside the field of music education.

### **John C. McManus Distinguished Teacher**

**Award:** OMEA's highest honor, this award recognizes those who have truly contributed in a significant way through a lifetime of musicianship, service, and leadership. Past recipients are a "who's who" of our state's music educators.

Is there a person that you would like to nominate for OMEA recognition? Visit [www.oregonmusic.org](http://www.oregonmusic.org) for nomination forms, criteria for selection, and instructions. Nominations are due by December 1st and the awards will be presented at this year's All-Conference Banquet on Saturday, January 15th, 2011. If you have any questions, please email me at [christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us) Christopher Silva, OMEA Past-President (Fall Music Educators Journal 2010)

# Directors Column

Jane & Jim Howell  
Executive Directors

We hope you had a good summer and that your school year is off to a good start! We are working on three major projects this year; 1) Get all of the organization's information in one or more on-line OMEA Hand Books. 2) Use the website to collect information that we need for advocacy, and to track records for long term use. 3) Pursue 501c3 status for OMEA.

A new website feature will require everyone to update their profile information on the website prior to registering students for All-State and or yourself for State Conference. The good news is that profiles will fill in automatically with the information from the database. You will only have to make changes if there have been

changes in your life! One advantage of this format is that we will be able to track how many teaching jobs OMEA members have gained or lost on a yearly basis. This information is critical if we want to advocate for jobs. The first question we are asked when people call



who are concerned about music education is "How many jobs were lost?" We will have better numbers to provide for our advocates.

After going to the MENC Leadership workshop last summer, we believe that we should pursue changing our non-profit status to a 501c3. This would allow the organization to receive grants, monies, and gifts that would be tax deductible for the giver. At least half of the other state organizations already have this status, including MENC. Our current non-profit status is for membership organizations. We are much more than a membership organization! We will be working with Cynthia Cumfer, Attorney at Law, who has represented nonprofits for over 30 years and is co-author of "The Oregon Non-profit Corporation Handbook". She has helped thousands of nonprofits with governance, tax exemption and other legal issues.

# Oregon Music Educators Association Outstanding Music Educator Award

## Nomination Form and Instructions

### Nominees must:

- exemplify outstanding achievement in the field of music education
- be a member of OMEA
- currently teaching in Oregon

### Nominee Information:

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email (if known): \_\_\_\_\_

Telephone number: \_\_\_\_\_

Award level: (circle)      Elementary      Middle/Jr. High      High School      College/University

### Nominator Information:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone number: \_\_\_\_\_

### Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

Send completed materials by December 1 to:

Christopher Silva, OMEA Past President,  
David Douglas High School,  
1001 SE 135th Avenue,  
Portland, OR 97233  
or by email: christopher\_silva@ddouglas.k12.or.us

# Excellence in Elementary Music Education Award

Recognizes commitment to elementary music education and remarkable achievement in focusing on teaching children through music.

## Criteria:

- Current member of OMEA and MENC
- Demonstrated excellence in teaching
- Betterment of the music education profession through exemplary service, leadership, and advocacy
- Professional accomplishments and recognition

## Nominee Information:

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email (if known): \_\_\_\_\_

Telephone number: \_\_\_\_\_

## Nominator Information:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone number: \_\_\_\_\_

## Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

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or by email: [christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us)



# Outstanding Administrator Award

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## Nomination Form and Instructions

### Criteria:

Please nominate your administrator if they were instrumental in protecting music education during the recent economic downturn. If possible, OMEA will recognize more than one administrator if their efforts were key toward saving music programs.

### Additional Criteria

- Currently employed in Oregon education
- Promotes good relationships with music faculty.
- Support for community cultural events.

### Nominee Information:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email (if known): \_\_\_\_\_

Telephone number: \_\_\_\_\_

Institution: \_\_\_\_\_

### Nominator Information:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_

Telephone number: \_\_\_\_\_

### Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, parents of students, other administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

Send completed materials by December 1 to:

Christopher Silva, OMEA Past President,  
David Douglas High School,  
1001 SE 135th Avenue,  
Portland, OR 97233  
or by email: [christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us)

# John C. McManus

## Distinguished Teacher Award

To honor those with a lifetime of service to music education and a highly distinguished record of professional accomplishment

### **John C. McManus defined the standard of service for music educators through a life of selfless**

service to his students and colleagues. Through teaching instrumental, vocal, and general music to students of all ages, John inspired his students to achieve the highest of performance standards and to secure a comprehensive music education. He served OMEA in diverse positions, including President, Historian, Directory Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators, as well as provided leadership to MENC at the regional and national level. John was awarded the Oregon Teacher of the Year award in 1965, the Distinguished Music Educator Award by the Northwest Bandmasters Association in 1966, the Distinguished Service award by OBDA in 1986, the OMEA Outstanding Music Educator Award in 1989, the MENC Distinguished Service award in 1989, and the OMEA Distinguished Service Award in 1996.

### **Criteria:**

- A lifetime of exemplary service to Oregon music education, characterized by the highest professional standards
- A record of distinguished leadership and teaching
- A record of significant and notable honors and influence

### **Nominee Information:**

Name: \_\_\_\_\_

Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Place of Employment: \_\_\_\_\_

### **Nominator Information:**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

### **Nominator Procedure:**

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

Send completed materials by December 1 to:

Christopher Silva, OMEA Past President,  
David Douglas High School,  
1001 SE 135th Avenue,  
Portland, OR 97233

or by email: [christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us)

# Outstanding Contributor Award

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## Nomination Form and Instructions

### Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy through music business, arts organizations, or advocacy.
- The recipient does not need to be a member of OMEA or MENC and is typically not a professional music educator.

### Nominee Information:

Name: \_\_\_\_\_  
Position: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Zip: \_\_\_\_\_  
Email (if known): \_\_\_\_\_  
Telephone number: \_\_\_\_\_

### Nominator Information:

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Zip: \_\_\_\_\_  
Email: \_\_\_\_\_  
Telephone number: \_\_\_\_\_

### Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

Send completed materials by December 1 to:

Christopher Silva, OMEA Past President,  
David Douglas High School,  
1001 SE 135th Avenue,  
Portland, OR 97233  
or by email: [christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us)

# Exemplary Service to Music Education Award

(Award created in 2008)

**Recognizes significant contributions to the music education profession through leadership, service, and advocacy.**

## Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy.
- The recipient must be a current member of OMEA and MENC.

## Nominee Information:

Name: \_\_\_\_\_  
Position: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Zip: \_\_\_\_\_  
Email (if known): \_\_\_\_\_  
Telephone number: \_\_\_\_\_

## Nominator Information:

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ Zip: \_\_\_\_\_  
Email: \_\_\_\_\_  
Telephone number: \_\_\_\_\_

## Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2011 OMEA Banquet on Saturday, January 15.

Send completed materials by December 1 to:

Christopher Silva, OMEA Past President,  
David Douglas High School,  
1001 SE 135th Avenue,  
Portland, OR 97233  
or by email: christopher\_silva@ddouglas.k12.or.us



# MENC Northwest Division

## Pre-Registration—Conference 2011—February 17-20

Note that online pre-registration prices are less expensive than mail or fax prices — www.wmea.org

### Personal Information

Name \_\_\_\_\_ MENC Member # \_\_\_\_\_ Exp \_\_\_\_\_  
Mailing Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
School and/or district (if appropriate) names \_\_\_\_\_  
E-mail \_\_\_\_\_  
Home phone \_\_\_\_\_ Work Phone \_\_\_\_\_

### Non-School-Music-Teaching Spouse

(see fee on second page)

*Note that a spouse whose job makes him/her eligible for MENC membership must register **separately** either as a member or as a non-member at full price.*

Family members who are in grades 9-college should register themselves as students. Family members younger than grade 9 are complimentary. Tri-M members should register through their chapter adviser.

Name \_\_\_\_\_

### Badge Information

What first name would you like to show on your badge? \_\_\_\_\_

What first name would you like to show on your spouse badge? \_\_\_\_\_

Please check the **ONE** area that is **MOST** representative of your teaching

- Band  Orchestra  All Instrumental  Choir  Instrumental/Vocal  
 Elementary  Administration

### Method of Payment

*\$25 charge for returned checks, as well as on-site prices to re-register if replacement postmarked after January 13, 2011.*

*Declined credit cards or invalid PO information may result in cancelled registration or on-site prices to re-register if completed after January 13.*

Check made payable to WMEA enclosed Check Number \_\_\_\_\_

Charge to my (check one)  VISA  MasterCard  
Card Number \_\_\_\_\_ Exp \_\_\_\_/\_\_\_\_  
Signature \_\_\_\_\_

School Purchase Order—Attach copy of P.O. **OR** complete this section  
Bill to: Purchase Order Number \_\_\_\_\_  
District/Institutional Name \_\_\_\_\_

### TOTAL AMOUNT DUE

From other page  
of this form

\$ \_\_\_\_\_

### PRE-REGISTRATION FORM WITH PAYMENT MUST BE SENT BY JANUARY 13, 2011

*Registrations postmarked or faxed after January 13 will be processed at on-site prices*

*No pre-registration processing will be done on registrations received after January 31*

*Mail or fax to*

**WMEA Conference Registration**  
19707 64th Avenue West, Suite 101  
Lynnwood, WA 98036-5958  
FAX: 425-776-1795

Refund requests (minus 25% process charge) must be received by January 31, 2011. **NO REFUNDS AFTER THAT DATE.**  
Purchase Orders must be paid according to this policy.

**Credit Cards or Purchase Orders**  
Registrations can be faxed to 425-776-1795

**You must complete BOTH PAGES of this registration form.**  
**If you fax your registration, be sure you fax both pages together.**

# Registration and ticketing information



Name \_\_\_\_\_ MENC Member # \_\_\_\_\_

*Please include your name and MENC number so that if the pages become separated we can match them back up.*

## Conference Pre-Registration

	How many?			Total Amount
MENC Active Member Delegate (\$195 on site) .....	_____ @	\$180	\$	_____
WMEA Associate Member Delegate (\$195 on site) .....	_____ @	\$180	\$	_____
<i>NOTE: An Associate Membership entitles just one representative to member prices</i>				
Non-MENC Member Delegate (\$320 on site) .....	_____ @	\$300	\$	_____
Non-school-music-teaching Spouse (\$70 on site) .....	_____ @	\$60	\$	_____
Collegiate MENC or Tri-M Member (Tri-M via Chapter Adviser only) (\$40 on site) .....	_____ @	\$30	\$	_____
Collegiate or High School Student Non-Member available on site only (\$60 on site w/ID)	_____ @		\$	_____
MENC Retired Member and Spouse (\$30 each on site) .....	_____ @	25	\$	_____
Single day registration available on site only (\$130/day member, \$190/day non-member)	_____ @		\$	_____
Pre-Conference Advocacy Workshop, Thursday 1:30-4:30 (Also \$5 on site if space available)	_____ @	\$5	\$	_____
<b>TOTAL REGISTRATION FEES</b> .....			\$	_____

## Meal Tickets

This year WMEA is subsidizing meals so that ALL meals will only cost \$15 if ordered by January 31.  
This price includes state sales tax, gratuity and non-alcoholic beverages.

	How many?			Total Amount
Saturday Alaska MEA/Idaho MEA Breakfast (Not available for purchase on site) .....	_____ @	\$15	\$	_____
Saturday Montana MEA/Wyoming MEA Breakfast (Not available for purchase on site) .....	_____ @	\$15	\$	_____
Saturday Oregon MEA Breakfast (Not available for purchase on site) .....	_____ @	\$15	\$	_____
Saturday Washington MEA Breakfast (Not available for purchase on site) .....	_____ @	\$15	\$	_____
<b>TOTAL MEAL COSTS</b> .....			\$	_____

## Concert Tickets

**PLEASE NOTE:** The events listed will need tickets in addition to one's badge. Reduced price admission to these events is contingent upon registering and pre-ordering the tickets on or before January 13, 2011. There is a limit of one discounted ticket per student event for each badge purchased above.

Friday 2/18/11	<b>Seattle Symphony Concert with Pinchas Zukerman—<u>This performance is not included in the registration price</u></b> <b>Benaroya Hall, Seattle, 8:00 PM</b> <i>Two discounted tickets available for each registration badge ordered .....</i> _____ @ \$25 \$ _____ <i>Bus transportation to the concert to/from the Hyatt Regency 7:00 PM .....</i> _____ @ \$15 \$ _____	
Saturday 2/19/11	<b>MENC All-Northwest Jazz Concert—<u>This performance is not included in the registration price</u></b> <b>Hyatt Regency Grand Ballroom, Bellevue, 8:00 PM</b> <i>One discounted ticket available for each registration badge ordered .....</i> _____ @ \$5 \$ _____ <i>Additional tickets at the REGULAR price .....</i> _____ @ \$20 \$ _____	
Sunday 2/20/11	<b>MENC All-Northwest Choral Concert—<u>This performance is not included in the registration price</u></b> <b>Benaroya Hall, Seattle, 10:00 AM</b> <i>One discounted ticket available for each registration badge ordered .....</i> _____ @ \$5 \$ _____ <i>Additional tickets at the REGULAR price .....</i> _____ @ \$20 \$ _____ <i>Bus transportation to the concert <u>one way</u> from the Hyatt Regency, 9:00 AM .....</i> _____ @ \$10 \$ _____	
	<b>MENC All-Northwest Instrumental Concert—<u>This performance is not included in the registration price</u></b> <b>Benaroya Hall, Seattle, 2:00 PM</b> <i>One discounted ticket available for each registration badge ordered .....</i> _____ @ \$5 \$ _____ <i>Additional tickets at the REGULAR price .....</i> _____ @ \$20 \$ _____ <i>Bus transportation to the concert <u>one way</u> from the Hyatt Regency, 1:00 PM .....</i> _____ @ \$10 \$ _____	
	<b>WMEA All-State Concert—<u>This performance is not included in the registration price</u></b> <b>Benaroya Hall, Seattle, 7:30 PM</b> <i>One discounted ticket available for each registration badge ordered .....</i> _____ @ \$5 \$ _____ <i>Additional tickets at the REGULAR price .....</i> _____ @ \$20 \$ _____	

**TOTAL TICKET COSTS** .....

Those registering after January 13 or on site will have to purchase their concert tickets from the public agency and pay the full public price.  
Bus tickets will be available at 1-800-324-9632.

**TOTAL FEES DUE** (Transfer this figure to the other page of the form)

# MENC

## 42nd Biennial

### Northwest Division Conference

*Managed by the Washington Music Educators Association*



## Plan now to attend!

### February 17-20, 2011

### Hyatt Regency–Bellevue, WA



Some highlights we have scheduled for you include:



John Feierabend  
Keynote Speaker



Scott Schuler  
MENC President



Michael Butera  
Executive Director, MENC



Peter Boonshaft  
Band Sessions



Bob Gillespie  
Orchestra Sessions



Ethan Sperry  
Choral Sessions



John Jacobson  
Elementary Sessions

**Pinchas Zukerman will play Telemann's *Viola Concerto in G major* with the Seattle Symphony in Benaroya Hall on Friday evening.**



Online registration and housing  
opens August 20 at [www.mencnw.org](http://www.mencnw.org)

Questions? Call 1-800-324-9632  
or [mencnw@wmea.org](mailto:mencnw@wmea.org)

# EARN YOUR ENCORES AT OREGON

## TALENT THRIVES HERE

- Nationally and internationally respected faculty
- 100% job placement in music education
- A vibrant arts community on campus and in Eugene
- Degree programs through the doctoral level
- More than 30 ensembles, from jazz to gamelan

For information, contact  
Eska Laskus, Director of Music Admissions  
[elaskus@uoregon.edu](mailto:elaskus@uoregon.edu)

[music.uoregon.edu](http://music.uoregon.edu)



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