

Fall 2014

Oregon

MUSIC EDUCATOR



**Graduate Student
Spotlight** pg. 9

Research to Practice pg. 19

Student Growth Goals pg. 24

Music

pacificu.edu/as/music

2014-2015 SCHOLARSHIP AUDITIONS

Sunday, Nov. 16
Monday, Feb. 2
Saturday, Feb. 14
Monday, Feb. 16
Sunday, Feb. 22
Saturday, Feb. 28

To schedule an audition
please call 503-352-2216

DEGREES

Bachelor of Arts in Music
Bachelor of Arts in Music Therapy
Bachelor of Arts in Music Education
Bachelor of Arts in Music
Performance Emphasis
Minor in Music

ENSEMBLES

Symphonic Band
Orchestra
Jazz Band
Chamber Singers
Concert Choir
Boxer Rebellion Pep Band
Small Chamber Ensembles

Featured Articles

Music Makers.....	2
OMEA Sustaining Members.....	3
North by Northwest.....	Mark Lane.....4
OMEA President.....	Tom Muller.....5
2015 All-State Conductors.....	5
Conference Chair.....	Branden Hansen.....6
New <i>Oregon Music Educator</i> Columns.....	Jason M. Silveira.....8
Graduate Student Spotlight.....	Jessica McKiernan.....9-13
Research to Practice.....	Dr. Frank M. Diaz.....19-20
Is My Classroom Gender Neutral?.....	John Hillan.....21
Things Are Better.....	Jonathan Boysen.....22
Announcing: Small Ensemble Contest.....	22
Student Growth Goals.....	Emily Mercado.....24-25
Orchestra Chair.....	Dijana Ihas.....26-28
Music Education.....	Jeff Hornick.....29
New All State Jazz Band Manager.....	Ben Lawson.....30
Calls for Research Proposals.....	30

Advertiser Index

Pacific University.....	IFC
University of Portland.....	3
NAfME NW Conference.....	6
NAfME Broader Minded.....	7
Soundwaves.....	8
Yamaha.....	12
University of Puget Sound.....	14
Music Camps at Wallowa Lake.....	15
University of Oregon.....	16
D'Addario.....	17
OMEA 2015 Conference.....	18
Rosebush Marimba.....	20
Willamette University.....	21
Central Washington University.....	23
Northwest Band Camps, Inc.....	25
Forum Music Festival.....	29
JW Pepper.....	31
Whitworth University.....	31
D'Addario.....	32
Oregon State University.....	IBC
Oregon State University.....	BC

OMEA Dates and Deadlines 2014-2015



Music Teacher Learning Opportunities

10/10/2014	District IV In-Service, McKay High School, Salem-Teaching Music with Passion
01/9-10/2015	OSU Wind Band Symposium with guest artist/conductor Thomas Lee (Director of Bands Emeritus from UCLA)
01/21/2015	OSU Scholarship Auditions in Portland
03/2-3/2015	OSU High School Band Festival
03/07/2015	OSU Scholarship Auditions in Corvallis
04/23-24/2015	OSU Middle School Band Festival

All-State Dates

06/01/2014	Audition Materials posted to Website
09/01/2014	HS Online Auditions/MS & Elementary Recommendations Open
10/01/2014	Auditions/Recommendations Close
10/01/2014	Auditions Fees Due
10/20/2014	Acceptance Notices Emailed/All-State Registration Begins
11/10/2014	Student Registration Ends/All-State Payments Due
12/01/2014	Music Mailed (To students' directors at school)
01/15/2015	All-State Jazz and Middle School Groups Begin
01/16/2015	All-State High School and Elementary Groups Begin

OMEA Board Meetings

06/07/2014	Full Board- 8:30-3:30- Mc Menamins Old Church in Wilsonville, 30340 SW Boones Ferry Rd, Wilsonville, 503-427-2500
09/13/2014	Full Board- 8:30-3:30-Place TBA
11/2014	Conference Team -Date TBA, Eugene Hilton
01/18/2015	Full Board- 8:30-12:30, Eugene Hilton
05/30/2015	Full Board- 8:30-3:30-Place TBA

Oregon Music Educator Journal

Submit articles for the journal to admin@oregonmusic.org
 Fall Submissions Deadline-9/1, Scheduled Mailing Date-10/30
 Spring Submissions Deadline-2/1, Scheduled Mailing Date-3/30

State Small Ensemble Contest

Registration Deadline-March 30, 2015
 Friday, May 1, 2015, Pacific University
 OMEA Chair- Dan Judd, dan.judd@bend.k12.or.us

OSAA State Solo Contest

Registration Deadline-March 30, 2015
 Saturday, May 2, 2015, Lewis and Clark College
 OMEA Chair- Tom Muller, tom_muller@ddouglas.k12.or.us
 OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

OSAA Choir Championships

Registration Deadline- April 18, 2015
 May 07-09, 2015, George Fox University
 May 07- 2A, 1A, and 3A Choir
 May 08- 4A and 5A Choir
 May 09- 6A Choir
 OMEA Chair- Matt Strauser, oregonacda@gmail.com
 OSAA Choir Administrator- Molly Hays, mollyh@osaa.org

OSAA Band/Orchestra Championships

Registration Deadline- April 18, 2015
 May 13-16, 2016, Oregon State University
 May 13- 3A and 4A Band
 May 14- String and Full Orchestra
 May 16- 2A and 5A Band
 May 16- 6A Band
 OMEA Chair- Chuck Bolton, tubasat@aol.com
 Band/Orchestra Administrator- Cindy Simmons, cindys@osaa.org

Music Makers

OMEA Board of Control

OMEA President
Tom Muller
David Douglas High School
tom_muller@ddouglas.k12.or.us
c503-799-6684, s503-261-8386,
h503-665-8132

OMEA President-Elect
Frank Diaz
University of Oregon
fdiaz@uoregon.edu
s541-346-3777

OMEA 2nd Vice President
Branden Hansen
Roseburg High School
bhansen@roseburg.k12.or.us
c541-954-4589, s541-440-4167

OMEA Past President
Tina Bull
Oregon State University
tina.bull@oregonstate.edu
c541-231-7361, w541-737-5603

OMEA Treasurer
David Becker
Retired/Lewis and Clark
dbecker@lclark.edu
c503-407-4707

OMEA Executive Directors
Jim & Jane Howell
Board Advisors/No Vote
janejim@oregonmusic.org
w541-962-6262, c541-805-8683,
Toll Free 877-452-6632

District Chairs

District 01 Chair
Jane Schrepping
Hosford Middle School
jschrepping@pps.net
s503-916-5640

District 02 Chair
Rob McGlothlin
Sandy High School
robert.mcglathin@ortrail.k12.or.us
c503-421-2697,
s503-668-8011 x7226

District 03 Chair
Michael McClure
Warrenton Grade/High School
mclurem@wvsd.k12.or.us
s503-861-3376

District 04 Chair
Kelsie Demianew
Cummings Elementary
kelsie.demianew@gmail.com
s503-399-3141

District 05 Chair
Dan Judd
Summit High School
dan.judd@bend.k12.or.us
s541-355-4185

District 06 Chair
Chris Leavitt
La Grande High School
chris.leavitt@lagrandesd.org
c541-786-8242

District 07 Chair
Ken Graber
North Bend High School
kgraber@nbend.k12.or.us
s541-751-7145

District 08 Chair
Jon Soderberg-Chase
Ashland High School
jon.soderberg-chase@ashland.k12.or.us
541-482-8771

District 09 Chair
Matthew Fletcher
Nysa MS & HS
mfletcher@nysa.k12.or.us

District 10 Chair
Robert Carwithen
David Douglas High School
CarwithenR@wdsd.org

District 11 Chair
Aubrey Peterson
Corvallis High School
Aubrey.Peterson@corvallis.k12.or.us
c541-659-4681, s541-757-5907

District 12 Chair
Tim Vian
tim.vian@springfield.k12.or.us

District 13 Chair
Matthew Farris
Molalla River Middle School
farrismd@molalla.net
s503-829-2355

District 14 Chair
Laura Arthur
Athey Creek Middle School
arthur@wlvv.k12.or.us; learthur@gmail.com
c541-513-7414, s503-673-7400

District 15 Chair
Kevin Soon
Liberty High School
soonk@hsd.k12.or.us
s503-593-8202

Area Chairs

Advocacy Chair
Jennifer Mohr Colett
Fir Grove Elementary
Jennifer_Mohr@beaverton.k12.or.us
504-764-8877

Band Chair
Jennifer Brooks-Muller
David Douglas High School
Jennifer_Muller@ddouglas.k12.or.us
c503-709-7505, s503-261-8246,
h503-665-8132

Business/Sust Memb Chr
Al Kato
Jesus HS
akato98@yahoo.com
c503-348-8673, s503-292-2663,
h503-348-8673

Choral Chair/ACDA Rep
Emily Mercado
Crescent Valley High School
emily.mercado@corvallis.k12.or.us
s541-757-5828, c541-207-8942

AS Elementary Choir Co-Manager
John Hillan
Cedarook Park Primary
HillanJ@wlvv.k12.or.us
c971-285-7675

General Music Chair
Cherie-Anne May
David Douglas Music Coordinator
camay13@comcast.net
c503-709-4834, s503-256-6502

Historian David
Becker
Retired/Lewis and Clark
dbecker@lclark.edu
c503-407-4707

Membership Chair
Stephen Fulks
West Powellhurst Elementary
stephen_fulks@ddouglas.k12.or.us
c541-513-7414, s503-673-7400

Orchestra Chair
Dijana Ihas
Pacific University
dihaspacificu.edu
s503-352-2120

Small Schools Chair
Jordan Bemrose
lone Community School
jordan.bemrose@ione.k12.or.us
c503-428-4150

SMTE Chair
Julie Beauregard
Oregon State University
Julie.Beauregard@oregonstate.edu
c541-981-9736, s541-737-2406

State Solo Contest Chair
Tom Muller
David Douglas High School
tom_muller@ddouglas.k12.or.us
c503-799-6684, s503-261-8386,
h503-665-8132

OMEA Recording Secretary
Laura Arthur
Athey Creek Middle School
arthur@wlvv.k12.or.us; learthur@gmail.com
c541-513-7414, s503-673-7400

OSAA Band/Orch Contest Chr
Chuck Bolton
Retired
tubasat@aol.com
c503-341-6214, h503-761-0688

OSAA Band Rep
Jennifer Brooks-Muller
David Douglas High School
Jennifer_Muller@ddouglas.k12.or.us
c503-709-7505, s503-261-8246,
h503-665-8132

OSAA Choral Liaison
Christopher Silva
David Douglast High School
christopher_silva@ddouglas.k12.or.us
c971-207-5798, s503-261-8273

OSAA Choir Contest Chair
Matthew Strauser
oregonacda@gmail.com
503-508-0516

MIC Representative
Cak Marshall
Peripole Bergerault
cakmarshall@aol.com
800-443-3592

CNAFME Representative
Cameron Jerde
University of Oregon
cameron.jerde@gmail.com
c503-758-5130

NW NAFME Regional President
Mark Lane
Central Washington University
lanem@cwu.edu
c307-771-2105, s307-630-7129

All-State

AS-HS Wind Ensemble Manager
Jeff Hornick
McMinnville High School
hornickj@oes.edu
s503-565-4395

AS-HS Symphonic Band Manager
Michael Burch-Pesses
Pacific University
michaelbp@pacificu.edu
s503-352-2897

AS-HS Mens Choir Manager
Robert Hawthorne
Newberg High School
hawthorner@newberg.k12.or.us
s503-259-5458

AS-HS Womens Choir Manager
Julie Cherry
Leslie Middle School
julieannacherry@gmail.com;
503-998-9448

AS-HS Orchestra Manager
Will Balch
Straub Middle School
will.balch@gmail.com;
balch_william@salkeiz.k12.or.us
c281-728-1879, s503-399-2030

AS-HS Jazz Ensemble Manager
Ben Lawson
Hidden Valley High School
ben.lawson@threerivers.k12.or.us
c541-218-1188

AS MS Honor Band Co-Manager
Ann Mc Bride
West Orient Middle School
mcbride2@gresham.k12.or.us
c503-432-3047, s503-663-3323

AS MS Honor Band Co-Manager
Peter Nilson-Goodin
Clear Creek Middle School
nilsen@gresham.k12.or.us
c503-358-7285, s503-492-6700

AS MS Girls Choir Manager
Valerie Gollman
Corvallis High School
Valerie.Gollmann@corvallis.k12.or.us
c503-341-7998

AS MS Boys Choir Manager
David Looney
Judson Middle School
loney_david@salkeiz.k12.or.us
s503-399-3201

AS MS Honor Orchestra Manager
Eddy Robinson
Pilate Butte and Sky View Middle Schools
eddy.robinson@bend.k12.or.us
541-678-1006

AS Elementary Choir Co-Manager
John Hillan
Lowrie Primary School
HillanJ@wlvv.k12.or.us
c971-285-7675

AS Elementary Choir Co-Manager
Kim Putnam
Hazeldale Elementary School
musicputnam@gmail.com
c541-279-0560

All-State Housing Chair
Mary Ann Vidourek
Grant Union 1-12
therock@centurytel.net
c541-377-3460, s541-575-1799

All-State Food/Transport Manager
Marcia Stevens
Corvallis High School
marcia.stevens@corvallis.k12.or.us
s541-757-5860

All-State Equipment Manager
Megan Hansen
Roseburg High School
ilgsen614@gmail.com
c503-764-8133

All-State A/V Manager
Daniel Fridley
Oregon State University
dancingfridley@gmail.com
c541-207-8939

All-State Booth Manager
Al Kato
Jesus High School
akato98@yahoo.com
c503-348-8673, s503-292-2663,
h503-348-8673

CNAFME Student
Lauren Kirk
George Fox University
lkirk12@georgefox.edu

CNAFME Student
Aliyah Jackson
George Fox University
ajackson12@georgefox.edu

Publishing and Printing
Design by Jennifer Richardson,
InterMountain Communication &
Print Solutions
Cover by Bekki Levien
Printed by Color Press, Walla Walla
Editorial Board: Jim Howell, Jane
Howell, Frank Diaz, and Jason Silveira
PO Box 1235 La Grande, OR 97850
janejim@oregonmusic.org
541-962-6262 www.oregonmusic.org

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

Non-member subscriptions are \$30 per year; or \$10 per issue. Bulk rate postage paid.

OMEA Sustaining Members

2013-2014 Sustaining Members

Beacock Music Co.
Phil Hodapp
1420 SE 163rd Ave.
Vancouver, WA 98683
www.beacockmusic.com

Eastman Music Company
Ikuko Salazar
2158 Pomona Blvd.
Pomona, CA 91768
www.eastmanmusiccompany.com

Educational Travel Services, Inc.
Julie Sabala
PO Box 82605
Portland, OR 97282
www.etsi.wv

Gracewinds Music
Ken Oefelein
137 SW 3rd St.
Corvallis, OR 97333
www.gracewindsmusic.com

JW Pepper
Wendy McKee
7611 S. 180th St.
Kent, WA 98032
www.jwpepper.com

Kemtone Repair & Music Co./dba
Willamette Valley Music Co.
Charles "Randy" Kem
484 State St.
Salem, OR 97301
www.wvmc.net

Linda Scott Pianos
Linda Scott
4415 SW 94th Ave.
Portland, OR 97225
www.pianositter.com

Metropolitan Youth Symphony
Diana Scoggins
4800 SW Macadam Ave. #105
Portland, OR 97239
www.playmys.org

Music Education Assistance Project, Inc.
Bruce Fife
325 NE20th Ave.
Portland, OR 97232
www.MEAP.org

Northwest Band Camps
Jim Douglass
1428 NW 13th St.
Corvallis, OR 97330
www.nwbandcamps.com

OSU Department of Music
Erin O'Shea Sneller
School of Arts & Communication
Music - 101 Benton Hall
Corvallis, OR 97331
www.oregonstate.edu/cla/music

Pepwear
Claude Hedgepeth
PO Box 4504
Cedar Hill, TX 75106
www.pepwear.com

Peripole, Inc.
Sylvia Perry and Andrew Perry
PO Box 12909
Salem, OR 97309-0909
www.peripole.com

Portland State University Music Dept.
Debbie Glaze
PO Box 751
Portland, OR 97207
pdx.edu/fpa/music

Portland Youth Philharmonic
Rachel Sokolow
520 SW 6th Ave.
Portland, OR 97204
www.portlandyouthphil.org

Sonoma State University
Brian Wilson
1801 E. Cotati Ave.
Rohnert Park, CA 94928
www.sonoma.edu/music

The Empire Music Company Ltd.
Gwenda Williams
PO Box 98
Bellingham, WA 98227-0098
www.empire-music.com

Treasure Valley Community College
Stephanie Laubacher
650 College Boulevard
Ontario, OR 97914
www.tvcc.cc/academics/fine_and_performing_arts/performing_arts.cfm

University of Portland
David De Lyser - Perf & Fine Arts
5000 N. Willamette Blvd.
Portland, OR 97203
www.up.edu

Wally's Music Shop
Steve Bond
607 Washington St.
Oregon City, OR 97045
www.wallysmusic.com

Willamette University
Music Dept. Attn: Diane Trevett
900 State St.
Salem, OR 97301
www.willamette.edu/cla/music

World's Finest Chocolate Northwest
John Allen
10475 Greenleaf Terrace
Tigard, OR 97224
www.wfcnw.com

Yamaha Corporation of America
Band & Orchestra Division
Melanie Walker, Exhibits
Debbie Griffin, Ads
Larry Chamberlain, District Mgr
6600 Orangethorpe Ave.
Buena Park, CA 90620
http://usa.yamaha.com/

2014-2015 Sustaining Members

JW Pepper
Wendy McKee
7611 S. 180th St.
Kent, WA 98032
www.jwpepper.com

Northwest Band Camps
Gene Burton
2033 SW Eastwood
Gresham, OR 97080
www.nwbandcamps.com

Portland Youth Philharmonic
Olivia Kipper
520 SW 6th Ave., Suite 820
Portland, OR 97204
www.portlandyouthphil.org

Sonoma State University
Brian Wilson
1801 E. Cotati Ave.
Rohnert Park, CA 94928
www.sonoma.edu/music

University of Portland
David De Lyser - Perf & Fine Arts
5000 N. Willamette Blvd.
Portland, OR 97203
www.up.edu

Wally's Music Shop
Steve Bond
607 Washington St.
Oregon City, OR 97045
www.wallysmusic.com

Western Washington University
Heather Dalberg
516 High St. / MS9107
Bellingham, WA 98229
www.cfpa.wvu.edu/music

Willamette University Music Dept.
Diane Trevett
900 State St.
Salem, OR 97301
www.willamette.edu/cla/music



INTIMATE CLASSES.
INNOVATIVE PROGRAMS.
OUTSTANDING ENSEMBLES.

MUSIC @ UNIVERSITY OF PORTLAND

Located minutes from downtown, the University of Portland combines personal attention with challenging academics in our nationally accredited music program.

Now offering a pre-music education track to prepare you for a Master of Arts in Teaching.

ENSEMBLES

University Singers • Wind Symphony • Orchestra • Women's Chorale • Jazz Ensemble • Vocal and Instrumental Chamber Music

2015 SCHOLARSHIP AUDITION DATES

Monday, February 16 • Saturday, February 21 and 28

FOR MORE INFORMATION

up.edu/music
UPMusic@up.edu
503.943.7228



North by Northwest

Mark Lane
NW President

By the time you read this we will all be off and running tackling a new school year! Excited students and memorable music making will remind us of what a privilege it is to teach music.

I would like to thank you for a rewarding first year as your Northwest Division President. It was a privilege to attend conferences in Montana, Idaho, Alaska, and Washington, and I am looking forward to the conference in Wyoming this coming year. The hospitality at each conference was much appreciated. I enjoyed experiencing the uniqueness of each state organization as well as having the opportunity to celebrate our similarities. We teach music, and we are all committed to providing musical experiences for our students that will last a lifetime.

I hope you have the NAFME Northwest Division Conference on your calendars! Plan on being in Spokane on February 13–15, 2015. We are excited to host the Canadian Brass at our upcoming conference. Plan on attending their Friday evening concert. They will also provide a clinic for our Northwest Honor Groups. I would like to thank the Conn-Selmer Corporation for their generous support in making this all possible. In addition to the Canadian Brass, Dr. Tim Lautzenheizer, Vice President of Education, Conn-Selmer Corporation, will deliver the keynote address on Friday afternoon. Tim has been an integral part of my education and career over the past 30+ years. I'm excited to share this NW Conference with him. Our National NAFME President, Dr. Glenn Nierman will give the keynote on Saturday afternoon. A long-time leader in music education, Glen's experiences and work will ensure a continued positive direction for NAFME. Dr. Artie Almeida from the Bear Lake Elementary school in Apopka, Florida will be our General Music Headliner. Artie has done hundreds of clinics all over the United States. Our orchestra headliner will be Dr. Brenda Brenner from Indiana University. She specializes in string music education, teaching applied violin, as well as courses in violin and string pedagogy. The choral headliner is Jo-Michael Scheibe from the Thornton School of Music at the University of Southern California. One of the icons in the choral world, Dr. Scheibe is in frequent demand nationally and internationally as a clinician, conductor, and adjudicator. Finally, Ray Cramer (Emeritus Professor, Indiana University) will serve as the band headliner. Ray Cramer conducted the Wind Ensemble and Chamber Winds and taught graduate conducting, band history, and wind literature classes at Indiana University. He is one of the most well-known and respected conductors/educators in the world.

There are some exciting highlights on the national level. The new National Standards were rolled out in early June and are now ready for your use. You can find them on the NAFME website. You will hear more about them as we begin the new school year, and you will also hear about the Cornerstone Assessments as they continue to be developed.

If you haven't checked out the new NAFME Advocacy Campaign, *Broader minded - Beyond the Bubbles*, do so now! Go to www.broaderminded.com, and explore the site and take time to watch the

short video. Click on the "Share your Story" tab and let the world know the importance of music education in your life and in the lives of your students.

NAfME is the VOICE for music education in the United States and our VOICE has become even larger via the *Music Education Policy Roundtable*. Started by NAFME, the organization now has over thirty members representing hundreds of thousands of music advocates. The growth of the Roundtable has been phenomenal! Their collective voice is dedicated to year-round advocacy efforts through the building of strong partnerships with like-minded groups that they have turned into a highly influential music coalition.

Finally on a more local front, the Northwest Division has an exciting opportunity. With the support and resources from the national office, our division has the opportunity to engage in a membership campaign. Our goal is to reach and engage potential new members through a collective membership campaign. With the Northwest conference coming up, we have the unique opportunity to reach out to potential new members through some incentives offered via the conference. It is really a no lose and a win-win endeavor. The efforts will be coordinated through the national office and Ginny Reese, (our NAFME NW Division Liaison). They will work with the states to help identify potential new members, and the campaigns will be customized for each state. Look for more information from your MEAs about this exciting opportunity.

Music advocacy has always been, and will continue to be, an important part of all our efforts. A larger membership means a stronger advocacy voice. This along with new National Standards, the Music Education Policy Roundtable, and the Broader Minded Campaign, all work together to ensure that music education remains a part of basic education. In July, I had the privilege to teach a "current issues" class in our summer masters program. The course dealt with advocacy issues, the new standards, and teacher evaluation. There were 21 bright young teachers in the class, and as you can imagine, there was never a dull moment in the class. They all were dealing with "issues," and all of those issues pointed to the importance of basic advocacy on a local, state, regional, and national level. It became very clear to us that the topics mentioned above in this article work together to support them in the classroom. If these students are any indication, the future of music education is in good hands. They know so much more than I knew when I was their age!

In closing, thank you for all you do for students, and I look forward to seeing you all in Spokane. Satisfaction Guaranteed!



OMEA President

Tom Muller
OMEA President

Welcome to the 2014-2015 school year. I hope all of you found some time this summer to get away from your programs, relax, and recharge your batteries. Stepping into the role of OMEA president, I am reminded of the many past presidents I have had the good fortune to work with, and am humbled by your vote of confidence.

Recently, our executive directors asked me about my goals for OMEA during the next two years. Honestly, because I was ending my duties as conference chair, this topic had not yet crossed my mind. However, while reflecting on our board's recent efforts to revise and update the association's policies and procedures, I was struck by the need for us to have a clearly defined infrastructure. I have begun this process by reviewing both our ensemble manager and district chair handbooks. At our fall meeting, I went over these documents with our district chairs, and asked Branden Hansen, our 2015 conference chair, to do the same with the conference planning team.

Over the course of the next several months, my intent is to have both documents revised and updated, and then begin the process of revising current descriptions for our association's board positions. By the end of my term as president, my vision is for us to have a set of documents that clearly define how our board positions function. OMEA is an ever-changing group of individuals who have the freedom and ability to move the association in new and exciting directions, and this will allow movement to occur in a more seamless way.

I am also looking at ways to increase membership in OMEA through considering how we could have a more direct impact on teachers. To achieve this, I have been working with members of our national and regional offices on membership and advocacy ideas. It is no secret that I believe some advocacy arguments simply open the door for lip service by decision makers, and that we have to look at more concrete ways to

show the positive impact that successful K-12 music programs can have at the local, state, and national levels. I believe this begins with convincing non-members that joining the association will provide them with information and opportunities that will help them be successful. I am excited to announce that Stephen Fulks has stepped into the position of membership chair, and will be working at the state and regional level to address this issue. I would also like to welcome Jennifer Mohr as our new advocacy chair. Jennifer will work with both the OMEA board, and with a national campaign focused on developing effective advocacy strategies.



At the end of the day however, this is YOUR association. OMEA is you, not me, not the executive board, nor the board of control. I have been part of the board for many years, and have been in many conversations about what is wrong with OMEA. I encourage people to get off the sidelines and get in the game. Every district has openings for members who want to get involved. Contact your district chair to see how you can help out. All of their contact information is provided at www.oregonmusic.org.

To members who are just starting out, I personally invite you to look at our available vacancies. You are the future of this association and we look to you for our evolution. Through your involvement in OMEA, you will have the opportunity to interact more closely with many of our experienced members, many of whom have served or are currently serving in leadership positions. Personally, I believe that individuals like these have had a profound impact on both my life and career, and my hope is that they will do the same for you.

2015 All-State Conductors

HS Symphonic Band	Richard Floyd	Musical Director and Conductor of the Austin Symphonic Band http://www.austinsymphonicband.org/Directors/
HS Orchestra	Jim Waddelow	Director of Instrumental Activities at Meredith College, Conductor Raleigh Symphony Orchestra http://raleighsymphony.org/about-rso-2/
HS Wind Ensemble	Gillian MacKay	University of Toronto Associate Professor and Wind Ensemble Conductor www.music.utoronto.ca/faculty/faculty_members/faculty_a_to_m/gillian_macKay.htm
HS Women's Choir	Karen Kennedy	University of Florida Director of choral studies, Artistic Director of the Master Chorale of South Florida http://www.miami.edu/frost/index.php/frost/frost_profiles/vocal-kennedy_karen_bio/
HS Men's Choir	Christopher Aspass	Conductor of the Viking Mens Chours and Saint Olaf Chapel Choir http://wp.stolaf.edu/viking/conductor/
HS Jazz Band	Mark Taylor	"One of Seattle's finest young musicians." - Paul deBarros, The Seattle Times http://marktaylorjazz.com/
MS Boys' Choir	Geoffrey Boers	Director of Choral Activities at the University of Washington in Seattle https://music.washington.edu/people/geoffrey-boers
MS Girls' Choir	Morna Edmundson	Electra Artistic Director, Canada http://mornaedmundson.com/
MS Orchestra	Brian Cole	Director Moorhead Orchestra, National clinician http://www.moorheadorchestra.com/Moorhead%20Orchestra.swf
MS Band	Timothy Mahr	Conductor of the St. Olaf Band and teaches courses in composition, conducting, and music education http://www.stolaf.edu/people/mahr/
Elementary	Dr. Gary Packwood	Assitant Professor, Director of Choral Activites Mississippi State http://www.music.msstate.edu/faculty/bio/garypackwood

Conference Chair

Branden Hansen
2nd Vice President

I hope that you have been able to take some time during the summer months to relax and “recharge” in preparation for another wonderful school year. We all know from experience that this year, like each that has preceded it, will bring plenty of new challenges and obstacles. These hurdles simultaneously make music education the stressful and rewarding occupation that it is. These hurdles can also make attending the conference mid-year so refreshing and reassuring. With this in mind, I want to take a minute to discuss a few items pertaining to the 2015 conference.

Firstly, I want to say thank you to the members of the 2015 Conference Planning Team. These individuals are already hard at work ensuring that the upcoming conference is a success for both teachers and students alike. They have been working all summer to secure conductors, hotels, sessions, transportation, and more. When you make it to the January conference please take a minute to thank all those involved as they certainly deserve our appreciation.

As we head into this conference filled with opportunities for educators and students, please make sure you are very aware of all applicable deadlines. Cut-offs for both conference registration as well as audition materials will be strictly enforced. The stringency associated with these dates is necessary in order to keep the behind-the-scenes planning and preparation on track. Every year there are students and teachers who are not able to participate fully in the conference because of a failure to adhere to these deadlines.

Please make sure you have checked the OMEA website (<https://www.oregonmusic.org/>), and understand all conference registration and honor group dates clearly. Also, Executive Directors Jim and Jane Howell will be sending frequent “e-blasts” with this information. In order to ensure you receive these helpful communications, please make sure to keep your e-mail address updated by logging in to the OMEA website and updating your profile accordingly.



Although the majority of the planning and structuring of the 2015 conference is already in place, I am still very interested in hearing your ideas for this and future conferences. If you have thoughts or concerns, please feel free to share them with me at bhansen@roseburg.k12.or.us. I will do my best to implement as many ideas as possible and will forward necessary communications to our 2016 Conference Chair, Dr. Frank Diaz.

With all of this being said, I want to express how excited I am with the slate of sessions, concerts, and conductors we have for 2015. We are working hard to make sure this is an enriching and re-energizing opportunity for all involved. I look forward to seeing you all in Eugene this January!

Plan to attend the...



**National Association
for Music Education's**

**44th Northwest Division Conference
February 12-15, 2015
Spokane, Washington
(www.nafmenw.org)**



**Keynoter
"Dr. Tim"
Lautzenheiser**



**Choral
Jo-Michael Scheibe,
Thornton SOM, USC,
Los Angeles CA**



**Elementary
Artie Almeida,
Bear Lake Elementary,
Orlando FL**



**Strings
Brenda Brenner,
Jacobs SOM, IU,
Bloomington IN**



**Band
Ray Cramer,
IU, Emeritus
Bloomington IN**

**Friday
Evening Concert
by the
Canadian Brass**





Think beyond
the bubbles.™



join the broader minded™ movement.

It's time for everyone to start thinking beyond the bubbles.™

We know music helps educate the whole student. But now we need you to help us spread the word. The true mission of education lies in shaping the students behind the scores, and "bubble tests" can measure only so much.

Visit **broaderminded.com** now to get started.

- Learn what to say and how to share it
- Watch the broader minded video
- Share your own story
- Join the broader minded movement and receive advocacy updates
- Order broader minded resources

**na
me** National Association
for Music Education

Music Education • Orchestrating Success

New Oregon Music Educator Columns

It is with great pleasure that I write the introduction to the inaugural *Graduate Student Spotlight* column. The editorial board is excited to announce the start of two new columns in the *Oregon Music Educator*. These two columns aim to inform the membership of current research and best practices being discussed both among the graduate student community in Oregon, and the broader music education community. Along with the *Graduate Student Spotlight*, we will also be featuring a *Research to Practice* column designed to facilitate the implementation of research findings in K–12 music classrooms. Details on this column can be found elsewhere in this issue. Each *Spotlight* column will feature a graduate student involved with research related to the music education community within the state of Oregon and beyond. Graduate students who are interested in submitting a manuscript for consideration should email their manuscripts to executive directors Jim and Jane Howell at janejim@oregonmusic.org. Please indicate that you are submitting a manuscript for the *Graduate Student Spotlight* column. Any topics related to music education are welcome, especially those that discuss applications for the practicing music teacher.

This inaugural column will feature Jessica McKiernan who recently earned a Master of Arts in Teaching degree from Oregon State University. McKiernan currently teaches 6th-grade general music, and 7th- and 8th-grade choir at Mountain View Middle School in Aloha (part of the Beaverton School District). Her article represents a demographic profile of sorts regarding choral conductors in higher education. Specifically, she investigated the gender gap among choral conductors in colleges and universities within the United States.

This topic is particularly timely given the increased attention being given to the “glass ceiling” effect regarding wages and employment in the United States. Currently, women in the United States are paid on average only 77 cents for every dollar a man earns in the workforce. For minority women, this gap is even more pronounced (64 cents for African American women and 55 cents for Latina women). In 2009, the Lilly Ledbetter Fair Pay Act was signed into law, which was intended to protect workers against pay discrimination, and ensure equal pay for equal work. Despite progress made over the past 50 years with gender-based pay equity in the workforce, it is projected that men and women will not reach parity regarding wages until 2058 (Institute for Women’s Policy Research, 2013). However, gender discrimination and gendered stereotypes are not limited to earned wages alone. McKiernan investigated gendered stereotypes in the context of collegiate choral conductors (i.e., occupational gender roles). When asked what drew her to this research topic, McKiernan replied:

I’ve always been intrigued by societally-driven gender stereotypes and their impact on aspirations, career choices, and life goals... Looking into gendered research in music education, it becomes apparent that many people are drawn to various aspects of music based on gendered stereotypes, and not on interest, talent, or

capacity. My goal is to address and teach to a student’s potential so they pursue careers based on interest, and not on labels. I hope other people can start to do the same. (J. McKiernan, personal communication, September 13, 2014)

I hope that you will enjoy this timely and interesting article, and the editorial board hopes that this will be the first of many such articles included in future issues of the *Oregon Music Educator*.

References

Institute for Women’s Policy Research. (2013). *Gender wage gap projected to close in year 2058: Most women working today will not see equal pay during their working lives*. IWPR Publication #Q004. Washington, DC: Institute for Women’s Policy Research.



Jason M.
Silveira
Oregon State
University

Soundwaves
OUR ONLINE CATALOG

Our on-line music catalog
for Music Educators

MEtunes
Music for Music Educators

MEtunes, hosts thousands
of recordings by genre.
Purchase a physical copy
or download select works.

Now Available!
2014 OMEA Conference CDs and DVDs

www.soundwaves.org

Demographic Study Of Choral Conductors in Four-Year Institutions in the United States: A Modified Replication Study

Despite the attempts made to balance male and female power within the work force, women generally have a disadvantage regarding opportunity and pay in the United States. Women make up 47% of the United States work force (United States Department of Labor, 2010), yet they still struggle with the “glass ceiling” effect in regards to wages, especially in male-dominated fields. Men, on the other hand, lead in terms of salary, despite whether the job is dominated by men or women. Even when receiving equal training, women do not earn the same respect and opportunity within the work force (Budig, 2002).

The “glass ceiling” effect exists in a variety of contexts, including those seeking positions at universities. Women with a Ph.D. are less likely to become assistant professors than men with the same education, especially if they had children, thus decreasing their chances of receiving a tenure-track position later in life (Wolfinger, Mason, & Goulden, 2009). Ginther and Kahn (2006) found similar results and determined that while children decrease women’s chances of advancing in their academic field, marriage and children only increase men’s chances of promotion within their career.

Evidence of the gender gap is present in a number of academic fields. In the year 2010, more women than men were receiving not only Bachelor’s and Master’s degrees, but also Doctoral degrees for perhaps the first time in United States history (National Center for Education Statistics, 2012). Despite an increase in the number of women seeking a variety of doctoral degrees from 1976 to 2000 (National Center for Education Statistics, 2002), women are not necessarily being employed at equal rates.

Gender stereotyping in music does not begin in the workforce, but rather in the classroom. Traditionally, more women than men participate in choral programs. As a result, repertoire selection becomes based on male participation, and oftentimes, women are required to audition for mixed ensembles while men are not. While it appears to be in the best interest of the choral program to have a balanced ensemble, it implies that female singers are less valuable than their male counterparts, who are often treated as a commodity and receive a disproportionate amount of attention when recruiting, planning, and rehearsing. Any women who are not placed into the mixed ensemble are placed in the non-auditioned women’s choir, which is often perceived as a “dumping ground” for “leftover” women (O’Toole, 1998, p. 16). Given that more women traditionally audition for choral programs than men, women wishing to participate in choral programs need to work harder to obtain the same opportunities as their male counterparts (O’Toole, 1998).

In the secondary and post-secondary choral ensemble, the perception of ensemble prestige in relation to gender plays a contributing factor

in ensemble participation and feelings of musicianship and value to the choral program. Of the women Gauthier (2005) surveyed, 90% chose mixed choirs as their first choice of choral ensemble for a variety of musical and social reasons. Females regarded mixed choirs as having a fuller sound, more difficult and varied repertoire, and a greater challenge musically.

While they regarded mixed choirs as being more respected, challenging, and enjoyable, most reasons for joining a mixed choir centered on why they would not join a women’s choir. Women regarded women’s choirs as “lacking substance,” being “breathy” and “whiney” in sound, and an overall “disappointing experience” (Gauthier, 2005, p. 43). While women who preferred singing in all-female choirs often cited a desire for bonding with same-gendered singers, this theme was not present for all-male ensemble members. Rather, one of the reasons men preferred singing in all-male ensembles was a lack of “emotional baggage” women carried within mixed ensembles (Gauthier, 2005, p. 44).

Gender stereotypes in ensembles carry over to the field of music education. While women hold 85% of preschool music education positions, only 35% of college professors in music will be female (Music Educators National Conference, 2001). Women pursuing careers as orchestral conductors expressed that while they went through conducting programs with men, they were not presented with equal experiences and opportunities in their education. Furthermore, because it has been such a male-dominated field throughout its history, inherently “masculine” qualities are often perceived as necessary to achieve success within the field. Success, therefore, is not deemed according to their artistic ability, but rather their willingness to conform to the gendered stereotypes that have been embraced over the years (Bartleet, 2008).

VanWeelden (2003) conducted a demographic study of choral conductors at four-year institutions in the United States and found the divide between genders to be just as prevalent in choral music. Approximately 65% of choral ensembles in the sample were conducted by men, and 20% were conducted by women. Given that 15% of ensembles did not list a conductor, the gender gap could be even wider (VanWeelden, 2003). The divide is even more pronounced when examining Directors of Choral Activities (DCAs). Males represented 83% of the DCA positions in VanWeelden’s sample, while far fewer females held the same position (17%). In addition, only 17% of colleges and universities studied had both male and female choral conductors on staff (VanWeelden, 2003).



Continued on page 10

Spotlight continued...

While VanWeelden's (2003) findings are consistent with occupational sex stereotypes and gender roles common within the work force, they are not representative of the rise of women seeking doctoral degrees in the United States. The population of the United States increased by 24% between the 2002 and 2012 censuses (U.S. Census Bureau, 2010a), and women seeking doctoral degrees increased by 52% (National Center for Education Statistics, 2012). Between the years of 2000–01 (the year VanWeelden's research was conducted) and 2005–2006, the number of women seeking doctoral degrees in visual and performing arts alone increased by 24% (National Center for Education Statistics, 2012). For perhaps the first time in United States history, women are seeking more total degrees than men, especially advanced degrees. Despite this, women are not equally represented in higher education, including visual and performing arts (May, Moorhouse, & Bossard, 2010; VanWeelden, 2003).

Because of the increase of women seeking doctoral degrees in conducting since 2000, it was important to reevaluate the implications of VanWeelden's study to examine if the gender divide in conducting and DCA positions still exists. Perhaps of equal importance was to address the issue absent from VanWeelden's study: gendered ensembles. While it highlighted women's ensembles led by male and female conductors, it did not address men's ensembles and the gender of their conductor. Therefore, the purpose of the present study was to examine the current demographic characteristics of choral conductors at four-year institutions. Specifically, the following research questions were addressed: (1) What is the frequency of male versus female DCAs in choral music programs at four-year institutions in the United States? (2) What is the frequency of male versus female conductors for mixed, male, and female ensembles at four-year institutions in the United States? and (3) Are there differences between the VanWeelden (2003) study and the present study?

Four-year institutions selected for this study were drawn from the National Association of Schools of Music (NASM), an organization that conducts research, provides access to professional development, and maintains standards for schools of music to ensure high-quality music training at the post-secondary level (National Association of Schools of Music, 2014). Given NASM's national recognition and its focus on quality musicianship and education, schools accredited through this association were deemed appropriate for the sample.

In order to obtain a sample accurately reflecting the current demographics of the United States, schools were placed into four categories determined by region: 18% of schools were from the Northeast, 22% from the Midwest, 37% from the South, and 23% from the West. Percentages of schools drawn from each region were determined by the 2010 census (United States Census Bureau, 2010b). Once placed into categories by region, a representative sample of 200 randomly selected choral programs accredited through NASM served as

the sample for this study. Data collected from selected schools included types of choral ensembles, gender of conductors for each ensemble, and gender of the DCAs. The procedure for this study was modified after research conducted by VanWeelden in 2003. Data obtained for this study were taken from the schools' websites. While the purpose of the study was to examine possible gender disparity in choral conductors at four-year institutions of music, the study also examined the types of ensembles present at each university and differences between each of the regions in the United States using descriptive statistics.

The purpose of this study was to examine gender bias in higher education. Specifically, the first research question addressed the frequency of male versus female DCAs in choral music programs at four-year institutions in the United States. Table 1 shows that of the 147 DCAs listed, 110 (74.8%) were male, and 37 (25.2%) were female.

The second research question examined the frequencies of male versus female conductors for mixed, male, and female ensembles at four-year institutions in the United States. In the present study, there were 507 mixed ensembles. Of these ensembles, 369 (72.8%) were conducted by men, and 138 (27.2%) were conducted by women. Forty six (80.7%) male ensembles were conducted by men, and eight (19.3%) were conducted by women. Finally, men conducted 41 (39%) female ensembles, and women conducted 64 (61%) female ensembles (see Table 1).

Table 1 *Frequencies and Percentages of Genders of Conductors and Directors of Choral Activities*

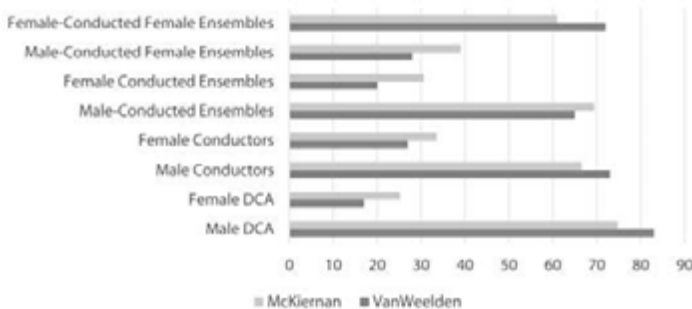
	Frequencies	Percentage
Total Conductors	385	---
Male Conductors	256	66.5
Female Conductors	129	33.5
Director of Choral Activities (DCAs)	147	---
Male DCAs	110	74.8
Female DCAs	37	25.2
Total Ensembles	816	---
Male-Conducted Ensembles	566	69.4
Female-Conducted Ensembles	250	30.6
Mixed Ensembles	507	---
Male-Conducted Mixed Ensembles	369	72.8
Female-Conducted Mixed Ensembles	138	27.2
Male Ensembles	57	---
Male-Conducted Male Ensembles	46	80.7
Female-Conducted Male Ensembles	11	19.3
Female Ensembles	105	---
Male-Conducted Female Ensembles	41	39.0
Female-Conducted Female Ensembles	64	61.0

Results revealed a significant and strong association between gender and ensemble type; women were more likely to conduct women's

ensembles, and men were far more likely to conduct men's ensembles. Since 46 male ensembles and 41 female ensembles were conducted by men and 11 male ensembles and 64 female ensembles were conducted by women, it is far more likely for men to conduct either of the gendered ensembles than for women.

The third research question compared the VanWeelden study (2003) and the present study to note any changes regarding percentages of choral conductors and DCAs. Figure 1 illustrates the changes in percentages regarding DCAs, total male and female conductors, total ensembles conducted by men and women, and male- and female-conducted women's ensembles. Because VanWeelden (2003) did not address occurrences of mixed and male ensembles in the study's research questions, these percentages are not displayed in Figure 1.

Figure 1 VanWeelden vs. McKiernan Percentages for Gender of Ensemble Conductors and Directors of Choral Activities



The present study found an increase in female DCAs and decrease in male DCAs in relation to VanWeelden's study. The same relative trend was found in total conducted ensembles. While there were slightly more men conducting ensembles as a whole, total ensembles conducted by women went up by more than 10% since VanWeelden's study in 2003. For female ensembles, it appears that the conductor gender gap is shrinking. In VanWeelden's study, women conducted 72% of female ensembles; the present study shows that this number has decreased in relation to more men conducting women's ensembles. Currently, 61% of women's ensembles have female conductors.

Since VanWeelden's study, more women have been pursuing higher education than men, and more women are seeking doctoral degrees in the arts than ever before (National Center for Education Statistics, 2012), though researches have indicated that women are perhaps not equally represented in higher education (May, Moorhouse, & Bossard, 2010; VanWeelden, 2003). The increase of female conductors at four-year institutions observed in this study was consistent with the increase of women seeking doctoral degrees, as observed from the years 2000 to 2010 (National Center for Education Statistics, 2012).

While it appears that more women pursued careers as choral conductors, the results still closely model those found in VanWeelden's research. The uneven distribution of female choral conductors

illustrates the continuing trend of women being underrepresented in tertiary music education. Studies have previously indicated that while women hold 85% of preschool music education positions, they are disproportionately under-represented in higher education, holding only 35% of faculty positions at the university level (Music Educators National Conference, 2001).

Historically, more men have conducted mixed ensembles, and this study continues to demonstrate this trend. Mixed choirs, as opposed to men's or women's choirs, are often viewed as the most select and prestigious ensembles within the choral music program (Wilson, 2012), and VanWeelden's study and the present study illustrates that DCAs tend to conduct the more advanced and premier ensembles (VanWeelden, 2003). Because more men than women have held the position of DCA, it would make intuitive sense that more ensembles have male conductors. This, however, does not speak for the lack of female conductors as a whole (VanWeelden, 2003).

While the gender trends in this study relate to those found by VanWeelden (2003), the gender gap appears to be decreasing. This is particularly observable in the increase of women acting as DCAs and serving as choral conductors for virtually all ensemble types. The trend applies to male conductors, as well, as the present study demonstrates an increase in men conducting women's ensembles. In VanWeelden's study, men conducted 28% of women's ensembles, but the present study saw the figure increase to 39%.

Limitations of the present study include the possibilities for inaccuracies listed on the school websites. Without contacting each school individually, it could not be determined if the information on the website was recent or when the website was last updated. These limitations exist both in the present study, and in VanWeelden's study. Another limitation of this study was the sample size. While VanWeelden conducted a survey of 1,780 institutions, the present study only randomly sampled 200 institutions. While the percentages seem to follow similar trends between the VanWeelden and the present study, the numbers could be skewed due to the varied sample size. However, since a random representative sample from each region of the United States was drawn, the possibility of sampling error is minimized.

Though the apparent trend of women entering the workforce is promising, it continues to demonstrate gender bias in the United States and the glass ceiling effect, as well as overall trends in higher education generally, and music education specifically. As expressed by Bartleet (2008), women continue to feel the need to conform to gendered stereotypes in the field of conducting in order to receive the same opportunities and success as their male counterparts. This should not be required of women; rather, all conductors should be recognized even if they do not possess traditional "masculine" qualities historically viewed as beneficial within the workforce. While the gender



Artists believe in Yamaha.

"The Yamaha Silent Violin feels as natural as its traditional counterpart! It has a warm tone in the studio and it can cut through on stage with a live band despite its light weight. Over the years, Yamaha has been a compelling leader in its dedication and its contributions towards evolving the role of the violin in today's contemporary music. So whether you're playing hip hop, rock, jazz fusion, country, classical, reggae or whatever your favorite genre, this is the best sounding electric fiddle out there."

— Karen Briggs
Internationally Renowned Violinist



YamahaStrings



@YamahaStrings

4wrdr.it/briggsOME2

©2014 Yamaha Corporation of America. All rights reserved

gap appears to be closing since VanWeelden's study, women are still underrepresented in the workforce. In order for women to achieve genuine success, they must receive the same training and employment opportunities regardless of gender.

Based on the findings of the present study, a number of recommendations are proposed. In order to encourage women to pursue careers in the traditionally male-dominated field of choral conducting, attitudes and practices should be altered at the primary and secondary education levels. As music educators create an environment that supports gender equity, students will be able to choose career fields based on personal interest, and not gender stereotypes fostered in the classroom. Gauthier (2005) and O'Toole (1998) listed a number of strategies to create a gender-equitable environment in the secondary choral music classroom:

1. Have members of all choirs attend each other's concerts.
2. Advertise equally for all choirs, regardless of perceived prestige or competition value.
3. Provide tour, festival, and competition opportunities for all types of ensembles.
4. Because female are traditionally more numerous in choral programs, it may be appropriate to create an auditioned female ensemble that is either equal to the mixed ensemble or is regarded as the most prestigious auditioned ensemble.
5. Feature music of female composers and poets that does not objectify women or depict them as lesser than men.
6. When performing traditional choral music that conforms to gendered stereotypes, engage your chorus in a thoughtful critique of gender inequality in music.
7. Have all choirs study and perform challenging music and feature them equally in performance.
8. Do not exclusively perform mixed-choir pieces arranged for female choirs.
9. While there is a variety of research and literature regarding the male changing voice and engaging men in the choral ensemble, ensure that women within the ensemble are also an integral part of the recruitment and rehearsal process.
10. Do not treat the mixed choir experience as better than the women's or men's choir experience, and vice versa. Treat them as varied experiences geared toward the goal of musicianship.
11. Realize, appreciate, and feature the uniqueness, beauty, and power of a female voice, and foster this attitude among all students.

While male voices are essential for a successful mixed ensemble, female choristers are also important and deserve respect within the ensemble and equitable opportunities for growth and success in choral music. Closing the gender gap can only be enhanced by fostering a gender-

equitable environment within choral ensembles. By carefully observing and questioning the validity of traditional and current practices in the choral ensemble, music educators provide students with the means to embrace potential careers according to interest, rather than their ability to obtain the same opportunities as their male counterparts or willingness to conform to traditional gendered stereotypes.

References

- Bartleet, B. (2008). Women conductors on the orchestral podium: Pedagogical and professional implications. *College Music Symposium*, 48, 31–51.
- Budig, M. (2002). Male advantage and the gender composition of jobs: Who rides the glass escalator? *Social Problems*, 49(2), 258–277.
- Gauthier, D. (2005). I'm only in women's chorus: A need for positive image building. *Choral Journal*, 48(2), 43–47.
- Ginther, D. K., & Kahn, S. (2006). Does science promote women? Evidence from academia 1973–2001 (Working Paper No. 12691). Retrieved from National Bureau of Economic Research website: <http://www.nber.org/papers/w12691>
- May, A. M., Moorhouse, E. A., & Bossard, J. A. (2010). Representation of women faculty at public research universities: Do unions matter? *Industrial and Labor Relations Review*, 63, 699–718.
- Music Educators National Conference (2001). Gender trends among MENC music educators. *Teaching Music*, 8(6), 52–53.
- National Association of Schools of Music (2014). *NASM handbook*. Retrieved from http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2013-14.pdf
- National Center for Education Statistics (2002). *Digest of education statistics 2002*. Retrieved from <http://nces.ed.gov/pubs2003/2003060.pdf>
- National Center for Education Statistics (2012). *Digest of education statistics 2012*. Retrieved from <http://nces.ed.gov/pubs2014/2014015.pdf>
- O'Toole, P. (1998). A missing chapter from choral methods books: How choirs neglect girls. *Choral Journal* 39(5), 9–31.
- United States Census Bureau (2010a). *U.S. census bureau announces 2010 census population counts – apportionment counts delivered to president*. Retrieved from <http://web.archive.org/web/20101224062107/http://2010.census.gov/news/releases/operations/cb10-cn93.html>
- United States Census Bureau (2010b). *Resident population area*. Retrieved from <https://www.census.gov/2010census/data/apportionment-pop-text.php>
- United States Department of Labor (2010). *Women in the labor force in 2010*. Retrieved from <http://www.dol.gov/wb/factsheets/Qf-laborforce-10.htm>
- VanWeelden, K. (2003). Demographic study of choral programs and conductors in four-year institutions in the United States. *Bulletin of the Council for Research in Music Education*, 156, 20–30.
- Wilson, J.M. (2012). Preferences of and attitudes toward treble choral ensembles. *Research and Issues in Music Education*, 10(1). Retrieved from <http://files.eric.ed.gov/fulltext/EJ996057.pdf>
- Wolfiger, N. H., Mason, M. A., & Goulden, M. (2009). Stay in the game: Gender, family, formation, and alternative trajectories in the academic life course. *Social Forces*, 87(3), 1591–1621.



UNIVERSITY of
**PUGET
SOUND**

School of Music

FIND YOUR PLACE in a remarkable community—perform in outstanding ensembles, audition for music scholarships regardless of your major, and study with an accomplished faculty.



BECOME A MUSIC TEACHER yourself through the 5 year BM/MAT program.

pugetsound.edu/music

UNIVERSITY OF PUGET SOUND | Tacoma, WA | music.admission@pugetsound.edu | 253.879.3228



Music Camps @ Wallowa Lake

Summer Music Camps
for Brass and Woodwind Players

Nowhere will you find a better Brass or Woodwind camp for your middle and high school students! These camps offer a unique experience and intense instruction from members of the Northwest's professional orchestras. Camp includes student performances and FUN in the heart of the Wallowa Mountains.

Brass
@ Wallowa Lake
June 14 - 20, 2015
\$470 per camper

Woodwinds
@ Wallowa Lake
July 26 - August 1, 2015
\$495 per camper



A day at Camp includes:

- ♫ Master Classes
- ♫ Music Theory
- ♫ Music History
- ♫ Mixed Ensemble
- ♫ Supervised individual practice
- ♫ Rhythm through movement
- ♫ Recreation & Activities
- ♫ Great food!



French Horn
Two-Camp Special
attend BOTH camps for \$795.
This offer is good for French horns only!

Visit our website:

musiccampsatwallowalake.com

Scholarships available

Music Camps @ Wallowa Lake
P.O. Box 636 La Grande, OR 97850

Woodwind Camp Phone: 541-663-0326
Email: birnbaum@oregonwireless.net

Brass Camp Phone: 778-867-0353
(International.Call.email.preferred)
Email: hilarykoyalchik@gmail.com

O

UNIVERSITY OF OREGON

COME
PLAY
with us.

SCHOOL OF MUSIC AND DANCE



EO/AA/ADA institution committed to cultural diversity.

We invite you to explore the premiere educational institution of music and dance in the Pacific Northwest. The University of Oregon offers a large full-time, in-residence music faculty, modern rehearsal and performance venues, and more than thirty performing ensembles.



TO VISIT: SOMDAdmit@uoregon.edu 541-346-5268

music.uoregon.edu

Quaver's

Beyond
 Marvelous
 General Music
CURRICULUM
 Grades K-5

The Future of Music Education **TODAY!**™



"This is a true revolution. Not just in music education, but in education in general. I absolutely love my Quaver Curriculum!"

David Blanchard
 Smith Elementary • Spring, TX

**Advanced Technology.
 Teacher-Friendly.
 SERIOUSLY FUN!**

NEW!

Customize Your Quaver Curriculum!

- Modify existing lessons or create your own from scratch!
- Insert other Quaver resources, or import your own files: MP3s, PDFs, YouTube links, and more!



Try 12 Lessons for FREE!

Just go to QuaverMusic.com/Preview and begin your FREE 30-day trial today!

**Want your very own
 FREE Quaver T-Shirt?**

Just give us a call!
1-866-917-3633

Limit one per household



Join us at the
OMEA CONFERENCE

JANUARY 15-18, 2015

Eugene Hilton & Conference Center

Ready, Aim, Inspire!



Presidio Brass - banquet entertainment

For more information
contact the Conference Chair,
Branden Hansen
bhansen@roseburg.k12.or.us



A review of recent studies on teaching excellence and music student enrollment

Introduction

Research can be fascinating, practical, and thought provoking, but for many teachers, the format and technical language used in scholarly articles make them difficult to read or even inaccessible. This is unfortunate, as good research can both inform and compliment our work as music teachers and musicians. Reading research can also help us reconsider how we approach pedagogical issues, and may provide us with new ideas, insights, and perspectives.

This past spring, members of the OMEA Editorial Board met to discuss potential changes to the *Oregon Music Educator*. One idea that emerged from this meeting was the inclusion of a "Research to Practice" column. Although a research column was a regular part of the journal's contents between 2000 and 2006, it was discontinued shortly afterwards. For the new column, our hope is to provide you with research-based information in a format more accessible and applicable to your work as classroom teachers.

In the present column, I review two recently published articles; one focusing on characteristics of outstanding band directors, and another which discusses the effects of No Child Left Behind (NCLB) on music student enrollment throughout the last decade. Both articles offer interesting insights into issues that affect all music educators; namely best practices from outstanding teachers, and the potential effects of high-stakes testing on public school music programs.

Juchniewicz, J., Kelly, S. N., & Acklin, A. I. (2014). Rehearsal characteristics of "superior" band directors. Update: Applications of Research in Music Education, 32(2), 35-43. doi: 10.1177/8755123314521221

If you were to ask a group of outstanding teachers to describe their secrets to success, what might you discover? In a recent study by Juchniewicz, Kelly, and Acklin (2014), "superior" band directors were surveyed to determine what factors they believed had the most significant impact on their programs. One hundred thirty-one expert middle and high school directors from Florida, Kentucky, and North Carolina responded to the survey. After categorizing responses, the researchers discovered major areas of agreement between the middle school and high school directors. Specifically, 44% of middle school directors as well as 40% of high school directors mentioned the development of good fundamentals as a priority. Of the several fundamental areas mentioned, tone quality and production, balance and blend, rhythmic accuracy, and listening/ear training emerged as the four most important areas for both groups of teachers.

Along with fundamentals, directors also agreed that teaching behaviors - especially those dealing with personal preparation, promoting high expectations, and defining clear goals - were key elements to their success. Interestingly, only two middle school directors and one

high school director mentioned good conducting skills as an important factor. Other areas referenced by directors were the use of scales, chorales, and sight-reading during warm-ups. Additionally, singing, selecting appropriate and high-quality literature, and promoting accountability and responsibility from students were also mentioned.



As teachers, learning what strategies yield the most consistent and effective results can be a difficult yet rewarding process. Often, even when we feel that we have truly figured something out, learning that others have found success using similar techniques can be extremely reinforcing. In this study, it was clear that among the number of possible strategies that might result in success, there were some on which many outstanding teachers could agree.

Not surprisingly, there was general agreement on factors that are often emphasized within teacher training programs, as well as in the profession in general. These included emphasizing fundamentals, being personally prepared, setting goals and expectations, using warm-up sessions wisely, choosing excellent literature, and holding students accountable. However conducting skills, which are often a central element of many teacher preparation programs, as well as the subject of numerous in-service sessions and workshops, was barely mentioned.

As educators, the results of this study can serve as a means for examining our own practices and values. Regardless of our level of expertise, checking in to see what other good teachers are doing can be a valuable way to change course, gain new perspectives, or experience validation about those things we've come to feel most certain about. Conversely, it is also good to discover those factors for which we might place an undue emphasize on might not always be as critical as we believe them to be. In this study, this was the case with conducting skills. The authors state that, "While it may be hard to speculate why directors choose not to mention this as an important aspect and/or element of their rehearsal, perhaps this is because of the fact that middle and high school directors do not consider their conducting to be as influential in the rehearsal process as other factors" (p. 40).

Along with what is highlighted in this review, the full study includes additional information gained from the directors' surveyed, while posing interesting questions about the nature of what we consider to be effective teaching. Members of the National Association for Music Education (NAfME) can access the article through logging in to their account and navigating to the periodicals page at <http://musiced>.

Continued on page 20

Research to Practice continued...

nafme.org/resources/periodicals/. While you are there, take some time to check out other articles published in *Update: Applications of Research in Music Education*. This journal is geared specifically to providing research-based information for practicing teachers, and covers many topics of potential interest to our membership.

Elpus, K. (2014). Evaluating the effect of No Child Left Behind on U.S. music course enrollments. *Journal of Research in Music Education*, 62(3), 215–233. doi: 10.1177/0022429414530759.

Many music teachers are concerned about the potentially negative effects of high-stakes testing. In fact, during the last six years alone, educators have been navigating around difficulties resulting from programs such as No Child Left Behind (NCLB), Race to the Top, and more recently, the Common Core State Standards. We often hear that initiatives like these can have a negative impact on music class participation, as typically both money and time are diverted from music and other electives when school districts are forced to meet requirements imposed by federal and state agencies. However, in a recent study by Elpus (2014), a slightly more complex picture has emerged.

In the study, Elpus (2014) examined data from 1982 through 2009 to determine what, if any, effect the passage of NCLB may have had on music program enrollment in school districts across the United States. Using information obtained from 10 separate transcript studies conducted by the National Center for Education Statistics, Elpus tracked enrollment patterns for 9th through 12th graders associated with the graduating classes of 1982, 1987, 1990, 1992, 1994, 1998, 2000, 2004, 2005, and 2009. Despite anecdotes suggesting that NCLB may have negatively impacted enrollment, Elpus found that roughly 34% of students consistently enrolled in at least one music class during high school. Unfortunately, the data also highlighted a declining enrollment trend for students from traditionally underrepresented groups,

including those who are Hispanic, have Individualized Education Plans, or who are English language learners.

Elpus (2014) notes that, “Although the subgroup disparities may be troubling, it should be heartening to most music teachers that a core group of just one third of all U.S. high school students, for nearly 30 years, has consistently chosen to enroll in music classes” (p. 15). These results are indeed heartening, and should at the very least provide us with some confidence about our ability to maintain healthy levels of enrollment despite continuing changes to curriculum, assessment, and evaluation practices within our school districts. However, for those of us concerned with promoting diversity, or who teach in areas with a high percentage of underrepresented groups, the results are also troubling. As our population continues to diversify, and in light of our own stated goal of “music education for all Oregonians,” this study should cause us to reflect on what we are doing to ensure that students from all backgrounds feel welcomed, and are able to participate in our programs. Also, if it is actually the case that enrollment trends in Oregon are consistent with these national trends, then we should be doing all we can to address this situation sooner rather than later, especially in light of the unforeseen challenges that may result from the implementation of the Common Core State Standards in the years to come.

Dr. Frank Diaz is on the faculty at the University of Oregon, where he teaches courses in music education, supervises student teachers, and coordinates the string music education program. Dr. Diaz also serves as Music Director and Conductor of the Corvallis Youth Symphony Association. Previous to his appointment at Oregon, he taught instrumental music for school districts in New Jersey, Pennsylvania, and Florida, and maintained an active schedule as an adjudicator, performer, and guest conductor. Ensembles under his direction have performed at the Midwest Band and Orchestra Clinic, the Music Educators National Conference, and at prominent state and regional festivals. Along with teaching and conducting, Dr. Diaz is a regular presenter at state, national, and international conferences, and has published articles in various music education research and practitioner journals. He is currently President-Elect of the Oregon Music Education Association.



ROSEBUSH MARIMBA

Peter Bush
27187 S Benjamin Rd
ESTACADA OR 97023
503.630.6036
RosebushMarimba@gmail.com

NOTES GUARANTEED

Is My Classroom Gender Neutral?

John Hillan
Elementary Chair

A research inquiry from Oregon State University caught my eye early this summer. It sought to measure music teachers' attitudes towards transgender students and related school practices. My first thought was, "I teach elementary school... this is probably geared towards high school and college-level music teachers." And so I didn't click the link to participate in the study.

A month later I was immersed in Kodály levels training at Portland State University, and a conversation came up regarding whether or not we let boys and girls play the opposite roles in singing games and dances that specify a specific boy/girl part. For example, can a boy be "Suzy" in *Paw-Paw Patch*? It was interesting to note all the different ways music teachers handle that situation. Regardless of answers and opinions, each teacher's decision upheld the notion that each child in their class was worthy of respect, and was entitled to a safe, non-threatening classroom environment. And isn't that the main point? It doesn't matter what one's attitude is towards transgender students – what matters is that if we have a transgender student in our class, it is our job to make sure that that person feels respected and non-threatened in our environment, whether that's in a band, choir, orchestra, or in the elementary music classroom. So I found the link to the survey and participated in the study. And then I thought about my music classroom's environment. Was it a safe space?

I started thinking about singing – head voice singing specifically. Despite the claim by some boys that singing this way makes them sound like a girl, it's a great opportunity to show that a child's voice has no "gender." And if it did, a clip of the Vienna Boys Choir can reveal how powerful boys become when boys "sing like girls."

I thought about dancing. Some teachers choose to mix partners so that the male role is the "A" person and the female role is the "B" person.

That way instead of boys/girls you have As and Bs; gender isn't even mentioned. However, I like to have students perform as authentically as possible, so there will be times when there will be "boy" lines and "girl" lines. Often classes don't split evenly into girls and boys, so sometimes students play opposite roles. Choosing a random boy and ordering him to participate in the girl line is not recommended. Rather, through some exercises, the same action can be done in a very positive way. By mid-year, I have students willingly want to go to the other line. It's marketed as a very cool thing, and students themselves are the ones who problem solve when one line is longer than the other. I would predict that most of my students wouldn't think twice about seeing a girl in the "boy" line or vice versa.



The more I think about the elementary music classroom, the more I realize the issues we deal with are mostly around gender *expression*. And hopefully, if we do our role in creating safe, non-threatening classroom environments, these same students will have success at a time when gender-identity questions arise. There are probably areas in my lessons that could use work in regards to being gender neutral. This is not to imply that gender doesn't exist; rather, it implies that one gender isn't "better" than another. If we are mindful with regard to gender stereotyping, that is likely where we can make the most difference in making sure all students are feeling safe, respected, and welcome. I'll keep thinking about my classroom and I invite all teachers to do the same. Be sure to check your OMEA "e-blasts." The OSU research study link (http://oregonstate.qualtrics.com/SE/?SID=SV_5vA0jZzoSRRnkWN) is still active, and the researchers are still looking for participants.



WILLAMETTE UNIVERSITY

A Tradition of Musical Excellence Within a Renowned College of Liberal Arts

Music Scholarships awarded annually to majors and non-majors

DEGREE PROGRAMS

BA in Music	BM in Contemporary Improvisation
BM in Performance	Minor in Music
BM in Composition	Minor in Arts, Technology
BM in Music Education	& Multimedia

AUDITION DATES

Nov. 10, 2014*
Jan. 24, 2015*
Feb. 16, 2015

**SCHEDULE AN AUDITION
503-370-6687**

* Must audition on these dates for priority consideration.

Office of Admission • willamette.edu/admission • 503-370-6303 • willamette.edu/go/musicauditions

Things Are Better...

Jonathan Boysen
Sandstone Middle School, Hermiston, Oregon

But Don't Give Up the Fight!



After several years of slashing funding, Oregon schools are starting to see more money. Fortunately, this has led to music jobs being added and restored. In Beaverton they have added a new music supervisor position and at my own school, the district eliminated the \$5 participation fee for band and choir. While jobs and budgets may not be on the chopping block this year, now is not the time for complacency (here's looking at you HB 3141). Now is the time to make sure that your advocacy efforts are ongoing for the long term.

There are several easy advocacy strategies that every school and district should consider doing on a regular basis to ensure the long-term health of their programs.

- 1. Always present high quality performances.** This may seem like a "no-brainer" but often times we'll present a longer mediocre performance over a shorter, high quality one. Realize that we're not just talking about concerts. This goes for every performance your students do whether it be a supermarket opening, a football game, or school awards assembly. Anytime you perform, you are creating an impression of your program in the community for better or for worse. This also includes any non-music students at your school.
- 2. Always put community first.** Many times as music teachers we get asked to do all kinds of performances. Everything from school assemblies, senior centers, and surprise birthday pranks on some unsuspecting guy's lawn. Often times those performances can conflict. You may get asked to sing at a school board meeting that is happening at the same time as the region honor choir concert. Your marching band may be tempted to skip a home football game in favor of getting more rest for a Saturday marching competition. The question to ask yourself when having to decide where to perform is, "When budgets get tight, who will be influencing the decisions of which programs to save and ones to cut?" I guarantee it won't be the honor choir director that was hired or the marching band judges making those decisions.
- 3. Find a way to make a yearly "extravaganza."** Anytime you can get large numbers of students performing in front of large audiences, it's a win for your program. In Hermiston, the elementary schools perform holiday concerts where every student in the school participates. This means that every parent of an elementary student in Hermiston gets to see his or her child perform music. With our secondary programs, we take every middle and high school ensemble class and combine them together on the high school gym floor. Our administrators love to see 600 band and choir kids making music together. As impressive as all the students are, the fact that the stands are also packed with parents and community members is also impressive to administrators. This performance is second only to graduation as the largest event that our district holds.

- 4. Go after recognition for your music program.** This last year, only four school districts in Oregon were named a "Best Community For Music Education." My guess is that not too many more districts than those four applied for it. The survey may be lengthy, but the recognition that is gained from it is invaluable. It is a big deal when you can thank your administrators and school board for helping you earn a "Best Communities" designation. If you teach high school, apply to become a Grammy Signature School. The biggest hurdle is filling out the initial survey. Being able to say that you've won a Grammy? Priceless.
- 5. Be visible to decision makers.** Get your groups out in the community and in front of decision makers. Don't sit around and wait to be asked. Sometimes you have to create your own opportunities. Contact the school board or city council and see if they would like a performance at their next meeting. They love to see kids perform, and always love the change of pace that a performance brings.

Advocacy is one of the most important parts of our job. Good advocacy ensures that future generations get to benefit from strong music programs. In Hermiston, we benefit from the great advocacy work that Mark Lane and Ric Sherman did 20 years ago. Take the time to make sure that your children and their children benefit from the work that you do today.

ANNOUNCING: SMALL ENSEMBLE CONTEST

In September, the OMEA board of directors voted to sponsor a State Small Ensemble Contest. They elected Dan Judd to be the chair of this 2-year pilot project. The contest will be held at Pacific University, May 1, 2015, noon -5:00 pm.

There are seven competitive categories: three vocal categories; women's, men's, and mixed and four instrumental categories; strings, woodwinds, brass, and percussion. The ensemble size will be between two and 16 performers.

The qualifier for the State Small Ensemble Contest will be your district solo/ensemble contest. Category winners will automatically advance to the State Small Ensemble Contest. First and second alternates and student eligibility will be the same as State Solo Contest. Fee for participation will be announced at a later date.

For more information email dan.judd@bend.k12.or.us

AUDITIONS

FOR SCHOLARSHIPS AND ADMISSION TO THE MUSIC DEPARTMENT

RESERVE A SPOT TODAY CWU.EDU/MUSIC



JANUARY 22-23, 2015

CENTRAL WASHINGTON UNIVERSITY, ELLENSBURG, WA

JANUARY 24, 2015

DES MOINES CWU CAMPUS

(HIGHLINE COMMUNITY COLLEGE) DES MOINES, WA



CWU Department of Music
509-963-1216 • music@cwu.edu

CWU is a AA/EEO/Title IX Institution. For accommodation: CDS@cwu.edu

Student Growth Goals

Creating Meaningful Student Growth S.M.A.R.T. Goals

Until recently, I considered goal writing as just another hoop to jump through. When Senate Bill 290 (SB 290) passed and required that S.M.A.R.T. goals be tied to student assessments, I was less than thrilled! Last year, I became pregnant in order to avoid the whole process (I didn't really, but it was a nice perk to maternity leave)! As I begrudgingly sat down to write some measurable goals, I thought about the specific skills I strive to teach my students. I researched different ways to write goals, and examined why they are important for student growth. Approaching student learning from this angle encouraged me to have a more positive attitude toward goal writing. In this article, I will discuss why we create S.M.A.R.T. student growth goals, and give suggestions on how to make them meaningful while aligning them with the new teacher evaluation process.

The first time I sat down to write goals my mind was blank. I thought about goals as being specific and measurable, but I had no idea where to begin and what to write. O'Neill (2000) suggests that when writing goals, you should consider what is meaningful, and focus on student learning. She observed a group of K-5 teachers who successfully implemented S.M.A.R.T. goals in their classrooms. She attributed their success to the fact that their goals were result rather than process oriented.

When I sit down to write goals, I begin with concepts I want to focus on, such as melody, rhythm, music evaluation, sight-reading, etc., describing them as broadly as possible. Here are some examples:

1. Students will demonstrate how to read music by the time they graduate 5th grade.
2. Students will be able to sight-read at the end of the year.
3. Students will demonstrate the ability to evaluate performances.

While this helps me outline what I hope to achieve, the goals are not yet specific (S.) or measurable (M.). When goals are too broad they can be daunting and difficult to meet. Doran, Miller, and Cunningham (1981) created S.M.A.R.T. goals for management in business. They defined successful goals as being specific, measurable, attainable, relevant, and time-bound. When I first learned of S.M.A.R.T. goals, I remembered feeling frustrated that I had to memorize another acronym. As a high school student I loved learning acronyms, however as a teacher, memorizing yet another acronym is not exactly how I want to spend my time. Although I was very reluctant to accept yet another acronym in to my teacher lexicon, I reasoned that if the S.M.A.R.T. method of goal writing had been used successfully for over 30 years, and in multiple industries, it probably warranted a reasonable effort on my part. With these guidelines in mind, look at your own goals and ask yourself the following questions:

- Specific: Did I clearly state my goal using action verbs?
- Measurable: Did I quantify my goal and set observable parameters?
- Attainable: Is there a required degree of experience and do I have the knowledge and resources to achieve my goals?
- Relevant: Does my goal relate to my job and is there is a clear link to my school/department goals?
- Time frame: Did I establish frequency, duration, and a completion date?

Here are some examples of the above goals rewritten to fit the parameters of S.M.A.R.T.:

1. By May 2015, 5th grade students will be able to identify and play whole notes, half notes, quarter notes, and eighth notes with 70% accuracy.
2. By May 2015, 7th graders will be able to individually sight-sing a stepwise major melody without accidentals on solfege with 80% accuracy.
3. By May 2015, 12th graders will evaluate two of their own performances and two other musical performances. Seventy-five percent of students will demonstrate the highest level of understanding.



Senate Bill 290 requires two student growth goals and one professional growth goal. Teachers must administer a pre-test and post-test that clearly demonstrates student growth. Music directors are often the only teacher of their subject matter in the school or district, and by extension usually the only ones to write our pre- and post-tests. Last year, some music teachers created unrealistic goals. Their students did not meet their growth goals, resulting in a score deeming the teachers "ineffective." Other teachers developed very simple pre- and post-tests and experienced an easier evaluation process. I have found it alarming that the structure of SB 290 lends itself to the manipulation of learning goals in order to be considered an effective instructor. Despite this, you can still set the bar high and tier your goals, which can benefit individual student learning and force you to look at your test data in a different way.

I usually give individual sight singing or written assessments to my students once a month. As I look through test results, I focus on what the bulk of the students did not understand and re-teach concepts as needed. However, when I tier my goals to focus on individual student growth, it forces me to focus on individual improvement rather than group improvement. In rehearsals we are constantly listening to the sound of the entire group and we sometimes ignore the individual. When I take the time to work with each student, even for a few seconds, the improvement of the entire group is dramatic! SB 290 has forced me to do this and I have appreciated the results. Setting goals for your entire class to improve by a certain percentage may set you up for failure, however tiering your student growth goals will allow you to be able to focus on individual student needs. Consider adding the following tiers after your goals:

- Students who demonstrate 0-20% accuracy at the beginning of the year will improve by at least 40% by May 2015.
- Students who demonstrate 21-40% accuracy at the beginning of the year will improve by at least 30% by May 2015.
- Students who demonstrate 41-60% accuracy at the beginning of the year will improve by at least 20% by May 2015.
- Students who demonstrate 61-80% accuracy at the beginning of the year will improve by at least 10% by May 2015.
- Students who demonstrate 81-100% accuracy at the beginning of the year will improve by 5% or maintain by May 2015.

There are many details of SB 290 that I have not addressed in this article. The rules for music teachers have been interpreted in different ways by various

administrators, due to the absence of state standards and standardized tests in music. For example, there are standards in various categories we tie into our goals. All teachers are supposed to report on "category two" this year (district goals and standards). Most of us are the only choir, band, or orchestra teacher in our building (or district), so our classroom standards (category three) now become category two. Review the categories with your administrator to check that you are in agreement. Also, many music teachers are less than full time and/or teach at multiple buildings. Speak with your administrator(s) regarding your student and professional growth goal requirements based on your building assignment and FTE. I also encourage you to record any agreements with your administrators in writing, especially if you have multiple administrators.

Whether or not I agree with Senate Bill 290, it is now a part of the evaluation process, so I might as well use it to help my students grow. The Oregon Department of Education's Framework for Teacher and Administrator Evaluations (2014) states, "Effective teachers empower every student to take ownership of his or her own learning and leverage diverse student assets to promote learning for all students." Every music teacher I know wants to create independent musicians and empower students. While this process can be overwhelming, I encourage you to begin with S.M.A.R.T. goal writing that focuses on student learning. We became teachers to support students; a new evaluation process has not changed our passion for teaching and learning, it has instead given us a new approach to music

education. Regardless of what house or senate bill comes our way, we will continue to develop independent learners with a passion for music and life!

References

- Doran, G. T. (1981). There's a SMART way to write management's goals and objectives. *Management review*, 70(11), 35-36.
- O'Neill, J. (2000). SMART goals, SMART schools. *Educational Leadership*, 57(5), 46-50.
- Oregon Department of Education. (2014). *Oregon framework for teacher and administrator evaluation and support systems* (ODE Publication). Salem, OR. Retrieved from <http://www.ode.state.or.us/wma/teachlearn/educatoreffectiveness/oregon-framework-for-eval-and-support-systems.pdf>

The letters in the acronym S.M.A.R.T. signify the words specific, measurable, assignable, realistic, and time-related.

Emily Mercado, the choir director at Crescent Valley High School, is in her eighth year of teaching. In 2006 she received her Master of Arts in Teaching from Oregon State University, where she also earned her Bachelor of Arts in 2005, graduating summa cum laude. She is in her sixth year as associate conductor of the Corvallis Reparatory Singers, and has also enjoyed working as a staff member on two trips to Europe with the Oregon Ambassadors of Music.

Northwest Band Camps, Inc. at Twin Rocks Music and a lot More!

Email: info@nwbandcamps.com • Website: www.nwbandcamps.com

Camps include group instruction in Small Ensembles, Jazz Band and Concert Band.

All performance groups will be led by experienced Middle School, High School & College directors.

FOR STUDENTS ENTERING GRADES 6 — 11



James Douglas, EXECUTIVE DIRECTOR
Northwest Band Camps, Inc.
PO Box 1611, Corvallis, OR 97339
541-752-0452

Dates for 2015

1st Camp - June 14 - 20

2nd Camp June 21 - 27

For application brochures & more information contact:



Easy Payment Option: New for this year is an easy 4-payment option. With the Easy Payment Option, you register with a \$200 deposit, and then the balance of your account is paid automatically in 4 equal, easy payments from your credit card.

Orchestra Chair

Interpretation of the New National Core Music Standards: A Conceptual Approach

The overall purpose of this article is to help music teachers get acquainted with the content of the recently proposed National Core Music Standards (NCMS). More directly, this article hopes to provide teachers with a theoretical framework that may help them interpret and apply some of the learning objectives described in the new standards. Additionally, this article intends to offer a framework for understanding why it is important to incorporate these new standards into music teaching. An abbreviated overview of two educational psychology theories will serve to partially address these purposes: Jean Piaget's "Theory of Cognitive Development," and Jerome Bruner's "Theory of Conceptual Learning." It is the intention of this writer that every student in America be touched by the student-centered and well-balanced education that the comprehensive nature of NCMS seems to suggest.

New National Core Music Standards (NCMS)

Written by a team of music educators and ratified through a two-year inclusive public review process, the new National Core Music Standards (NCSM) were released on June 4th, 2014 (NAfME with National Coalition for Arts Standards). Unlike the previous national standards, which emphasized factual knowledge and basic skills, the new core standards are more focused on music literacy and conceptual understanding, as well as on connecting music learning with artistic processes that are used by real practicing musicians.

The main intention of NCMS is to generate and further develop four specific artistic processes. These processes include *creating, performing, responding, and connecting*. Each of these processes, also known as *core standards or categories*, is articulated through several Anchor Standards for a total of eleven *Anchor Standards*. Additionally, each of the Anchor Standards are further subdivided into "steps," and explained in full-sentence statements called *Enduring Understandings*. To guide assessment designs, an *Essential Question* is offered for each Anchor Standard.¹

Standards are provided for each grade level from pre-kindergarten to eighth grade, as well as for three distinct music education settings or "strands" typically found in music education programs at American high schools: *Ensemble, Music Composition/Theory, and Harmonizing Instruments*. Standards are presented at five levels of proficiency: *Novice* and *Intermediate* levels for elementary and early middle school students, and *Proficient, Accomplished, and Advanced* for high school students. The *Model Cornerstone Assessment* document is used to guide teachers on how to assess each student's progress on the standards.

I will argue that this new way of thinking, which places more of an emphasis on creative processes and conceptual understanding, rather than on factual knowledge and basic technical skills, is more in tune

with a long-recognized need to engage students in higher levels of thinking, conceptual understanding, and the creative processing of music.

Proposed Theoretical Framework for Interpreting and Understanding NCSM Jean Piaget's Theory of Cognitive Development



Swiss psychologist Jean Piaget proposed a *Cognitive Development Theory* in which he described how human thinking processes evolve from birth to maturity. According to Piaget, all humans go through four stages of cognitive development: *Sensorimotor Stage* (ages birth–2), *Preoperational Stage* (ages 2–7), *Concrete Operational Stage* (ages 7–11) and *Formal Operational Stage* (approx. ages 11–16). He proposed that in the formal operational stage, upper-grade middle and high school students are capable of articulating more than just facts, and can restate information in their own words. Teenagers can think abstractly and hypothetically, and can analyze, evaluate, synthesize, and solve problems – all of which are considered *higher levels of thinking* (Piaget, 1971).

While Piaget and other psychologists agree that during the first three stages of cognitive development children may exhibit homogeneous thinking behaviors, in the fourth stage, most young adults (and adults) are able to use formal operational thinking in only a few areas and only sparingly (Piaget, 1974). Kuhn, Langer, Kohlebrg, and Haan (1977) found that only 30 to 35 percent of high school seniors attained this stage of cognitive development, and Berk (2011) found that about 50 percent of undergraduate students failed to exhibit thinking reflecting Piaget's formal operational level.

It appears that the typical child's biological maturation points to a unified progression through Piaget's first three stages of cognitive development, but that a special learning/teaching environment that aims at the development of higher levels of thinking are required for most adolescents and young adults to attain the formal operational stage (Beyer, 2008). One of the teaching strategies that may support students' cognitive development is *conceptual teaching* (McClain, 2005).

Jerome Bruner's cognitive perspective on learning

In the late 1950s, a group of cognitive educational psychologists, led by American educational psychologist Jerome Bruner, began challenging behavioristic learning theories because of their focus on memorizing facts, which placed students in the role of passive learners and encouraged only the development of so-called "lower-level" thinking skills. Bruner introduced educators to discovery learning processes, so that students could become active participants in their learning. His inductive reasoning approach, that is, the formulation of general principles based on knowledge and understanding of details and

¹For more information on the NCMS, see <http://musiced.nafme.org/musicstandards> and <https://www.youtube.com/watch?v=RISF56tkueA>

examples into small organizational units known as “concepts,” opened the way to what is known as conceptual learning.

A concept may be defined as “a general category of ideas, objects, people or experiences whose members share certain properties” (as cited in Woolfolk, 2012, p. 286). Grouping similar main ideas, knowledge, experiences, or skills into concepts generates learners’ conceptual understanding. This deliberate identification of guiding principles leads students to conceptual understanding and allows them to transfer what they previously learned into new situations.

Knowing the basics of these two educational theories, as will be proposed later in this article, may help music teachers in their interpretation and understanding of the objectives stated in the new National Core Music Standards.

Performing Core Standard Explained

Among the four core standards (*Creating, Performing, Responding and Connecting*), the one that could prompt a music teacher’s interest most immediately is core standard # 2, *Performing*. While performing has been and will probably remain what music teachers and students engage in most readily, the new core standards present performing in a different and innovative way. The former music education standards discussed performing in terms of psychomotor skills such as singing and playing instruments. The new core standards propose that performing be viewed as an artistic process that combines cognitive and psychomotor efforts in equal proportion. Students are asked to first select, analyze, and interpret a musical work (cognitive components of the artistic process), and only then to rehearse, evaluate, refine, and present (psychomotor components of the artistic process) the work. This change in thinking may not be easily understood by music teachers, and a further examination of what is expected from students when it comes to performing as proposed in the NCMS seems worthy. Because of the limited scope of this article, only one narrow objective of the core standard for performing will be reviewed in greater detail; the objective of understanding technical skills.

The new performing core standard has three anchor standards: Anchor Standard #4: *Select, Analyze and Interpret* (artistic work); Anchor Standard #5: *Rehearse, Evaluate and Refine* (artistic work); and Anchor Standard #6: *Present* (artistic work).²

The first “step” of Anchor Standard #4 (*Select*) is further explained to teachers and students through the statement of the *Enduring Understanding*: “Performer’s interest in the knowledge of musical works, *understanding of their own technical skills* (emphasis added), and the context for performance influence the selection of repertoire.” Additionally, the step *Rehearse, Evaluate and Refine* asks students

to “Develop strategies to *address technical challenges ...*” (emphasis added) while the step *Present* suggests that students should be able to “Demonstrate *attention to technical accuracy...*” (emphasis added).

Interpreting and Teaching the “Understanding Technical Skills”

Outcome: A Conceptual Approach

Music teachers have always dealt with strategies that address technical skills. General music teachers teach their students to hold mallets correctly while playing Orff instruments so that they may produce pleasing and resonating sounds. Choir teachers teach students how to use lower abdominal muscles to support breathing in long melodic lines. Band teachers teach students how to use their tongue so that they can produce desired articulations. Orchestra teachers teach students how to use the upper part of the bow, the part that is most conducive to soft playing, so that they can play soft dynamics. With the new performing standard as proposed in NCMS, future generations of students will be expected not only to perform these skills, but also to understand as well as to address technical challenges verbally. Furthermore, students will be expected to develop a high level of respect for technical skills so that they can demonstrate attention to technical accuracy.

So, how can teachers help their students achieve these learning expectations? This article proposes incorporating some of Bruner’s Cognitive Learning Theory strategies as a means to help new generations of students achieve these outcomes. For instance, music teachers could consider using Bruner’s conceptual learning strategies, and adjust them to teach technical skills. These teaching strategies would involve having students work on technique through modeling and rehearsing psychomotor components, paired with verbal explanations of the conceptual properties that relate to each skill. Using meaningful verbal explanations should enable students to have a cognitive understanding of the skills they are learning. If simultaneously, teachers provide students an opportunity to analyze their own performances, along with their peers’ performances, (critical examination), this could help students learn to address technical challenges more effectively. In addition, this comprehensive approach to teaching technical skills should develop in students a high level of regard for technical precision, helping them demonstrate more attention to technical accuracy.

For example, in addition to modeling how to play *piano* in the upper part of the bow, orchestra teachers could explain how the three elements of tone production (bow speed, contact point of the bow from the bridge, and the weight of the bow and right arm), interact to affect the quality of the *piano* dynamic. Such teaching could provide students with a deeper understanding of the skills they are learning, along with providing students the opportunity to practice critical examination skills that will enable them to address future technical challenges. Finally, this comprehensive approach to teaching dynamics may develop students’ appreciation for details, making them more likely to attend to technical accuracy in the future.

²To view PDF of Core Music Standards Ensemble Strand visit:
<http://musiced.nafme.org/files/2014/06/Core-Music-Standards-Ensemble-Strand1.pdf>

Why would music teachers consider such teaching? This article proposes that in addition to promoting NCMS, music teachers should keep in mind that research-based findings inform us that most middle and high school students (as well as college students and adults), do not always operate at Piaget's formal operational stage of cognitive development. Music teachers should also keep in mind research suggesting the need for incorporating instructional strategies that focus on developing of higher levels of thinking, such as conceptual teaching, as a way of helping students to progress into Piaget's fourth level of cognitive development.

Music educators recognized the need for using teaching strategies that help promote cognitive development many decades ago. An important book, *The Study of Music Education in the Elementary School-A Conceptual Approach*, edited by Gary, discussed the importance of experiencing and learning musical concepts such as rhythm, melody, harmony, form, and expressive elements, as the vehicle for a student to "discover for himself what is in the music" (as cited in Mark, 1996, p. 69).

The Manhattanville Music Curriculum Project (MMCP, Manhattanville College, 1966–1970), adopted one of Bruner's major ideas in their advocacy for a "spiral curriculum," the idea that any fundamental concept, regardless of its complexity, should be taught to students from the earliest stages of instruction using developmentally appropriate cycles. The project also proposed the use of critical evaluation, described as oral discussion in which students evaluate themselves after the performance takes place (Walker, 1984).

While Bennett Reimer's landmark book, *A Philosophy of Music Education* (1970), is best known for establishing the idea of aesthetic education, the book also advocated that music should be taught to students in a comprehensive manner. Reimer's aesthetic view on music education has continued to develop through approaches such as *Comprehensive Musicianship* (CM). In this approach, students have an opportunity to experience and learn music in three ways: (a) performance, (b) perceptive listening, analysis, and evaluation, and (c) compositional and improvisational processes and techniques (Choksy, Abramson, Gillespie, Woods, & York, 2001).

While comprehensive musicianship may appear to be the most complete and satisfying of a student's cognitive needs, this approach may be of limited use to music teachers hoping to instill in students a deeper understanding of technical skills. The purpose of this article was not to advocate for any particular approach, but to make music teachers aware of the content of the NCMS, as well as to offer teachers some ideas on how to interpret, embrace, and teach some of the objectives in the new core standards.

"Music for every child. Every child for music"(McConathy, 1919, as cited in Mark, 2008, p. 93) is a quote that has kept inspiring American music teachers for many decades. The comprehensive nature of the new core standards should compel music educators to re-examine their interests in a student-centered and well-balanced music education approach that will enable students to think about themselves and the world in creative and responsive ways.

References

- Berk, L. E. (2011). *Infants, children, and adolescents* (7th ed.) Upper Saddle River, NJ: Pearson.
- Beyer, B. K. (2008). What research tells us about teaching skills. *The Social Studies*, 5, 223–232.
- Choksy, L., Abramson, R. M., Gillespie, A. E., Woods, D., & York, F. (2001) *Teaching music in the twenty-first century*. Upper Saddle River, NJ: Prentice-Hall, Inc.
- Kuhn, D., Langer, J., Kohelberg, L., & Hann, N. S. (1977). The development of formal operations in logical and moral judgment. *Genetic Psychology Monographs*, 95, 97–188.
- Mark, M. L. (1996). *Contemporary music education*. Belmont CA: Wadsworth/Thomson Learning.
- Mark, M. L. (2008). *A concise history of American music education*. Lanham, MD: Rowman & Littlefield Education.
- McClain, T. (2005). *Teaching for tomorrow: Teaching content and problem solving skills*. Thousand Oaks, CA: Corwin Press.
- Piaget, J. (1971). *Play, dreams and imitations in childhood*. London: Routledge & Kegan Paul.
- Piaget, J. (1974). *Understanding causality* (D. Miles and M. Miles, Trans.). Chicago: University of Chicago Press.
- Reimer, B. A. (1970). *A philosophy of music education*. Upper Saddle River, NJ: Prentice-Hall College, Inc.
- Walker, R. (1984). Innovation in the music classroom. The Manhattanville Music Curriculum Project, *Psychology of Music*, 12, 125–133.
- Woolfolk, A. (2012). *Educational psychology* (12th ed.) Boston: Pearson.
- Dijana Ihas is an Assistant Professor of Music Education at Pacific University in Forest Grove, OR, where she teaches undergraduate and graduate courses in music education, serves as an applied viola instructor, and supervises student teachers. She is a Founding Director and Master Teacher of the String Project, the first program of its kind in the state of Oregon.*
- Prior to her position at Pacific University, Dr. Ihas taught general music and elementary choir in addition to elementary and middle school string classes. During her tenure at Sprague High School, its advanced string orchestra won the Oregon State Championship for the Orchestra Division for three consecutive years, as well as winning the selective national competition known as the Mark of Excellence. In her final year of teaching in the public schools, Sprague's full symphony orchestra, co-directed by Dr. Ihas, won the state championship also.*
- Her research interests revolve around instructional strategies, learning and development, and music teacher education. Just recently, she was accepted as a 3-year participant in Elon University's Center for Engaged Learning Research Seminar/Research project on Excellence in Mentoring Undergraduate Research.*
- While in Bosnia, Dr. Ihas was mainly a performer and was for eleven years employed as a viola player in Sarajevo's four professional orchestras. She was also the viola player of the Sarajevo String Quartet - a professional group who, for its unprecedented efforts in preserving human dignity during the Bosnian War, captured international attention and received the most prestigious honors awarded by the Bosnian government.*
- Dr. Ihas' educational background includes a Ph.D. in Music Education from the University of Oregon, a Masters Degree in Music Education from the University of Arizona, a Masters of Fine Arts in Viola Performance from the University of California in Irvine, and a Bachelors Degree in Viola Performance from the University of Sarajevo, Bosnia and Herzegovina.*

As you know, All-State experiences can be life-changing events for your students and, therefore, for your programs. The directors for the bands are amazing musicians, educators, and, perhaps most importantly, people. Directing the Wind Symphony is Dr. Gillian MacKay, Director of Bands at the University of Toronto. Dr. MacKay directed the Oregon All-State Middle School Band several years ago to rave reviews, and was also the director of the All-Northwest band at the 2013 conference in Portland. She has chosen a challenging program that I know your students will have a blast working on. Directing the All-State Symphonic Band will be Richard Floyd, recently retired director of the music section of the Texas University Scholastic League (UIL), and one of the most respected music educators in Texas music education history. The middle school director is Timothy Mahr the conductor of the St. Olf Band in Minnesota where he teaches courses in composition, conducting and music education.

Two issues that always seem to come up are deadlines and procedures. I encourage everyone to view the dates as "hard and fast" cut-offs. Please do not assume that anything will be extended past the published date even though this may have happened in the past. It is also imperative that ALL application/audition/nomination procedures be followed. This is the only way to ensure that the screeners can do their job in a timely, consistent, and fair manner.

Moving past All-State issues, I would like to encourage everyone to focus on your students' music education. It is so easy, especially at this

time of year, to get caught in the trap of spending all of our time thinking about administrative and other extra-musical concerns. Take a few minutes, for example, every day to listen to, and perhaps share, a great masterwork, whether instrumental or choral. Think about inviting a guest artist or conductor to come in and work with your kids and maybe even appear on a concert. Having been fortunate to be involved in a couple of commissioning projects over the years I think I can safely say that the opportunity to be a part of a "world premier" performance is one that your students will remember long past their high school days.

Finally, I would like to encourage everyone to become involved with your professional organizations. OMEA and OBDA exist for the members, and we are always looking for people to become involved and move our profession forward. With specific regards to OBDA, I realize that it sometimes looks like it only exists for the administration of the state band contest and associated matters, but while this is indeed an important role, I would like to reaffirm the core mission of promoting instrumental music in Oregon at *all* levels: elementary school, middle school, high school, collegiate, and even community and adult ensembles.

Here's to a great fall and we'll see you in Eugene in January.



Showcase the Music at a Forum Music Festival

ANAHEIM | SAN FRANCISCO | LOS ANGELES | SAN DIEGO

ALL-IN-ONE-DAY FESTIVAL PACKAGES

Develop your program by performing in a quality venue topped off by a day of fun at a theme park or activity of your choice.

- Written and recorded adjudication by experienced adjudicators
- Motivational awards ceremony at the venue following the performances
- Choice of theme park or activity on any festival date

MULTI-DAY OVERNIGHT PACKAGES

Take the next step by creating energy & teamwork with a tour & travel experience for your ensemble!

- Accommodations in safe, comfortable hotels. Breakfast is always included.
- Extensive itinerary combines a Forum Music Festival in a quality venue plus all the activities that interest and enrich students, your way!
- Trip options based on your group's budget and interests. Explore the possibilities: sightseeing, added performances, clinics, meals, dinner shows, theatres, and more!
- Awards ceremony at the festival

**To request a Director's Guide or for more information,
Call us toll-free. 1-888-76-FORUM (763-6786)**



FORUM SELECT | NEW FOR 2015!

Offered at select destinations on specific dates, *Forum Select* includes a post-festival clinic with a master clinician. For details about *Forum Select*, contact us at office@forummusicfestivals.com

DATES & DETAILS ON OUR WEBSITE OR REGISTER ONLINE! WWW.FORUMFESTIVALS.COM

New All State Jazz Band Manager

Ben Lawson
Jazz Band Manager

I am excited to be back on the conference planning committee after a two-year hiatus; OMEA has grown so much in such a short time. I am excited to back! I have big shoes to fill as the managers before me have put together some stellar Gala Jazz Concerts that have been an excellent lead into our evening banquet and festivities.

I am pleased to announce that this year's jazz conductor is Mark Taylor former arranger for Stan Kenton, The United States Army Band, and is now a prolific Hal Leonard composer and arranger. He was in Oregon this year for the 32nd Annual Lewis & Clark Workshop in New and Proven Concert & Jazz Band Literature and said that he "is looking forward to coming back to Oregon with its wonderful weather, and to work with our students."

I am currently working with Steve Owen to provide a variety of educational and informative sessions. Current session topics include Beginning and Advanced Improvisation, Teaching Jazz Bass in MS and HS, Teaching Jazz Piano in MS and HS, along with a panel on creating a jazz program from the ground up.

If you have any questions, comments or ideas please feel free to email at ben.lawson@threeivers.k12.or.us



Calls for Research Proposals

2015 OREGON MUSIC EDUCATION ASSOCIATION CONFERENCE

January 15-18, 2015

Eugene Hilton & Conference Center, Eugene OR

66 East 6th Avenue • Eugene, OR 97401-2667

Research Poster Session

Call for Abstracts

Deadline for Submission: November 7, 2014

Notification of Acceptance: November 25, 2014

The Oregon Music Education Association is seeking abstracts of new, unpublished research to be included at a research poster session during the OMEA Conference. The conference will be held at the Hilton Eugene and Conference Center in Eugene, Oregon January 15–18, 2015. We encourage submissions of studies conducted by undergraduate and graduate students, college and university faculty, practicing preK–12 teachers, and independent researchers. Research on any topic related to music teaching and learning is welcome.

Submissions should be in abstract form (approximately 200–250 words) and include a title, research question(s)/objective(s), description of methodology, summary of results (or preliminary results for research in progress), and potential implications for the field of music education. Abstracts may be in .doc, .docx, .rtf, or .pdf format. No identifying information should be included in the abstract. Complete contact information including name, institutional affiliation, address, phone number, and email address should be included in the body of the email only. Abstracts and contact information should be sent electronically to the session chair, Dr. Julie Beauregard, at julie.beauregard@oregonstate.edu.

2015 NAFME NORTHWEST DIVISION CONFERENCE

February 13–15, 2015

Spokane Convention Center, Spokane, WA

Research Poster Session

Call for Abstracts

Deadline for Submission: October 31, 2014

Notification of Acceptance: November 30, 2014

Individuals are invited to share new, unpublished research at a Research Poster Session included as part of the NAFME Northwest Division Conference to be held at the Spokane Convention Center in Spokane, Washington. Research on any topic related to music teaching and learning will be welcome.

Submissions should be in abstract form (approximately 150–250 words) and include a title, description of the research question and methodology, and summary of results (or preliminary results for research in progress). Abstracts must be submitted electronically in Word format. Complete contact information, which includes name, institutional affiliation, address, phone number, and email address, should be included in a separate Word file. No identifying information should be included in the abstract.

The deadline for submissions is October 31, 2014. Notification of acceptance will be emailed to authors by November 30, 2014. It is necessary for at least one author to be present at the poster session. The poster session has been scheduled for Friday, February 13, 2015 from 3:45 PM to 5:00 PM. The author(s) of each accepted paper should furnish 30 copies of the abstract and 5 copies of the completed report at the time of the conference.

Abstracts and contact information should be sent electronically to the session chair, Dr. Jason M. Silveira, at jason.silveira@oregonstate.edu.

NEW SOLUTIONS FROM AN OLD FRIEND

pepperfundraising.com • jwpepper.com/choralmaster • cuedin.com • jwpepper.com/myscore

J.W. Pepper is dedicated to providing our customers with the very best of services. Our mission to provide solutions to all our customers' needs has led to the creation of a number of new resources for musicians, teachers, and music lovers of all kinds.



JW PEPPER



WHITWORTH
AN EDUCATION OF MIND AND HEART

- Nationally acclaimed ensembles
- International tours
- Renowned guest artists
- Music scholarships
- Areas of study include performance, music education, composition, jazz studies, music ministry and piano pedagogy



Music Department • Spokane, WA 99251 • 509.777.3280 • music@whitworth.edu • www.whitworth.edu



GET YOUR PERFECT SOUND

Engineered to create a perfectly consistent tone, D'Addario Reserve Reeds are the product of naturally-grown cane and relentless innovation. Thanks to unrivaled quality and craftsmanship, Reserve Reeds are perfect for players looking to reproduce their sound at every performance.



Thick blank, heavy spine, standard tip thickness. Rich, warm, tone, ease of response, dynamic flexibility.



Thick blank, longer vamp, thicker tip. Offers depth and flexibility of both tone and response.



Traditional blank, shorter vamp, standard tip thickness. Great tonal clarity, evenness of sound, and immediate response.

D'Addario

daddario.com/woodwinds

SCHOOL OF ARTS AND COMMUNICATION

PLAY in BEAVER MUSIC NATION

Oregon State University Bands Est. 1890



Instrumental Music Faculty

Dr. Christopher Chapman,
Director of Bands

Dr. Dana Biggs,
Director of Athletic Bands,
Associate Director of Bands

Dr. Robert Brudvig,
Director of Percussion Studies

Dr. Jason Silveira,
Instrumental Music Education

Dr. Jill Pauls, flute
Fred Korman, oboe

Ann Kosanovic-Brown, bassoon
Carol Robe, clarinet

Nathan Boal, saxophone
Lawrence Johnson, horn

Jay Chen, trumpet
Carson Keeble, trombone

JáTtik Clark, tuba/euphonium
Isaac Andrew, tuba

Richard Meyn, bass
Ryan Biesack, percussion

First band organized in the PAC-12 Conference

Fully instrumented Wind Ensemble, Wind Symphony and Campus Band

Chamber groups and small ensembles

Open to every student at OSU from all academic majors

Become part of this 124-year tradition ... *Join us!*



OREGON STATE

Oregon State
UNIVERSITY

bands.oregonstate.edu

osumb.oregonstate.edu

Scholarship Auditions for 2015-2016:
Feb. 21, 2015 - Portland, Oregon
March 7, 2015 - Benton Hall, OSU Campus

OSU Bands
200 Benton Hall
Corvallis OR 97331

Oregon Music Educator

P.O. Box 1235

La Grande, OR 97850

SCHOOL OF ARTS AND COMMUNICATION

A nation of talent, knowledge and expertise.

A nation of artists and educators.

A nation of leaders.

BEAVER **MUSIC** NATION

Scholarship auditions for 2015-2016:

Sat., February 21, 2015

Portland, Oregon

Sat., March 7, 2015

Benton Hall, OSU Campus



Music Education

Graduate Studies in Music Education

Instrumental Performance

Vocal Performance

Piano Performance

Music Technology

Music Minor

Join us!

Music

101 Benton Hall

Corvallis OR 97331

liberalarts.oregonstate.edu/music

Oregon State
UNIVERSITY

