

Oregon

MUSIC EDUCATOR

Spring 2021

TOGETHER APART

Stephanie Benischek & Kendra Kay Friar

HOPE – OUR MOST BASIC NEED

Krista DeBolt

REMEMBERING CLARK TERRY

Wesley D. Brewer

SKILL BUILDING DURING QUARANTINE

Jason Palmer

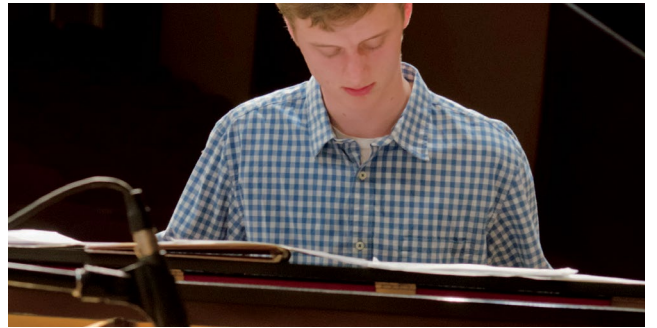




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OMEA SUSTAINING MEMBERS

Oregon Coast Youth Symphony Festival Association

Jim Myers
PO Box 2405
Newport, Oregon 97365
beachbum55@charter.net
541-270-0892

University of Portland

David De Lyser
5000 North Willamette Boulevard
Portland, Oregon 97203
delyser@up.edu
503-943-7382

Wheeler Violins

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Clackamas, Oregon 97015
cwviolin@q.com
503-26-4693

Willamette Valley Music Company

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484 State Street
Salem, Oregon 97301
kemtone@wvmc.net
503-385-8790

Metropolitan Youth Symphony

Diana Scoggins
4800 S Macadam Avenue,
Suite 105
Portland, Oregon 97239
dscoggins@playmys.org
503-239-4566

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treasureromea@gmail.com
541-913-0037

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Jeremy Zander
Mountainside High School
Jeremy_Zander@beaverton.k12.or.us
541-968-3037

OMEA President Elect

Ben Lawson
Redmond High School
ben.lawson@redmondschools.org
541-218-1188

All-State Co-Chair

Branden Hansen
Roseburg High School
allstatechair@gmail.com
541-954-4589

All-State Co-Chair

Megan Hansen
allstatechair@gmail.com
503-764-8133

OMEA 2nd Vice President

Kristi Stingle
Lakeridge High School
stinglek@loswego.k12.or.us
920-279-5057

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Saint Mary's Academy
kathy.briggs@smapdx.org
541-913-0037

OMEA Executive Director

Carolyn Sutton
South Middle School
oregonmusicdirector@gmail.com
541-291-1149

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Advocacy Co-Chair

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Sheldon High School
bounds_j@4j.lane.edu
408-482-7735

Advocacy Co-Chair

Laura Arthur
Portland Public Schools
larthur@pps.net
541-513-7414

Area Chair-Band

Stuart Welsh
West Albany High School
Stuart.Welsh@albany.k12.or.us
541-223-1604

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Erika Lockwood
Rex Putnam High School
lockwoode@nclack.k12.or.us
503-353-5860 ext 38603

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Krista DeBolt
Grants Pass High School
kdebolt@grantspass.k12.or.us
541-474-5710 ex10230

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Pacific University
kkfriar@comcast.net
503-941-8515

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Steve Phillips
Auburn Elementary
phillips_steve@salkeiz.k12.or.us
971-599-7776

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Dan Davey
Mt. Hood Community College
daniel.davey@mhcc.edu
617-291-7464

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Stayton High School & Middle School
stephen.fulks@nsantiam.k12.or.us
503-453-4500

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Cameron Jerde
Southridge High School
cameron_jerde@beaverton.k12.or.us

OSAA Band/Orch State Contest Director

David Sime
Retired
dsime@bendcable.com
541-460-3441

OSAA Choir State Contest Director

Matthew Strauser
Retired
oregonacda@gmail.com
503-508-0516

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Nathan Irby
Judson Middle School
irby_nathaniel@salkeiz.k12.or.us
971-337-2106

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Gary Riler
Cleveland High School
griler@pps.net
503-847-1665

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Kathy Briggs
Saint Mary's Academy
kathy.briggs@smapdx.org
503-250-4259

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Karalyn Soffer
Riddle School District
omeasmallschools@gmail.com
541-874-2251

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Wesley Brewer
Oregon State University
wesley.brewer@oregonstate.edu

OSAA Band Liaison

Jeremy Zander
Mountainside High School
Jeremy_Zander@beaverton.k12.or.us
541-968-3037

OSAA Choral Liaison

Kimberly McConnell
West Salem High School
mcconnell_kimberly@salkeiz.k12.or.us
541-543-6770

CNAfME Representative

Stephanie Brannan
Oregon State University
brannast@oregonstate.edu
971-777-1001

DISTRICT CHAIRS

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David Kays
Lincoln High School
dkays@pps.net
503-341-0269

District 02 Chair

Amber Schroeder
Sam Barlow High School
schroeder4@gresham.k12.or.us
503-258-4940

District 03 Chair

Stewart Schlazer
Forest Grove
sschlazer@fgsd.k12.or.us
954-547-4303

District 04 Chair

Cole Haole-Valenzuela
Silverton High School Salem-Keizer School District
valenzuela_cole@silverfalls.k12.or.us

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Kelly Moore
Ridgeview High School
kelly.moore@redmondschools.org
541-419-4360

District 06 Co-Chair

Andy Cary
Pendleton HS Sunridge MS
acary@pendletonsd.org
541-377-7075

District 06 Co-Chair

Emily Muller-Cary
Sundridge Middle School
ecary@pendletonsd.org
509-993-4914

District 07 Chair

Amber Yester
North Bend High School
ayester@nbend.k12.or.us
541-404-8942

District 08 Co-Chair

Nathan Stokes
South Medford High School
nathan.stokes@medford.k12.or.us

District 08 Co-Chair

Branden Hansen
Roseburg High School
bhansen@roseburg.k12.or.us
541-440-4167

District 9 Chair

Allen Evans
Nyssa School District
allenevans58@gmail.com
503-419-7247

District 10 Chair

Karalyn Soffer
Riddle School District
omeasmallschools@gmail.com
541-874-2251

District 11 Chair

Danny Mitchell
Timber Ridge School
daniel.mitchell@albany.k12.or.us
503-586-4179

District 12 Co-Chair

Jon Bridges
Springfield High School
jonathan.bridges@springfield.k12.or.us

District 12 Co-Chair

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Lane Community College
doerfertd@lanecce.edu

District 13 Chair

Josh Weir
Gladstone High School
weirjosh5968@gmail.com
503-655-2544

District 14 Chair

Chad Davies
Wilsonville High School
daviesc@wlv.k12.or.us
541-990-7008

District 15 Chair

Mandy Burton
Highland Park Middle School
Mandy_Burton@beaverton.k12.or.us
503-356-2620

Journal Editor - Choral

Debbie Glaze
Portland State University
glazed@pdx.edu

Journal Editor - Elementary

Melissa Brunkan
University of Oregon
mbrunkan@uoregon.edu

Journal Editor - Instrumental

Danielle Davey
Mt. Hood Community College
daniellerdavey@gmail.com

SPECIAL BOARD REPS/LIAISONS

OMEA Recording Secretary

Danika Locey
Salem Keizer
danika.f.locey@gmail.com
541-224-4465

Historian

David Becker
Retired/Lewis and Clark
dbecker@lclark.edu
503-407-4707

NW NAfME Regional President

Scott Barnes
NAfME
barnessc@edmonds.wednet.edu

NW NAfME Regional Past President

John Combs
Retired
jcombs@mcps.k12.mt.us

PUBLISHING

Cover Art & Journal Design

Aren Vandenburg
arenv.com



PRESIDENT'S COLUMN

Jeremy Zander OMEA President

Hello fellow music educators!

I distinctly remember the strong impression left on me as a high schooler when I attended a summer music camp and witnessed how band directors from competing programs were the best of friends with one another, supportive of each other, and dedicated to the music education and personal growth of the students at the camp I was attending (and doubtless to all of their students). This attitude was a big reason I decided to become a music teacher myself. I am happy to say that the cooperation and friendship I witnessed as a high school student was not a fluke. In these past 11 months, in particular, I have seen music teachers come together to support each other with new ideas, advocacy, moral support, and more. I am so glad to be a part of this field with colleagues like you!

It was so wonderful to see so many of you at last month's online OMEA Conference. We all would of course have preferred circumstances to allow us to meet in Eugene. But I think I'm not alone in that I found the conference to be invigorating, uplifting, and energizing for a number of reasons. I came away from sessions with dozens of new ideas for engaging my students in effective distance learning. My spirit as an educator was renewed by seeing your faces and hearing your voices. I want to take a moment to recognize and thank Kristi Stingle for the outstanding work she did in organizing the conference, especially under the extraordinary circumstances. Thank you, Kristi!

RETURN TO SCHOOL ADVOCACY & RESOURCES

As of this writing, several school districts around the state are preparing for a return to some kind of in-person instruction. Even those districts who plan to keep their secondary programs in distance learning for the school year are in the midst of designing policy for next fall. Unfortunately, there is quite a lot of misinformation about the potential safety issues that come with singing and the playing of wind instruments, leading some districts and policy makers to make decisions that are not backed up by the available science.

The OMEA board recently adopted a document entitled "[OMEA: Recommendations for Re-Entry | K-12 Music](#)". This document represents our efforts to consolidate all of the information about how to safely return to in-person singing and playing of instruments in our schools. I know from speaking with many of you that you are anxious about the plans being made regarding the music programs at your schools. Some of you fear that your program will be cut entirely or else not permitted

to play or sing during in-person rehearsal. Others fear that you may be required to sing and/or play in person but will not be provided with the means to enact all appropriate measures to control the spread of infection. Either way, it is our hope that you can use the information in this document to inform your practices, advocate for your program and students, and prepare for a *safe* and successful return to rehearsing with your students.

I want to emphasize: **this is not a document of rules, it is a document of recommendations** – you and your district can choose to use this information in whatever way works best for you. I want to thank Laura Arthur, one of our advocacy co-chairs for her time, efforts and outstanding work in compiling this document.

In the meantime, Laura Arthur, along with the other advocacy co-chair Julie Bounds and I have been reaching out to the Oregon Department of Education, the Oregon Schools Activities Association, the Oregon Education Association and the Oregon Health Authority to get this information in as many hands as we can. We realize that the ODE's *Ready Schools, Safe Learners* document does not comprehensively address the specific needs of music educators in K-12 schools, and we are working to address that as soon as we can.

FROM THE BAND ROOM (I.E. THE HOME OFFICE)

Over the past few months, I have picked up a number of ideas from my colleagues about how to streamline my online classes and instruction. I would like to share a few of the most effective ideas here:

Audio Interface:

Early in the school year, I picked up a USB Audio Interface for my computer. This allows me to connect multiple audio inputs to my computer and adjust the input level for each of them individually. Currently, I use my interface to connect a high-quality condenser microphone, a Dr. Beat metronome, and a digital keyboard. There are several brands and models of audio interfaces, and each of you will have unique needs, but I particularly value the "loop back" feature on my interface. This allows any sound output on my computer to be looped directly back into an audio mix that gets sent directly to my video conference, dramatically increasing the audio quality of music or video that I share with my students. This interface will also continue to be useful for recording projects and more beyond the end of distance learning.

Open Broadcaster Studio:

If you are like me, a fair chunk of online teaching time is spent transitioning between a variety of shared windows. In Zoom, the process of switching from one shared window to sharing something from my iPad screen is time-consuming and involves a number of keypresses and mouse-clicks. After weeks of frustration, I found a solution:

Open Broadcaster Studio, abbreviated as OBS, is a free application on Windows and Mac OS that has allowed me to embellish my online teaching setup. OBS is apparently well known in the world of live-streaming video gamers (many of my students are very familiar with its function and operation). It allows you to create scenes that combine a variety of video sources, images, backgrounds, audio inputs, and more, then rapidly switch between scenes. For instance, you might create a scene that is just your webcam view, then have another scene that combines your webcam view with that of a piece of sheet music or a slide deck. I have another 'scene' that allows me to stream my iPad to the computer, allowing me

to annotate directly on scores or music theory worksheets so that my students can see it.

After you have your scenes set up, you can output these scenes directly to Zoom, Google Meet or the streaming service of your choice.

I was even able to set up a scene that displays a virtual MIDI keyboard on the bottom of the screen that lights up on the appropriate keys when I play my attached MIDI keyboard. For details on how to set this all up, visit [this website](#) by music teacher Robby Burns.

While it took a little time to initially set up, using OBS has improved the flow of many of my classes and allowed me to efficiently share a variety of screens and elements of my desktop with my students. I find the built-in screen sharing in Zoom to be cumbersome at best, especially when it is necessary to switch between different shared media, and the streamlined workflow has resulted in kids staying more on task and engaged in the lessons.



OUT OF CDL, INTO HYBRID

Ben Lawson OMEA President Elect

After 345 days I have been released from the confines of Online Teaching Prison and put-on probation to teach Hybrid Learning. As I reflect on my time served, I immediately dwell on the negatives. My attendance was horrible, kids were failing, cameras rarely came on, and we weren't making music together. Since I had no control over any of those items, I push them aside to think about what went well.

I think of the 10 or so kids that showed up to class with their cameras on every single day, I never cared that they woke up 30 seconds earlier and were still in bed, I was just glad to see them. I think of my best meetings that involved sisters fighting, horrible puns, constant "rick-rolling", parents dropping in to say hi, and internet issues that made me "teach" from my phone. I think of the times where the class was over but a few of us just sat in silence doing our own things, our cameras were on, and we were together. I don't know if any of my students learned anything new, or if they were able to maintain any musical skills they once had, but I do know, for that small group of kids I made a difference. That group of kids, and the chance of something ridiculous happening in a meeting, helped me to turn on the computer each day.

Week one of Hybrid Learning has finished and I know where my program stands. I have gone from 175 kids in 4 classes, to 140 in 9

classes, with 25 staying with Online Learning. While we are scattered in groups from 6 to 26, we are back. We are making music again!

Having kids in the building again, and hearing music is invigorating. I have the ability to effectively do my job again. While hesitant to be around people again, my kids are excited to be in the building, and eager to make music. I am now trying to figure out what can be accomplished this year. With smaller classes, I will be able to provide more individual instruction, and create independent musicians. I know that music will be needed at graduation, and that I will be able to hold an outdoor event to finish out the year. I will end this year on a positive note.

There are many questions left to be answered, what music is appropriate for each ensemble, what skills have been lost, how can I bring back the sense of community, and most importantly how do I address my kids social and emotional needs. Finally, problems that don't involve technology and problems that I have been trained to address.

Our job expectations have changed and are still changing, we are all trying to maintain our programs, we are all worried about our kids. Just remember what you are doing is enough, and it is making a difference. Hang in there, it will get better, we need you, and your kids need you.



ALL-STATE CO-CHAIR UPDATE

Branden and Megan Hansen OMEA All State Co-Chairs

What a year this has been! Words cannot begin to encapsulate what has truly been one of the craziest and most difficult times to be a teacher in recent history. As of this publication there is still much uncertainty surrounding several OMEA-related events as we look forward. Despite that, there are several updates we can offer regarding All-State as well as the experiences of our students state-wide.

We want to make sure to thank the ensembles managers and all-state screeners for their efforts earlier in the year. Although we were not able to host a traditional all-state event, several students did submit auditions and received valuable feedback from screeners who offered helpful recorded or written comments. Although this was a far cry from the normal experience, we hope your participating students appreciated the feedback and learning opportunity.

As we have mentioned before, even though the 2021 All-State event was cancelled, the planning and energy that was put into that event was not “wasted.” Connections have been made with conductors and a good groundwork was laid which will be rolled forward to the 2022 event. As always, if you have suggestions for changes to the student experience at our annual conference, please don’t hesitate to email us at allstatechair@gmail.com. Implementing changes and

suggestions to our All-State events take significant planning and time. The sooner recommendations are made, the more likely they can be effectuated.

Speaking of changes, there will be some modifications to the middle school audition and selection process for next year’s All-State. Expect that important information to come out soon. As usual, all critical information will be shared via e-blast and can be found on our [OMEA website](#). Your middle school ensemble managers have used this “off-year” to come up with good alterations to our process that will increase the overall experience for students while still maintaining fair and equitable representation state-wide.

Lastly, we want to thank all of you. You don’t need anyone to try to explain to you how hard this year has been so we won’t waste time trying. Instead we just want to express our gratitude for all the hard work of teachers across the state. You are doing your absolute best in ridiculously unfair circumstances to deliver a positive experience for your kids and without a doubt, they appreciate it. You are stepping up to the challenge of being a mentor when they need it most – probably more now than ever before. Thank you again for all that you are doing for students across our state.



SMALL SCHOOLS UPDATE

Karalyn Soffer OMEA Small Schools Chair

Even though we could not see each other in person this year, the 2021 OMEA All-State Virtual Conference was a huge success! Thank you to all of the organizers for your hard work in making the event meaningful for all who attended.

The conference is continuing to expand the number of sessions specifically geared towards the topics and unique needs of a small school music teacher. For the second year in a row, there was a roundtable session where we discussed how small schools are adapting to our various learning situations, and strategies to rebuild our programs when the pandemic is (hopefully) over. Stacey Atwell-Keister led a great session on being a PreK-12 music teacher who has to do it all. I look forward to seeing the number of sessions for small school music teachers expand over the coming years!

As the 2020-2021 school year reaches its final stretch, it is time to reflect and look forward to the next year. Small schools have been in all sorts of different learning situations throughout this school year, and although a good portion of us have been able to see our students in-person for many months, that has presented its own challenges to work through. As we all plan on how to move forward and hope for some sort of normalcy, it is more important than ever to reach out to local OMEA leadership and the small schools community for resources and support. If any teacher would like to be a part of the small schools directory, with the Google Drive of resources and contacts, please reach out to me at omeasmallschools@gmail.com.



OMEA CONFERENCE 2021

It's a Wrap!

Kristina Stingle OMEA 2nd Vice-President

My tenure as the OMEA 2nd Vice-President and 2021 OMEA Conference Chair has now concluded. I am grateful for the opportunity to have served in this capacity, for your patience, and your trust.

In its initial planning phase, the 2021 OMEA conference "Music is Key" aimed to bring us together as an integral academic discipline. As the summer of 2020 carried on and the school year began, we saw the need to run an online conference, not just for the sake of having a conference, but for us to have the opportunity to connect as a community in the middle of a very difficult year. We added sessions to focus on ways to meet the needs of this year's classroom, including Social Emotional Learning (SEL) in the music classroom, Project Based Learning, technology, learning from others teaching online, and roundtable discussions where we could connect with colleagues with all levels of experience, listen to others and have our voices heard. I am hopeful that you found inspiration or had an idea resonate with you from our Keynote and session speakers as well.

Thank you to the OMEA executive team for their relentless work and flexibility, the amazing leadership from our conference area

chairs to bring sessions to life, and to the volunteers that helped during the conference. They were full of ideas, willing to put in extra time to 'make it work!', and eager to serve OMEA. I could not have done it without their support. Getting involved in OMEA is a great way to get to know people from around our state, and I am so glad I did!

Since the conference in January, change has started to happen in many of our schools. Staying connected and sharing ideas will continue to be of utmost importance, and I see great efforts happening online. As we learn more about the needs to shape our music programs for the future, please be thinking of our next OMEA Conference, slated for January of 2022. Ben Lawson, OMEA President-Elect, will be organizing the conference. I have heard some of his ideas and I'm already looking forward to the OMEA conference in January 2022! Please reach out to him and to your OMEA area chairs if you have a presenter or a topic you would like to have addressed at our next conference. If you know of someone that may be a great presenter, please encourage them to submit a session application.

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VIOLIN AUDITION AND TECHNIQUE TUTORIALS

Dr. Tomas Cotik Assistant Professor of Violin at Portland State University

Dr. Tomas Cotik has put together a collection of tutorial videos and written step-by-step guides for the violin excerpts used in the high school orchestra All-State auditions. We would like to thank Dr. Cotik for taking it upon himself to create these tutorials and to provide this valuable set of materials to our state.

Following [this link](#) students and teachers can access this free resource, which includes information on the following audition excerpts: Beethoven Symphony No. 7, Mvt. 2, Brahms Symphony No. 1, Mvt. 2, Mendelssohn "A Midsummer Night's Dream, Scherzo, Mendelssohn Symphony No. 4, Mvt. 1, Mozart Symphony No. 39, Mvt. 2, and Schubert Symphony No. 2, Mvt. 1.



NORTHWEST NOTES

Scott Barnes NW NAFME President

Diversity, Equity and Inclusion – Moving from Concept to Action!

As I write this article, we are in the final stages of preparing for the 2021 NAFME NW Division conference. It has been a group effort to plan, organize and execute what I expect to be an incredible conference, and I appreciate the dedication, hard work and resilience of the WMEA staff, as well as the NW Division and WMEA boards. The focus of this conference, which I hope is clear by the content and presenters, is truly that music education brings us together as a community, and that music education is inclusive and needs to be a part of every student's experience. For too long our musical offerings and teaching staff have failed to represent the diverse cultural and racial make-up of our communities. NAFME is committed to breaking down these walls with a message of inclusion and innovation.

The National Association for Music Education (NAfME) wants to live up to its core mission of advancing music education by promoting the understanding and making of music by all. We are seeking strategies that help our profession confront and conquer the challenges we face. In 2019, NAFME engaged [Cook Ross](#), a diversity and inclusion consulting firm, to conduct a current-state study to gather and analyze qualitative and quantitative data about diversity, equity, inclusion (DEI) and overall culture within NAFME. The executive report and recommendations from that study can be found here -- [National Association for Music Education](#). In response, the National Executive Board has been working to bring about positive change by beginning the work of addressing the recommendations in this report.

NAfME President Mackie Spradley recently conducted four virtual national Town Hall meetings to examine institutional

racism and the impact on our organization, schools and relationships. NAFME members, and non-members were encouraged to share in candid discussions that will help to shape our practices in the future. A NAFME Equity committee has been formed with representatives from around the nation. This group is tasked with reviewing policies and practices, such as the nomination process for National offices. One of the first tasks of the National Executive Board was to codify some important positions with the following Position Statements:

EQUITY AND ACCESS IN MUSIC EDUCATION

NAfME Position Statement

All students deserve access to and equity in the delivery of music education, one of the subjects deemed necessary in federal law for a well-rounded education, which is at the heart of NAFME's stated mission: to advance music education by promoting the understanding and making of music by all.

Plan for Implementation

National and state leaders for NAFME will support equity and access in music education by:

1. Lobbying and advocating for inclusive policies, laws, and regulations at the federal, state, and local levels supporting music education for all students by removing barriers to access.
2. Pursuing a research agenda and data collection that document equity and access issues in music education for our nation's students, that informs remedies for disparities where they exist.

3. Promoting and disseminating, through NAFME's professional development channels and journals, information to our members on equity and access issues, as well as ways to address these issues locally.
4. Requesting our affiliated Federated Music Education Associations address student equity and access to music education and barriers to participation in music education within their state conferences and publications.

Members of NAFME will support equity and access in music education by:

1. Encouraging all students to be active in the music programs offered in their schools, including promoting music offerings for students who have not been active music students in prior years (expanding access).
2. Working with school leaders to create opportunities that allow all students access to music classes, regardless of their academic status, financial capacity, or other barriers identified locally (addressing access and equity issues).
3. Developing new kinds of music programs which are of interest to students (expanding access).
4. Adapting teaching practices to accommodate issues of access and equity, including engaging in on-going self- and program-evaluation to understand challenges of access and working with administrators and other school partners to create pathways for more student participation.

INCLUSIVITY AND DIVERSITY IN MUSIC EDUCATION

NAfME Position Statement

A well-rounded and comprehensive music education program, as envisioned in the 2014 National Music Standards, should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enables them to successfully design and implement such an inclusive curricular framework.

Plan for Implementation

National and state leaders for NAFME will support inclusivity and diversity in music education by:

1. Providing members with the skills, information and collegial support necessary to work with and support an increasingly diverse society, within and outside the music classroom.
2. Recruiting and retaining persons of diverse cultures, identities, and ethnic origins to teach music in schools.

3. Identifying and recruiting new and emerging leaders from all groups represented within NAFME and in society as a whole to participate in leadership of the Association.
4. Requesting our affiliated Federated Music Education Associations to build institutional support for and promotion of all musical styles and ensembles (e.g., Mariachi festivals; Steel-pan and guitar all-state ensembles; Orff all-state ensembles).
5. Conducting and promoting systematic research into the best practices for delivering music instruction to students, in a variety of musical styles and genres, and engaging in the dissemination of the results of that research.
6. Partnering with institutions of higher education and their societies and accrediting bodies to embrace a wide-range of musical study in post-secondary music education curricula and to invite a wide-range of music students to pursue the study of music education through a more open and inclusive application process.
7. Examining the strategic directions in the Association's strategic plan – Advocacy, Research, Leading the Profession and Capacity Building – through the lenses of inclusivity and diversity and by inviting diverse member participation in this process (e.g., Research funding focused on funding projects in the areas of inclusion and diversity).

Members of NAFME can support inclusivity and diversity in music education by:

1. Building music programs that address achievement in all areas set forth in the 2014 National Music Standards, including the study of a wide variety of music-making that encompasses styles and genres of music broadly representing America's cultural diversity.
2. Understanding their community's needs and interest in music-making, including diverse musical styles and genres.
3. Welcoming any and all students who want to learn music, regardless of exceptionalities, identity, orientation or cultural background in their music programs K-12.
4. Seeking to learn about musical styles and traditions that are not part of the educator's own musical background through in-person and online professional development opportunities.

These position statements are framing ideas, but the real change needs to come with action. The NAFME Executive Board is committed to moving these ideas forward by listening, engaging and enacting change that will truly make our organization and profession accessible to all. The work has just begun, but we're determined to make a difference.



2021 OMEA STATE AWARDS AND RECOGNITIONS

Kathy Briggs OMEA Past-President

As Past-President, one of my duties is managing our annual OMEA Awards, recognizing outstanding music educators and supporters of music education in our state. A call for nominations recognizing outstanding service, leadership, and success in our profession was made through our district chairs, our fall journal, our website, and on social media. Our committee reviewed nominations along with letters of support, and it is my pleasure to recognize these exemplary and inspiring members of our profession. All of these awards were presented during our online awards ceremony at the conclusion of this year's online state conference in January.

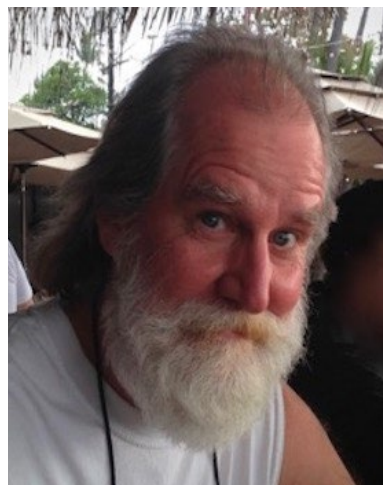
The **Excellence in Elementary Music Education** award recognizes an individual who has shown commitment to service in our profession and a focus on teaching children through music. Our recipient this year is not only an experienced music educator, but an accomplished writer, and a fabulous pianist. Recently, she been serving our profession through scholarly writing and research, editing work for *General Music Today* magazine, and as the K-2 Kodály author for *Activate! Magazine*. One of her nominators wrote "We need people like her, with both wonderful musical and writing skills, to research the topics that are influencing the world of elementary music education." One of her administrators wrote that our recipient "was the most wonderful elementary music teacher I ever had the honor to hire, observe, and supervise." As our current OMEA Elementary Music Chair, she has been a contributing member and advisor on our board, and during the pandemic has been partnering with our general

music chair, Steve Phillips, to provide regular Zoom chats for elementary educators to gather, offer support, and áshare ideas for teaching elementary music online or hybrid. It is our pleasure to award Kendra KK Friar with this year's Excellence in Elementary Music Education Award. Congratulations, KK!

The **Outstanding Contributor Award** is given in recognition of significant contributions to the Oregon Music Education Association. It may be awarded to an individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy. Our OMEA nomination process requests 3 letters of support for a nominee. Tonight's recipient had 10. Bend Instrument Repair not only repairs students' instruments, but the owners also take the time to teach repair and maintenance to both music teachers and students and share with students and families how to choose an instrument. They do wonderful work at a fair price, are supportive and available for emergency repairs, and honest about what can be repaired and what isn't worth fixing. Among the letters of support, there were numerous anecdotes of last-minute emergencies, and the owners of Bend Instrument Repair bent over backwards to make the fix, often asking for little to no compensation. Simply put, Bend Instrument Repair is a lifesaver for schools and music students, and we are fortunate and grateful to have such skilled and generous repair persons in our state. Over and over, our music teachers in Central and Eastern Oregon area shared that they wouldn't know what they would do without Bend Instrument Repair. They truly are



Kendra "KK" Friar
Excellence in Elementary Music Education 2021



Randy Graves, Bend Instrument Repair
Outstanding Contributor 2021



Peter Heithoff, Bend Instrument Repair
Outstanding Contributor 2021

outstanding contributors to not only to music education, but to their entire community. Their business model and actions suggest that they are most concerned about doing what seems right: getting the right equipment fixed in the right way, and getting instruments back in the hands of students, so that our music programs and our students can perform. It is my honor to present this year's Outstanding Contributor Award to Randy Graves & Peter Heithoff of Bend Instrument Repair.

The **Outstanding Administrator Award** is given in recognition of outstanding contributions to music education through administrative support. We work in an area of education that seems to need endless advocacy. Support for music education from an administrator is of the utmost importance and something for which we are always grateful and never take for granted. This year we have two outstanding administrators to thank and honor.

Our first administrator is known for her ongoing visible support, attending all concerts and ensuring that in the rare occasion she isn't able to attend that another administrator does. This support has influenced other administrators in her district to also attend concerts. She is even more supportive and extraordinary behind the scenes. She has long protected student access to appropriate music classes by crafting the master schedule around the music program. She worked hard to advocate for additional FTE for the music program as enrollment increased. She insists on equitable scheduling with athletics for the marching band to have access to the field. She is honest, respectful, caring, eager to learn, and will go above and beyond to build and sustain a successful music program because she knows how it can change the lives of students. And yes, her support of her music teachers and music students has yielded great success – in 2019 her school's choir, string orchestra, symphony orchestra, and wind ensemble all placed in the top 5 of their fields at the state championships. Upon hearing that she was receiving this award, I've been told she was utterly surprised to hear of her nomination because she sees herself as simply "doing the job". Yet this is precisely why her colleagues were motivated to nominate her. To quote one of them, "She is the model of administrator I wish all of our students, teachers, and communities could have. She's also the model of a leader from whom I wish to learn." It is my honor to recognize this outstanding administrator and principal from South Salem High School, Lara Tiffin.

Our second outstanding administrator is himself a product of a robust and thriving music education. He credits his public-school music program for getting him through school, teaching him English, and inspiring him to go on to great achievements. As an accomplished violinist himself, this administrator doesn't need to be convinced of the value of arts education in our schools – he just gets it. Since 2017, he has re-energized music education in Portland

Public Schools, creating a stand-alone program at the district level supporting visual and performing arts, with an arts administrator and three TOSAs, including the first music TOSA in PPS in over 15 years. He is committed to providing equity and access to high-quality dance, music, theatre and visual arts education in all Portland schools. He sees music not as a secondary discipline, but as part of the comprehensive vision for the district. He supported this belief by gathering a team of educators to create a 5-year vision for arts education, with the main cornerstone tied to equity and access for 100% of students, consistently at all levels K-12. He prioritized Student Investment Account grant money specially for music education in two historically underserved and economically disadvantaged schools, and in fall 2020, in the midst of a global pandemic, hired staff for 9 new music programs with certified music teachers. When Cleveland High School's band had the honor of performing at our OMEA conference last year, this administrator sent a letter to OMEA thanking us. In his letter he shared the impact, joy, and success that music education had brought into his own life and went on to write: "As musicians and educators, we know that the benefits of music go far beyond accurately performing notes on the page – it is a dynamic vehicle for expression, personal growth, and goal achievement. Our vision states that PPS graduates will be resilient, adaptable, and life-long learners, able to collaborate and to think creatively and critically – all attributes learned through this art form, music." It is my honor to recognize the work to rebuild music in Portland Public Schools being done by this outstanding administrator, Superintendent Guadalupe Guerrero.

The **Exemplary Service to the Profession** recognizes significant contributions to music education through leadership, service, and advocacy. This year's recipient has served music education with a career spanning 42 years. His professional career began in 1974 after graduating from Oregon College of Education (now Western Oregon University).



Lara Tiffin, Principal, South Salem High School
Outstanding Administrator 2021



Guadalupe Guerrero, Superintendent, Portland Public Schools
Outstanding Administrator 2021

He taught combinations of both band and choir at Harrisburg High School, Illinois Valley High School, Lorna Byrne Middle School, Milwaukie High School, Rex Putnam High School, and grades 6-12 in the Redmond School District. In 1993 he left the teaching profession and opened a music store, Central Oregon Music in Bend, but remained heavily involved in music education. The business had a strong focus on serving school music programs and included teaching studios, which at its peak, served over 150 students each week. In 2001, he returned to teaching in the Redmond School District until his retirement in 2014. During his career, he taught band and choir in grades 5 – 12, coached high school and middle school football, and also taught technology and career education. After his retirement, he continued to teach part time and volunteered in band classes. He spent many years organizing local and regional band events and festivals and was deeply involved in efforts to improve festival and contest adjudication. He has served in various leadership roles in OMEA districts 2 and 5 and has been chairperson of several contests and festivals. He was an original member of the committee that developed and implemented our current adjudication system. Outside of OMEA, he has also served in leadership positions in OBDA and spent 15 years as a judge for DCI, judging at the highest national and international levels. Upon reflection of his own career, he shared, “The perceived successes in my teaching career are a reflection of the achievement of my students. They make me look good!” The admiration is mutual. Kelly Moore, Band Director at Ridgeview High School writes “When Larry is around, I know what I’m doing well, and I understand how I can be better. Larry’s impact as a teacher will live on through his former students and colleagues alike. Everyone is better for having Larry Graves in their lives.” Jason Marshall, Band Director at West Ranch High School in California writes “As a very awkward pre-teen, Larry gave me a place to feel like I belonged, a chance to be part of a successful team, and most of all, he gave me confidence in not just my playing, but who I was as a person.” Ben Lawson, band director at Redmond High School, current OBDA President, an OMEA past-conference chairperson, and our current OMEA President-Elect writes “For 28 years Larry Graves has been a music teacher and mentor to me. He has helped guide me through my growth as a musician in middle and high school, and he pushes me to this day to help my growth as an educator. His career has been focused on serving students and teachers across the state, he is truly deserving of this service award.” We couldn’t agree more. Congratulations to Larry Graves for your exemplary service to our profession.

The **Outstanding Music Educator award** is given in recognition of exemplary teaching and outstanding achievement in the field of music education. This year’s recipient is a world-class violist,

an outstanding conductor, and a devoted music educator. As professor of Music Education at Pacific University, she teaches undergraduate courses in music education as well as directs/conducts the fantastic Pacific Philharmonic Orchestra and also serves as a Music Education Area Chair. Recently she has served on our OMEA state board as our orchestra chairperson, and she is also an active and respected member of the Suzuki Association and the American String Teachers Association. She’s a Founding Director and Master Teacher of the Pacific University String Project, an after-school music education program that provides affordable, high-quality string education to school-aged students while at the same time gives an opportunity to undergraduate students to practice their teaching skills under her close supervision. The Pacific University String Project is the first program of its kind in Oregon, and this program received the Outstanding String Project of 2018 Award by the American String Teachers Association with the National String Project Consortium. In Fall 2019, String Project evolved into a larger program titled Music Education Project with three subdivisions: Choral, Band, and String. This is the only after-school music education program in the nation that offers a comprehensive and well-rounded curriculum to both college and school-aged students, while addressing the shortage of well-prepared and qualified music teachers. Prior to her position at Pacific University, our recipient taught elementary through high school strings in California, Arizona, and Oregon. During her tenure at Sprague High School, her ensembles won the string ensemble state championship three consecutive years 2009 – 2011 and were the Full Orchestra State champions in 2011. Her research has been published in the Journal of String Research, the American String Teacher Journal, the Oregon Music Educators Journal, Council for Undergraduate Research Quarterly, Innovative Higher Education, Mentoring & Tutoring: Partnership in Learning, and the National Federation of State High School Music Association Journal. While living in her native Bosnia and Herzegovina, she performed in a professional capacity as a viola player with Sarajevo’s four professional orchestras:

Sarajevo Philharmonic Orchestra, Sarajevo Symphony Orchestra, Sarajevo Opera Orchestra, and Sarajevo Chamber Orchestra. She was also the viola player of the Sarajevo String Quartet, a professional group, which for its unprecedented efforts in the preservation of human dignity during the Bosnian War (1992-1995), captured the close attention of the media at the international level. Her group of four intrepid musicians, often performing with the rumbles of bombs in surrounding themselves and their audiences, was the subject of inspirational stories in dozens of journals around the globe, and its artistic endeavors during the siege of Sarajevo were captured in a chapter of the book *Sarajevo Roses: War Memoir of a Peacekeeper* and in the documentary *Sarajevo Strings*. Her group received the



Larry Graves
Exemplary Service to the Profession 2021



Dijana Ihas

Outstanding Music Educator 2021



Steve Peter

John C. McManus Distinguished Teacher 2021

highest honor that the Bosnian government can bestow upon its citizens. Her immigrant story has been highlighted on the website and podcast series “The Immigrant Story” and I highly recommend it to all of you. Since emigrating to the United States, and starting her musical career once again, she has received numerous awards, including Pacific University’s *Faculty Achievement Award* (2018) and Pacific University’s *Junior Faculty Award* (2015) for her dedication to excellence in teaching, scholarship, and creative work. And now tonight we honor her with OMEA’s Outstanding Music Educator Award. Our complete awe, gratitude, and congratulations go to Dr. Dijana Ihas.

And now our last award of the evening. The **John C. McManus Distinguished Teacher award** is to honor those with a lifetime of service to music education with a highly distinguished record of professional accomplishment. John C. McManus defined the standard of service for music educators through a life of selfless service to his students and colleagues. The criteria for this award is a lifetime of exemplary service to Oregon music education, characterized by the highest professional standards; a distinguished record of leadership and teaching; and a record of significant and notable honors and influence. This year’s recipient started his career 46 years ago as a choir director in the Wichita Public Schools in Kansas in 1975, and eventually started working for Portland Public schools in 1984, where he led the choirs at Roosevelt, Reynolds, Cleveland, and Wilson High Schools. His outstanding choirs performed at the state choir championships every year between 1989 – 2010, including eleven placements in the top five. His choirs were also honored with invitations to perform twice at Northwest NAFME (then called MENC) regional conferences, our own OMEA State conference, and at the ACDA NW Regional conference. For years, he and his legendary partner in crime, Doree Jarboe, ran the PIL district choral festival and solo and ensemble contests. After a long

career in the public schools, he somewhat retired, but continued conducting the Women’s Choral at the University of Portland and most recently has been conducting choirs and working with choral education students at Pacific University. In 2011 he was our Oregon All-State Conductor for our first-ever middle school tenor-bass choir. The same year he also helped to fine-tune the state choir repertoire list. He has held numerous positions on the OR ACDA board, was the choral adjudication chair, and is still a certified adjudicator in the state. While an active teacher and clinician, he also served as assistant director and tenor section-leader for Oregon Repertory Singers from 1999 – 2009. He is affectionately known now as the grandpa of choral music in our state, as he is a highly prolific and active clinician for festivals, clinics, and retreats for high school and middle school students across the state and a frequent guest director of regional honor choirs. He received the Excellence in Education

Award in 2000 from the Portland Schools Foundation and was an honoree of the Oregon Symphony’s 2006 Patty Vemer Educator of the Year Award. In 2017, OR ACDA presented him with their Service to the Profession Award. When it comes to a who’s who in choir music across the country, he has worked with and collaborated with nearly all of them. His impact on choral music in our state has been profound and his work with our state choral contest and sightreading contest has undoubtedly raised the level of musicianship and choral singing for our students and in our schools. More importantly, he is a constant friend and mentor to all of us choral educators, our singers, and our programs. His hospitality, his honesty, and his openness about his own struggles in life and unending support, especially for new and young teachers is unmatched. Personally, I can share my own story as I know it reflects many others in our state. When I started teaching in Oregon in 2006 I had no professional connections outside of my own little school. After a performance at a league treble choir event in which he was the clinician, this year’s recipient went out of his way to connect with me, told me how to get my choirs involved in OMEA and OSAA contests, and invited me to his home to join him in going through treble literature together. At my first OMEA conference, I went to all the choral sessions on my own because I didn’t know any of my state colleagues yet. He greeted me at every session and went even further to introduce me to other choir teachers. It meant the world to me. He does this for everyone in our beautiful profession – supports us and connects us. It is my honor to present this year’s John C. McManus Distinguished Teacher Award to Steve Peter.

I encourage you all to continue to think of those in our profession who are doing outstanding work and consider nominating them for next year’s awards.



MUSIC WILL TRANSCEND THE MOMENT

Stuart Welsh OMEA Band Chair, Director of Bands at West Albany High School, OBDA Past President

Since the beginning of the pandemic, musicians all over the world have been clambering for good information about how to continue their passionate pursuit of music making. As most of you know, the National Federation of State High School Associations (NFHS), in partnership with hundreds of arts organizations and research institutions, commissioned a study in the summer of 2020 to help answer some of those questions. Since then, NFHS has released three rounds of preliminary data from that study. The focus of that work has been around the projection or spread of aerosols (tiny water droplets that can carry the virus) while singing, playing wind instruments, and doing dramatic speaking. Dr. James Weaver (NFHS) and Mark Spede (CBDNA) have provided detailed information about this work at each of these preliminary releases. All of this information is available on the NFHS website: nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study

My guess is that most of you already know about this study at various levels of specificity. If you have not investigated this information, I highly encourage you to read it and watch the video interviews with the lead investigators at the University of Colorado and the University of Maryland. In a world awash in incomplete, incorrect, and/or slanted points of view, having good scientific information is critical.

As many of us prepare for the reopening of in-person instruction, there are many questions about how we should teach music in this new environment. While significant guidance was given in the updated RSSL Document (January 2021) from ODE about how to operate schools in general, this initial document did not have specific guidance for performing arts classes. Rather, it indicated that further guidance would be forthcoming. Since that release, that ODE guidance HAS been put forth – but with little or no notice. The RSSL document has been updated multiple times since that time. As of this article, the most recent release is Version 5.6.2 on February 19, 2021. Please go here for this most recent release: oregon.gov/ode/students-and-family/healthsafety/Documents/Ready%20Schools%20Safe%20Learners%202020-21%20Guidance.pdf

This release is critical to music education because it now contains a link to the ODE guidance for “visual and performing arts”. This link can be found at the bottom of page 2 in section 5f. The inclusion of these recommendations in this most recent update is an important step to clarify ODE’s position on music education in our schools. However, most of this information is not new (originally released in the fall of 2020), and is based on the NFHS study. It is for this reason that a solid understanding of that source material from NFHS is so important.

I would encourage you to share all of this information with your colleagues, administration and school district health officials. Given the overwhelming amount of information your administration and school district leaders are having to process right now, it is likely that this music program specific information may have been overlooked or just buried in the sea of email. Helping to keep your district and building level decision makers informed about this critical data is a very real part of our profession’s ongoing music advocacy efforts.

Speaking of advocacy, if you have not gone to OMEA’s advocacy website, I highly encourage you to do so. Laura Arthur and her committee have created an outstanding portal for information to help all music educators navigate this incredibly challenging time – both now and in the future. Additionally, at its January board meeting, OMEA officially adopted a document titled, “Recommendations for Re-Entry: K12 Music”. This document is a compilation of recommendations and best practices from various states and arts organizations. While your schools’ re-entry plan will be officially dictated by ODE and your school district’s leadership team, the resources found in this document can help you refine that plan with regard to best/safest practices for music education. This document can be found on the OMEA homepage.

Finally, I would like to draw attention to OBDA’s efforts to create two virtual events this spring for programs across the state. OBDA president Ben Lawson has convened two committees and both are working hard to provide both a Virtual end of year Event for middle and high school programs, and a set of Virtual Masterclasses. Details for the opportunities will be forthcoming on the OBDA website and Facebook page.



CAN WE DO BETTER?

Diversity and Inclusion in the Music Classroom

Julie Bounds Advocacy Co-Chair, Director of Bands at Sheldon High School

"Do the best you can until you know better. Then when you know better, do better."

Maya Angelou

I will never forget the first day of seventh grade. We had a new teacher that everyone was talking about, mostly because we had heard she snorted when she laughed and she was a super TALL white lady with short red hair. After a few words to start our class, she turned her back to us to write something on the chalkboard. When she turned back around, she looked stunned and laughed loudly out loud with her characteristic snort we had heard so much about. We were all taken aback and she told us in her strong Southern drawl she wasn't used to a classroom with so many white faces in it after having taught for years in the South. That was the first day I realized how white my classes were.

Social Science classes were where many of us were introduced to race and prejudice in school. It would take me many years to notice the lack of diversity in my own personal music education. Looking back now I greatly enjoyed learning about world music in elementary school and latin jazz in our jazz ensembles. I learned about African-Americans' contributions to American jazz music through my jazz band experience but I hardly learned about any women or the many social injustices these communities were facing while creating this amazing music. I was starting to wonder where all the women were...

In college, I became interested in starting to play a more diverse repertoire of solo percussion music. Japanese marimba music was becoming all the rage in the United States and I was so excited to learn this amazing and unique music that I had heard other students play. During this time, a Japanese undergraduate student named Chizuru joined our percussion studio. She shared her own unique cultural experiences and historical knowledge with the studio and helped us to make deeper connections to the beautiful music we were learning. It was the first time I had really taken a dive into learning more about music from another culture.

Learning about the connections between music and culture inspired me to create a Comprehensive Musicianship Project (CMP) around Francis McBeth's young band piece *Canto*. Chizuru and I spent hours at the university library learning about the folk songs incorporated into the piece and the story behind McBeth's composition process.

As I look back on this project, I can't help but ask, *Why didn't I do better and find a piece arranged by a Japanese composer?* At the time, I had never been part of conversations around inclusion

and diversity in the music classroom, nor had I thought about resources I could use to ask, *how can I do better?*

Upon my graduation, I moved to San Jose, California to teach at a large high school, where I would stay for the next fifteen years. The student population at the school was completely different than anything I had experienced in Oregon; I had never seen so much diversity in a classroom in my life. The student population at our school was 50% white, with the remainder made up of large populations of Latino/Hispanic, Vietnamese, Indian, African-American, and Arab students. The professional development training at our high school moved through diversity and inclusion training and strategies to help us connect with our culturally and socioeconomically diverse student population, and later included work focused on Restorative Justice practices and Social Emotional Learning. Much of my own professional growth as a music educator was focused on how to improve the use of improvisation and composition in our secondary ensemble classrooms. This work began to challenge what had been the accepted experience in my classroom, for both myself and my students. I started to really focus on questioning myself, *How can I do better with regards to diversity and inclusion in my classroom? Can I do better?* My diverse student population helped me to realize the answer is always *yes, we can do better.*

During this time, the conversations in music education circles about improving inclusion and diversity in music education were starting to come to the surface. More and more of my colleagues started talking (both formally and informally) about purposefully including more women composers and composers of color in the repertoire we program. As both a female percussionist and female band director, I was keenly aware that there were not a lot of women in the spaces where I worked and performed -- It took me all the way until graduate school to finally be under the baton of my first female band director. As conversations around "intentional programming" came to the front of our conversations, many of my colleagues and I started forcing ourselves to start answering the question -- *How Do We Do Better?*

Without much mandate on our repertoire selection, we, as the teachers and leaders in our classrooms, have the power to choose what we program and introduce to our ensembles. Intentional programming isn't deciding to have a "Black History Month Concert" or a "Womens Composers Concert"; it's about making intentional decisions around programming for Diversity, Equity, and Inclusion. We also have a responsibility to prioritize diversity and inclusion in our classrooms beyond just repertoire selection or a monthly observance -- who are our guest artists and clinicians? Who are we highlighting as

example artists? How are we ensuring diverse perspectives, especially those of marginalized populations, are lifted up in our music rooms? Are we doing more than just “checking the diversity box”, and including Diversity, Equity, and Inclusion in our regular practice?

NAFME recently released a position statement on Inclusivity and Diversity in Music Education (nafme.org/about/position-statements/inclusivity-diversity). It states:

A well-rounded and comprehensive music education program, as envisioned in the 2014 National Music Standards, should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enables them to successfully design and implement such an inclusive curricular framework. (NAFME, n.d.)

The answer to questions of *How we can do better?* does NOT lie in completely scrapping everything we have done in the past. It starts with making an intentional choice to be mindful and approach our current practices through a new lens. The following list highlights a few of the many resources available to help you take the first step to *Do Better* by improving inclusion and diversity in your music classroom.

Resources

- ...And We Were Heard andwewereheard.org
- ColourFULL Music colourfullmusic.com
- Female Band Composers jodieblackshaw.com/female-band-composers
- NAFME Inclusion and Diversity Position Statement nafme.org/about/position-statements/inclusivity-diversity/
- Institute for Composer Diversity composerdiversity.com
- Jazz Girls jazzgirlusa.org
- Southern Poverty Law Center/Learning for Justice splcenter.org/learning-for-justice

Social Media Groups (Facebook)

- And We Were Heard
- ColourFULL Music
- Decolonizing the Music Classroom
- Girls Who Conduct
- Jazz Girl USA
- New Music For Concert Band

- New Directions in Music Education
- Social Justice Music Educators
- The Band Room Podcast
- The Global Bandroom
- Womens Band Directors Association
- Women/Womxn Percussionists
- Women Rising to the Podium

The organization, “Learning for Justice” (formerly known as “Teaching Tolerance”) is an entity of the Southern Poverty Law Center, “whose seeks to uphold the mission of the Southern Poverty Law Center, which is to be a catalyst for racial justice in the south and beyond, working in partnership with communities to dismantle white supremacy, strengthen intersectional movements and advance the human rights of all people” (Southern Poverty Law Center, n.d.)

The Teaching Tolerance Social Justice Standards are the anchor standards and learning outcomes created to guide teachers in curriculum development and make schools more just, equitable and safe. Our standards are designed to be used alongside state and Common Core State Standards in all content areas to reduce prejudice and bias and advocate for collection action. These standards are divided into four domains: identity, diversity, justice, and action. (Unpacking the Social Justice Standard: Action, Spring 2021).

As we move out of our pandemic teaching and back to our “new normal”, it is my hope that we can come together as an Oregon music education community to find ways to bring a more inclusive, diverse, and culturally responsive approach to our classrooms to improve the experience of ALL of our students.

“When young people can develop the ability to connect with others and act on behalf of and in solidarity with a larger community, then they can not only thrive in their own lives and paths but also uplift those around them.” (Munoz, 2021)

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- Southern Poverty Law Center. (n.d.) *Learning for Justice*. <https://www.splcenter.org/learning-for-justice>
- Unpacking the Social Justice Standard: Action. (2021, Spring). *Teaching Tolerance*, 66, 15.



BETTER DAYS TO COME

Pat Vandehey Director of Bands, Portland State University School of Music & Theater

OMEA,

I want to reach out to all of you and let you know that the Portland State School of Music & Theater is alive and functioning at full capacity during the current pandemic. We have modified our curriculum, and though it is not exactly business as usual, we are providing a full-service music experience and our students are getting an outstanding music education. I don't need to tell any of you the difficulties of doing what we do during this time. I am extremely proud of all of you. If there is anything we at PSU can do to help ease the burden and make the process of teaching remotely more effective, please let us know.

We are going through probably the most difficult time I can remember in teaching and I have been doing this for 41 years. I talk with my daughter who is a middle school band director, and she uses the word unsustainable. On Facebook I read posts that say teaching remotely doesn't work. I hear of band directors weeping with frustration at the end of the day. The best advice I can give is to remind you why you went into this field in the first place. To remember the passion, you had/have for teaching music to young people. You know and I know that arts education, music education in particular, changes lives. It changes and molds lives in ways no other activity can. It is vital. It is vital in spite of budgets, schedules, viruses, and teaching remote or in person.

Teaching remotely is awful. I hate it. Yet, if there is even one kid who is reached and inspired by the experience, it is worth it. You don't know how far your influence is going to go. That one kid is a seed, and that seed will germinate and grow. Covid-19 will end. We will get back to a normal situation. I'm sure there are ramifications to this that none of us can foresee. We don't know what the new "normal" will look like. The one thing that will never change is the need for music education. It is a non-negotiable fact.

I was blessed to teach a music camp one summer to refugee kids in Beirut, Lebanon. I had eight days to teach 25 kids who had never held an instrument and to whom Western music was a novelty and not part of the culture. I was charged to put on a concert at the end of the week. This little band didn't make a great sound. In fact, it was probably the worst beginning

band I have ever worked with. Neither the quality of sound nor the concert at the end of camp was important. The important thing was that a miracle took place. These kids had nothing. Their lives were in shambles. I was able to offer them the gift of music. I saw an enthusiasm I had never experienced before. I saw an eagerness to learn and a communal outpouring that was overwhelming. I have no idea what happened to those kids after the camp, but I know that the experience changed their lives forever and they participated in an event that they will never forget. That's what music does to a person. This experience proved that to me.

You are changing lives. In-person or remotely. Hang in there. You are going to lose kids. Your ensembles will take a year or two to recover. But you need to be there for those kids who you have already infused with the intoxicating magic of playing music, especially ensemble music. They need you today like never before. In a weird way they are like those kids in Beirut. Their lives have been turned upside down and you need to provide stability and hope. In the process you and the music you are sharing are helping to calm their spirit and soothe their souls.

Bravo to you all. You are attempting the impossible and the immediate rewards are not readily seen. In fact, the immediate is too often a bitter pill to swallow. Still, you have chosen this noble profession and need to charge ahead and move through this most difficult of times. Better days are not far away and the work you do today will ensure that when better days do come, you will have a strong foundation to work with.

We at Portland State University look forward to working with you all soon. You are all our heroes. We are counting on you to stay the course and keep music alive in our schools AND our culture.

Sincerely,

Pat Vandehey

Director of Bands, Portland State University School of Music & Theater



OREGON ACDA WORKS TOWARD A STRONG RETURN TO THE STAGE

Erika Lockwood OMEA Choral Chair

As music teachers across the state and the nation round out a full year of the loss of traditional performance education, it is important to ask ourselves what kind of experiences and educational systems we want our students to come back to. Across the country, many have acknowledged a need to return to a society with more emphasis on mental health resources, social emotional literacy, and racial equity. Music teachers have a responsibility to incorporate these ideas and enhance these crucial systems of support and influence that we have in our students' lives. This time of reflection should not only include a thorough inventory of our own music library, programming and calendar, but also the broader routines and policies that make up our state's choral culture.

As the Choral Chair for OMEA, I have the privilege of serving on both the OMEA board as well as the board of the Oregon ACDA (American Choral Directors Association) chapter. ACDA and its local chapters serve as the leadership organization for choral music education at the state, regional and national level. If you ever wondered about the origin of the OSAA handbook, scoring rubrics, repertoire list, and the certified adjudicator list, it started with ACDA! Beginning with materials created by the Oregon Band Directors Association (OBDA), ACDA adapted and modified them to better suit the needs of choral ensembles. We are consistently listening to feedback from members and working to make these systems work best for students, directors, and all involved in our state's high-quality system of choral education. When updates or amendments are necessary, our board engages in thorough discussion, considers the point-of-view of all stakeholders, and proposes any action items to the OMEA board before submitting changes to OSAA.

Throughout this year, the OR ACDA chapter has continued to meet regularly to plan annual workshops and discuss some of the updates that have been on our agenda for a few years but haven't taken priority until now. Below are concrete actions we have completed or have begun to work on while most of our regular choral events are virtual or paused. As your choral leadership organization, we welcome your feedback, suggestions, and involvement as we move forward to a new, better "normal".

OR ACDA Action items since Spring 2020:

- Held virtual Summer and Fall Choral Workshops in 2020 including headliner sessions, round table discussions and the sharing of best practices for distance learning. Summer 2021 planning is underway!
- Established a new ORACDA board position: chair of Diversity, Equity and Inclusivity. Judy Rose is the first to hold this position, and our goal is to increase BIPOC representation on our board and in our field across the state.
- Made a statement as an organization condemning white supremacy in our field and stating a commitment to making decisions with an equity focus going forward.
- Updated the OMEA Ensemble Festival Rulebook requiring Small and Large Ensemble Adjudicators to be ACDA certified - exceptions may be requested for districts in rural parts of the state who are unable to secure a certified adjudicator.
- Updated the rubric and rules for the Sight Reading portion of the OSAA Choir Championship, increasing clarity for both adjudicators and directors.
- Began discussion with NATS teachers regarding best practices for solo festivals. Topics include: Repertoire recommendations, adjudicator training and rubric considerations (similar to what is used at WMEA festivals), discussion about original music requirement at the State Championship. Repertoire list and proposals expected before Fall 2021.
- Formed a committee to update the ACDA/OSAA required literature list for choral festivals. Considerations will include: importance of repertoire diversity across composer ethnicity and gender, cultural origin and time period, including alternative voicing considerations. List and recommendations to be finalized before Fall 2021.

Many thanks to our current President, Scott Tuomi, and our President-Elect, Karen Bohart, along with the rest of our board for continuing to serve our state's choral directors during this challenging time!



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TOGETHER APART

Social Emotional Learning for Online and In-Person Scenarios

Stephanie Benischek Elementary Music Teacher, Happy Valley

Kendra Kay Friar OMEA Elementary Chair

Note: This article is based on the session, “Together Apart: Maintaining Community in the Midst of Social Distancing,” presented by Stephanie Benischek on January 16 at the 2021 OMEA All-State Conference.

INTRO

Teachers are being tasked with using more online resources, developing more tech skills, working with greater creativity, and adapting to ever-changing circumstances beyond the control of school administrators, parents, and colleagues. Despite the external forces which disrupt our pedagogical practice, students still need access to the thing that music instruction typically provides: a **safe space** for personal expression and exploration. Students need music teachers to provide them with instruction and with songs that speak to their needs and reflect the emotions they are processing. Even when music instruction happens asynchronously, children can still be reminded they are members of a community when they engage in thoughtfully planned music-making with you, their teacher, our guest artists and clinicians? Who are we highlighting as

SOCIAL-EMOTIONAL LEARNING AND ONLINE INSTRUCTION

Dr. Scott Edgar, a presenter at the 2021 OMEA All-State Conference, is a leading figure in music education’s Social Emotional Learning (SEL) movement, which he labels as “musical SEL” (Edgar, 2020). Edgar identifies four areas of experiential learning which benefit from incorporating SEL principles: 1) making connections, 2) experiencing quality musical repertoire, 3) “doing” SEL in the music classroom, and 4) reflecting on experiences (p. 16). Edgar (2014) also points out that music teachers are in a unique position to observe students’ social-emotional development due to the length of time they are in contact with students. A high school band director, for example, may interact with a single student at a zero hour small group rehearsal, at a fifth period concert band class, and at an afterschool rehearsal for the school musical. This schedule may last for all four years of a student’s high school career. An elementary teacher remains in contact with students from kindergarten onwards, translating into student-teacher relationships that can last four, five, or six

years. Although homeroom teachers see students every day for an extended period of time, Edgars points out that long-term interactions enjoyed by music teachers lead to uniquely “strong bonds” between music teachers and music students (p. 92). In today’s era of synchronous and asynchronous instruction, music teachers can draw strength from the knowledge that their long-term relationships with students remain intact and their continuing involvement in students’ lives retains its value even in the face of an impersonal learning environment.

Schonert-Reichl (2017) as well as other self-identified SEL teachers describe three contexts for social-emotional learning. First, students need a learning environment that is welcoming, safe, well-managed, and cognitively stimulating. Second, students need time and space to develop social-emotional competencies, which include self-awareness, self-management, social awareness, relationship skills, and responsible decision-making. Finally, students need teachers who are, themselves, positive role models of social-emotional maturity; these teachers acknowledge and manage student behavior, demonstrate persistence in solving problems, and show care and concern for individual needs. These concepts are discussed more fully at the website maintained by the Collaborative for Academic, Social, and Emotional Learning (CASEL), casel.org.

Online learning presents a new challenge to implementing social-emotional growth goals because teachers and students are no longer in physical proximity to one another. Teachers in asynchronous learning environments, particularly, do not receive immediate feedback from their students to gauge their reactions to assignments or to prompt students to change an aspect of their performance. Yet, keeping the tenets of social-emotional learning in mind, this article presents lesson plans and analyses pointing to the continued benefits of music instruction delivered in person or online. We believe content delivery in all forms can be designed to allow students to continue to explore knowledge of *self*, knowledge of *others*, and knowledge of the *decision-making process*. Teachers should remember that they are still engaged in the work of building and benefiting from long-term working relationships with students.

Note: Throughout activity descriptions, *T* denotes “teacher,” and *S* denotes “student” or “students.”

Activity #1: “Star Light, Star Bright” (Grade 1)

Purpose: MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.

Star light, star bright

Process: “Star Light, Star Bright” is a traditional song appearing in many methodologies. Closing the song with the simple prompt, “Tell me what your wish is,” allows teachers to transform the teaching of this song into an opportunity for social-emotional learning and reflection in all forms of content delivery. Table 1 contains suggested presentation sequences and coded as follows: learning about self is indicated with italics, learning about others is indicated with bold type, and learning about the decision-making process is indicated with underlined text. Categorizing lesson activities highlights the range of social-emotional learning occurring in a seemingly simple sequence of events.

Self – I can reflect on my wishes to make a choice of which wish to share. I have a unique point of view. I am able to lead.

Others – I can take my turn. I can wait. I can listen to others. I can empathize.

Decisions – I can decide what to share. I can imagine actions to take to make my wish come true. I can choose who takes the next turn.

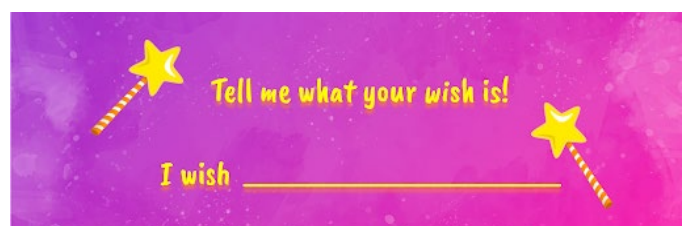
Table 1: Teaching options for SEL “Star Light” lessons

Delivery	Preparation	Content Delivery	Conclusion
Face to Face	S stand in circle formation. T holds wand with star attachment on top.	All sing song. T walks behind S to steady beat, indicating one S per beat with star wand. In future repeats of the game, S leaders take turns <i>holding the wand and walking to the steady beat.</i>	S share <i>their wishes</i> if they are pointed to on the last beat. T encourage S to sing response utilizing the same pitch set as the song. Class <i>listens to S wish</i> and <u>responds with, “Me, too!”</u> if they identify with the wish expressed.
Synchronous	S have cameras on so they can see the whole class. T holds wand with star attachment on top so all S can see it.	All sing song. T moves star wand to steady beat. T invites S to <u>pantomime stars in the sky.</u> T calls on S at end of song to share a wish. Afterwards, S choose new wish maker.	S share <i>their wishes</i> if T or S calls individual name at end of song. Class listens to S wish and <u>responds with, “Me, too!”</u> if they identify with the wish expressed.
Asynchronous	T prepares slides with known notation (iconic or symbolic) and recording of song. Ideally, T should record the song so S are reminded of their personal connection to a performer. S access files independently.	S <i>read notation and lyrics while listening to recording, watching teacher-produced video,</i> or choosing to <u>perform the song independently.</u> (See Figure 1.)	S share <i>their wish or wishes</i> with T on flipgrid or other exit ticket. (See Figure 2.)

Figure 1: Slide from asynchronous “Star Light” lesson



Figure 2: “Wishing” slide from asynchronous “Star Light” lesson



Activity #2: Favorite Song Slide Creation (Grades 3-5)

Purpose: MU:Re9.1.5a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Process: Invite the students to share multiple facets of music they personally value. Using a teacher-produced slide template, provide students with the opportunity to CHOOSE a favorite song, SHARE elements of the song that make it personally valuable, and REFLECT on others' choices. Although the individual student completes this assignment alone, the teacher can still provide opportunities for a variety of interpersonal interactions and social-emotional reflection.

Table 2 contains suggested presentation sequences and is coded as follows: learning about self is indicated with italics, learning about others is indicated with bold type, and learning about the decision-making process is indicated with underlined text.

Self – I can reflect on my musical preferences. I have a unique point of view. I have value.

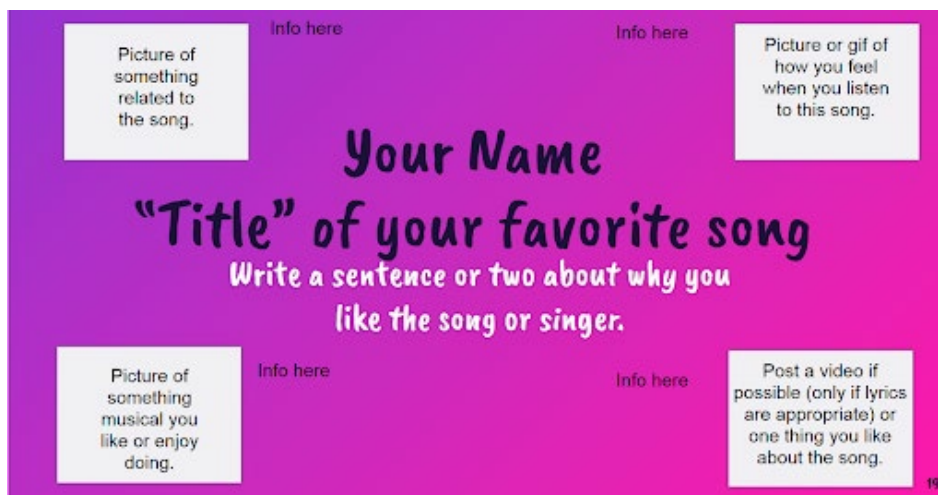
Others – I can listen to others. I can work with others. I can empathize.

Decisions – I can decide what song I value. I can choose how I represent my ideas. I can choose what to share with others and what to keep to myself.

Table 2: Teaching options for SEL “Favorite Song” lessons

Delivery	Preparation	Content Delivery	Conclusion
Face to Face	T hands out paper template for “Favorite Song” project. T displays a completed template as a model. (See Figure 3.)	<i>S write about their favorite songs.</i> Template will guide them through reflective process (Why do I like this song? How does this song make me feel?)	S turn in their completed projects. After <u>seeking permission from individuals</u> , T compiles approved S pages for class slideshow. T and S discuss S pages.
Synchronous	T provides online template for “Favorite Song” project. T discusses steps for filling in missing information and displays a completed template as a model. (See Figure 3.)	<i>S work independently to complete template.</i> Allow S to discuss slide creation process with one another in breakout rooms. (See “Face to Face” SEL description.)	Option 1: Small groups compile completed projects into one presentation to share with T and/or with rest of class. Option 2: <u>Individuals share and discuss</u> completed project with T.
Asynchronous	T provides online template for “Favorite Song” project. T provides instructions on how to fill in template and submit final project. T displays a completed template as a model. (See Figure 3.)	<i>S work independently to complete template.</i> (See “Face to Face” SEL description.)	Individuals <u>share completed project</u> with T, who provides feedback. With individuals' permission, S view and offer feedback other completed projects (ex., “I know that song, too.” “I love that singer.”).

Figure 3: “Favorite Song” online slide template



Activity #3: “Se Se Se” (Grades 3-5)

Purpose: MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

Process: Teach “Se Se Se” in two parts. First, introduce the song and lyrics. The song is believed to contain only nonsense syllables, a common feature in children’s game songs from all parts of the world. Second, teach the game. Each aspect of the learning process naturally lends itself to diverse social-emotional experiences, including taking sides, choosing actions that lead to unknown outcomes, and acknowledging the outcome of a friendly contest.

Self – I can make choices. I can take action. I can sing. I can learn a new language.

Others – I can compete against others. I can recognize a win and a loss. I can play with others.

Decisions – I can decide what motion I make. I can accept an outcome. I can decide if I won or lost based on the rules of the game.

The Game: Invite S to choose partners. S partners face one another, holding hands.

m. 1-4 Partners bounce joined hands to steady beat.

m. 5-7 While holding hands, partners cross one set of joined hands over the other; each partner’s arms now form an “X.” Continue to bounce arms to the steady beat.

m. 8 On the word, “Hoi!” S make a choice – rock, paper, or scissors – and gestures accordingly. Winner says, “Katta-yo!” (“I won!”) Loser bows respectfully to partner and says, “Maketa-yo.” (“I lost.”) On a tie, both partners say, “Aiko-de.” (“It’s a draw.”)

Figure 4: “Se Se Se” spinner template

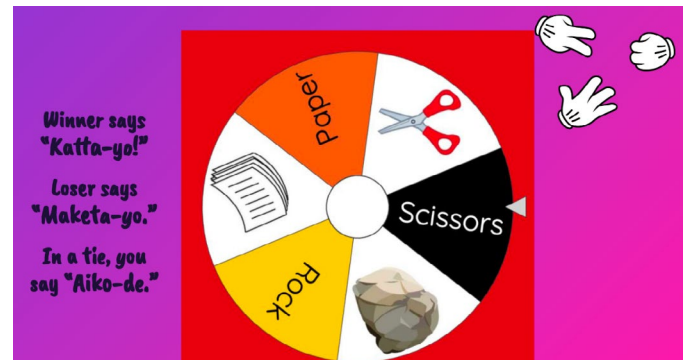


Table 3: Teaching options for SEL “Se Se Se” lessons

Delivery	Preparation	Content Delivery	Conclusion
Face to Face	S divide into partners . T performs song and describes game .	S <i>practice Japanese text</i> . T invite a native speaker to model text , if possible. S <u>sing and play game</u> multiple times.	S change partners multiple times to experience other personalities in the room and to <i>practice their own singing skills</i> .
Synchronous	T presents song and game , either live or through recorded video. T invite a native speaker to model text , if possible.	S <i>practice Japanese text</i> . T shows a spinner onscreen, which will determine the winner of each round (See Figure 4). S <u>sing and play game, displaying their rock, paper, or scissor sign</u> to the camera. T spins to determine “winning” choice .	T and S repeat the game multiple times to experience community and to <i>practice their own singing skills</i> .
Asynchronous	T presents song and game through recorded video, which may include a native speaker to modeling the text , if possible. Video includes several performances of the song followed by a video spinner which stops on either rock, paper, or scissors. (See Figure 4.)	S <i>sing along with video and practices Japanese text</i> . S play game against a family member or using the video spinner. S <u>chooses how many rounds to play, how to play the game (with video or with another person), and records score</u> .	S report how many rounds they won, lost, and tied on flip grid or other exit ticket. S <i>records performance of song and/or recitation of the three Japanese phrases spoken at the end of each round</i> .

Se, Se, Se

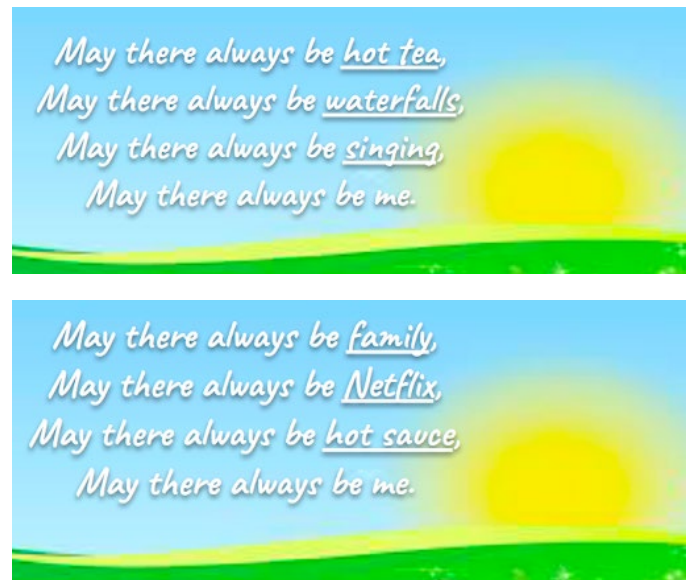


Activity #4: “May There Always Be Sunshine” (All Grades)

Purpose: MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

Process: “Signature Practices” of social-emotional learning include embedding social-emotional practices in the curriculum (i.e., welcome song, acknowledgment of accomplishments, planned time for student reflection) and communicating through overt and inferred actions that all learners will be included in the learning process. “May There Always Be Sunshine” provides a model of one child’s wishes (“May there always be sunshine, blue skies, Mama, and me.”). In introducing students to this song, clearly identify the speaker, thus, modeling the language of self-awareness and empathy: my wish, your wish, my friend’s wish, our shared wish.

Figure 5: Asynchronous Work Samples



May There Always Be Sunshine

Musical notation for the song "May There Always Be Sunshine" in 3/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are: "May there al - ways be sun - shine. May there al - ways be blue skies. May there al - ways be *Ma - ma. May there al - ways be me." A note below the lyrics for "Ma - ma" is marked with an asterisk and the word "music".

Table 4: Teaching options for SEL “May There Always Be Sunshine” lessons

Delivery	Preparation	Content Delivery	Conclusion
Face to Face	T and S sing song together , reading from score, if appropriate. T model replacing lyrics with three new ideas, ending with “May there always be me,” as written. <i>S think about three things that bring them happiness.</i>	<i>S reflect on their choices. S take turns sharing their ideas, either by talking about them or performing the song with their chosen lyrics.</i>	T and S <i>respond</i> and discuss new ideas.
Synchronous	T presents song and models replacing song lyrics with three new ideas. <i>S think about three things that bring them happiness.</i>	Same as “Face to Face” delivery.	Same as “Face to Face” delivery.
Asynchronous	T creates recording containing a model of the song, a model of writing new lyrics , and an invitation for S to <i>think about three things that bring them happiness.</i>	<i>S reflect on their choices. S share their ideas, either by writing them on a Google form or recording a performance of the song with their chosen lyrics.</i>	T responds to S submissions. T creates a class slideshow so S can see other responses and <i>sing words created by their peers.</i>

CONCLUSION

Teachers benefit from society's shared vision of educators as caring, inviting, and kind friends to children. Social-emotional learning practices have existed throughout history, yet only in recent years have researchers begun to codify and share the elements of the pedagogy with the intent of impacting the professional as a whole. The 2021 NAFME-NW Conference, held online from February 11 to 14, introduced a new "Social-Emotional Learning" session category and featured Scott Edgar as one of its keynote speakers. Practitioner journals likewise dedicate increasingly more space to exploration of SEL topics with titles such as "Integrating Social-Emotional Learning into Our 'New Normal' Teaching Elementary General Music" (Raschdorf et al., 2021) and "General Music Learning Is Also Social and Emotional Learning" (Varner, 2020). Book-length discussions of the topic include *Permission to Feel* (Brackett, 2019) and *Music Education and Social Emotional Learning: The Heart of Teaching Music* (Edgar, 2017). These easily accessible resources provide guidance, support, and rationale for thoughtfully implementing practices that invite all music students to grow in their knowledge of themselves, of others, and of the decisions they make every day.

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KEEPING CONNECTED IN A TIME OF SOCIAL DISTANCE

Steve Phillips OMEA General Music Chair

And then, in the click of a Google Meet button, the 2020 school year was over. No hugs, no high fives, no wishes for “stay in touch” and “all the best.” Technology ended the school year and ended a chapter in our lives full of struggle, hardship, hard work, and loss of relationship. This was not the way a school year was supposed to end. I don’t remember the part in Music Education methods courses about teaching online part of the year, during a pandemic. Was that even covered? If the COVID-19 pandemic has taught us anything, it is that change is constant, and we need to be ready to adapt. For music teachers, a foundational element of successful music programs is a respectful and authentic relationship between teachers and students. After all, we, as elementary music teachers, have known many of our students from the time they first walked into school, needing help tying their shoelaces. High school music teachers may remember the first day that wide-eyed, overwhelmed freshmen walked into their first music ensemble. Yet, the spring of 2020 changed everything, and taught us to try to maintain successful relationships through a computer screen. Tough? I think so. So many teachers have left the profession, looking for lighter workloads, smiling faces although six feet apart, and motivation to make a difference.

The effects of COVID-19 on the educational world are staggering. According to a February 2021 Newsweek article, in New York state, twenty percent of teachers who are in their early fifties are actively seeking early retirement. A July 2020 article by Time magazine found that thirty percent of teachers told the Michigan Education Association that they were considering leaving teaching or retiring early due to the pandemic. For students, the negative effects of distance learning have been astonishing. In a recent 4-H National Council survey, seventy percent of responding teens reported that distance learning caused them, at times, to feel depressed, anxious, and highly stressed. Sixty-one percent of the teens responded that the pandemic made them feel lonely. While these statistics are greatly troubling, we can do something about it! This is a time that our students need us more than ever. The steps we begin using today can greatly support and provide welcome smiles and relief to our students and families.

The first thing to remember during this time of social distancing, is to maintain the same personality in virtual teaching as you had when you were teaching in person. Yes, we are in a pandemic, so it is natural to experience your own fear and anxiety, but if you show that emotion to your students, they will quickly pick up on that emotion, and they will model that into their own behavior. If you have a boisterous personality that your students are used to when they see you in-person, KEEP that personality in your virtual teaching. By

doing this, you are keeping the “normal” that our students need so desperately right now. One of the things that I like to do, occasionally, is to get out my Beatles wig and become Mr. Ringo for the day. I never let the students know when Mr. Ringo is going to appear, so it is fun and engaging to watch the students’ faces when Mr. Ringo comes to the music meet. One of the most precious parts in distance learning is watching students engage and laugh on screen as if they were truly gathered on the music room rug. By keeping your personality light and appealing, student engagement will increase and will continue well beyond the return of in-person learning.

The next thing to remember is to show your humanity. There are going to be times when your learning outcome is going to have to take a back seat to the welfare of a child. Children cannot learn unless their basic needs are met, and feeling safe and secure is the most basic of their needs. One of the things that I enjoy is the few minutes before the meet begins and the few minutes at the dismissal of the meet. This is the time for check-ins with students. This is where I can check-in with how the student is doing and feeling, and what their families may be going through. During a November fifth grade music meet, I was beginning a lesson on rhythmic syncopation and one fifth grade boy raised his hand on the screen. I asked him how he was doing, and he responded, in a very scared voice, that his older brother had just tested positive for COVID-19. In that moment, rhythmic syncopation went out the window, and the welfare and emotional security of the student became the most important focus of my words and actions. I took a moment to acknowledge the student’s emotions, reassure the student that his brother is young and in good health, and that I was a support to the student and their family. I also invited the student to meet with me at the end of the meet, to see if more help and support were needed. I immediately initiated contact with school counselors so they could also provide support. Through this time, we were a source of emotional support and strength for this student as brother recovered and regained his health after Covid-19. Your students need to know that we are sometimes the emotional backbone they need. This stability will be something your students and families will remember well after a pandemic.

Another important reminder through this time is to check and enhance our flexibility. In distance learning, we are relying on the strength of our lessons by the strength of our internet signal. I have heard countless stories of teachers who have begun amazing virtual lessons, only to find out that they were accidentally muted for the first five to ten minutes of the lesson. Then, there are the wonderful days where a storm may be blowing outside and the internet becomes “glitchy” and a beautiful phrase comes up on your computer screen,

"Your internet signal is unstable." I have been booted from my own music 'meets' twice because of poor weather conditions affecting the internet signal. When we began the school year, teachers were getting daily internet updates, because of the daily internet problems that affected our educational atmosphere. While this is frustrating, we cannot control the internet. Talk to your students about what to do in the event of an internet struggle. If you have an adult IA, let them know what to do in this situation. If you do not have another adult in the meet, choose a student leader to possibly play a virtual game, or lead a musical website, until the teacher can get back into the meet. If your students, because of internet signals, are unable to see your video on their screen, be willing to SPELL out what you are doing. Take your lesson down to small chunks that your students can visualize. Find websites or online platforms that are like the concept that you are presenting, so students can continue to grow in their learning. Make music accessible in a variety of ways to maintain student engagement and authenticity.

Finally, being a teacher in this paradigm is draining and exhausting. Find times to decompress for your own health. Visit online chats and forums where you can share your joys and sorrows. Remember, we are all in this together! One of my joys recently is the monthly zoom meets with Oregon

Elementary Music Teachers on the corresponding Facebook page. This is a forum where teachers can come together, with specified topics determined, and hear ideas to assist and support us all through this distance learning model. There is incredible power in the sharing of musical ideas, such as assessment tools and virtual classroom organization. Hearing these ideas enlarges the educational circle and solidifies the belief that music educators are not alone. Find times to get outside, walk or exercise to release the anxiety, and eye strain, from staring at a computer screen during the school day. You cannot be the best for your students unless you are taking care of yourself FIRST.

By incorporating a few of these strategies, distance teaching can be a format where students can learn and thrive. Be the best person you can be, and the results can be amazing. By being more authentic and real with our students, we will find that the high fives, good wishes, and hugs that we receive, when we return to teaching in person, will be more genuine and meaningful. In closing, one of my favorite elementary musicals is Bugz by John Jacobson. My favorite song from this musical has the following lyrics, "Clouds don't stay forever. Rainbows do appear. So even though it's stormy, there's one thing very clear. THINGS CHANGE." There is a light at the end of this tunnel. Stay strong and know that you are making a difference.



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HOPE – OUR MOST BASIC NEED

Krista DeBolt OMEA Orchestra Chair, Grants Pass High School Orchestra Director

"Before you can inspire them with emotion, you must be swamped with it yourself. Before you can move them with tears, your own must flow. To convince them, you must yourself believe."

Winston Churchill

This is one of my favorite quotes, I have it in my handbook and on the wall of my classroom. I talk kids through this quote at the beginning of every year. We inspire with emotion – it's what music *is* and *does* through us in every way. I am an orchestra teacher because I am passionate about violin and sharing that and music with my students. My favorite part of every year is teaching the kids parts but then going beyond those notes, diving into the heart of a piece and making it ours and sharing it together. Every time I do a piece it is different – we feel it differently and move differently and have different strengths and bring different experiences to our performance of the piece. We all matter and all of our experiences leading up to now matter. How completely awesome is that?! We are all coming through a crazy time in our lives and we are coming through it together. It will and does affect who we are and who we will become both as individuals and as an orchestra. We will need to talk kids through and help them understand and process all that the last year has been. Together we are strong.

As we come back to in-person learning both this year and next, we will need to fight for our programs and the importance that music and the arts have in our lives. Many teachers will be worried about where kids are and how much they cannot do. They may not think about kids needing an outlet for emotions, teamwork, togetherness and processing with each other, where we have been and what we will become. I have heard my colleague and friend, Dijana Ihas, talk about her extraordinary experiences coming through a war-torn country. She talks about basic needs being met; we have all heard the fact that kids cannot learn until they have food, shelter, and feel safe. These are basic needs - I totally agree - but Dijana advocates that hope is more basic than that. There are stories about music being played during wartime and people coming to concerts to hear music and she was a part of this. They come to concerts because of hope. We need food and shelter but without hope those fall short. Music is powerful in every society at all times in history and mirrors what is happening at that time. Kids and families need to hear these stories, play and listen to the music and interact.

DIJANA'S STORY FROM "OREGON'S ARTWATCH"

published in November 2020

Editor's Note: And the Quartet Played On, Elizabeth Mehren's story about the remarkable life and journey of violist Dijana Ihas from the wartime rubble of Sarajevo to European tours with the Sarajevo String Quartet to a performing and teaching career in Oregon, was published originally on Nov. 6, 2020 by The Immigrant Story, the Portland-based organization that, as its title suggests, tells the stories of people who come to the United States from around the world to make new lives. ArtsWatch is republishing it with permission.)

Throughout Sarajevo, once the siege began in early April 1992, residents of what was for centuries a proud and splendid city had no heat, no electricity and no running water. Food was scarce. When the bombs went off, sometimes for 22 hours a day, occupants of entire apartment buildings rushed to their basements. Above ground, in their own dwellings, they had no windows, only plastic where once there was glass.

By some estimates, 27 fatal shells fell to each square acre during the three and a half years of persistent attack, the longest siege of a capital city in the history of modern warfare, three times longer than the Battle of Stalingrad in World War II.

But even for the bomb blasts, even for the bloodshed, still they had music.

Again and again they played — 206 concerts in the years their city was effectively imprisoned: two violinists, a viola player and a cellist who made up the venerable Sarajevo String Quartet. They performed on the front lines, in bombed-out schools and hospitals, in civic buildings, theaters, concert halls and the ruins of houses of worship. Several times each week, they walked for miles to rehearse by candlelight.

"Everywhere people needed a sense that they were still human beings, we played," said viola player Dijana Ihas, the group's youngest member and its only female musician. "We never said no."

Buildings could be destroyed, they realized, but spirits could not be broken.

In simple terms, said Ihas, "it became a mission."

Music is powerful and personal: it gives students a safe place to belong, something to be proud of; it is challenging, motivating, engaging, active, fosters creativity, teamwork, precision, and is always changing and moving forward. It is absolutely unique to the individuals that make up the ensemble and what they bring to the group each day. We play music and make it completely ours as we work with the bowing, fingering and phrasing of each melody. There are a thousand tiny decisions about how to play each note that make up the whole. Resulting in.....hope.

Truth is, right now my kids are scared to play. They have been home for a year playing in the privacy of their bedroom. They are out of the habit of rehearsals and performances and just plain making music with each other and with me. It will be hard to find a balance between going back to basics to reset habits and technique and challenging them to strive to reach the stars. Those old quotes we have all heard, "The way we do anything is the way we do everything.....we are what we repeatedly do" will be back in our minds as we set routines with each class. We need to give kids room to find their musical voice again but to also do it within the solid confines of good technique and position. Solid technique sets up confidence and success for the literature we decide to teach. They also will need a safe place to process all that this last year has entailed – there is so much that happened with the pandemic, social injustice, racial equality, politics.....wow!

Like Dijana, our stories need to be shared and told. I do not have an extraordinary story, but it is my story, which makes it unique and special. I have incorporated a couple of activities into my classroom to help kids know they are heard and valued and that we care about them. The more we can understand and care for each other, the stronger we will be sharing our music.

"My Story is....." is a classroom activity that I have used in the past with all of my high school orchestra students. It comes from "AVID Professional Learning, The AVID class as family" which I picked up at a district professional development day where staff shared AVID strategies in action. You might need to tread a little carefully with all that has happened and strategically plan for a good time for this but it did make our orchestra closer and also opened kids' eyes to each other. We are a team in orchestra – all of us make up one and we work together to share our music – every person is important and part of the final product. Seeing each other is part of this process. Here is the activity:

"Brainstorm information about stories in your life. This is your story, exclusive to you! Imagine your life story filling the pages of a blank book. Draw on a particular moment in time, or take a broad approach by looking at your entire life up to this point – there is no right or wrong way to do this. Have fun with it! After all, it is your story." Give ideas as starting points: special foods or meals, games, family activities, songs, stories, movies, favorites, traditions, heroes, hobbies....."

The example I wrote the last time I did this with kids:

My Story is my mom, dad, brother, 3 daughters, and husband Bryan,

My Story is pizza, ice-cream, Monopoly, and Clue,

My Story is Disney, To Kill a Mockingbird, Beethoven, Mozart, and Lord of the Rings,

My Story is my violin,

My Story is broken ribs, broken fingers, bone spurs, and broken hearts that heal,

My Story is smiles, giggles, and laugh til we cry,

My Story is Orchestra, tuning, conducting, fingering, phrasing and.....magical moments,

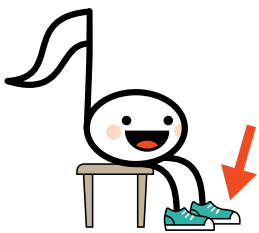
My Story is music, love, and family and is not yet finished.

I loved reading their stories – it helped me get to know them on a deeper level. They had the choice to share with the class and all of them wanted to. It did take a couple days in class but I thought it was worth the effort. It could also be done in sections or small groups or just to you as a teacher.

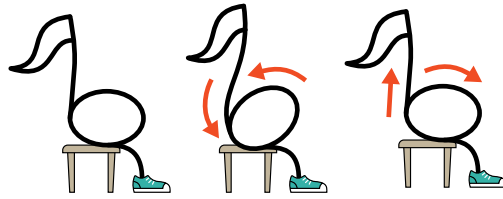
Take care of the kids in your classroom – they need us – maybe now more than ever. Create a culture of safety and care in all aspects of learning and playing music together. I have talked before about our Recovery Program with Dr. Teagle. We will all need to be kind and gentle to ourselves and each other as we learn again how to handle our instruments and everything else around us. Playing and/or conducting is physical, we will have to reteach our bodies how to handle rehearsals and performances as well as practice. The students will have forgotten. Make your classroom a safe place for kids to recover and grow as we return to life. Dr. Teagle says, "We are in a constant state of change. We are either moving toward health or away from it. Do you look for trouble and fear, or will you play. You are what you think." Back to "The way we do anything is the way we do everything.....we are what we repeatedly do". Teach kids to take care of themselves and those around them. Having a recovery system is another way we can be a team and foster hope and care.

Here are a couple reminders when learning to move and recovery again:

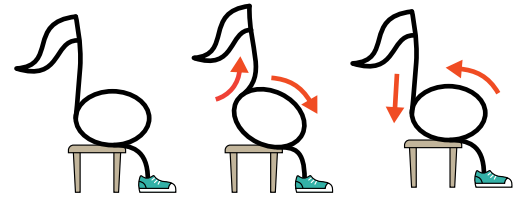
- Don't move to pain. 0 – 10 scale. Operate at a 3.
- No holding of breath, or clenching of jaw. Don't program stress ever.
- Move Slow and Gentle. *An easy floating quality in your motion.*
- **Be nice inside your head** when you move, as it affects the quality of your motion
- Recovery is more important than perfection – any movement is more than you had



1. Sit down. Feet flat on the floor



2. Slump like a teenager. Roll tail bone under. Drop head and shoulders. Relax spine.



3. Arch like a gorilla. Roll tailbone forward. Bring shoulders back. Arch spine.

Some high pay-off Recovery drills to get you started:

- Slump like a teenager and arch like a Gorilla.
- Tipping Bucket - Seated Side to Side hip raises off chair
- Shoulder Boxes – raise shoulders up, back, down, forward
- Giant Arm Circles – nice and easy, thumb towards the floor, circle down, up and around

There are so many recovery drills that can be added into your class. Each one targets something to open back up and relax those muscles that we use daily. I have started doing Recovery at the beginning of classes during online learning as so many of my kids are reaching out with neck, shoulder, forearms..... that are hurting with the immense amount of computer work and screen time required. I also have been struggling in this online format. Reach out if you want ideas, would like to attend a Recovery workshop or need help with how to incorporate into class. I would be happy to help: kdebolt@grantpass.k12.or.us

Music and the arts matter – they are worth fighting for and we need to fight for our kids. We are their advocates and cheerleaders. We are on the frontlines asking our staff and districts to see music as an important, irreplaceable part of our lives in the past, now, and in the future. We are teaching them the power of hope and resilience and together we are stronger. Keeping our eyes on the end goal instead of the day-to-day grind of “here is how to play F#”. Show them and others the end result by being present and active and sharing with the kids and the community the power of hope. Here are a couple more of my favorite quotes.

“I feel blessed because music and art have been such a vital part of my life. To witness the natural creative process is a miracle to behold. The human spirit with all of its frailty is still able to respond to the heartbeat of the arts. The timeless quality of great art is such that no technology can replace it. There is nothing more complex or beautiful in its simplicity than a musical phrase or more moving than a powerful work of art.”

Elizabeth Pastor, Pianist and Teacher

FROM THE “PATH OF THE ARTIST” BY ALLAN MCMURRAY

LEVEL 4- The Artist

The fourth level is that of the artist. The artist has all the skills of the player and musician, but the artist is also a creator. The artist comes to every rehearsal prepared in every way and leaves every rehearsal with new goals. The artist loves great music making and loves to bring expression and inspiration to the performance. The artist has imagination that is fueled by opportunity. That opportunity might come in a solo passage or in an approach to style that amplifies the intent of the piece. The artist is a collaborator with the other members of the ensemble, with the conductor, and with the composer. The artist is intuitive and original, but only uses those skills in pursuit of the most beautiful performance possible. The artist evaluates whether or not a piece of music is good by how it is composed and what it expresses. The artist has the potential to elevate the listener's perception of an average piece through an extraordinary performance. The artist loves music because music fuels their soul.

If it were only about choosing a level, then all performers and conductors would be artists. But it is not about choosing: it is about growing, listening, and surrounding oneself with great music, great books, great art, and great people. It is about informed intuition. It is about learning theory so the architecture and harmonic language can be heard in every melody. It is about knowing performance practice and style of music of all periods. It is about listening to challenging pieces by imaginative and original composers, and pushing the envelope of personal preference. It is about reflection on life, death, pain, celebration, passion, grief, and nature to understand and experience those things that inspire meaning in art. It is about learning to be at home in solitude and seeking it out. It is about beauty and spontaneity and imagination and spirituality. It is attempting to approach every sound and every silence every day as if it matters, because it does. It is recognizing that the pursuit of perfection is a lifelong goal and that it is unattainable. It is knowing that the artist's life is not about a destination—it is about the journey.

Find ways to connect with your kids in your own unique way. Enjoy and celebrate the journey as we begin to open up and heal. Kids will see and feel hope through our eyes.



The Enduring Legacy of Teaching

REMEMBERING CLARK TERRY

Wesley D. Brewer OMEA SMTE Chair, Associate Professor & Coordinator of Music Education at Oregon State University

Introduction

For the past five years, I have had the great pleasure of collaborating with filmmaker Alan Hicks. You may have seen his Grammy-award-winning Netflix film *Quincy*, which focuses on the life and work of musician, producer, and humanitarian Quincy Jones. I have most recently worked with Alan on developing educational materials to accompany *Quincy*, but our work together extends back to 2016 when we first collaborated on similar materials for his film *Keep on Keepin' On*. It is a wonderfully made and heartfelt film about Alan's teacher, legendary jazz trumpeter Clark Terry, and student pianist Justin Kauflin, who is blind. One of my favorite things about the collaboration with Alan was learning more about how *Keep on Keepin' On* came to be. You see, Alan was "just a drummer" prior to *Keep on Keepin' On*. He knew basically nothing about film when he started working on the movie, but his love for his teacher and his desire to honor Clark's legacy was strong. Over the span of five years and through many obstacles, the film project evolved into a transformative exploration of music, teaching, friendship, and life. Alan maintains that the skills and discipline he learned from being a musician enabled him to persevere in the face of great odds to see the project through. I would like to share some of that story and Clark's story with you here.

The Story of Alan, Clark, and Keep on Keepin' On

"You've made an old man very happy," Clark said.

The month was January. It was 2010 and 90-year-old Clark Terry was in Los Angeles to receive a Grammy Lifetime Achievement Award. He was surrounded by friends, family, and current

and former students. As the elderly Clark ascended the stage slowly to accept his award, standing right behind him to lend a supporting hand was his student Alan Hicks.

The relationship between Alan and Clark had grown during the many years leading up to that night. Alan had first moved to the United States from Australia at the age of 18 to study at William Paterson University. His first year of studies went fine, but the cost of living near NYC quickly drained his savings. He decided to put his dream on hold and move back home:

I was devastated that I was leaving. The co-director of the jazz program, James Williams, said to me, "Before you go I want you to come to the Blue Note and see Oscar Peterson perform." So I went to the Blue Note. James met me at the door, walked me in, and sat me right down between Clark Terry and his wife, Gwen. Clark said, "You must be Alan. James told me about you. He said you can play, and that you are trying to go back to Australia. I think it's a bad idea. You should stay." So that was the beginning. Clark and Gwen invited me to Christmas dinner at their house. And then they invited me to another dinner the next week... and the next week. Then I started studying with Clark. A few months later he asked me to tour with him on the road as an assistant, and then I joined his Youth Small Band as a drummer.

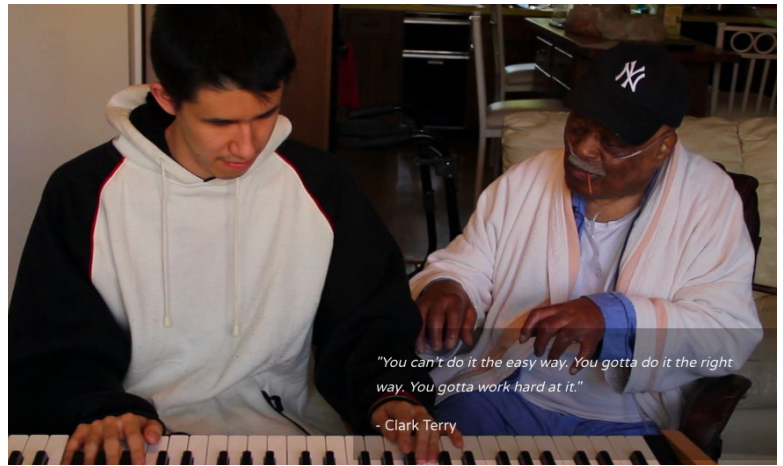
Alan and Clark continued to work together, study, and hang out over the next few years. When it was time for Alan to finish his degree program at William Paterson, Clark (also known as "CT") flew in from Switzerland just to play trumpet on Alan's senior recital. Fellow William Paterson student and jazz pianist Justin Kauflin was also featured on the recital that night.



Justin and Alan, like many other students, had become friends through music. The boundaries between coursework and professional work were blurry. Students from the program played gigs in the city with the university faculty. When they weren't performing together, the students were audience regulars at clubs like the Village Vanguard and the Blue Note. It all ran together. Justin Kauflin eventually became one of Clark's private students as well, but it was Alan that first brought them together:

The reason for me introducing Justin to Clark was not a musical one. It was because Clark was diabetic and was losing his sight. He was having panic attacks and kind of fretting about it. I talked to Gwen and said, "you know there is this kid at school who is blind and he

is really upbeat and positive. Maybe I will introduce him to CT?" And so I brought Justin over to Clark's house. They sat down on the edge of Clark's bed and just talked for hours about blindness. Justin was really reassuring to Clark and told him that once you go completely blind it doesn't go dark and your brain actually fills in the blanks. There is a lot of color and a lot of light. That calmed Clark down. Whenever Clark would be edgy, he would call me or Justin. It was like his pacifier, it chilled him out. And **then** one day he heard Justin play.... Justin is one of the few people I have encountered that was 100% able to keep up with Clark during lessons. Justin can just hear something and play it straight away. So, it started as a friendship because of their sight, or lack thereof, and then it extended musically.



Eventually, Alan finished school and moved back to Australia to start the next phase of his life. He had been playing professional gigs and teaching drum lessons when he was contacted by an Australian public television station who had learned about his relationship and work with Clark. They wanted to film a story about it:

I was stoked because more people would find out about Clark. I felt like so often I was there with CT and no one else was around to benefit from it. I also felt like he didn't get enough recognition. It got to the point where we were talking about logistics, and I told them if they could hire a film crew in America, we could go straight to Clark's house . . . And then they lost funding.

Shortly after the news about the project's demise, Alan was spending the day surfing with childhood friend Adam Hart, who said, "Let's just do it ourselves. We can do it. Let's just go and get started." And so, as Alan tells it, "We saved up our money for about six months, bought a cheap camera, read some books about how to make documentaries, and just went and did it."

When Alan started the project, he really had no idea what he was doing. He had no training in film, lighting, editing, or anything else other than music. He only knew that he wanted to make a movie about his teacher. Part of the movie, for sure, would be about Clark's career as a musician, but where to begin? Clark had been featured on over 900 recordings. His career spanned almost every recognizable era of jazz history. He played in the Count Basie Orchestra and the Duke Ellington Orchestra. He was the first black staff musician for NBC, and played in Doc Severinsen's band for the Tonight Show with Johnny Carson. Along with his work as an iconic jazz trumpeter, CT made a simultaneous reputation as one of the pioneering figures in jazz education. Along with Dizzy Gillespie and Barry Harris, Clark became one of the first major jazz figures to take young, aspiring musicians under his wing including Miles Davis and Dianna Reeves. He was named the "World's Busiest Jazz Clinician" by the National Association for Jazz Education. Clark's work as a teacher preceded the advent of jazz degrees in higher education and formal jazz instruction. The task of encapsulating such an enormous and impactful life on film was daunting.

The early days of the project mostly consisted of the pair hanging out with Clark at home in and filming whatever came up. They would sleep on the couch in the living room, staying over at the Terry residence for many days at a time. Clark was not always well. Diabetes related challenges with his health were frequent and many days were spent in bed, but this never kept Clark away from his favorite activity: teaching. Justin Kauflin was just one of the many students who came to study. Because teaching was such an important part of Clark's life, Alan became increasingly interested in filming Justin's lessons with Clark:

I approached Justin and asked him if he would be ok with being more involved in the film project. There's a funny story Justin tells about that day and he says something like, "Well, Hicks was a good drummer and a good surfer, so I figured no one would see this film. So yeah, sure, I'll be in it."

Alan and Adam would travel to the U.S. and stay for a few months a time, work on the film, run out of money, and go back to Australia. A few months later they would return to the U.S. and pick up where they left off. This cycle continued for two years when Alan realized they would need more support to take the film to the next level. He made a tough decision to sell his surfboard and buy a plane ticket to the Sundance film festival. For several days he wandered the streets of Sundance with his laptop, showing footage to anyone who would stop and watch. It was at Sundance that he became aware of a producer named Paula du Pre Pesmen. He approached her at the worst possible time, while many other hopeful filmmakers were vying for her attention, but was still able to walk away with her contact information. A few months had passed, and with no direct response from Paula, Alan was unsure about where things were headed:

*We kept shooting and we reached a point where people kept telling us that we needed to get a producer to guide us through all this treacherous stuff. It's like trying to walk a path that's not mapped out at all. . . . My friend Jeff Plunkett said, "Look, you can't **talk** anybody into a project. You need something to **show**. You need a trailer." So I found an editor in Los Angeles and said, "I can't pay you now, I don't know if I ever can, but if I*

have a chance to pay you I will." He cut the trailer with me for free. . . . Then I just emailed it to Paula on a whim. She called me on a Sunday and was raving about how much she loved it. She talked to me for four hours. I called Adam, who was back in Australia, and said, "Paula's in, she wants to be part of it." He drove straight to the airport, jumped on a plane, and flew out to Los Angeles.

Their work with Paula started in 2012 and would continue for two more years (and Alan did eventually pay back the editor). Even though Alan now had the support of an experienced producer in Paula (whose credits include Mrs. Doubtfire and several of the Harry Potter films), his lack of formal training took a toll at various points and he would find himself putting in 14-hour work days. The project seemed to be a never-ending stream of work: filming new scenes, editing old footage, finding and licensing music for the soundtrack, digging through archives, conducting interviews with Clark's students and collaborators, and on and on. Alan credits the discipline he learned from being a musician, particularly lessons learned from Clark, with helping him see the project through:

Clark pushed students so hard, but it was coming from the right place. . . . Somehow he knew they could be better, he could see their potential before the student could. . . . When it came to directing the film that is totally where I was pulling from. . . . I would try and work twice as hard as anyone in the editing room. And that inherently makes the other people work harder. . . . You are kind of like the bandleader in a way. You want the best performance from everybody. As soon as somebody starts to lag, you want to push them to rise to the occasion, not just kick them out of the band. . . . That is something that Clark was really adamant about. . . . Clark told me not to be ignorant and close yourself off to other people's ideas. . . . I think it's a trap, in music and in film-making, when the bandleader or the director thinks they did it all themselves. . . . You have other people's input across the board helping you to discover your own vision.

When the film was finally finished in 2014, it film ended up winning many awards, including Alan's individual award for Best New Documentary Director from the Tribeca Film Festival. The release and the accompanying attention from the media prompted many of Clark's friends and former students to reach out to CT and reconnect with him. Alan remembered that this new wave of communications from students and friends was very uplifting for Clark, especially during a time when Clark had become increasingly ill. They were even been able to watch the finished film together:

I mean the thing that was great was the soundtrack. Clark would lead me to great music and, because I was around so much, he would ask me to put music on for him all the time. So I kept a list of all his favorite songs, favorite recordings, and favorite solos. When it came time to edit the soundtrack I just used that list. When I would show cuts of the movie to him, he would be listening to it. He was basically blind at that point and could just barely see out of one eye. I would hold an iPad up to his eye so he could see, but he was mainly listening. He would be like, "Hicks! Stop the tape, stop the tape! I LOVE this song!" And then he would sing through the WHOLE song. And then I would press play again and it would get to the next song. And he goes, "Yeah! Stop the tape, man! I LOVE this song. Man the bridge on this is something else." And then he would sing through the WHOLE song. So it took hours and hours to get through the movie, but it was the most enjoyable experience. It's like his mixtape, made just for him.

Clark Terry passed away on February 21, 2015 at the age of 94 due to complications arising from his advanced diabetes. While he is no longer with us, Clark's undying devotion to teaching has allowed the lessons he imparted to so many live on as part of his legacy. In order to help spread that legacy further we have made available for free download a book of Clark's compositions called "Terry Tunes." You can learn more about *Keep on Keepin' On*, download the free educational materials, and download the Terry Tunes book at the movie website below.

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SKILL BUILDING DURING QUARANTINE

Ideas for You and Your Band

Jason Palmer Portland Community College Rock Creek Campus

Much has been said in regards to our current situation as music educators and how it cannot only be survived but ultimately create an opportunity for growth among our student musicians. In Dan Davey's fine Fall column for this journal, he profiled many of the activities that are, indeed, possible during quarantine. I am regularly seeing jazz ensembles across the state come up with creative and innovative approaches to staying active and productive during these times, both at the K-12 and Collegiate level.

In my mind, our current situation actually exemplifies the professional world of most jazz or studio musicians. Often, in the performing side of my career, I am sent an email containing PDF charts and recordings and I am expected to digest that material, do my 'due diligence' in the practice room, and show up to the 'gig' (often with no rehearsal) to perform the music. This process regularly involves players that I have never played with and sometimes in styles of music that are new, challenging, or unfamiliar to me. As a professional, you simply have to 'get it together' and be ready to go.

Our current world of quarantine is creating a simulation of this for our students, minus the final in-person performance, which of course so many of us are missing! They are often by themselves in their home practice studio (a bedroom!) with their instrument, trying to get 'better' or make some progress towards their musical goals. Although not nearly as fun and energetic as a full band rehearsal, jam session, or concert, I think there are real opportunities in this process. How many times have we been in a rehearsal with our band and thought to ourselves, "well, I wish I had time to work on X, but we need to rehearse...".

Well, this is the time. However, sometimes we also find that the new skills we'd love to have our students develop during this quarantine are also, perhaps, skills that we ourselves don't have together. Below, I'm going to detail a few simple approaches to one of the primary rhythm section instruments, the piano. With enough space and time, I would love to expand this column to include the entire rhythm section: piano, bass, drums, and guitar. The rhythm section is the area that most band directors request help with when I appear as a clinician. Because the rhythm section is improvising more often, is creating the groove and the feel, and is often doing something that is the furthest from reading 'notes on the page', it can feel a little like a mystery to many of us, especially if we are primarily classically-trained wind instrumentalists. As an educator, I've found that my time performing in blues, rock, funk, punk and other instrumental styles has been as important to understanding the rhythm section as my time studying jazz and classical music. For this column, however, I'm going to focus on piano.

I'd like to first note that just simply trying to play any of these instruments is a great way to get your feet wet if you are not a rhythm section player. Although I'm going to profile some specifics below, I can't stress enough how taking the time to play, practice, and study a little bit of jazz piano, bass, or drums can assist you in your work as both an educator and a total musician. We all had to play some piano in college, right? Well, why not tackle some basic jazz piano? Learn some basic two-hand voicings. Learn some bebop melodies with the right hand while you play basic left-hand voicings. Learn an American songbook tune with a basic four-voice solo piano approach. You don't need to be good enough to play a gig, but this work will change you as a musician, and open doors to arranging, accompanying, and listening that you may not have had before.

As a percussionist first, I realized very quickly in my teaching career that there was almost never a drum set in the room I was teaching in, especially for college courses. The piano has become one of my primary voices as a teacher, because there is always one around. I would never, ever play a gig in public...there are just too many great pianists in Oregon who should be playing! But, in taking the instrument a little more seriously over the last 15 years, I have been able to be much more effective as a teacher. Additionally, many of the concepts of great music, especially in the jazz idiom, are almost divorced from the individual instrument. In other words, if you know how the music 'works', most people can then apply these ideas to whatever instrument they happen to play. So many of the great jazz musicians I know are also fairly capable jazz pianists and use the instrument to teach, arrange, and give their chops a break if they are wind players.

The other point with this is that I believe we don't 'play' enough as educators. By pursuing the craft in a tangible way, at an instrument, we remind ourselves of the process of learning and growing, which helps us relate to our students. Additionally, we can start to demonstrate things directly to our students. How many times have we had a great clinician come to our band and convey something in 20 seconds of demonstration that we have been trying to convey in weeks of talking and rehearsing? By learning some basics of playing the rhythm section instruments, we may be able to start directly demonstrating ideas to our students.

Also, it's a great distraction from the daily schedule most of us keep; to simply sit at the piano and play a tune, or practice some voicings, or try to improvise a solo, even for three minutes...It's a great break! When a jazz musician friend of mine shares a new technique, idea, or concept, I almost always look at it as an opportunity to learn something new. Rather

than trying to understand the concept and immediately teach it to my students, I go directly to the piano, put it into my practice routine, and try to learn it as if I wanted to play a gig using that skill. The worst thing that will happen is you'll have some fun and potentially improve your ability to play with and accompany your students. The best thing that could happen is you'll gain new insights into whatever that concept is and be able to teach it more completely. So, in general, with the ideas below, try them out yourself, even if you are a mediocre pianist. Also, try to actually practice piano regularly (or any of the other rhythm section instruments), even for five or ten minutes a day. You'd be surprised how much you can learn.

Piano, Jazz, and all those Chords

For piano players (and to a certain extent guitarists), one of the most difficult challenges early on in a student's development is dealing with the chord changes. Most piano parts are a combination of written out, note-for-note parts (which can simply be learned in a similar way to a classical piece), a combination of written parts with chords above the staff, or areas of pure improvising where the student is asked 'comp' or accompany with chord voicings of their own choosing, sometimes while soloing with the right hand. For the written-out areas, much of the student's success is going to be based on their ability to read, devise fingerings that work, and quickly digest the part. This skill is quite a bit different than improvising and is a little beyond the scope of this article.

For the areas that are a combination of written parts and chords above, you and the student can often make compositional and arrangement decisions about what actually needs to be there, and what can be left out. Really, piano players are usually dealing with a lot of information. Helping the student edit their part down to something manageable is critical. Also, this will help you keep folks involved and participating even if they aren't the greatest readers or improvisers. Editing and 'watering' the parts is key to allowing folks with different experience levels participate in your groups. Many of us will be rebuilding numbers in our programs after the pandemic, and the ability to get folks of various experience levels involved is going to be key. So, for example, can we simply have the student read simplified versions of the chord changes, and ignore the written notes? Perhaps that one figure that is doubled in the bass and bass trombones really needs to be there, but the rest could be more improvised or open? Does the student have to play the exact voicings written on the page, or could they simply play a voicing that works and grooves with the band? I regularly edit my piano parts pretty heavily in rehearsal to make them work for the student and their current area of growth.

So, finally we are left with the areas of the chart that are simply chord changes, perhaps with slashes in the part marking time. As stated earlier, learning to read and decipher these changes is perhaps one of the most useful new skills that a piano player could develop during quarantine. Building this skill will help them in every other situation they might be in as a piano player or musician.

Deciphering the chords is the first challenge. There are a lot of complex chords in jazz music and it can be really overwhelming to students. I think that this may be why many young pianists never get very far with playing jazz. There are too many complex chords, even in very low-level charts that are rated as 'easy'. Sometimes I am surprised at how difficult the piano parts are in many published arrangements. Most chords can be simplified. I have a friend, the great Portland, OR jazz guitarist Christopher Voitach, who really only thinks about three chords: major, minor, and dominant.

Major-type Chords

Most major chords in jazz are acting as a I or IV chord in a major key (or II or VI in minor), and often have designations such as Cmaj, Cmaj7, C6, C6/9, Cmaj9, Cmaj(add2) or one of many other variations. The reality is that a good jazz pianist will see this chord symbol and use whatever voicing they want, depending on what sounds good with the music in that moment. They might add a maj7, they might add a 9th, they might add a 6th, or some combination of those things. For us as educators, what this really does is allow us to have the student find one voicing that works for them and use it as often as they like for a while. Of course, this might start to sound boring to you as the director, but that's okay. You are getting the student to participate and actually play and improvise. They will also get bored and start looking for new voicings. So, rather than have the student come up with a new voicing for every chord that is listed in a slightly different way on the chart, just have them use the one voicing for a while. Occasionally, you may find a place where you need to edit their voicing a little bit because of the melody or some other element of the arrangement, but I like to think of this as an exception rather than another chord to learn. We will talk about specifics of voicings in more detail below with some examples.

It's important to note at this point that in jazz and commercial music, we think of extensions above the common types of 7th chords as always related by thirds above the root in a major key. So, for a C chord (whether it's Maj, Minor, or Dominant), the 9th is a D (and thus a b9 would be Db, #9 would be D#), the 11th is an F (thus a #11 is an F#), a 6th is an A, and a 13th would also be an A (and thus b13 would be an Ab).

Minor-type Chords

Minor chords typically act in one of two ways: either as the ii, iii, or vi chord in major (or iv in minor) or as the tonic chord of a minor key. We will treat these both a little differently.

For the first type of chord, these are typically chords that are part of common progressions that move cyclically and are treated almost always as minor seventh chords. The minor seventh chord functions in the iimin7, iiimin7, and vimin7 positions in major as well as the ivmin7 position in minor. Again, we will see massive amounts of variations on how this chord symbol actually appears in the chart: Cmin7, Cmin9, Cmin11, etc. As before, we can use whatever minor seven voicing the

pianist has ‘under their hands’ to play these different chords. As they improve, of course they can add more detail, but to begin with simplification can help people get going. I often write or ask the student to create a new, revised, simplified set of chord changes that allows them to play more effectively and use the same voicings over and over again. One exception and addition to this area is the half-diminished chord in the iiØ7 position in a minor key, often also referred to as the minor 7 (b5) chord. Although some in the audience may disagree with me, I like to think of this iiØ chord as functionally more related to a minor chord than a diminished chord. It really functions as ii, not vii°. For this chord, I would suggest finding a voicing that the student can use every time they see a half-diminished chord, and to think of the minor 7th chord voicing they have and the Ø7 chord voicing they have as both in the minor ‘bucket’.

For minor chords that act as the tonic of a key, we can treat them as minor 7th chords, OR use a major 6th, major 7th, or some combination of both. This is especially useful when we see the chord symbols Cmin(maj7), Cmin (with no fancy alterations or extensions!), or Cmin6. Again, these are all really code names for the same chord; a tonic minor chord. Again, we could have the student come up with one voicing that hits all these targets, and then reuse that voicing over and over again. The one exception to this would be non-functional modal tunes, such as Miles Davis’ “So What”, where the composer was definitely thinking in a mode and the tonic should not be treated as a minor triad with a major 6th or 7th.

Finally, we get to dominant style chords. The variety here is endless, and can be completely overwhelming to the student. Some of the piano parts I have seen for tunes arranged by Thad Jones are almost unplayable because of the difficulty and complexity of the dominant chord variations. In these cases, especially if the tutti ensemble is very active it can be okay to simply have the player ‘lay out’ and not play. This is a valid solution. But, with these dominant chord types, we can always work with the student to create simpler, more playable voicings. These voicings will appear as C7, C9, C13, C7(b9) C7 (b9 b13), C7(#11), etc. There is almost infinite variety for the nomenclature of these chords. This is where I see a lot of young pianists get bogged down. They just simply can’t cope with the variety of chords coming at them, and in their attempt to be ‘good students’ and ‘play the part’ they want to do something different for each of those chords. They don’t have to. Remember that for all these chords, the root, major 3rd, and minor or lowered 7th are all the same. If the student plays these three pitches on any of the above chord symbols, they will be making the changes and playing something that sounds good. A few minutes of simply showing the student which chords can be simplified then having them go through the chart and make their own marks can allow them to use the same or almost the same voicing for every dominant type chord in the entire piece. The voicing techniques below will demonstrate some of this.

So, now that we have basically three types of chords (with a few exceptions that will invariably show up...), let’s look at some basic voicing techniques. This is where your student can do some great work now that we are in quarantine by taking big band piano parts or small group lead-sheets and practicing these voicing strategies through the tunes, particularly the areas that have mostly chord changes. Once they can do this over a few tunes, they will start to be able to apply this to almost any situation, potentially at sight.

For most situations, the pianist will be playing with a bass player, so one of the first things we can realize is that WE DON’T HAVE TO PLAY THE ROOT, especially in the lowest voice in our left hand. The bass player is doing that already and we want to leave room for the bassist to improvise and create a melody down in that register, so let’s stay out of their way! Our pianist can start by simply playing the 3rds and 7ths of each chord in the left hand. In the case of major or minor 6th chords, you can substitute the 6th for the 7th, but remember, this may not even be necessary, as we discussed above. A Cmaj7 and Cmaj6 chord both function similarly and often these voicings can be interchangeable.

So, the first step, either with a lead sheet or with a portion of a big band piano part that has changes, would be to have the student simply play 3rds and 7ths in the left hand throughout. They should also look for closest motion or good voice-leading as they do this. Once they start looking for the closest possible option for the next chord tones, they’ll see that these 3rds and 7ths tend to be very close at hand and often resolve to one another by step. In Example 1, below, I have created basic left-hand voicings for a blues progression. You’ll notice that most of the voicings are very close to one another, and often resolve in obvious ways. Because these progressions tend to resolve downwards, an occasional jump up may be necessary. Start with a very basic rhythm, such as whole and half notes, but quickly suggest to the student to improvise or ‘comp’ with some rhythmic variety, which I show in Example 2. This will create the freedom to interact with the soloist or create figures with the other members of the rhythm section. Even though they will be playing very basic voicings, they can still play music, listen, interact, and be part of the ‘action’. This is a great way to get folks involved, regardless of skill level.

EXAMPLE 1

EXAMPLE 2

Chord progression for Example 2:

System 1: B \flat 7, E \flat 7, B \flat 7, F min 7 B \flat 7, E \flat 7, E \flat 7

System 2: B \flat 7, G7(b9), C min 7, F7, B \flat 7, F7

An additional benefit of this technique is that when the student plays through a chord progression with only 3rds and 7ths, they can basically ignore all of the difficulty of the extensions and alterations, especially in the dominant chords. In Example 3 I have added a large amount of color to the chord symbols, but you'll notice that my two note left-hand voicings can be played unaltered from Example 1 because the 3rds and 7ths are all the same in these complicated chords. Remember, there are basically only three chord types!

EXAMPLE 3

Chord progression for Example 3:

System 1: B \flat 13, E \flat 9, B \flat 7, F min 11, B \flat 7(b9,b13), E \flat 13, E \flat 7

System 2: B \flat 7, G7(b9), C min 9, F7, B \flat 13, F7

I like to have my students practice this technique two ways: once with the voicings in the left hand, and once with them in the right hand and the bass notes in the left so that they can 'hear' the changes. If you add right hand melodies above the left-hand voicings, or try to walk a bassline while the right hand is playing the voicings, you will quickly have a lot of potential variety to what you can do. By varying the rhythm of the comping and trying these different arranging techniques, these very basic two-note voicings actually have a huge amount of applicable uses. The pianist could play a solo with the bassist and drummer and play chords in the left hand while soloing in the right. You could use this technique to quickly play the chords and melody to a new tune you are trying to learn, even if you aren't the greatest pianist. If your bassist is missing on a particular day, the pianist could play

bass notes in the left hand while playing the two-note voicings in the right hand, and the rhythm section would still sound pretty full. This functional use of the piano has been one of the most important tools in my jazz teaching.

Once a student gains some fluidity with 3rds and 7ths, we can begin to add more notes to their voicings so that they can dive a little deeper into the chords and create more variety of sound. There are really two ways for students to work on this. If they are playing chords in the left hand (with the idea of accompanying themselves with a melody in the right hand) they could simply add one more note to their 3rds and 7ths. Additionally, if they are in a situation where they are comping behind a soloist or the entire band, a two-hand voicing will probably be the most appropriate sound. We'll look at this two hand technique first since this technique can then be easily adapted to a left-hand voicing.

With the appropriate 3rd and 7th in the left hand, use the right hand to simply add one or two other notes from the chord. Most commonly, this will be something from around region of the root of the chord (such as the root, 9th, b9, or #9, but not the 7th since it's already there) or something from the region of the 5th of the chord (such as the 5th, 6th/13th, #11, b13, or some other alteration or extension that is in the chord symbol). The key here is to not over-complicate this, since this is where the student may start to get bogged down...we want them to play! If they simply play the 5th of the chord, great. If they play octaves of the root of the chord, but up in a higher register so that it's at the top of your voicing and doesn't conflict with the bass, great. If they leave a few chords out on the right hand, and only play the left hand with 3rds and 7ths, that's okay.

In Example 4, I have taken the more colorful chord progression from Example 3, and demonstrated this with a two hand voicing technique. You'll notice that by expanding from the 3rds and 7ths in the left hand, we can now use the right hand to hear some of the more complicated extensions and alterations that tend to revolve around the 9th, 13th, and alterations therein. However, try to help the student to not over-complicate things. If they have a voicing that includes a 9th, by all means use it on a normal 7th chord, assuming that it doesn't create a major collision with the melody, etc. Also, remember that the key is to look for closest motion and voice-leading paths.

The goal is to get them playing, improvising, and listening while looking at the chords, and to not be overwhelmed. As a 'weekend pianist' myself, I often will simplify more complicated areas of a particular tune down to just 3rds and 7ths to keep myself moving forward, playing in time, and listening to the ensemble. Also, don't forget that it's okay to occasionally leave out a chord, especially when comping. As long as the student

EXAMPLE 4

Chord voicings for Example 4:

System 1: Bb13, Eb9, Bb7, Fmin11 Bb7(b9,b13) Eb13, Eb7

System 2: Bb7, G7(b9), Cmin9, F7, Bb13, F7

keeps track of where they are, it doesn't matter if a few things go by.

In conclusion, these are simply a few ideas for a jumping-off point. There is an endless amount of information available to expand on these ideas. Mark Levine's "The Jazz Piano Book" is a fantastic resource. Hopefully, with a little time, you and your student pianists can begin to develop some basic skills to navigate through a tune and improvise chord voicings. I can't stress enough how useful this has been to me as a teacher, and right now may be the time to develop a few of these techniques for both you and your students.

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STEPHEN STONE

1928 - 2020

Stephen L. Stone, formerly of Eugene, died on May 30th, 2020, at his home in Portland. He was 92. Steve's enthusiasm and love of music and musical scholarship inspired thousands of people, students, and listeners alike, over seven decades, leaving an indelible imprint on his home state of Oregon.

Steve was born in Klamath Falls, where his mother, Buena Cobb Stone, was an elementary school principal, author, and Native American historian. His father, Louis "Hub" Stone, was a farmer and barbershop singer.

Steve attended Oregon State University to study engineering. He soon figured out, however, that his passion was for music, and transferred to the University of Oregon to pursue music education. Steve eventually would earn his bachelor's, master's, and doctoral degrees from the University of Oregon School of Music.

After receiving his bachelor's in 1948, he taught elementary school in Dayton, Oregon, before enlisting in the US Navy. He served on the aircraft carrier USS *Oriskani*, and later served as a postmaster in Guam, where he met a number of men who would become lifelong friends.

After the service, Steve returned to Klamath Falls to teach music, before being hired as choral director at Beaverton High School in the late 1950's, forming friendships with many students that endured the rest of his life. In 1968, Steve was hired as choral director of the newly opened Aloha High School. Steve often recalled the powerful bonds that formed between students and teachers during the social upheaval of the Vietnam era. Aloha was an experimental high school, which allowed Steve to write his own curriculum and create challenging, innovative choral and musical theater programs for his students. While teaching at Aloha, Steve commuted to the University of Oregon, where he received his Doctor of Musical Arts degree in 1973.

Three years later, he left Aloha when he was hired as assistant to the dean of the UO's School of Music and Dance, working alongside his friend and colleague, Dean Maurice Rider. He would add to his title that of associate professor of jazz history, choral music, and music education. Steve served as manager for the School of Music's Chamber Music Series, bringing more than 80 internationally known chamber groups to Eugene. He Directed several UO choral groups, including the University Chorale, the Contemporary Chorus, and the Vocal Jazz Ensemble. In 1982, he and colleague Janet Descutner founded the University Song & Dance Troupe. He taught extensively in the field of jazz history and popular music, wrote several articles on popular music, and produced "Jazz Songbook," a series of weekly radio programs that aired on KWAX.

After retiring from UO in the mid-'90's, he joined the Oregon Festival of American Music, where he would co-found the Emerald City Jazz Kings, a band he would direct until his retirement in 2012 at age



84. In all, he produced 51 shows dedicated to the performance and education of 20th Century American popular song.

Steve was preceded in death by his wife, the love of his life, Suzanne (Finzer) Stone in 2001. He is survived by his son Michael Stone, son and daughter-in-law David and Julie Stone, and grandchildren Benjamin and Anna Stone.

In addition to Steve's time at teaching, he served on the OMEA board in various capacities spanning from 1963 - 1996.

State OMEA Board positions held by Steve Stone:

- **1963-66** - Vocal Chair
- **1966-68** - 2nd Vice-President*
- **1969-72** - 1st Vice-President **
- **1972-74** - President
- **1988-90** - Collegiate Chair
- **1994-96** - Retired Member Chair

Over the decades as OMEA evolved, some of the above positions and their terms have changed from the current board's policies. Below are some details provided on the changes by our OMEA Historian, Dave Becker:

*The OMEA 2nd Vice President's responsibilities during the 1970s and 1980s were primarily to run the State Solo Contest. OSAA was only involved in sanctioning it, purchasing and presenting the award medals. All the logistics, scheduling, registration fees were done by the 2nd VP. I'm not sure when this role for 2nd VP started, but Steve's years as 2nd VP coincide with the State Solo Contest restarting as an official, sanctioned event by OMEA (1966 & 1967). John McManus got that going and I suspect that Steve may have chaired it or at least been very involved.

** At MENC's (now NAfME) request, election of officers was shifted to even-numbered years. This lengthened the present officer's 2-year terms to 3 years this one time only.

To see photos and read the expanded obituary, please check out Steve's web page: stevestonememorial.com



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