

*Spring* 2014

# Oregon

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## OMEA Dates and Deadlines 2013-2014



### OMEA Board Meetings

06/07/2014 Full Board- 8:30-3:30-TBA

### Oregon Music Educator Journal

Submit articles for the journal to [admin@oregonmusic.org](mailto:admin@oregonmusic.org)  
 Fall Submissions Deadline-8/1, Scheduled Mailing Date-9/30  
 Winter Submissions Deadline-11/1, Scheduled Mailing Date-12/30  
 Spring Submissions Deadline-2/1, Scheduled Mailing Date-3/30

### OSAA State Solo Contest

Saturday, May 3, 2014, Lewis and Clark College  
 OMEA Chair- Tom Muller, [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)  
 OSAA Solo Administrator- Kyle Stanfield, [kyles@osaa.org](mailto:kyles@osaa.org)

### OSAA Choir Championships

Registration Deadline- April 19, 2014  
 May 8-10, 2014, George Fox University  
 May 08- 2A, 1A, and 3A Choir  
 May 09- 4A and 5A Choir  
 May 10- 6A Choir  
 OMEA Chair- Matt Strauser, [mstrauser@corban.edu](mailto:mstrauser@corban.edu)  
 OSAA Choir Administrator- Marci McGillivray, [marcim@osaa.org](mailto:marcim@osaa.org)

### OSAA Band/Orchestra Championships

Registration Deadline- April-19, 2014  
 May 14 -17, 2014, Oregon State University  
 May 14- 3A and 4A Band  
 May 15- String and Full Orchestra  
 May 16- 2A and 5A Band  
 May 17- 6A Band  
 OMEA Chair- Chuck Bolton, [tubusat@aol.com](mailto:tubusat@aol.com)  
 Band/Orchestra Administrator- Cindy Simmons, [cindys@osaa.org](mailto:cindys@osaa.org)

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Tina Bull  
Oregon State University  
tina.bull@oregonstate.edu  
541-737-5603

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tom\_muller@ddouglas.k12.or.us  
503-261-8386

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bansheethx@att.net  
541-440-4167

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christopher\_silva@ddouglas.k12.or.us  
503-261-8273

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toll free 877-452-6632

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jschrepping@pps.net  
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503-668-8011 x7226

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503-399-3141

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541-482-8771

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541-372-2287

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Corvallis High School  
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541-757-5907

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Cascade Middle School  
dickinson.gabe@gmail.com

District 13 Chair  
Matthew Farris  
Molalla River Middle School  
farrismd@molalla.net  
503-829-2355

District 14 Chair  
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Athey Creek Middle School  
arthurl@wlvv.k12.or.us; learthur@gmail.com  
503-673-7400

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Liberty High School  
soonk@hsd.k12.or.us  
503-593-8202

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Silverton High School  
petrik\_frank@silverfalls.k12.or.us  
503-825-5575

Band Chair  
Jennifer Brooks-Muller  
David Douglas High School  
tom\_muller@ddouglas.k12.or.us  
503-261-8386

Business/Sust Memb Chr  
Al Kato  
Jesuit HS  
akato98@yahoo.com  
503-292-2663

Choral Chair/ACDA Rep  
Emily Mercado  
Crescent Valley High School  
emily.mercado@corvallis.k12.or.us  
541-757-5828

AS Elementary Choir Co-Manager  
John Hillan  
Cedarok Park Primary  
HillanJ@wlvv.k12.or.us

General Music Chair  
Nevin Van Manen  
Allen Dale Elementary  
nvanmanen@msn.com  
541-474-0917

Historian David  
Becker  
Retired/Lewis and Clark  
dbecker@lclark.edu

Membership Chair  
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Athey Creek Middle School  
arthurl@wlvv.k12.or.us; learthur@gmail.com  
503-673-7400

Orchestra Chair  
Sean Williams  
Stephens Middle School  
smw428@gmail.com

Small Schools Chair  
Sarah Butler  
Umatilla School District  
butlers@umatillasd.org  
541-922-6564

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Frank Diaz  
University of Oregon  
fdiaz@uoregon.edu  
541-346-3777

SMTE Co-Chair  
Jason Silveira  
Oregon State University  
jason.silveira@oregonstate.edu  
541-737-2514

State Solo Contest Chair  
Tom Muller  
David Douglas High School  
tom\_muller@ddouglas.k12.or.us  
503-261-8386

OMEA Recording Secretary  
Laura Arthur  
Athey Creek Middle School  
arthurl@wlvv.k12.or.us; learthur@gmail.com  
503-673-7400

OSAA Band/Orch Contest Chr  
Chuck Bolton  
Retired  
tubasat@aol.com

OSAA Band Rep  
Jennifer Brooks-Muller  
David Douglas HS  
Jennifer\_Muller@ddouglas.k12.or.us  
503-261-8246

OSAA Choral Liaison  
Marcy Taylor  
Westview High School  
Marcy\_Taylor@beaverton.k12.or.us  
503-259-5218

OSAA Choir Contest Chair  
Matthew Strauser  
Corban University  
mstrauser@corban.edu  
503-589-8167

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

NW NafME Regional President  
Mark Lane  
Central Washington University  
lanem@cwu.edu  
307-630-7129

## All-State

AS-HS Wind Ensemble Manager  
Jennifer Brooks-Muller  
David Douglas High School  
Jennifer\_Muller@ddouglas.k12.or.us  
503-261-8246

AS-HS Symphonic Band Manager  
Jeff Hornick  
McMinnville High School  
jhandbh@mac.com; jhornick@msd.k12.or.us  
503-565-4395

AS-HS Choir Manager  
Karen Bohart  
Reynolds High School  
karen\_bohart@reynolds.k12.or.us  
503-667-3186

AS-HS Orchestra Manager  
Mark Barnard  
Composer  
markjodi@aol.com; mbarnard@smschool.us  
541-414-1242

AS-Jazz  
Kevin Egan  
West Linn High School  
egank@wlvv.k12.or.us  
503-673-7831

AS MS Honor Band Manager  
Ann Mc Bride  
West Orient MS  
mcbride2@gresham.k12.or.us  
503-432-3047

AS MS Girls Choir Manager  
Melinda Murdock  
Jackson Middle School  
midgetmissy@hotmail.com

AS MS Boys Choir Manager  
Brice Cloyd  
Centennial MS  
brice.cloyd@gmail.com

AS MS Honor Orchestra Manager  
Brenda Simmons  
High Desert MS  
bsimmons@bend.k12.or.us  
541-383-6480

AS Elementary Choir Co-Manager  
John Hillan  
Cedarok Park Primary  
HillanJ@wlvv.k12.or.us

AS Elementary Choir Co-Manager  
Kim Putnam Spreier  
Buckingham Elementary  
musicputnam@gmail.com  
503-673-7174

All-State Housing Chair  
Mary Ann Vidourek  
Grant Union 1-12  
therock@centurytel.net  
541-575-1799

All-State Food/Transport Manager  
Marcia Stevens  
Corvallis High School  
marcia.stevens@corvallis.k12.or.us  
541-757-5860

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

All-State Booth Manager  
Al Kato  
Jesuit HS  
akato98@yahoo.com  
503-292-2663 x7040

## Publishing and Printing

Design by Jennifer Richardson,  
InterMountain Communication &  
Print Solutions  
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Editorial Board: Jim Howell, Jane  
Howell, Frank Diaz, and Jason Silveira  
PO Box 1235 La Grande, OR 97850  
janejim@oregonmusic.org  
541-962-6262 www.oregonmusic.org  
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postage paid.



# OMEA Sustaining Members

Bruce & Jennifer Searl  
Aardvark Hill Music  
235 Park Ave  
Eugene, OR 97404

Amanda Willis  
Action Fundraising  
PO Box 430  
Sherwood, OR 97140

Karissa Read  
Alfred Publishing Co., Inc.  
PO Box 10003  
Van Nuys, CA 91410-0003

Phil Hodapp  
Beacock Music  
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Vancouver, WA 98683

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Buffet Crampon USA, Inc.  
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D'Addario & Company, Inc.  
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Ken Oefelein  
Gracewinds Music  
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Pat Howland  
JW Pepper  
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Wendy McKee  
JW Pepper  
7611 S. 180th St.  
Kent, WA 98032

Charles Kim  
Willamette Valley Music  
484 State St.  
Salem, OR 97301

Susan Hess  
Lionel Hampton School of Music,  
University of Idaho  
PO Box 444015  
Moscow, ID 83844-4015

Janelle Harlan  
Music & Arts  
4626 Wedgewood Rd.  
Frederick, MD 21703

Jim Howell  
Music Camps @ Wallowa Lake  
PO Box 636  
La Grande, OR 97850

David Paul  
Neil A. Kjos Music Co.  
4380 Jutland Dr.  
San Diego, CA 92117

Erin Sneller  
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101 Benton Hall  
Corvallis, OR 97331-2502

Claude Hedgepeth  
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Sylvia Perry and Andrew Perry  
Peripole-Bergerault, Inc.  
PO Box 12909  
Salem, OR 97309-0909

Debbie Glaze  
Portland State University Music Dept.  
PO Box 751  
Portland, OR 97207

Ingrid Arnott  
Portland Youth Philharmonic  
421 SW 6th Ave, Ste 1350  
Portland, OR 97204

Dan & Virginia Canalos  
Soundwaves  
4708 Surfside Dr.  
Huron, OH 44839

Gwenda Williams  
The Empire Music Company Ltd.  
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Bellingham, WA 98227-0098

Rhonda Roberts  
United Spirit Association  
11135 Knott Avenue Suite C  
Cypress, CA 90630

Aaron Regan-Fore  
University of Oregon School of Music  
1225 University of Oregon  
Eugene, OR 97403-1225

Steve Bond  
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# Call for Presentation/Session Proposals

## 2015 OMEA State Conference

January 16-18, 2015 • Eugene Hilton & Conference Center

NAfME Member submitting proposal \_\_\_\_\_ NAfME Number \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Work Phone \_\_\_\_\_ Cell Phone \_\_\_\_\_ Home Phone \_\_\_\_\_  
Email Address \_\_\_\_\_

Please Outline the Proposed Session

\_\_\_\_\_

Session Topic/Title \_\_\_\_\_

Brief Description of Content:

\_\_\_\_\_

Demonstration or Performance Group Required:  Yes  No

Could the demonstration group be one of the groups invited to perform at the conference?  Yes  No

Suggested Clinicians (include name, address, and school or industry affiliation)

\_\_\_\_\_

If you are suggesting another person for this session, would you be willing to preside or organize this session?  Yes  No

Note: All music educators appearing on OMEA programs must be members of NAfME and pay their own expenses to register and attend the conference. Oregon members will not receive honoraria or expenses. Expenses and honoraria may be available to clinicians who must travel longer distances.

Send this form to Branden Hansen by June 30, 2014 to: 668 W Fairhaven St. Roseburg, OR 97470 or email [bhansen@roseburg.k12.or.us](mailto:bhansen@roseburg.k12.or.us)  
Questions? Please send an email to the address above.

# Call for CDs or MP3s

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Work Phone \_\_\_\_\_ Cell Phone \_\_\_\_\_ Home Phone \_\_\_\_\_  
Email Address \_\_\_\_\_

Name of performance group \_\_\_\_\_

Ensemble category (HS Band, MS Jazz Choir etc.) \_\_\_\_\_

Detailed description of ensemble \_\_\_\_\_

\_\_\_\_\_

Would you be willing to be a demonstration group for a clinician?  Yes  No

Specific equipment needs (piano, percussion, stands, mics, etc.) \_\_\_\_\_

\_\_\_\_\_

If invited to perform, are there any special performance needs that OMEA needs to be made aware of? \_\_\_\_\_

\_\_\_\_\_

If you are suggesting another person for this session, would you be willing to preside or organize this session?  Yes  No

Note: All music educators appearing on OMEA programs must be members of NAfME and pay their own expenses to register and attend the conference. Oregon members will not receive honoraria or expenses. Expenses and honoraria may be available to clinicians who must travel longer distances.

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Grades 9-12

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July 13-17, 2014

Grades 9-12

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Grades 9-12

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# Mindfulness and Performance Anxiety

*Introduction by Tina Bull, Ph.D., President, Oregon Music Education Association*

Recently I discovered a new blog created by Dr. Frank Diaz highlighting various aspects of mindfulness and music. His first post centered upon performance anxiety, a topic important to all musicians and music teachers. For years, I have struggled to find ways of assisting my students who feel they are battling their nerves. It is particularly sad when over-anxious musicians perform poorly because they are impacted negatively by too much fear and stress. After reading Dr. Diaz's blog, I requested that he share his first blog entry with our membership by turning it into a journal article. I predict you will find it valuable for anyone suffering from performance anxiety, whether they be athletes, public speakers, musicians, or others. In fact, I have already shared this with many of my students and encourage you to do the same. What follows are wise words based on thoughtful reflection and research findings written by Frank Diaz, Ph.D., University of Oregon.

*Posted on February 12, 2014 at [www.mindfulnessandmusic.wordpress.com](http://www.mindfulnessandmusic.wordpress.com)*

For my first post, I want to deal with the topic of performance anxiety. Almost every musician I know has either dealt with or continues to deal with performance anxiety in some form or another. I still remember a recital many years ago when I was so nervous, anxious, and afraid of failing that my leg literally shook throughout the entire performance. No matter what I tried – taking deep breaths, positive self-talk, forcefully reorienting my attention – etc., I felt so debilitated and helpless that by the time I was done, I was completely devastated by the experience.

In many ways, there is absolutely nothing wrong with feeling a rush of physiological energy before or during a performance. As a species, we have evolved to respond to high-stakes situations by releasing catecholamine, which includes neurotransmitters such as adrenaline and dopamine. These neurotransmitters prepare our bodies for “fight or flight,” and can benefit us by increasing our energy levels, loosening our limbs, and heightening our concentration.

Often, these experiences begin as somatic, meaning that they affect us on a physical level before we appraise them as either “good” or “bad.” This appraisal, however, is key to our experience of anxiety. When this energy is labeled as threatening, or is associated with fear or other negative emotions, it can overwhelm us to the point of debilitation. We literally believe that there is an imminent threat to our well being rather than realizing that we are in the middle of a musical performance, which regardless of outcome, will most likely not lead to death or bodily harm!

The interesting thing about this feeling is that often, we are aware that some part of ourselves is overreacting to our immediate or anticipated experience, and yet there is little to nothing that we can do about it. Suppress it and it comes back more powerfully, ignore it and watch it overcome you, engage it and it will lead you into endless rumination. And here, in the midst of our habitual and often ineffective ways of dealing with anxiety, is where mindfulness can help.

One of the most consequential and well-documented findings in the research literature on mindfulness is that it can reduce anxiety and improve emotional self-regulation. Although researchers are still in the process of determining why this happens, some theorize that mindfulness helps us change the context in which we examine negative experiences. Typically, we approach negative experiences as something that we should repress or fight, but when these experiences are examined through an open and curious disposition, their subjective meaning changes. What was once threatening is now simply one of many thoughts in an on-going stream. These thoughts, when acknowledged but not obsessed about, begin to loosen their grip on our attentional and emotional resources.

Through this process, we begin to see how much of what we experience is the result of our conditioning. The nervousness, the shaking hands, but more importantly – the rumination and anxiety that accompany them, are two separate experiences that have been coupled through our conditioning, lack of careful attention, or fear of the unknown.

Unfortunately, the emotional labels or associations that we have attached to these physical sensations become so strong that that over time, they are triggered habitually and often inappropriately. Even worse, by trying to repress them, or by ruminating over them, we actually strengthen these connections. Yes your body is experiencing an energy rush, yes that is probably normal since you are going to need it to get through the performance, but no – it does not mean there is something wrong with you, or that you will fail, or that whatever negative thing that happened in the past is sure to happen again.

Once we have created a space to see into the real nature of our experiences, then we no longer have to fight or push them away. We can let the experiences be what they are, and through this, allow the process of decoupling to begin. As our minds settle, energy is liberated from repression and resistance to acceptance, which in turn, allows our attentional resources to refocus on more important things. Through careful cultivation of our capacity to be aware without judgment, and through gentle but purposeful reengagement with a desired object of attention, we create new and more positive contexts for our experiences.

Below, I provide a mindfulness-based exercise for performance anxiety that I have used for many years. As with anything else, results will likely improve with regular and consistent practice. The exercise is also more effective when it is practiced long before the onset of an anxiety-



Frank M.  
Diaz  
OMEA Co-Chair  
for the Society for  
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provoking event. After many years of struggling with this issue, I can honestly say that although I still feel an occasional rush of energy before an important event, I no longer feel the debilitating anxiety that would typically accompany it. Hope it does the same for you.

### Mindfulness-Based Exercise for Performance Anxiety

- Find a comfortable chair and a place where you can be undisturbed for 10-15 minutes.
- Sit tall but relaxed.
- Place your hands on your lap or in a comfortable position.
- You may keep your eyes open or closed.
- Focus on the natural ebb and flow of your breathing. Do not try to change anything about it, just notice the physical sensations of your breath. Do this for a couple of minutes.
- Take three deep breaths through your nose or mouth.
- As vividly as possible, imagine a situation in which you are likely to feel a great deal of performance anxiety, or one in which you already have.
- Try to make the picture as clear as possible. Evoke people, places, smells, etc.

- If you have evoked a powerful image, you will likely start to experience some of the same sensations as in the actual situation.
- Allow every physical sensation and association to arise without interference.
- As these sensations and associations arise, rather than push them away, simply notice them and label them as they enter your focus of attention. For example, "feeling tension in my stomach," "my hands are sweaty," "feeling anxious," "feeling scared."
- Remind yourself that regardless of what arises in your mind, you are safe, and that the labels attached to these experiences are simply that – labels.
- Do not fixate on any sensation or association. Instead, acknowledge each experience, label it, and return your attention to your breath for as long as possible.
- Continue the exercise for about 10 minutes or for as long as possible. Setting an alarm is helpful, as it will let you focus on the exercise rather than on time.
- Declare an intention to bring this quality of openness and curiosity to any situation that invokes this level of anxiety.
- Repeat this exercise daily as often as possible before your next performance.



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# The Heart Behind What We Do

Branden Hansen  
2nd Vice President

Now that the 2014 All-State conference is complete, I wanted to take a minute to congratulate Tom Muller and the entire Conference Planning Committee on their fantastic work both before and during the event. Although I have worked for many years as conference equipment manager, serving this year as 2nd Vice President has afforded me the opportunity to view the event from a wholly different perspective. Regardless of which angle I view things from my reaction remains the same; I feel blessed to work alongside so many professional and flexible educators who can quickly modify and adapt plans to greater serve our students and their teachers. During each step of the 2014 conference, it was clear that everyone involved was working solely for the benefit of music education in Oregon. Please join me in congratulating Tom Muller and the entire planning team for their tireless efforts.

Although things are still forming for next year's 2015 conference, by the time you read this many details will already be in place. It is my hope that the Conference Planning Committee and I will be able to provide you with a great convention that will give you the mid-year "boost" we all need around that time of year. It is also my goal to make sure you return to your schools re-inspired and encouraged to continue making a difference in students' lives every day. As the conference date draws closer, I will be sharing more specific information, including the names of presenters, conductors, guest ensembles, etc. Please check future articles for more information.

I do want to greatly encourage you to consider becoming involved in the 2015 conference in some capacity. Contained within this journal is the session application, as well as the application for performance ensembles. I know from observing and working in this state that we have a wealth of music education experience and expertise in Oregon. With this in mind I urge you to consider presenting a session or having one of your ensembles perform at next year's event. Also, if you are interested in presiding over a session, please don't hesitate to contact me. Presiding over a session is an easy, low-stress way to help out and become involved. Please make sure you fill out any necessary applications within this issue and remember, these need to be submitted by June 30. You can contact me any time at [bhansen@roseburg.k12.or.us](mailto:bhansen@roseburg.k12.or.us).

I did want to talk briefly about what will be a little unique to next year's conference. The 2015 conference will have a special emphasis on *why* we do what we do. *Why* do we put in the endless hours of work? *Why* do we sit through the often times seemingly pointless staff meetings? *Why* do we [insert any part

of "the gig" that isn't your favorite]? The answer of course, is the students. Music has had such an impact on our own lives that we want to share that with all the lives we possibly can. I know from watching all of the phenomenal teachers in Oregon that each and every one of you has a dramatic, life-changing impact on all of the students that walk through your doors. I am excited to highlight your powerful influence as a music educator at the 2015 conference and will soon be sharing more details on how my team and I will accomplish that.



In addition to emphasizing the "why" or the "heart" behind what we do, we will be looking closely at the "how" or the "systems" that guide this passion. Although a desire to influence lives is truly a prerequisite for great teaching, passion without proper direction or structure is almost completely ineffective. With this in mind, we will be presenting several sessions by master teachers on the effective processes that we all face daily: sight reading, fundraising, working with parent groups, practice requirements, daily ensemble tuning, recruiting, grading policies, literature selection, and more. I want to feature as many of the fine music educators in Oregon as possible. If you feel there is some universal facet of the job that you have a great system for, please contact me ([bhansen@roseburg.k12.or.us](mailto:bhansen@roseburg.k12.or.us)).

Although I am technically the "Conference Chair" for 2015, I feel this is a misleading title. This is not my conference, this is *our* conference and as such I want your help in making sure that the Conference Planning Committee and I present an event that you are excited for. The more feedback and input I receive the better we can customize the event to fit your needs. Please contact me at [bhansen@roseburg.k12.or.us](mailto:bhansen@roseburg.k12.or.us) with any input you have. I look forward to seeing you at the 2015 OMEA All-State Conference!

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# Effects of Perceptions of Gender on Female High School Band Directors

From middle school, through my bachelor's degree, and into the beginning of my graduate studies, I had minimal interaction with female band directors. Though I had a few isolated occasions to work with women directors, I had little chance to form a perception of how they operate as teachers. When the time came for my student teaching experience to take place, I was glad to be placed with another female so that I could have that chance to form perceptions of both women as band directors and myself as a female music educator.

My cooperating teacher did not hesitate to tell me that in her experience, regardless of her teaching abilities, she has come across people who have treated her differently because of perceptions they develop due to her gender. She told me to expect others to perceive me in certain ways because I am female and gave me some advice on how to handle different situations. That conversation with her sparked my interest in how gender is a factor in perceiving others and how it relates to directing band.

Over the past few decades, women have been integrating themselves into the workforce—many of them into male-dominated professions. Band directing is no exception. Despite the female majority in music education, women are contained in certain disciplines within the field, and men dominate band directing (Howe, 2009). The existence of the masculine majority within the field generates masculine stereotypes of band directors, discrimination against women in the field, and both positive and negative perceptions of female band directors.

Several studies show a male majority in band directing despite a female majority in music education and an equal number of female and male instrumental music majors. Hartley and Jagow (2007) report that in 1992, about eleven percent of band directors in secondary schools were female. Similarly, Delzell (1994) found that although women held 56% of secondary school teaching positions, females held 21% of Ohio high school primary/head positions. The same article reported that 60% of undergraduate music education majors were female in 1990, but the author speculated that many of those women specialized in elementary education. However, Sheldon and Hartley (2012) reported that undergraduate instrumental music education majors are equally male and female. They contrast this figure with their findings: in sixty-two years of the Midwest Clinic, only twenty-eight band directors were female, comprising 7.56% of all female conductors. Additionally, 28% of graduate students in wind band conducting were female. The data from the past few decades show that though an equal number of male and female undergraduates major in instrumental music education, those more advanced in the profession are still mostly male.

The fact that band directors are mostly male leads many to perceive the profession as masculine, some even describing band directing as an "Ol' Boys' Club" (Robinson, 2010). When asked to choose from pictures of white and black males and females as models of certain occupations, undergraduate students picked male rather than female models as a symphonic band conductor (Allen, 2008). Delzell (1994) offered

further reasons the male majority in bands may have led to the perception of band directing as being masculine: the existence and prominence of military bands in the early twentieth century and the practice of excluding women from college marching bands until Title IX of the 1972 Higher Education Act all but forced them to include females in their membership.

Delzell also speculated that this masculine perception of band directing affects administrators' perceptions and hiring practices of high school band directors. She argued females' lack of experience in marching band due to exclusion may have led principals to deny them high school band directing positions. Additionally, a 1988 study by Kopetz showed that gender had a significant (though small) role in administrators' decisions in choosing whom to interview from a set of hypothetical job applications. After the interview, both principals and music supervisors preferred male candidates, indicating a possible influence on administrators in their hiring decisions.

Other forms of discrimination female band directors confront due to gender perception are evident. In interviews, experienced female band directors have reported being told "women can't do band" (Terban, 2011), or "a woman can't be a high school band director" (Furman, 2012). Another woman expressed her belief that her band would have earned higher ratings at festivals if she had been a man (Furman, 2012). Her colleague was told on an adjudicator's sheet to wear a shorter skirt to earn higher ratings (Furman, 2012). Another woman professed being asked questions in a job interview beginning with, "As a woman, how would you..." and being denied the job because of her reluctance to acknowledge her gender as a factor in how she would perform. Evidence and reports show multiple negative instances in which others discriminate against female band directors because of their gender. This contributes to the perception of band directing as an "Ol' Boys' Club," and lead some to be discouraged to pursue instrumental music education because of the difficulty of "breaking into the system" (Robinson, 2010).

While outside perceptions of and behaviors toward female band directors certainly affect women in the profession, self-perception also influences their actions. The way in which women view themselves as *female* band directors is diverse and varied. Some assert that gender has no effect on their career (Sears, 2010). Others describe positive differences caused by being female; according to them, female band directors are more organized, sensitive, able to solve problems, nurturing, and attentive to detail than are men (Furman, 2012; Sears,



Mara R.  
Liechty  
U of O NAFME  
Collegiate Vice  
President

2010). In contrast, other women have negative self-perceptions. One reports of her insecurity as a female as she began her career; she grew up learning that women were inferior to men, and this view affected how she taught (Furman, 2012). A general music educator described her reasons for deciding not to teach instrumental music as “not having the personality,” claiming band directors need a Type A personality, which more men possess (Robinson, 2010). Because of various positive and negative perceptions, many women change their behavior on the podium (Bartlett, 2003; Sears, 2010). Sears (2010) reported that many female band directors had developed a persona that projected power, toughness, assertiveness, and competitiveness. Despite many negative exterior perceptions, female band directors possessed a wide spectrum of views of how their gender affected their career. Many perceived that their gender either positively or negatively affected how they taught.

Perceptions of women high school band directors affect them in many significant ways. The male majority in the field creates perceptions of male dominance, which generates a feeling of exclusivity and some discriminatory behaviors. Women band directors’ identity as female also affects their behaviors, leading some to try to project a powerful exterior. Additionally, factors other than perception affect female band directors and their careers. For instance, extensive research has explored how motherhood and family obligations affect female band directors and their behaviors. Due to gender-related factors, female high school band directors seem to have to confront additional challenges that their male counterparts do not face. Because of these challenges, the music education field may want to consider the role gender plays in women’s careers. Do our perceptions of females affect how successful they are as educators? What challenges may women face as music teachers due to their gender? In addition to personal reflection, further research in this area should expand to other specializations within the field.

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# How Do Your Kids Perform?

John Hillan  
Elementary Chair

**H**appy Spring, music colleagues! It's the time of year when my kindergarten students are about to get their shining moment at our spring kinder showcase. For new parents, this may very well be their first glimpse of elementary music since they were children. I wonder what they're expecting...

I'd be in the chair thinking back to the late 80s. I remember singing at annual Christmas concerts. The whole school sang all in one night... each grade would sing about three to four songs and then parade back to our classrooms while the other grades sang. I remember in 3rd grade we sang *The Twelve Days of Christmas* with some silly motions on each day of the song, and then there were about six girls, wearing blue satin sashes, who got to dance in front of the risers on *My Favorite Things*. Check – performances done for the year! I know we did more than that in music class for the rest of the year, but that one night was the moment when the community witnessed the entire music program at my elementary school.

Fast forward to 2004, my first teaching assignment, when I learned a whole different way of displaying the music program. Each grade level did a performance... not just three to four songs, but their OWN performance. We met with classroom teachers, decided a theme that would tie together some concept that was being studied in class, spent hours finding great songs to fit the theme, then more hours writing narrations and skits to act out, thinking through choreography, and instrument parts. Six of those a year! Those grade-level performances were great, even exceptional, experiences for kids, but that was also the year when I learned to like coffee.

Throughout the decade since, I've been part of a lot of discussions around the topic of performances. Questions came up during my Orff-Schulwerk training at UO, questions were asked during my Kodály levels at PSU, and I'm pretty sure it's been one of the top five topics of conversation whenever I meet another elementary music teacher.

I really am curious what you do for performances at your elementary school. I'll tell you that this year, 2013-14, kindergarten families at my school are invited to a spring showcase during the school day. At most, two classes perform together – they sing songs about spring and recite traditional poetry and rhymes between each song. Students not only sing, but also play xylophones and other percussion instruments, and dance.

In first grade, parents are also invited during the daytime, with each class performing alone. Many teachers might be familiar with the term "informance," and that is the structure I choose for first grade. Students sing and dance and play, like in kindergarten, but we take breaks to show parents what skills their children are actually developing in addition to just singing.

Second grade is the transition to nighttime. We hold a family music night. We hold it in the gym and there are chairs, but not many of them.

Students are encouraged not only to bring mom and dad, but also grandparents, brothers and sisters, cousins, and family friends. We sing together, dance together, and play instruments together. My goal is for children to see mom and dad and everyone else in their environment doing music, and for that to be just as important as families seeing their second grader perform.



"Lights, camera, action" comes with third grade. This is it... time to break out the stage, the costumes, and sets! There are many great musicals out there, but this year, my third graders wrote their own script about spies. I decided a couple of years ago I could not give each grade level their own stage-work plus keep a life outside of school. I felt it was important for children to experience a play setting in elementary school, so I chose third grade.

This year, I teach at a relatively new school with fewer upper grades, so fourth and fifth grades perform together nicely. I allow students to pick the theme, but the format is more concert-like than stage-work. I'm not sure what theme we will have for this year, but I'll be searching the songbooks and other supplemental curricula I have to find pieces that not only fit, but also showcase skill development and learning from the upper elementary music curriculum.

I hope this column entices you to share your thoughts on music performances in the elementary school setting. My grand scheme was to encourage you to go onto Facebook, find "Oregon Elementary Music Teachers" and "join" our group. Write your thoughts as posts there. BUT please, keep the space as a forum for sharing ideas... we're not here to cast judgment; we're here to inspire and support one another.





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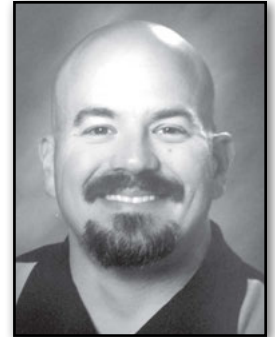
Tom Muller  
President-Elect

Once again, I would like to take this final opportunity to thank all of those involved in helping to make All-State a success. Without your tireless efforts, and willingness to get involved, it would not have become a reality. I appreciate all of the positive feedback that I have received, and feel as though it was a good conference. However, this was by no means an individual effort. If you see any of the following individuals, be sure to thank them as well. Branden Hansen will be your 2015 Conference Chair, and with the work that he has already started, I am excited to be part of his Planning Team!

My last article dealt with getting involved, and with a fresh look at advocacy. Some of you have gotten in touch with me about what steps you can take to become more active in OMEA. This is your association, and we will continue to move forward with some of our new leadership. It is never too late to volunteer! Contact your District Chairs to see what role you can play in OMEA.

NAfME has launched a new campaign to help with the constant need for advocacy. This new campaign is entitled: "Broader Minded: Think Beyond the Bubbles." It is the culmination of a collaborative effort between our national offices and local teachers to help educate local and state leaders on the value of music education in schools. I will be the first to say that it

does recycle some of the same points that I do not particularly support (improving test scores, etc.), because they have been used over and over again. But, this also mentions current trends such as collaboration, socioeconomics, and student self-reflection to help bolster our cause for inclusion. I encourage everyone to go to their website ([www.broaderminded.com](http://www.broaderminded.com)) and explore some of these new ideas.



As with everything, the best advocates for you and your programs are large numbers of students, and the parents of these students. Work with your administrators on ways you can gain access to more kids. Have parents thank administrators for their support whenever possible. Participate in community activities that gain exposure for your program. I was encouraged during our last board meeting at the amount of recovery that is starting to occur in our state. It is a slow process, but we are at a moment in time that we can all benefit from some positive advocacy in our districts to help music education stay strong in Oregon and give all of our students a lifelong appreciation for what they learn in our classes.

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# Advocacy - NAFME Advice for Music

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NAfME: The National Association for Music Education recognizes the importance and dedication of booster organizations. This article contains excerpts from *Music Booster Manual* produced by NAFME. Their efforts have allowed thousands of students to have some of the most thrilling experiences of their school lives.

**Introduction** - Good music programs inspire. They inspire not only students, but they also inspire parents and community members. Because of this, music has a resource rare among the academic disciplines: adults who are willing to give their time and energy in its support.

This manual is intended to help music educators focus that energy by setting up, guiding, and working with a booster organization. Some of the information is directed primarily toward the music teacher, and some is for the boosters themselves. Some of the procedures described will be most appropriate for large organizations, but even the smallest groups will benefit from considering the principles behind the processes.

Before you get started in organizing a booster group, here are some things to think about.

- The booster program should always be thought of as an addition. The funds it raises are not a replacement for school funding to justified programs. Rather, it provides means for students to have music experiences beyond what the school can supply.
- The goal of a booster program is to assist and support the music educator so that he or she can maintain a music program that will be educational, enjoyable, and rewarding. But its authority should never reach into the content and priorities of the music program.
- A booster group is a music education advocacy group. When possible, it should be involved in supporting the entire music program, not just the chorus or marching band. After all, these are community members who have seen how important the arts are in children's educations and in their school experiences.
- When you are very active in fundraising, you need to be more aware than ever of your relationship with the community. Fundraising can be viewed as a form of supplemental taxation.

**Functional Relationships** - It's important to establish responsibility guidelines for the music director, booster organization, and school administration.

*Music director* - Basic responsibility for the music program is in the hands of the music director. He or she decides its content, plans curriculum and activities, selects music, and formulates policy and philosophy (following school guidelines). He or she also writes the budget and, of course, teaches, rehearses, and directs. The director is also responsible for identifying areas for expansion and improvement.

A primary responsibility of the music director in his or her relationship with the booster organization is to be sure that fundraising projects do not conflict with school policies or music program activities.

*Boosters* - The boosters organization must identify ways it can support the music program. This will often mean developing, managing, and implementing fundraising projects. Usually these projects are

to buy items or finance projects that might be thought of as beyond the "baseline" curriculum: awards, banquets, special equipment, or trips. Booster groups might purchase items such as special music arrangements, stationery, risers, stands, tuners, banners and flags, duplicating equipment, or percussion supplies. It is to be hoped that the baseline curriculum is financially supported by the school, but in some cases booster assistance may be required to buy basic items such as instruments or music.

Boosters also typically provide assistance in chaperoning activities, sponsoring social events, making costumes, caring for uniforms or robes, and transporting students.

Generally, *what* the boosters purchase is largely the responsibility of the music director. *How* they raise the money necessary is largely the responsibility of the boosters. It is the responsibility of the director to provide timely information to the boosters concerning fundraising or volunteer man-hour needs. It is the responsibility of the boosters to schedule their fundraising and support activities so they will meet music program needs and to determine the degree of support that can be provided in the short or long term.

*Administration* - The school administration usually sets general policies concerning travel, time students can spend out of school, and fundraising projects associated with school programs. It is responsible for providing all basic supplies and equipment necessary for an adequate school music program and for providing facilities, instructors, instruments, music, uniforms/robes, and equipment. It is important that the funds raised by boosters always be viewed as supplemental to the funds provided by the school.

*Fundraising* - A primary function of a booster group is often fundraising. But before starting on fundraising projects, boosters and the music director should be familiar with the school's fundraising policies. Also, keep in mind that going to the public with an open hand too many times can lose their support.

**Student Participation** - Student participation in fundraising activities may be vital to their success. Their enthusiasm and the hours they put in selling candy, manning booths, or washing cars may be indispensable. But care must be taken in enlisting their aid. Don't involve them in so many fundraising activities that their school work could suffer. In fact, be careful that you don't give even the appearance of doing this. Find out if the school district limits the number of hours that students may work or the number of projects they may be involved in.

Trips are by far the most motivating reasons for working on a fundraiser. Many clubs set quotas (either a cash amount or number of units sold) for students to earn their rights to go on a trip without paying an additional fee. But, again, tread lightly. Working on fundraising projects should never be a prerequisite to being in the band or chorus.

**Advance Planning** - A good place to start a fundraising program is by establishing specific goals, both in terms of a specific purchase and the money necessary. Boosters, students, businesses, and the community will respond more readily if they are aware of the goals.



# Boosters

The ways and means committee should begin planning for fundraising events at least six months in advance. This will ensure adequate time to determine areas of responsibility, support requirements, committee assignments, and publicity needs. A six-month lead time also minimizes the danger of overlooking details, a common mistake in a volunteer organization. Too many fundraisers fail because of a detail someone forgot.

The obvious reaction to the six-month lead time is, "We're too busy working on next week's project to worry about next year's project." But leadership can make it become the standard. In the long run, more time will be available, and year-to-year program development will be more successful.

**Choosing a Project** - Seek the advice of parents in the booster group who have sales experience. They can be helpful in planning and executing the fundraising program. A fundraiser in which volunteers provide a service (such as a car wash or flea market) usually involves little or no overhead. Most of what is taken in is profit. The resale of items purchased from a fundraising company, on the other hand, involves accurate planning and sometimes calls for a large cash outlay at the beginning.

If the organization decides to sell a product, check into several suppliers before making a commitment. They will vary in price and support available. Avoid doing business with any supplier that does not address all of the areas below and provide written policy statements at the outset.

Find out about a company's policy on product deliveries and return of unsold merchandise. Also ask about prepayment discounts, volume discounts, incentives such as prizes or bonuses, and any other special arrangements a company may offer. Find whether they make sales kits or publicity material available.

Check with others who have dealt with a potential supplier before making a commitment. Obtain a list of groups who have bought a given product from a given supplier and contact them. Also contact the Better Business Bureau and other such agencies to obtain information regarding financial stability, reliability, and reputation.

**Project Execution** - Much of the work on a project can be handled by committees, but there should be one person in charge of running the entire project and keeping appropriate records. This person advises committee chairs and assists in decision making.

A permanent record of each project should be developed that includes the following information:

- Financial goal and results
- Number of participants and total work-hours expended
- Breakdown of areas of responsibility
- Support requirements
- Committee assignments

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# Advocacy continued...

- Problems encountered
- Recommendations for improvement

Each project can be broken down into specific components. For example, organizing a bazaar might include finance, decorations, publicity, booths, pricing, food preparation and serving, tickets, and cleanup. Establish committees to carry out the project and divide the work load into manageable tasks.

Identify items and services needed to support the project, and incorporate them into committee assignments. In the example of the bazaar, the support requirements would include storage space, booths or tables, chairs, signs, price tags, cash boxes, worker identification (such as uniforms, hats, or arm bands), first aid provisions, parking, checkrooms, rest rooms, and security.

Establish a calendar to help each committee meet its objectives. Include milestone dates to measure progress. For example, the publicity committee should have the first drafts of media releases prepared at least two months in advance to allow for approval, revisions, and timely distribution. Coordinate fundraising times and projects with other groups in the school and with local merchants.

Publicize goals and objectives, and let the community know about fundraising projects. Make sure that participants generate enthusiasm for the project, the booster organization, and music programs in general.

**Marketing** - Good marketing is essential to a successful sale. The product should be something that people normally use. It must also have a fair and reasonable price.

**Profit margin** - The difference between the price that an organization pays for each item and what it charges for the item is called the markup. The markup divided by the total selling price is the profit margin. For example, if you pay \$.75 for an item and sell it for \$1.00, the markup is \$.25. Divide that by the selling price, and the profit margin is 25 percent. Generally speaking, sales programs in which the markup is less than 33 percent usually fall short of their goals; those that exceed 50 percent are probably overpricing the product and will lose sales.

Don't give the appearance of gouging or taking advantage of customers. Remember, boosters are not looking for donations, but are selling a product. If the cost of a product plus a reasonable markup makes the selling price unreasonable, the project should be rejected.

**Calculating profits** - In making this calculation, the overall profit is an important consideration.

If sales quotas are used, try the following method to determine them: Subtract the cost from the selling price to get profit per unit. Divide the profit into the fundraising goal to get the minimum number of units that must be sold. Divide that number by the number of members participating in the sale to get the quota for each. Here is an example in which the goal is \$3,000, the cost of each item is \$1, the selling price is

\$2, and two hundred people have agreed to help sell the product.

*Selling price - Cost = Profit*

$(\$2 - \$1 = \$1)$

*Goal/profit = Minimum units*

$(\$3,000/\$1 = 3,000)$

*Minimum units/participants = Sales quota for each participant*

$(3,000/200 = 15 \text{ per person})$

A good average quota is fourteen units per person per project. Statistics show that fundraisers directly associated with a special project (such as a trip) will yield higher sales per participant, around twenty units. Projects for the music program in general yield average sales of from eight to ten units per person.

**Project duration** - A short-term, "blitz" approach is often effective. The area to be covered is mapped out and sellers are given specific area assignments to avoid duplication and ensure total coverage. It is also helpful to have area chairpersons to whom sellers report. An entire project can be completed in three days or less. For some projects, however, a long-term approach will be more successful. Once the organization establishes a project and repeats it regularly, the community will be aware of its efforts and the quality of the product or service. Examples of long-term projects are concession stand sales at sporting or other recurring events, periodic hoagie sales, and sales of gift wrapping in malls or stores during the holiday season.

**Publicity** - Publicity can make a world of difference in fundraising and music advocacy efforts. When a bond issue comes up or the school board is deciding budget priorities, it's nice to know that the voters in the community are aware of-and take pride in-the music programs. And when a specific fundraising event comes up, it's nice to know that everybody in the community has had at least one opportunity to read or hear about it.

There isn't much mystery to getting media publicity. It's largely a matter of putting yourself in the place of editors and news programmers. They are looking for timely, well-presented information that will interest their audience. But the simple requirement that your releases be interesting implies hours of work and months of planning. Successful booster organizations maintain ongoing programs for dispensing information to the community that cultivates and stimulates their interest and support. Most of the information in this chapter pertains to publicity through the media. But don't overlook other strategies such as putting up posters or speaking before civic organizations.

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# Broader Minded

## THINK BEYOND THE BUBBLES:

- In an age where teachers are forced to focus solely on narrowly construed measures of educational success (i.e., standardized tests and other quantifiable achievement scores), music education offers a unique opportunity to engage deeply with students' creativity, curiosity, and motivations.
- Studies have shown positive links between engagement with music and academic achievement. While important, these data are still a small part of the big picture. Music helps develop the student behind the score—students who are curious, motivated, engaged, and confident in their ability to succeed in our society.

## BROADER-MINDED ARGUMENTS FOR MUSIC EDUCATION:

- Music students have a unique opportunity to receive immediate feedback and to reflect on their progress, make needed adjustments, and improve based on their own observations of their performance.
- Students learn the value of discipline, determination, and "grit"—achieving goals in the face of obstacles.
- Students get the chance to fail, and try again. They gain confidence and self-understanding, and learn to manage better their emotions and decision-making processes.

- Students get the chance to develop a greater emotional awareness through music, particularly during collaboration, and to consider the thoughts and feelings of others.
- Students get the chance to develop a tolerance for process. They refine their thinking as part of the creative process; they gain the ability to re-evaluate goals and adjust approaches to an objective.

## CONCLUSIONS:

- We believe that music education is invaluable in developing successful students. Music shapes the way our students understand themselves and the world around them. It allows for deep engagement with learning. It nurtures assets and skills that are critical to future success.
- Because of the special qualities and skills it helps to instill, we believe that music is essential to a superior 21st-century education.
- This is the broader-minded argument for music education. It's about bringing balance back to the curriculum, and the ways in which music offers opportunities to excel. We're bringing the focus back to the student, not the score.

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## *So... Why Should We Join?*

**T**he question I get asked the most by my students at Central Washington University is: "Why should we join NAFME?" When I was teaching in the K-12 system, the question only came up occasionally when I was talking with a colleague, but college students ask it all the time. My gut reaction usually is to say "because I told you so!" But as you can imagine, that wouldn't be very effective! It's difficult to get college students to part with \$27 so, over the past eight years, I've spent a lot of time thinking about the importance of our professional organization and *why we should join*.

I often use the phrase "*you can't do this job by yourself*." It a phrase I really believe is true about our profession.

I started my career in a very small town in northeastern Oregon where I was "Mr. Music." Not only was I the only music teacher, and consequently I had no one around to ask questions of, I was also a first-year teacher who suddenly realized I had no idea what I was doing! My first phone call was to one of my former teachers, Mel Clayton, for whom I had and have the utmost respect. I think the conversation went like this: "Hi Mel. This is Mark Lane. Guess what...I got a job! What do I do?" While I remember Mel laughing, I still recall the advice he gave me that night. Thirty-five years later, I still call Mel. It was Mel who first told me to join what was then, MENC, and go to the conference. I did as I was told, and it was the best advice I was ever given.

For me, it was the most important decision I ever made. MENC and my state affiliate, the Oregon Music Educators Association at that time, became my lifeline. First, I realized that I wasn't really by myself and that I was a part of something bigger. Just knowing that gave me a sense of calmness and security each morning when I went to work. Even more important, the regional meetings and state and regional conferences became a place where I could *collect* mentors, share ideas, ask for advice and learn all of the things I didn't learn in my degree program. Because of my professional organization, I now have hundreds of colleagues/mentors who have become lifelong friends and key components in my successes as an educator.

After a couple of years at my first job, I was offered a position in Hermiston, Oregon. It was a much bigger school, but still a one-high-school district, so isolation was still a part of my experience. While attending a conference, I had the opportunity to hear Dr. Tim Lautzenheiser speak. After many phone calls and a nagging persistence on my part, I convinced Tim to come to Hermiston to speak with my students. This began a friendship that has lasted my entire career. Tim came to my school every year for the next 24 years. He has been a mentor; his guidance has helped shape me personally and professionally. What if I had never joined? What if I hadn't attended that conference?



Tim and Mel encouraged me to take the next step and get involved. I did, and I never looked back. Sayings like "the more you give, the more you get" and "you are what you give away" are true. I sincerely believe that my involvement in NAFME and my state MEA has had a positive effect on my students, my programs and my teaching. Think about the two quotes above. Aren't these concepts we try to get across to our students? Aren't these quotes central to a successful music ensemble and a healthy music program? I would go so far as to say that these concepts are at the foundation of every successful program and musical ensemble. If you believe this, then what better way to teach your students these concepts than to model them yourself? Your students will see your involvement, and they will be aware that you attend conferences for professional development. Because of this, they will **believe** you when you talk to them about the importance their education and the development of their work ethic as well as the importance of them *giving and working together*.

I now have the unique opportunity make sure my students are members before they go out into the professional world. I **get** to model for them via my involvement. I **get** to make sure that they have a support system of fellow teachers and mentors to guide them before they accept their first jobs. For my students, for me and for you, NAFME and our state organizations have been, and will continue to be, our lifelines in this profession. The friends we have made, the things we have learned and the support system we have developed have been the catalyst for making us the best teachers we can be for our students. NAFME has also played a key role in making sure that music education has remained, and will continue to remain, a part of basic education. NAFME's advocacy efforts have played a key role in educating decision makers. In today's ever-changing political climate, along with the never-ending education reforms, we as professionals cannot afford **not** to be members!

I realize that I'm preaching to the choir because you are a member, but I encourage you to reach out to those around you who are not members. Invite them to "join the club." Ask them to attend your state and regional conferences so they can experience for themselves what we all can do *together*. Just as we talk with our students about the importance of working together for common goals, we should also do this as professionals. *You can't do this job by yourself, but we can all do our jobs if we work together!*

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2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

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1. Standards of Professional Practice
2. Differentiated Performance Levels (4 levels)
3. Professional Responsibilities
4. Aligned Professional Learning
5. Plan For Training
6. Student Learning and Growth – “Significant” means student growth must play a meaningful role in evaluations. Teachers, in collaboration with their supervisors/evaluators, will establish student growth goals and select evidence from a variety of valid measures and regularly assess progress



# OMEA Awards Presentation Comments

The OMEA Outstanding Administrator Award seeks to recognize the important contributions of those administrators that have provided exemplary support for music education. Tonight we will recognize two such administrators.

Our first award winner provided leadership that helped Grants Pass District 7 maintain a strong music program while facilitating positive dialogue about the music program among other administrators and staff.



**Please congratulate  
Mr. Rene Cardiff**

Our second outstanding administrator is known to support West Salem High School Arts programs financially, administratively, and personally. He not only attends each concert, he also introduces each conductor, and personally welcomes each student to school each morning by name.



**Please congratulate  
Mr. Ed John**

The Outstanding Contributor Award is intended for the individual or organization that provides an unusual or exemplary contribution to music education.

Our award winner has made significant scholarly contributions that impact the classroom in an immediate and practical way. His series of translations and annotations is perhaps the most important resource that the choral director has on their shelf.



**Please congratulate  
Mr. Ron Jeffers**

Dr. Tina Bull will accept on Ron's behalf...

The Excellence in Elementary Music Education award recognizes commitment to teaching children through music.

Our award winner tonight exemplifies what we all wish to be as music educators. She has a heart of gold, and is full of love and hope that all children will have the privilege to embrace the gift of music. For many years, OMEA had our staunchest ally in our winner, who supported high quality, efficiency, and excellence for our elementary honor choirs. She selected outstanding conductors, guided parents, nurtured singers, and understood the fine balance between work and play for young musicians. We will never forget what we have learned from tonight's winner - have a heart, discipline with love and consistency, and always remember that music lives deep inside all children.



**Please congratulate  
Donna Kagen**

The Outstanding Music Educator Award is given in recognition of exemplary music teaching.

Our award winner has had a long and distinguished career as a music educator and is no stranger to recognition for his commitment to excellence. He is a passionate and effective teacher, and a superb musician with an encyclopedic knowledge of teaching techniques for band and orchestra. He is held in the highest regard among Oregon and Texas instrumental music teachers.



**Please congratulate the  
Outstanding Music Educator  
of the Year,  
Dr. Ike Nail**

The John C. McManus Distinguished Teacher Award recognizes those whose contributions to music education in Oregon have been significant through a lifetime of musicianship, service, and leadership. Past recipients are truly a "who's who" of our state's finest role models as music educators.

Our award winner this year has built a reputation that has made his name synonymous with the word "excellence." With decades of high school and college students having received an outstanding music education from our award winner, there is no corner of Oregon that hasn't been influenced in a positive way by his thoughtful musical leadership and steadfast commitment to excellence.



# January 18, 2014



**Please congratulate the  
2014 John C. McManus  
Distinguished Teacher,  
Mr. Loren Wenz**

The OMEA Service Award is intended to honor those who have distinguished themselves through outstanding service to music education through OMEA.

Our winners this year are a team in every sense. They represent the epitome of excellence in leadership and management of OMEA—our most important professional organization in music education.

Jane Howell is one of the most loving and kind-hearted people you could ever have the privilege to know. The concern she shows for each and every one of us, for our students, and for the well-being of OMEA is genuine and deep. Jane works to resolve conflicts through kindness and compromise.

Jim Howell, partnering with Jane in life as well as work, is the perfect *ying* to Jane's *yang*. Jim's service to our profession is longstanding. Jim works very hard to keep our organization financially sound. He oversees the website, audition processes, membership, and registrations. Jim holds the highest ethical standards possible. When difficult choices must be made, Jim rises to the occasion with wisdom and grace. Members of the OMEA board have the highest respect for Jim's character, dedication, and devotion to our organization.

As partners, Jane and Jim Howell are tremendously important to the growth and health of our organization. We are deeply grateful for all of their selfless dedication and for their ethical approaches toward music teaching and learning in Oregon. Tonight, we would like to extend our gratitude and recognize their enormous contributions to our profession, from the bottom of our hearts to theirs.



**Please congratulate the  
OMEA Service Award  
recipients,  
Jane and Jim Howell**

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# Executive Perspectives

Jane and Jim Howell  
OMEA Executive Directors

First of all we want to congratulate Tom Muller on his excellent conference "Kids First!" Tom is easy to work with; he is so organized and communicative. We look forward to continuing to work with him during his presidency. Thanks Tom for your dedication and commitment to OMEA.

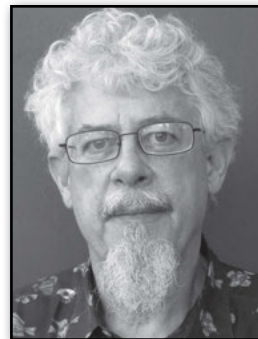
We would be remiss if we did not also thank Christopher Silva for his years of dedicated service. Christopher has championed OMEA's direction on the executive board for the past nine years. He has dealt with the controversial and troublesome aspects of our growth over his tenure with the utmost professionalism. We know that he has given more than anyone in recent history to the organization, and he has served joyfully and diligently. We are really going to miss him, his laughter and his insights always help set a prudent course of action. Fortunately, he has agreed to accept an appointment as the OSAA Choral Liaison so he will still be on the board to share his wisdom.

There have been some important changes to the login procedure on the OMEA site. We have made our login procedure the same as the NAFME procedure so that we can connect the two sites to allow the automatic updating of membership on both sites. As it is, we have to manually update the membership from the files that are sent to us monthly by NAFME, which often causes delays in the OMEA site reflecting your membership renewals. To log in to the website, use the email address that is listed as your primary email in your OMEA profile as your user name. Your password will be your NAFME number without all of the preceding zeros.

Last year, OMEA decided to develop a "Special Music Projects" fund. The OMEA Board of Directors may approve written proposals from current, active, or retired OMEA members to collect donations earmarked for specific music projects. Proposals must have a clear purpose and be written by a member of OMEA who agrees to be the project manager. All funds collected for projects must be used for the proposed purposes. The fund manager is responsible for naming the project, promoting and soliciting donations, collecting the addresses and contact information from donors, and working with the executive director and the treasurer to manage the funds and give final approval for the distribution of funds.

We also received a generous donation to start a "Student Scholarship Fund" for students who need financial help to participate in All-State. Though generous, this "seed" will need many accompanying dollars to become a renewable resource helping students. Ideas are welcome! As a non-profit organization, donations to OMEA are tax deductible. OMEA will send donors a donation receipt for tax purposes. For more information about either of these new projects please contact [admin@oregonmusic.org](mailto:admin@oregonmusic.org).

One of the most exciting things that we see is the return of music programs that have been cut in the past few years. We are also getting reports that some schools are implementing new programs! This is the first year that we have heard that things are improving in many of the school districts on the music front. We have been following the Beaverton School District most closely because they participated in our "Special Music Projects" to help raise the awareness of the importance of music education. We would like to share a couple of excerpts from parents Bob King and Doug Garnett at the Beaverton Superintendent's budget meeting in January. They are both members of the Music Task Force calling for the investment of a little over \$2 million to cover new



instruments for beginning fifth-grade band students, 12 new, full-time general music instructors at the elementary level, and 2.5 full-time equivalent band teaching positions for fifth-grade music classes.

"I have no question that strong music programs improve student performance in seemingly unrelated areas such as science, math, and engineering, but that's not the main reason I am passionate about the Beaverton School District re-investing in music education.

There is a more profound reason to support strong music programs in our schools, music, as one of the foundational arts in all cultures provides the individual and our collective society with a shared universal language.

Music, in all of its forms, allows us to experience the world, both inside us and around us, as we attempt to grasp the meaning of tragedy, triumph, sadness, and joy."

*Bob King*

"When music education is discussed, far too often I hear suspicions that the programs are for the privileged. Nothing could be farther from the truth; studies clearly show that the most critical benefits of music education are academic.

Among the specific benefits are increases in graduation rates, school performance, parental involvement, and test performance.

Music trains the mind for math, science, and humanities."

*Doug Garnett*

Beaverton School District cut 344 positions last year and Superintendent Rose indicated, that the Music Task Force is working to reverse a long, slow decline in music and arts funding. "We need to do more," he said. "Music has been reduced not just because of dollars, but because education has shifted, and we know that. It's gone in one direction with dollars (while we) went in other directions with expectations."

We want to congratulate the task force on all of its efforts to bring music education back to the Beaverton schools. We wish all of you luck in your budgeting processes and we want to remind you that both OMEA and NAFME have advocacy materials on our websites.

It is an honor and a privilege to work with you all!

# A New Resource for World Drumming Classes

Cak Marshall  
Music Industry Council

One of the things that I enjoy about my work with Peripole is getting to see new products at music education conferences. Recently, while on a trip to Florida, I discovered custom-made tubano and djembe drum racks. The creators of these drum racks, J.P. and Joan Oliver, started out by building drum racks for James Mader's world music drumming class at Parkway Middle School of the Arts in Ft. Lauderdale, Florida. Mr. Mader had dozens of drums stacked everywhere, and they were constantly getting knocked over and broken.

Upon researching storage racks for tubano and djembe drums, J.P. and Joan found absolutely nothing available on the market. This led them to design racks that not only store the drums in a safe and organized way, but that can also be transported in an easy and efficient manner. Their racks are highly durable and have taken everyday abuse from students for over 10 years. These drum racks have been durable in the classroom and at many other school and off-campus functions.

J.P. and Joan were motivated to start Wild Horse Showworks because they had been working for over 25 years with performing arts students, and had personally seen how the world music drumming curriculum created a positive force in young musicians' lives. They were motivated to build their first drum racks by music teachers who shared their knowledge, passion, and skills, but found it difficult to deal with all the drums in their classrooms.

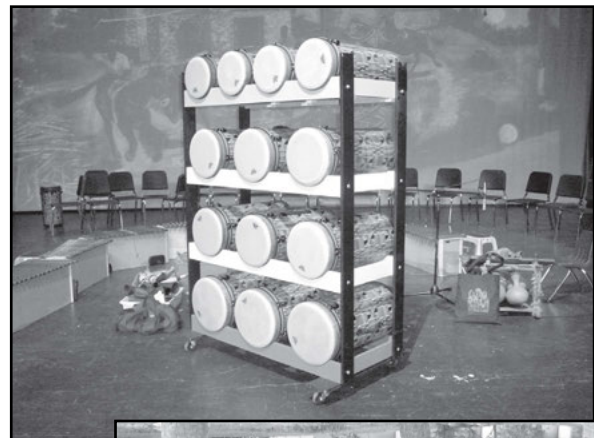
**The Tubano Drum Rolling Rack** is four tiers high and can accommodate 12-16 tubano drums. Each tier is painted with a distinct and vibrant color in order to coordinate different size drums. Heavy duty rubber swivel caster wheels keep them rolling smoothly from classroom to stage and beyond. They even offer an off-road wheel option if you need to travel on grass or gravel.

**The Djembe Drum Rolling Rack** holds 12 small, medium, or large standard djembes. The rack is custom built and features a hand-rubbed Australian oil stain, buffed, polished, and coated with multiple layers of polyurethane for a long-lasting and durable finish. Heavy-duty rubber swivel caster wheels are included for easy mobility.

While exhibiting at music education conferences, I have watched teachers, administrators, and students get excited about this new functional resource. All of us who use world drumming curricula believe that students discover how to express their feelings and become more confident through drumming. I hope that you will consider using these drum racks as an important part of your world drumming program.

Good to see you all at the OMEA Conference in January!

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— Karen Briggs  
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Dr. Dana Biggs,  
Director of Athletic Bands,  
Associate Director of Bands

Dr. Robert Brudvig,  
Director of Percussion Studies

Dr. Jason Silveira,  
Instrumental Music Education

Robyn Chapman, Assistant Director  
of Athletic Bands

Dr. Jill Pauls, flute

Fred Korman, oboe

Ann Kosanovic-Brown, bassoon

Carol Robe, clarinet

Nathan Boal, saxophone

Lawrence Johnson, horn

Jay Chen, trumpet

Michael Bevington, trombone

JáTtik Clark, tuba/euphonium

Isaac Andrew, tuba

Richard Meyn, bass

Ryan Biesack, percussion



### Introducing

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

Former Assistant Director of Bands at the University of Colorado. Also served as Acting Associate Director of Bands at the University of Kentucky and Director of Bands at University of Cumberlands.

Master's degree in Instrumental Conducting, Eastern Kentucky University and Doctorate in Instrumental Conducting from the University of Kentucky.



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[bands.oregonstate.edu](http://bands.oregonstate.edu)

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Scholarship Auditions:  
February 22 - Portland  
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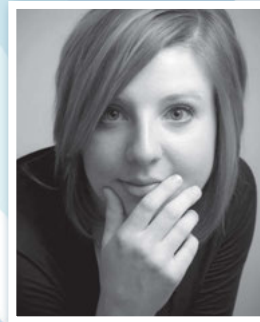
**Melissa Albert**

Music Teacher, Pathfinder K-8,  
Seattle, Wash.



**Aubrey Peterson**

Director of Choirs, Corvallis High School,  
Corvallis, Ore.



**Jenna Gagne**

Director of Bands,  
Dexter McCarty  
Middle School,  
Gresham, Ore.



**Tim Brassfield**

Director of Choirs and  
Drama Teacher, Claggett  
Creek Middle School,  
Keizer, Ore.

**Emily Mercado**

Director of Choirs,  
Crescent Valley High  
School, Corvallis, Ore.



**Katie Hadley**

Grades 4-8  
Orchestra Teacher,  
East Valley SD,  
Spokane, Wash.

**Branden Hansen**

Director of Bands,  
Roseburg High School,  
Roseburg, Ore.



**Anna Rikli**

Director of  
Choirs, Liberty  
High School,  
Hillsboro, Ore.

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