

Spring 2015



MUSIC EDUCATOR

Oregon



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for Arts Sake** pg. 6-8

**Conference Call for
Presentations and
Performances** pg. 9

**Authenticity In World
Music Instruction** pg. 18-19

Music

pacificu.edu/music

2015 SCHOLARSHIP AUDITIONS

Saturday, Feb. 14

Monday, Feb. 16

Sunday, Feb. 22

Saturday, Feb. 28

Sunday, March 1

▶ To schedule an audition
please call 503-352-2216

DEGREES

Bachelor of Arts in Music

Bachelor of Arts in Music Therapy

Bachelor of Arts in Music Education

Bachelor of Arts in Music

Performance Emphasis

Minor in Music

ENSEMBLES

Symphonic Band

Orchestra

Jazz Band

Chamber Singers

Concert Choir

Boxer Rebellion Pep Band

Small Chamber Ensembles



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Tips to Share with Parents

Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child's music education program.

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Here are some simple, time-effective ways parents can assist their child's school music educators:

Access the Status Quo:

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.

Communicate Effectively

- Be in touch with local music teachers on a regular basis. Offer to help out.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school's music booster organization.

Visit www.nafme.org for more Parent Resources.



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JW PEPPER

Be involved

As I write this article, I am looking forward to an outstanding Northwest Conference: The Canadian Brass, concert hours, clinics, colleagues and friends, and our special guests, all make for a very special event. I would especially like to thank the WMEA office staff and board of directors for all of their efforts. I sincerely appreciate all of the work they have done, and I know that the entire Northwest Division membership also appreciate their efforts. Planning has already begun for the next Northwest Divisional Conference, which will be held in Bellevue, Washington, in February 2017. I encourage YOU to get involved in the process and help put your stamp on the 2017 event. Session proposals can be submitted from Labor Day 2015 through April 15, 2016. Also consider submitting an audition of your student groups to be considered for a performance spot at the next Northwest Conference.

Opportunities

As I said in my previous column, the NAfME National In-service Conference and the National Honor Groups have really developed into something special that I encourage you, as well as your students, to experience. As I sat in on rehearsals of the All-National Honor Groups back in October, I couldn't help but think of what a phenomenal experience it must be for all of the students. Knowing they earned the right to audition through participation in their own state honor ensembles and then earning a spot in the All-National groups must be both humbling and inspiring. Experiences like these are life changing. I believe they learn that anything is possible with hard work and determination. I hope you will encourage your students to make the effort to audition. We all know that the important thing is the "process" and it is that process that becomes the pathway to future successes in their lives. Along those same lines, May 16 is the deadline for applications for the US Army All-American Marching Band. If you haven't checked out this opportunity for your students, you need to. Students selected receive an all-expenses paid trip to San Antonio to perform with the US Army All-American Marching Band. Having seen this group live, this will for sure be an experience of a lifetime!

Advocating

NAfME is constantly advocating for music education on your behalf. Chris Woodside and Shannon Kelly lead a team that has a continuous presence on Capitol Hill. They are also building relationships with other organizations and individuals creating a web of strength that has become a powerful voice for music education. The *Music Policy Roundtable* continues to grow in its membership and strength, and it has become a coalition that decision makers are now recognizing and listening to. Programs like *Groundswell*, the *Broader Minded Campaign* and our presence on social media (Facebook, Twitter, the *Groundswell Blog*) have brought a whole new dimension to how NAfME

communicates with our membership and the public. We literally have the ability to reach hundreds of thousands of people instantly, and the power and potential outcomes are mind-boggling.

Making the NAfME brand recognizable to everyone is becoming a reality and I, for one, applaud members of the NAfME staff for their efforts in making the National Association for Music Education a 21st-Century organization. We all should be excited for the future possibilities. Whereas advocacy will always be a part of what we do, the speed, efficiency, and depth of this advocacy work will continue to grow. The website is full of valuable information, and new information is being added daily. Visit the website often and use the information and do not hesitate to contact the national office for advice or help.

The new National Music Standards are beginning to take hold, and work on the Cornerstone Assessments continues. These, in themselves, are perhaps the strongest advocacy tools of all. The National Standards, coupled with a well-written curriculum are the strongest and most important advocacy tool of all. Download them and use them!

With the new Congress in place, we hope that some progress can be made on the reauthorization of the Elementary and Secondary Education Act (ESEA). Take time to read Chris Woodside's and Shannon Kelly's emails and pay attention to the information on the NAfME website. Updates are continuous on the *Groundswell Blog*; your help is needed— express your support of music education to decision makers. Detailed information on the work so far, as well as how you can communicate to your congressional representatives can be found on the website.

Thank you! It is an honor to represent you on the NAfME board. Have a great end of the school year and celebrate your students' learning—that's what it is all about.



Update Your Profile
Visit the OMEA Website at
www.oregonmusic.org

OMEA
Inspiring minds in music

The Only Constant is Change

Once again, I would like to congratulate Branden Hansen and his entire planning team for a job well done at the 2015 All-State Conference. Their tireless efforts made for another successful event with many informative sessions, and inspiring performances.

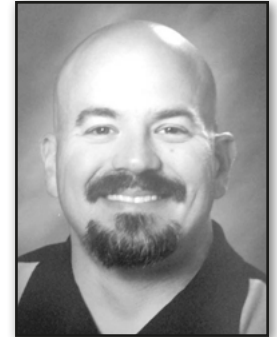
It was during this event that some changes occurred to the infrastructure of OMEA of which you need to be aware (with more changes to come). During our board meeting, a motion was adopted to align OMEA's eligibility requirements with the OSAA regarding the solo championship. While this does cause concern for many individuals, the overall impact on programs has been negligible. The short answer for the reason to adopt this amendment is that it standardizes the language between the two Associations. This means that administrators and athletic and activity directors now have a better understanding of how our qualifying events work. It also brings most of the questions regarding eligibility under local control between music teachers and their administrators. As always, if you have questions regarding this do not hesitate to email me at tom_muller@ddouglas.k12.or.us.

OMEA is also looking at the endorsement and adoption of music standards for Oregon. During All-State, I was approached by a group of Music Coordinators and was asked about OMEA's position on the National Core Arts Standards (NCAS). There has been much behind-the-scenes work on developing standards, but adopting Oregon-specific standards has recently hit an impasse. The group of Coordinators has requested that OMEA adopt the NCAS. You can review them here: <http://nationalartsstandards.org/>. Many of the Coordinators have begun the work of implementing these already and feel that a unified

stance throughout Oregon is the best for our music programs. Some individuals had the opportunity to discuss the national standards with the NAFME President during the All-Northwest Conference and were able to receive further clarification. The OMEA board will be addressing this topic during our Spring meeting and will update the membership with the decision. This decision will also be shared with the Oregon Department of Education, but all standards are voluntary and can be adapted by individual districts to meet their needs.

OMEA is also going to host its inaugural State Ensemble Championship. This year marks the first of a two-year pilot program of this event. A huge thank you to Dan Judd for taking on and organizing this event for our students. There are many moving parts when trying to chair an event such as this, and his efforts are to be commended. After this year, he and the Executive Board will look at ways to improve and possibly streamline it for 2016. At the conclusion of the 2016 event, the board will look at the longevity of the event.

While the only constant in life is change, these changes are good for the health of music education in Oregon. My goal is to have as much alignment within OMEA and with outside agencies so we as a profession are not viewed as extraneous, but as a vital part of students' overall education. By becoming more unified it gives the impact that we all know music makes on children harder to deny, and strengthens our cause.



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Notes Guaranteed



STEM vs. STEAM vs. Arts for Arts Sake:

Although the roots of the division between “right brain” and “left brain” academic subjects began back in the *Sputnik* era (1957), it was not until the STEM (Science, Technology, Engineering, Mathematics) movement of 2001 that this controversy became sharply formalized. The gulf between scientific disciplines and arts, both of which were inextricably linked in ancient times in the quest of finding truth and beauty, grew further as the increased funding provided for teaching STEM disciplines at the federal and state level suggested a predilection for STEM subjects rather than arts.

The test scores of PK–12 students who took the National Assessments of Educational Progress (NAEP) test have driven the rationale for an increased emphasis on STEM education. For the past twenty years this test has indicated that the U.S. is failing to compete with other countries when it comes to student performances in STEM subjects (Finkel, 2012). This, as advocates of STEM education often point out, may have dire consequences on the economic and political power of the U.S. in decades to come. In order to regain U.S. prominence in the near and distant future, the Obama administration’s signature education reform, *Race to the Top*, invested \$4.35 billion into grants that enabled states that received this grant to put their best efforts into bringing all students to the highest standards of achievement. Many states received “bonus points” for applications that stressed STEM instruction.

While the sense of urgency attached to STEM education may be understandable, the rightfulness of placing so much emphasis on only four isolated disciplines has been questioned by those who recognize benefits that other subjects, particularly the arts, bring to STEM education. The book, *Meeting Standards through Integrated Curriculum* (Burns & Drake, 2004), offers numerous reports on the positive impacts of an integrated curricular approach on test scores of students in STEM disciplines. Additionally, it is suggested that the future economy of the U.S. depends not only on preparing students in STEM disciplines, but it also depends on the U.S.’s ability to be a leader in creativity. White (n.d., cited in Daugherty, 2013) noted that STEM is based on skills that generally use the left hemisphere of the brain where logic resides, while the arts engage the right half of the brain where creativity and innovation are fostered. White expanded on this notion and implied that the combination of STEM and arts education could provide a curriculum that is the most supportive of innovative leadership. Other similar studies have led many to suggest that STEM should be amended to STEAM, where “A” stands for Arts (Wynn and Harris, 2012).

Music, as one of the eight arts, is only anecdotally mentioned in STEM vs. STEAM studies. For example, Nobel Laureates in the sciences tend to be 25 times more likely than the average scientist to sing, dance or act, 17 times as likely to be artists, 12 times more likely to write poetry or literature, and four times more likely to be musicians (Root-Bernstein & Root-Bernstein, 2013). Gershon and Ben-Horin (2014) discussed the power and possibilities that the process of music-making holds for

inquiry-based science education. While a number of studies provide evidence for positive impacts of arts on student achievement in STEM disciplines, there is still no inquiry on how STEAM benefits arts education. Common sense informs us that such inclusion could provide more funding and support for the arts. However, the question, “shall arts be valued and supported in our schools for their intrinsic values and for what arts bring to human lives: a sense of meaningfulness, joy of aesthetic expression, and the development of a unique type of intelligence” remains open for dutiful consideration. The proposition that arts are fundamental to human beings for their own sake aims to re-invigorate thinking about the value of the arts in education that are not based on any utilitarian objective, but rather on understanding that arts are fundamental to humanity and its prosperity.



Educational Psychology and Music Education Philosophies in Service of Music Education

Since the 1950s, American music educators have embraced several tenets found in Educational Psychology to facilitate the teaching and learning of music, most notably: Behaviorism (Skinner), Cognitivism (Bruner), Humanism (Maslow), and recently a Socio/Biological model (Rauscher). Additionally, since the 1970s at least three philosophical views have influenced music education in the U.S.: “Aesthetic” philosophy (Reimer), “Praxial” philosophy (Elliot), and the “Inclusive” philosophical view (Jorgensen). Those theories contributed to shaping the music education system in the U.S. into one of the most viable systems in the world. For the purpose of this article, however, only theories and philosophies that contributed to strengthening views on arts and music as their own entities that are equally valued and important to any other academic subjects will be briefly reviewed.

Jean Pestalozzi and “whole person” education

Jean Pestalozzi (1746–1827) was a Swiss pedagogue and educational reformer whose theoretical and practical work not only overcame illiteracy in 18th-century Switzerland but also made a lasting impact on education around the world in the centuries to come. In his book *The Education of Man: Aphorisms*, Pestalozzi (2007) explained his idea—revolutionary for its time—of educating the whole person. He also coined the well-known “Three H” motto: “learning by head, hand, and heart.”

This motto found its direct application in Boston public schools when a special committee, appointed by the Boston school board, proposed that music was a benefit for students intellectually, morally, and physically. Continuing well into the 20th century, Pestalozzi’s “Three H”

motto was transformed into three taxonomies of educational domains: the cognitive (head), the psychomotor (hand) and the affective (heart). These still today guide educators in the development of learning objectives that aim to address the holistic student.

In addition to his seemingly timeless idea of education which molds the “whole” person, Pestalozzi was introduced to American music instruction through eight principles of learning that applied to teaching music: teach sound before symbol; observe by hearing and imitation (rote); teach one thing at a time; master each step before going on (sequential learning); practice before theory; teach from the elements of articulated sound (that is, musical elements); use child-centered approaches with little assistance from the teacher (teacher as facilitator); let the child find out answers and correct answers (discovery learning). A century and some years later, Pestalozzi’s idea of “whole person” education found its reflection in the humanistic theories of Abraham Maslow who viewed arts as the vehicle to realizing humanity’s highest potentials.

Abraham Maslow and “humanistic theory”

American psychologist Abraham Maslow (1908–1970) is best known for his *humanistic* interpretation of motivation. Unlike many psychologists of his time who based their theories on analysis of problematic lives, Maslow focused on positive qualities of people. His studies of successful people, including Albert Einstein, led him to believe that all humans have a need for self-fulfillment, which he termed “self-actualization.”

In order to reach this highest level of existence, in his book *Towards a Psychology of Being*, Maslow (2014) suggested, people are intricately motivated to advance their position on a *hierarchy* of needs. He called the four lower-level needs—for survival and safety followed by belonging and self-esteem—*deficiency* needs. When these needs are satisfied, the motivation to fulfill them decreases. On the other hand, he labeled higher-level needs—intellectual achievement, aesthetic appreciation, and finally, self-actualization—*being* needs. When these needs are met, motivation does not cease; indeed, it increases to seek further fulfillment.

Maslow viewed the study of arts as a vehicle to “self-actualization,” as arts activities challenge the highest intellectual potentials. He suggested that through the pleasure that accompanies music studies, students can experience a full emotional life. Many tenets of aesthetic education are based on these humanistic principles and are often echoed in the writings of Bennett Reimer.

Bennett Reimer and “aesthetic music education”

Bennett Reimer (1932–2013) was an American music education philosopher and scholar whose seminal work titled *A Philosophy of Music Education* (2002) marked the beginning of an aesthetic view on music education. Before Reimer, justification for music education was based

on descriptors such as “building character,” “instilling confidence,” “team effort,” and a variety of similar non music-oriented reasons, all of which do not provide coherent frameworks for music education, nor do they provide music a unique place in curriculum.

Reimer proposed that music is the “basic mode of cognition” and that it is distinguished from other modes of cognition by its non-discursive qualities. He believed that music should be taught because it develops the form of self-knowledge or intelligence that is “unavailable in any other way” (p. 28). He proposed that it develops aesthetic sensitivity through deepening and refining the mental sensation of feelings. According to Reimer, development of this mode of intelligence, “is essential if education is to help children become what their human condition enables them to become” (p. 85).

General music classes, with their focus upon perceptive listening to a wide range of musical works, are where music education should place most of its emphasis. Performance, per sé, according to Reimer, is not a desirable way to educate students in music, as such orientation lessens development of aesthetic sensitivity.

David Elliot and “praxial music education”

Another American music education philosopher, Reimer’s student, David Elliot, on the other hand, believed that music should be learned through music making and that music making should precede music listening. He agreed with Reimer that music is a cognitive human activity but it is also “something that people do” (p. 39) and in his book *Music Matters* (2014) he combined the two components under the umbrella of *praxial* music education. Doing music, according to Elliot, has two interdependent manifestations: music listening and music making, both of which revolve around a form of procedural knowledge called “musicianship.” Such knowledge does not separate action and thought; indeed, the actions of making and listening to music involve thinking, or cognition, which is manifested in and within those actions, not prior to or apart from those actions. Simply stated, according to Elliot, music making is music action.

Performance and authentic music making such as improvisation, composing, arranging and conducting, informed and demonstrated through musicianship, should be the primary means of teaching music as they involve multidimensional data and provide a form of intelligence that is unavailable in any other way, even through other arts. For that reason, Elliot says, “music making is valuable and significant in itself because it propels the self to higher levels of complexity” (p. 122).

Conclusion

If the past informs the future, music education in the U.S. will continue to be influenced by ever-changing educational policies, theories and

Continued on page 8

STEM vs. STEAM continued...

movements; STEM vs. STEAM being one of them. While giving arts and music an independent and equal position within PK-12 curriculum may at this point be beyond the control of the music education community, music educators do have the means to deepen their understanding of the critical position of arts and music education in the school curricula. Reading and revisiting some of the most important theories and seminal books that shaped music education in the U.S. during the past 150 years can help remind us why the U.S. is one of the strongest and most vital music education systems in the world. That way, when the time comes for yet another educational policy review, music educators may be better prepared for informed action that will keep providing music education with its rightful place among other core subjects in American schools for the greatest benefit to all students and our nation.

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If you are suggesting a group for this session, and are not the primary clinician/conductor, would you be willing to preside or organize this session? Yes No

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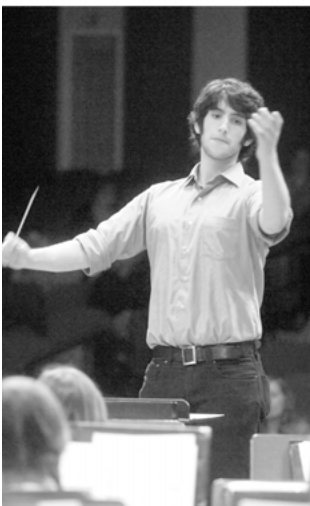
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Elementary Music:

Cherie-Anne May
General Music Chair

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As I write this journal article, I find myself in an interesting space. I was at a loss for a topic until I spent some time with a good friend this past weekend. It is amazing sometimes how a little "retail therapy," and some outstanding weather, can give your thoughts a re-set.

I am coming to the close of a 34-year career in education. I have been blessed to be able to keep a piece of my job grounded in my arts roots as a music coordinator while traversing the slippery slope of administration. Because of this career moment, I have been cleaning out some files in my shop and decided to purge some of my old elementary general music lesson plans. I had been holding on to these "in case I might need them," for some time now and figured it was probably the right time to let them go. In this filing cabinet, I also found the original units I had designed for my first "job" in one of my music education classes from the University of Portland 34 years ago. There was a file on "Music Booster Clubs," one on "How to Work with your Administrator, (I especially enjoyed that one)," "Designing a great Half-time show," and "Elementary Music: How to survive it..." WOW!! What do you mean, how to survive it? Why wasn't it titled, "Elementary Music: The most important work you can ever do?"

Spending 17 years teaching various incarnations of general music prepares you for many things in life. It gives you patience; it builds your memory, and provides you with some of the most amazing stories you will ever tell. Where else could you prepare lessons on composition, music appreciation, music history, rhythm, harmony, reading, and the most important musical trait, character? You teach children how to read. You support students to try things that they could never try

anywhere else. You tell stories and build relationships with communities of people. Most importantly, you are entrusted with building a foundation for children to explore music and the arts. You get to help shape the human condition.



General music is important. What we need to remember is that we can only influence and shape that which we believe has merit and meaning. Write those rubrics, set those learning targets, and continue to wow the administrators that set foot in your rooms with your abilities to create authentic assessment. This is the most important work YOU will ever do...

Did You Know?

- **Making music can help reduce job burnout and improve your mood**, according to a study exposing 112 long-term care workers to six recreational music-making sessions of group drumming and keyboard accompaniment. (As published in "Advances in Mind-Body Medicine") Engaging in playing music reduces depression. Recent research with long-term care workers showed reduced depression (21.8 percent) six weeks after the completion of a music-making program consisting of one hour per week (Source: A 2003 study conducted by Trip Umbach Healthcare Consulting, Inc.).



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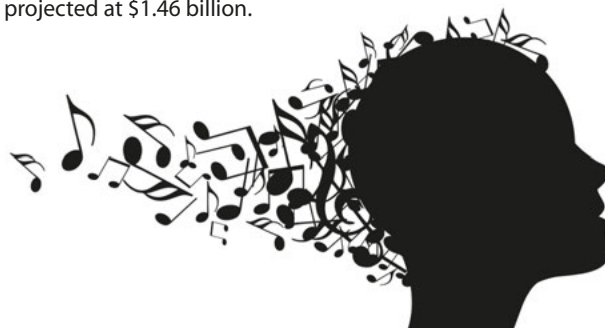
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- Depression is widespread in the workforce and is expensive for companies. **The economic impact of depression in the workplace is estimated at \$34 billion annually—\$11 billion for treatment, \$11 billion in decreased productivity, and \$12 billion in absenteeism**. Depression affects about 19 million people, 70 percent of whom are in the workforce. (Figures are according to Braun Consulting News).

- Engaging in RMM reduces depression. **Recent research with long-term care workers showed reduced depression (21.8 percent) six weeks after the completion of an RMM program consisting of one hour per week**. (Source: A 2003 study conducted by Trip Umbach Healthcare Consulting, Inc.)
- RMM can help companies reduce turnover, saving them millions. **The research with long-term care workers showed an 18.3 percent overall reduction of employee turnover by implementing an RMM program**. The total annual savings was projected at \$1.46 billion.



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Terrible at Remembering Names?

Blame it on the music, not the memory.

Music may help some people relax when they're trying to concentrate. But it doesn't help them remember what they're focusing on, especially as they get older.

That's the finding in a new Georgia Institute of Technology study that challenged younger and older adults to listen to music while trying to remember names. College-aged participants had no problems -- the music didn't affect their performance. But the older adults remembered 10 percent fewer names when listening to background music or musical rain as compared to silence. The findings could have implications for senior living centers and people who prefer to hold meetings away from the office.

The Georgia Tech researchers wanted to replicate everyday life because music and background noise are everywhere. Their study tested the effects on associative memory, which includes the ability to put a face with a name and remember it.

Study participants looked at a series of faces and names and were asked if the person "looked like" the assigned name. The faces were shown again a few minutes later. Participants had to determine whether the name and face combinations were the same as before. Sometimes people did the test in silence. Other times they listened to musical rain or non-lyrical rock music, including lesser-known songs from Eric Clapton, Jefferson Airplane and Rush.

"Both age groups agreed that the music was distracting," said Sarah Reaves, the Georgia Tech psychology graduate student who led the study. "But only the older adults struggled while it was playing in the background."

Reaves and her advisor, School of Psychology Assistant Professor Audrey Duarte, linked the results with the well-known cocktail party effect, a phenomenon that allows people to solely focus their attention on one conversation even while surrounded by multiple conversations or loud music.

"Older adults have trouble ignoring irrelevant noises and concentrating," says Duarte, who oversees Georgia Tech's Memory and Aging Lab. "Associative memory also declines with age. As we get older, it's harder to remember what name went with a face or where a conversation took place."

Reaves notes that the study could help workers in assisted living centers as they plan activities.

"They should be mindful of their surroundings. Maybe employees should turn off music during learning activities or hold them in a quiet room," she said. "Similarly, older adults who struggle to concentrate while meeting with co-workers at a coffee shop, for example, should schedule meetings in quieter locations. When people get lost while driving, it's probably best to turn off the radio."

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Georgia Institute of Technology. "Terrible at remembering names? Blame it on the music, not the memory." ScienceDaily. 11 February 2015. <http://www.sciencedaily.com/releases/2015/02/150211153925.htm>

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Authenticity In World Music Instruction

Authenticity in instruction of world musics is a challenge for music educators. While, as a profession, we intend to broaden our students' musical knowledge and skills, and have increased efforts toward including diverse repertoire in our classes and ensembles, music educators still have a number of valid concerns when incorporating world musics into curricula. These include: (1) lack of in-depth knowledge of, or experience with, particular musical cultures; (2) insecurity with foreign musical techniques, repertoire, and performance practice; (3) cultural misrepresentation or appropriation; and (4) uncertainty about appropriate pedagogical approaches. My aim in the subsequent discussion is to alleviate authenticity-related concerns, empowering you to include world musics in your teaching.

Lack of In-Depth Knowledge of, or Experience with, a Musical Culture

Being an expert in every musical culture is not a requirement of teaching world musics. Realistically, no one can achieve that type of omni-cultural mastery. Rather than development of expertise, think of yourself as a liaison to students' learning about musical cultures. In that role, your responsibility is to develop a fundamental understanding of the culture from which a particular music derives so you can provide context to your students. Include explorations into geography, language, other art forms, religious practices, food, and history in addition to musical information such as instrumentation, timbre, social contexts of music making, the role of improvisation, and characteristics of form, rhythm, melody, and other structural elements. Again, remember that you are not going to become an expert, knowing this culture and its music inside and out, but you will become knowledgeable. You will become a resource for your students in providing preliminary context to the music under study, and could even provide opportunities for students to assist you in the research endeavor – perhaps as a class project or independent study.

This exploratory stage can be aided immensely by your school or community librarian. A host of online resources such as Smithsonian Folkways (Smithsonian Institution, 2015), which has a "Tools for Teaching" page complete with lesson plans and audiovisual resources, are publicly accessible (<http://www.folkways.si.edu/tools-for-teaching/smithsonian>). People who are knowledgeable about various musical traditions can also be found in your communities and classrooms. Invite your students and their family members to share their musical and cultural knowledge with you and your other students. Locate cultural centers in your region to identify musicians. Ask to interview individuals native to a foreign musical culture, or to take lessons from them to gain experience making their music. Our global neighbors are often closer than we think! Avail yourself of these human resources.

Insecurity With Foreign Musical Techniques, Repertoire, and Performance Practice

Western norms emphasize precision and technical mastery in musical performance, so it's only natural that we apply those norms to other musical cultures. While such elements are certainly considered important – particularly technical mastery – in most musical cultures, the extreme emphasis that musicians in Western musical cultures place on them is culturally specific. Elsewhere, many other considerations such as style, energy, and collaboration are given priority. During research and investigations into the musical culture of interest to you, do your best to glean what seems to be most important to the people making the music rather than figuring out how that musical culture fits into your (Western) conceptualization of music. Each culture's music-making practices are specific and intimately linked to other societal factors, so understanding the music in its cultural context is key to authenticity. When teaching your students, make sure to convey what you have learned in this regard about the particular musical culture. Also consider how a focus on such elements might strengthen your students' musicianship skills and concept of the relationship between music and culture (including their own).

Additionally, I encourage you to utilize audiovisual resources to demonstrate your discoveries, and to provide models of performance practice and expertise. You may not be a master taiko drummer, yoik singer, or mountain dulcimer player, but technology can bring masters right into your classroom! All of the listening and watching you do will also increase your familiarity with the musical culture. Your future teaching about these topics will become deeper and more nuanced as your expertise grows. But allow yourself to be a novice first (as uncomfortable as that might be), and bring your students along on your journey of discovery.

Cultural Misrepresentation or Appropriation

This is an ethical concern that deserves thoughtful consideration. We want to be equally respectful of all peoples' musics in the classroom, so representing a culture and its music accurately is an important goal. If you have followed the suggestions outlined so far, you are on track to avoid misrepresentation and appropriation. Another essential step toward this goal is selection of repertoire, which can present its own challenges. Many teacher texts include materials from multicultural sources. However, some are "inspired by," "in the style of," or otherwise Westernized to the extent that the music is no longer culturally representative, and other publications sometimes blatantly modify "multicultural" and "folk" repertoire. Materials that pair socio-cultural information with musical transcriptions and/or audiovisual recordings offer the most promising starting point for an educator, as



such information can usually be verified (or debunked) to some extent via a quick internet search or library visit. If possible, it is ideal to check with a master musician from the musical culture to find out if materials are accurate; someone who has first-hand knowledge of the tradition (e.g., a Westerner who has studied in the culture or with an indigenous master musician) may also provide a solid resource. Being mindful of texts' publication dates are also wise, as is consideration of how (and by whom) musical materials were collected. The more recent the publication (1990s or later), the better. Materials supplied directly by members of a musical culture, or those gathered by ethnomusicologists or scholars who acknowledge the specific source of their information are the most trustworthy in terms of authenticity.

Uncertainty About Appropriate Pedagogical Approaches

Since the classroom itself is a foreign context for most musics (including Western art, folk, and popular forms), world musics need to necessarily be adapted for instruction in a K-12 music class or ensemble. Depending on students' capabilities and available musical resources such as instruments, you may need to make slight modifications to world musics to make them teachable in your classroom. These modifications should maintain the structural integrity of the music and reflect instructional practice of the musicians within that culture. A modification may be as simple as displacing a pitch by an octave, or as substantial as eliminating an entire section of a piece. These changes should not include anything as drastic as a rearrangement of harmonic structure or removing a central rhythmic figure. A native musician from the musical culture should still be able to recognize the music after modifications are made – imagine that as your benchmark when making modifications. If alterations are too substantial and the “new” version bears little likeness to the original, authenticity has suffered and the endeavor will do an educational disservice to students.

Whatever level of accommodation you employ, remember that traditional teaching and learning of almost all musics worldwide occurs through aural/oral and kinesthetic/experiential means. These are the most appropriate instructional methods with which to bring them into Western classrooms. Any notational resources should serve as memory aids for the teacher, not as teaching tools for your students. Starting with the ears, the body, and the voice honors authentic instructional and performance practice of the vast majority of non-Western musical cultures, and strengthens students' aural musicianship skills, memory, and focus on collective music making. This process also brings dimension to your instruction through the use of multimodal learning. Through these methods educators employ World Music Pedagogy, in which equal consideration is given to the “original culture of the music” and the “instructional culture” of the educational institution in which the current pedagogy is enacted (Campbell, 2003, p. 27).

Conclusion

This discussion has dealt with authenticity in world music instruction, but there is much more to the issue than can be treated in a single article. If you have an interest in exploring further, there are a number of publications that address authenticity and other intersections of ethnomusicology and music education, some of which also include excellent teaching resources. A few of note are Solis' (2004) *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*, Anderson and Campbell's (2010) *Multicultural Perspectives in Music Education*, and Cornelius and Natvig's (2011) *Music: A Social Experience*.

Being concerned about authenticity is, I believe, a precursor to teaching diverse musics well. Concern indicates that you value honoring people, their culture, and their music, and that you are likely to apply the suggestions made above to avoid musical, cultural, or pedagogical misrepresentation. Concern about authenticity should act as a catalyst for learning (for you and your students), not as a barrier to inclusion of world musics in your curriculum. Remind yourself that, while striving for authenticity is important, it can never be fully achieved in a Western classroom. Sharing a particular world music and related socio-cultural information is far more important than working toward the impossible goal of replicating an exact enactment from the music's place or time of origin. Anecdotally, I can share that the master musicians from numerous musical cultures with whom I have had the privilege to study have consistently expressed that sentiment to me. So my advice is to do your best to make quality adaptations, use your resources wisely, and introduce your students to the wide world of musics.

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Advocacy Update

This is my first report as OMEA's Advocacy Chair and I hope it will help orient you to our organization's advocacy strategies and inspire you to further develop yourself and your community of advocates.

Our members have wisely elected an Executive Board that is incredibly supportive of building OMEA's advocacy capacity. Because of their leadership, OMEA already has several programs in place to support advocacy, such as the Oregon Music Advocacy Toolkit (<https://www.oregonmusic.org/Advocates.html>) on the OMEA website and the OMEA Special Grant Program. There are also a few new projects we're starting this year.

My goal as Advocacy Chair is to recruit and develop an Advocacy Committee that is capable of sustaining the long-term projects necessary to make noticeable improvements in student access to high-quality music education. The Committee is recovering from a gap year, so my term started this fall with a telephone listening tour of District Chairs and Area Chairs to determine our areas of need as well as areas of potential energy. The listening tour is still underway, but several important objectives have already been accomplished because of it, the most important of which is determining that the Advocacy Committee will be structured in three parts: (1) Music Coordinator's Group, (2) Advocacy Coaches, and (3) OMEA Advocacy Leadership Force. This trio of subcommittees will support the advocacy projects that our organization needs to complete annually.

There are many things to consider when advocating for quality music programs: equipment/fees/budgets, scheduling and staffing, standards/articulation/assessment, access to training and professional development, and program promotion. At this stage in our statewide advocacy development, we are collecting data on student access to music education (i.e., courses taught by certified music instructors) in the form of Full-Time Equivalent (FTE) staffing reports from our Music Coordinator's Group (a professional learning community of music coordinators/leaders/administrators/supervisors/TOSAs — official or unofficial, paid or volunteer) and through our OMEA Advocacy Leadership Force (a voluntary team of music supporters — teachers/parents/students/community members/vendors that will assist with advocacy research and outreach). Both workgroups are open for new participants and your energy is needed; please contact me to learn more and to join a group.

Our long-term goal is to see the total FTE for certified music instructors increase around the state and to measure the effectiveness of OMEA advocacy projects. Once we have completed our first statewide census and we have a baseline, we will be able to detect changes in overall programming in each locale and better measure the success of our advocacy efforts. The census will also serve as valuable factual data to inform school board members and legislators as our advocates build relationships with them.

OMEA Advocacy is also developing an advocacy contacts database and a team of Advocacy Coaches who have volunteered to mentor other advocates. Our hope is that OMEA members in each public school district and private/alternative school community will **identify at least one parent, teacher, and community member who is interested in advocating** at the local level (School Board/Administration and Legislators). Our OMEA Advocacy Leadership Force will assist with developing the contacts database and our Advocacy Coaches will serve as first responders when advocacy contacts need support in creating their local coalition or responding to program cuts.



The following educators have graciously volunteered to serve as Advocacy Coaches. Please contact one of them or myself immediately if you hear that your school/district may be cutting music programs.

OMEA Advocacy Coaches

Alexandra (Andie) Andeen
oboeduets@gmail.com
Frank Petrik mr.fpetrik@gmail.com
Tracy Ross ross@4j.lane.edu
Dijana Ihas dihas@pacificu.edu

OMEA Advocacy Chair

Jennifer Mohr Colett
oregonmusicadvocacy@gmail.com

The Advocacy Coaches will be able to listen to your particular advocacy situation and provide advice. They will be in communication with me and each other as we coordinate a statewide response and access support from the OMEA Executive Board/NAfME as needed. If you have background in advocacy and would like to serve as an Advocacy Coach, please let me know.

In closing, here is a list of recommended steps for developing your professional skills as an advocate:

- **Follow the Oregon Music Advocacy Facebook page** for advocacy updates and links to recent research and NAfME initiatives/supports.
- **Read** *Music Advocacy: Moving from Survival to Vision* by John Benham. Buy a copy for yourself and a parent.
- **Visit** the Oregon Music Advocacy Toolkit (<https://www.oregonmusic.org/Advocates.html>) for some great ideas and excerpts from Benham's book.
- **Read/revisit** past OMEA Journals—they are filled with information and advice about advocacy.

- **Follow** the NAFME Advocacy Groundswell blog (<http://advocacy.nafme.org/about/>) and join the NAFME Broader Minded campaign (<https://www.broaderminded.com/>).

If you find yourself in an advocacy crisis:

- **Contact an OMEA Advocacy Coach** to get support and to let us know what's happening.
- **Leverage Parent Power.** When teachers advocate in isolation, it can look like they are just trying to save their own job, but when *parents* advocate, then it is more directly about the students, and the whole conversation becomes more effective. Teachers can support parents by providing information about the program and professional research. Teachers can also work with administrators to help solve scheduling and budget problems.
- **Use existing parent-teacher structures, such as Boosters to start a local music coalition.** Know that 501(c)(3) booster groups *can* advocate. They cannot endorse candidates or ballot measures, but they can distribute impact statements and talking points, organize rallies, and legally spend up to 5% of their operating budget on advocacy projects.
- **Understand the role of your local school board** and who the members are (and when they are elected), the role of the **administrators** and who they are, how the **teachers' union** works with the administration, and **who makes decisions (and when)**.
- **Strike while the iron is hot!** If you are in an advocacy crisis, **call an emergency meeting** to discuss the impact on the program and **pass around a clipboard** asking for names, email addresses, *phone numbers* (this one is important), and their relationship to the school/district. Create an advocacy contacts database and follow up via e-mail and *personal phone conversations* to determine their motivation for being part of the group and what each person might be able to contribute. Start an e-mail list or a Facebook group to keep everyone organized.
- **Be visible and be numerous.** Have your coalition members wear the same color attire and show up in large groups to public meetings.
- **Share facts and research.** Keep all communications high-character.
- **Build long-term relationships.** Arrange a coffee meeting with a School Board member. Make your goal for the first meeting to listen a lot, to share a little, and to get to the *next* meeting, where you can continue to build the relationship by listening and talking a little more.
- **Monitor your advocacy capacity** carefully as you go and be mindful of mission creep.

- **Stay focused on the subject/program for which you are advocating.** John Benham has some golden advice: as you advocate, you will be told you are a "special interest group"—and that is correct, you are a special interest group—but your "special interest" is that every child receive a complete education that includes music as a core subject. You may be tempted at times to broaden your focus; know that if you do, you will likely be told your goals are impossible because they are too broad. Do not get sidelined! It really is better to stay specific.
- Your advocacy coalition will be made up of **volunteers**. Support them and treat them well.
- **Sustain your involvement and learn as you go.** Find out how you can help those who have the power to give you what you want; the key to winning may surprise you.
- **Contact OMEA if you need help with a specific advocacy project;** our organization has a special grant program that may be able to assist you.

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What's New in Music Technology: A

I love mid-January when I can leave the cold and grey Pacific Northwest and head toward the warmth and clear skies of Anaheim, California for the annual National Association of Music Merchants (NAMM) convention. I always look forward to all the new and exciting developments heading our way as music educators in music technology. This year, I was not disappointed.

You may have heard that MakeMusic Inc. (the company that created Finale and SmartMusic) relocated to Boulder, Colorado to merge with a company called Peaksware. Some positions at MakeMusic were eliminated, and a number of employees who received offers to join the new venture in Boulder chose not to make the move, precipitating the rumor that the company had gone out of business. Not true! I met with Peaksware president Dirk Friel and the company's marketing director Sonia Bertek, who reassured me that things are moving forward. Peaksware develops software platforms that connect creators, instructors, and performers and helps them set specific goals. You get expert instruction that can help both user and software perform at the highest levels. Rest assured that Finale and Smart Music are ongoing, supported products.

Software Apps

I found three smaller software/app companies that offer promise for the music education market. **Imitone** (\$25) translates sound into MIDI, the language of digital music. Simply put, just play or sing through a microphone into any MIDI software like that found in GarageBand, and this product will convert the track into a MIDI track. Think of the possibilities of this. I was blown away by their demonstration.

The **Piano Maestro** app for iPad by JoyTunes is a free download for music teachers and students. Simply download the app at www.joytunes.com and register as a teacher or student. It is a fascinating new approach to learning how to play the piano. Simply put your iPad on the music rack of the piano and launch Piano Maestro, load in a song, and hit play. As the music scrolls along, you can play along as built-in iPad microphone hears your playing and shows the notes you are playing along the way. If you have a lab with headphones, the app will also work through a MIDI connection on an electronic midi keyboard. Once you have finished a level and get your passing score, you move onto the next level. Over four million people have now downloaded this tool.

MusicPlayAlong is a free download and is an accompaniment app (audio MP3) for music practice. It provides an electronic music score with high-quality accompaniment and synchronized music tracer. It is a dream companion for all music students. You can slow down or speed up a piece by 50 percent without changing pitch or sound quality. There are "song collections" for specific instruments and categories as well. Finally, please check out a couple of my own favorite web-based tools: **Weezic** is free, and you only pay for access to the songs you wish to play. **MatchMySound** is also free and is currently in beta stage.

Both are wonderful practice tools for your students.

Digital Audio

Probably the biggest news at NAMM 2015 was that Avid Technology would now be offering a free version of Pro Tools called **Pro Tools First**. It will allow for sixteen tracks of audio, MIDI, virtual instruments, and auxiliary tracks. Storage is in the cloud, and the program allows you to store up to three projects. If you want to work on a new project, then simply bounce a project to disc and store it onto your hard drive. Avid also announced **Pro Tools 12 Academic** (\$299), coming out in the second quarter of this year. Both Pro Tools 12 and Pro Tools First will allow for song collaboration in the cloud, and a new Marketplace portal built into the software that will offer users the capacity to purchase extra sounds, effects, etc. The Marketplace also will serve as a portal where musicians can get paid for their work on song collaborations. Sibelius and Media Composer are also Avid products. Look for them to follow in a similar fashion with collaboration and Marketplace portals in new versions soon.

Tascam introduced two new handheld recorders at NAMM. The **DR-44wl** (\$299) is a four-track recorder that includes Wi-Fi for transport control, file transfer, and audio streaming to your smartphone or PC. New built-in stereo condenser microphones feature shock mounting and are mounted in a true XY pattern for perfect stereo imaging. A pair of XLR inputs is also available for four-track recording, and all four feed into an improved microphone preamp and AD/DA stage. The **DR-22wl** (\$149) also has Wi-Fi for transport control, file transfer, and audio streaming to your smartphone or PC. Other innovations like the Scene Dial make it easier than ever to capture great-sounding recordings and share them online. The DR-22wl also has the XY pattern microphones for stereo recording.

There were a number of new audio interfaces announced at NAMM as well. Focusrite Audio Engineering introduced two new models that look promising for music educators. The **iTrack Dock for iPad** (\$199) is a comprehensive, studio-quality iPad recording interface featuring dual Focusrite microphone preamps for plugging in two microphones plus two line inputs for guitar or bass, an instrument independent stereo monitor and headphone output, and a USB port for class-compliant MIDI instruments and controllers. The iTrack Dock provides everything required to record, monitor, and control music on Lightning iPads—with precision Focusrite digital conversion at up to 24-bit, 96-kHz sampling. It even charges and powers the iPad at the same time. The **iTrack Studio** (\$199) is a complete recording package for iPad, Mac, and PC. This is a great low-cost solution for school labs. It includes iTrack



Solo audio interface, CM25s, studio condenser mic/cable, HP6s stereo headphones, 1.2m device link cable, USB cable, and recording/mixing software.

M-Audio introduced the **Deltabolt 1212 Thunderbolt 12-channel interface** (\$499). It comes with Octane X preamps, audio performance up to 32-bit, 192-kHz, full duplex 12-input/12-output simultaneous recording in a compact desktop form.

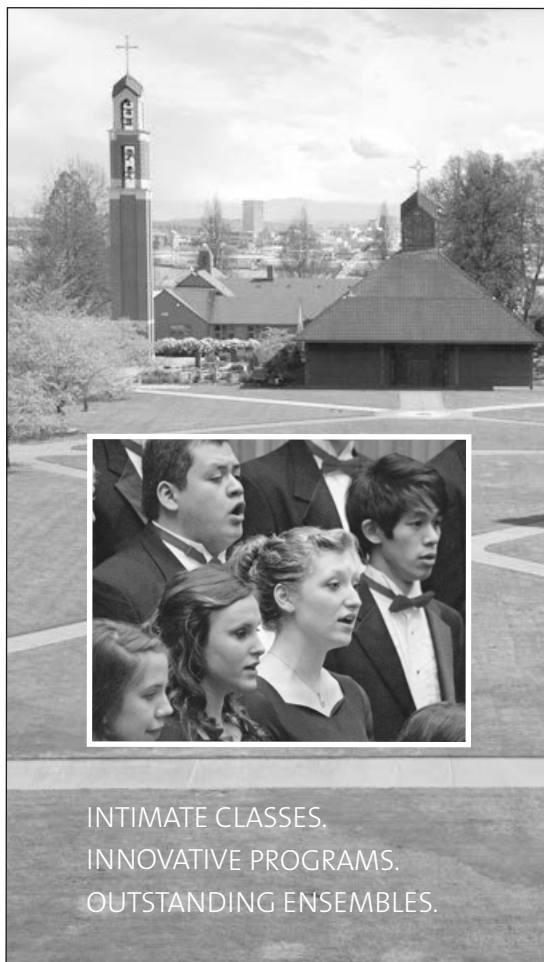
Honorable Mention

Here's something your students will greatly enjoy: Korg introduced the new **Little Bit Synth Kit** (\$159). It's a build-your-own synthesizer kit that comes complete with power adapter, oscillator, keyboard, micro-sequencer, envelope generator, filter, delay, mix, split, speaker, battery, cable, and instructions (download). How fun is this?

Mike Klinger is the owner of The Synthesis Midi Workshop (www.midishop.com), which specializes in educational sales and training in music technology. He offers music technology courses online and at his Retreat Center in Carson, Washington, in the Columbia River Gorge.

Did You Know?

- Music therapy was recently found to **reduce psychological stress** in a study of 236 pregnant women (College of Nursing at Kaohsiung Medical University in Taiwan)
- Playing music reduces stress and has been shown to reverse the body's response to stress at the DNA-level (Dr. Barry Bittman).
- Playing music **"significantly" lowered the heart rates** and calmed and regulated the blood pressures and respiration rates of patients who had undergone surgery (Bryan Memorial Hospital in Lincoln, Neb., and St. Mary's Hospital in Mequon, Wis.)
- Blood samples from participants of an hour-long drumming session revealed a **reversal of the hormonal stress response and an increase in natural killer cell activity** (Bittman, Berk, Felten, Westengard, Simonton, Pappas, Ninehouser, 2001, *Alternative Therapies*, vol. 7, no. 1).



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2015 OMEA Awards

Excellence in Elementary Music Education Award Winner: **Jennifer Mohr Colett**



This award recognizes outstanding commitment and achievement to elementary

music education. This year's award winner is remarkably deserving of this award.

A graduate of Portland State University, she has worked as a music teacher for nine years. Currently teaching in Beaverton, Oregon, this award winner has strong beliefs in the value of music for all learners. One nominator wrote, "What I personally find extremely compelling about this person's teaching is her clear vision for her students and her deeply democratic view that ALL human beings are musical."

Another supporter stated, "This person's dedication to music education is truly inspiring. She engages students at her school in a wide variety of meaningful music making and performing experiences that they will

remember long after they have graduated. She is also passionate about working with her students to engage the entire school community in their children's music education."

According to her principal, this person works tirelessly to ensure that our students are exposed to a rich multi-cultural music experience. Her classroom is an inviting academic environment that allows students to simultaneously tap into their multi-sensory skill sets. I am honored to work alongside a music teacher with such a gift for music instruction. The halls and classrooms of our school are much more melodic and full of rhythm because of her work. I can't think of a more deserving person to receive such a prestigious award.

Outstanding Administrator Award Winner: Mr. Ron Beick, *Principal of North Medford High School*



This award recognizes an administrator who supports music teachers and students,

particularly during difficult economic challenges. The Oregon Music Education Association is proud to honor and acknowledge the hard work and support provided by our award winning administrators.

One nominator wrote, "I've had the pleasure of knowing this nominee for nearly eleven years, and he is hands down the most thoughtful, caring, and supportive principal with whom I've worked in my seventeen years of teaching...He is extremely supportive of the arts in our school and in our district. A former percussionist, and father of three band students, this principal knows the power and importance of music in our students' lives. When any of us asks for something, he rarely

(if ever) says no. His usual response is, "How can we make this work?" In the spring of 2013, when many other schools and districts were reducing or eliminating music offerings, this nominee approached our music teachers about adding another full-time teacher and several music electives to reach students who were not already a part of our music programs."

Another supporter wrote, "One of this person's strengths is his ability to listen, understand, and act. Students and staff know he cares about them by the way he engages them in conversations and how he attends countless high school events. He is a remarkable leader, compassionately leading and growing the high school toward its full potential."

Outstanding Administrator Award Winner: Mr. Don Grotting, *Superintendent of David Douglas School District, and recent winner of the 2013 "Oregon Superintendent of the Year Award."*



This award recognizes an administrator who supports music teachers and students,

particularly during difficult economic challenges. The Oregon Music Education Association is proud to honor and acknowledge the hard work and support provided by our award winning administrators.

One supporter wrote, "This nominee, first and foremost, believes in the ability of every student to be successful. He doesn't see students through a prism of their ethnicity, religion, culture, or economic circumstance. He just sees young people who need the guidance of excellent teachers...When he sees a teacher, his first question is always, "what do you need that I can do for you?" It is a genuine statement as he is consistently working to make sure educators have the needed resources to be successful."

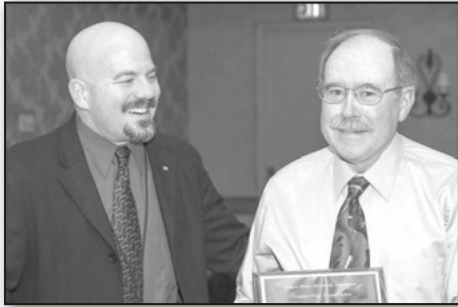
Another nominator wrote, "This person is the ideal administrator for this award. His level of support for everyone in our school district is one of the reasons our teachers are able to effectively serve the students in all curriculum areas...While our teachers are very dedicated, our district is also dedicated to music education. In the time I have taught here, I have seen this support continue to grow. While there have been sometimes devastating cuts around the state, our music program remains intact and funded. There is no way this could happen without the support of our superintendent."

Lastly, I want to share with you one statement that he wrote himself, "If I could communicate just one thing to our community, it's this, 'I believe in the unlimited capacity of every child to learn.'"

2015 OMEA Awards

Outstanding Contributor Award Winner: Charlie Eads,

Owner and General Manager of radio station KGAL/KSHO



This award recognizes an individual, business, or organization that has contributed to music education in an extraordinary manner. This may be through service, leadership, or advocacy.

This year's winner is from the Willamette Valley.

One supporter wrote, "This nominee has been a prominent member of the business community in the mid-Willamette Valley area for over thirty years. As owner and general manager of radio station KGAL/KSHO (the last

independently-owned and -operated station in the Willamette Valley), this person actively uses his radio station to support and promote live music in the area. This has provided our community with access to a wide variety of music (band, orchestra, jazz, folk, swing, choral), which has enriched our locale greatly. He is devoted to creating a broad base of accessibility to musical performances."

Another supporter wrote, "Over the years this nominee has continually supported music and music education by helping to provide opportunities for people of all ages to perform, experience, and appreciate music and art. He served programs such as Mondays at Monteith concert series, Lebanon Arts in the Park, the Children's Performing Art Series and West Albany Band and Choir International Jazz Festival. All have benefited from his leadership role in music and media on the Linn County Cultural Coalition board of Directors."

One nominator said: "This person is first a musician himself. Playing clarinet and saxophones in numerous groups (Albany German Band, Willamette Valley Concert Band, Albany Swing Band to name a few) and also

helping conduct them; he is a devoted player. He uses his playing and conducting skills volunteering in music rooms throughout the area helping band directors with everything from starting beginners, running sectionals, sitting in, teaching private lessons, or just offering kind words...At my school, he has started literally hundreds of beginning clarinet and sax players on their lifelong music journeys. All of them remember this person as the nice guy who played for them and taught them how to play their very first songs."

One more supporter wanted to share these words:

Everybody knows this winner. He is a fixture at area musical events, supporting performers not just in Albany and Corvallis, but also from Salem to Scio, Lebanon to Eugene, Jefferson to Harrisburg, just to name a few. He has shown a lifelong dedication to sharing the joy of music through his business practices, his support of music in the schools and community, and personal example. His contributions have musically enriched the lives of both young and old in our community. He is most deserving of the OMEA Outstanding Contributor Award.

Outstanding Music Educator Award Winner: Mark Steighner, *Hood River Valley High School*



This award recognizes outstanding music teaching by a member of OMEA.

One nominator wrote:

What makes this person worthy of recognition is the way in which he clears the vision of our multi-tasking, drive-through-minded students steeped in today's culture and pivots their able minds and hearts back toward enduring values – primarily, the pursuit of excellence in music– and ultimately, towards the pursuit of

a life guided by personal contribution instead of personal indulgence. As a high school music teacher for thirty years, this music teacher has moved many students to seek out and find in themselves a rich treasure trove of musical skill and creativity supported by the necessary hard work to develop both into a lifelong passion.

In thirty years, he has produced over 50 full-scale musicals between high school and community theater groups. He has shepherded multiple choirs – developing most from scratch and addressing community requests from children, adults, and mixed ensembles. He has taken over the musical direction and conducting of the Columbia Gorge Orchestra Association with a vision to create a sustainable Sinfonietta organization which mentors community players, engages professional section leaders as role-models, and ensures support for string development programs serving children through adults. As a routine part of work with this award winner, every ensemble or audience will enjoy regular music history lessons during their community music experience.

Another nominator wanted to share these words:

This award winner is one of the most motivated and hard-working individuals I have ever encountered in music education. He is an innovative and passionate teacher, an intelligent scholar, and a selfless leader, always striving to bring out the best in his students and ensembles. Over his thirty years at Hood River Valley High School, this person has created a strong and versatile music program, serving in the capacity of what normally would be the work of two or three teachers. He is truly a "Renaissance Man," teaching varied factions within music all at high levels of expertise. This has included musical theater, band, choir, AP music theory, jazz band, jazz/show choir, music composition and much more.

This award winner expects more than many students and adults think they have in themselves. He also tempers those high expectations with opportunity, encouragement, enthusiasm, availability, engagement, contemplation, and responsiveness.

He manages to turn the base metal of simple music lovers into the gold of music makers, year after year. Our entire community - not just our children - is his beneficiaries.

2015 OMEA Awards

Exemplary Service to Music Education Award Winner: Christopher Silva,

David Douglas High School



This award recognizes significant contributions to the music education profession through leadership, service, and advocacy.

A nominator stated, "This person served OMEA as a president with compassion, a kind heart, and a willingness to devote countless

hours for the good of the organization. When someone needed help, he reached out and lent a hand. When there was a job to do, he was always willing to do it...In addition, he works hard as a highly respected high school choral teacher and conductor. He finds a way to reach students musically, artistically, and lovingly. If you know this person, you know his big heart, amazing cooking, but most of all, his willingness to work tirelessly for the good of others. He truly will give you the shirt off of his back."

Another nominator stated, "This award winner's leadership, service, and advocacy during a VERY long tenure on the executive board of the Oregon Music Education Association was above and beyond the norm. He jumped in on many of the issues no one else wanted to tackle, made wise but difficult decisions, and shared his time tirelessly with our organization."

After years of service to students, colleagues, and OMEA members, we are pleased to honor Christopher with the Exemplary Service to Music Education award.



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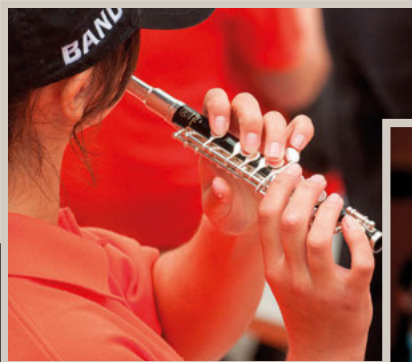
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