

Oregon

MUSIC EDUCATOR
Spring 2019

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Music education graduates have a one-hundred percent job placement rate upon graduation. Not bad for a bunch of ducks.



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President's Column

Change

Kathy Briggs

OMEA President



here is a cliché saying, an often-quoted statement from the Greek philosopher Heraclitus, that the only constant in life is change. The keys to navigating change with grace and flexibility – especially if it is involuntary – are to keep an open mind, stay positive, always look for solutions, and learn from experience. We have a great team in place who are doing just those things as OMEA is being forced to change our venue for our All-State Ensemble performances during our state conferences in Eugene. Unfortunately, the management at the Hult Center has become increasingly difficult to work with and we must adapt. The good news is that this will allow OMEA to explore potential new venues in Eugene that will allow us greater flexibility in scheduling and hopefully be friendlier to our budget than the Hult Center. I admit that I am saddened to lose the Hult and the gala performances in the Silva and Soreng Halls. I remember when I was a student from a small, rural community that the opportunity to attend a concert, let alone perform on the stage, of such a large, professional venue was a thrill. However, in conversations with colleagues and with students, we all have agreed that the magic and educational experiences that students gain from being a member of an All-State ensemble come from what happens during rehearsals among excellent musical peers and with inspiring, top-notch conductors. I am confident that our conference planning team of Jeremy Zander and Branden & Megan Hansen will find great solutions through this change and our 2020 Conference and All-State will be a fantastic experience for students and teachers. This is an opportunity to make change for an even better conference.

Other news to report:

All-State Ensembles Chair

As mentioned above, our 2020 conference planning team consists not only of President-Elect and Conference Chair Jeremy Zander, but also a new position: All-State Ensembles Chair. A proposal for this new position was presented by me and approved by the OMEA Board at our Fall Meeting. As our conference has grown, the job responsibilities have become larger requiring a division of duties and responsibilities to ensure sustainability and continuity. I am pleased to announce that our All-State Ensembles Chair position will be co-chaired by Megan and Branden Hansen. The Hansens have a wealth of experience with conference planning, All-State Ensembles, and OMEA. They and Jeremy are already full-steam ahead with excellent planning for our conference and our students. Additionally, the position of All-State Ensembles Chair is one that can stay appointed to the position for multiple years (unlike the conference chair that rotates every year), providing continuity, relationship-building, and experience. This division of duties allows for the Conference Chair to concentrate on the conference/teacher side of our event (sessions, keynote speakers, entertainment, concert hour performances, etc.) while the All-

State Ensembles Chair works with our executive director and our ensemble managers for the student-focused side of our event (auditions, screeners, housing, meals, schedules, etc.)

State Composition Contest

Our 2019 composition contest was once again a successful and inspiring event. Our submissions at both the high school and middle school levels were down significantly from the first year, with no elementary submissions at all, but the level of musicianship exhibited in submitted compositions increased significantly. With no OMEA banquet this year, trophies were awarded to winning composers prior to the All-State middle school orchestra and the All-State high school band concerts. This format worked well. The hope for 2020 is that we have a live performance of the winning compositions at the banquet when we recognize the winning students. If that is not possible, we may present at the corresponding all-state concerts, as this was a more entertaining event for the young composers and their families than a banquet. To increase the chances of logistically planning a live performance for winning compositions in 2020, we will be announcing the 2020 Composition Contest this April and moving the submission deadline to earlier in the fall, October 15, 2019.

2019 OSMAP

Our incredible OMEA Advocacy Team has launched the 2019 Oregon Student Music Access Project. Please participate in the census and talk it up with your colleagues. This project provides invaluable data for music advocacy, and data is what speaks loudest with policy makers. The more teachers who participate now, the less mop-up work OMEA volunteers have to do later. Remember, the data isn't really helpful unless it's complete – meaning we need responses from every school.

New OMEA Board Members

New appointees to the OMEA Board were announced at our January Board Meeting. These include the following:

OMEA Treasurer

Todd Zimbelman will be taking over as Treasurer on the OMEA Executive Board as our beloved Dave Becker steps down. Todd's experience on the executive board, along with his skills and experience running a business and working with accounting make him qualified for the position. He is efficient and organized, balancing an incredibly active teaching and professional life. In my experience working with him on the

executive board, he has demonstrated great judgement and is a quick problem solver. He understands our organization and the importance of what it offers to our profession.

Editorial Board

I have evolved the position of OMEA Journal Editor to that of an editorial board. Our three appointees to the editorial board are Melissa Brunkan (University of Oregon), Danielle Davey (Mt. Hood Community College), and Debbie Glaze (Portland State University, NAFME National Council). With an editorial board we have better representation of choral, instrumental, and elementary music, and will hopefully be able to procure more articles from our membership and from other scholarly literature to enhance our OMEA Journal into a resource that not only provides news about our organization, but also offers pedagogical resources to our membership.

Moving Forward

Todd Zimbelman

OMEA Past-President

Post-Conference Update

I hope everyone is having an outstanding spring. Thank you for attending the NAFME and OMEA 2019 Conference and encouraging your students to participate in one of the All-NW or All-State Honor Ensembles. Congratulations to Janet Lea and the Ensemble Managers/Planning Committee for running very successful All-State Ensembles. There were several challenges with another “mega conference” and being in Portland. Janet and her team leaders overcame these challenges with great success.

2020 OMEA Conference

Our plan is to be back in Eugene for 2020 and beyond. As some of you may have heard, we have encountered scheduling issues with the Hult Center. Available halls/rooms we can use for performances or sessions in the Hult Center will depend on what happens to be open on any given year. If we try to move to another weekend, we run into other conflicts with the conference hotels and other venues. You can expect some changes in performance and session venues for future conferences. Although these may not be as nice as Silva Concert Hall, we are working to find suitable venues that can accommodate the unique needs of our performances. If you have any ideas for sessions or you would like to apply to perform or offer a session, here are the contacts for 2020:

- Conference Chair, Jeremy Zander:
Jeremy_Zander@beaverton.k12.or.us.
- All-State Ensembles Co-Chairs, Branden and Megan Hansen:
allstatechair@gmail.com.

You can also check the website for latest updates and conference session/performance submission links.

SMTE Chair

I am pleased to announce that Wesley Brewer from Oregon State has been appointed as our new SMTE Chair on the OMEA Board.

Last, and most certainly not least, I wish to publicly express my extreme gratitude to Janet Lea who did an incredible amount of work for our 2019 OMEA All-State Ensembles in conjunction with the NW-NAfME Division Conference. The logistics for this conference were mind-blowing and Janet handled it all unbelievably well, planning and problem-solving how our OMEA All-State Ensembles fit into this huge puzzle, all while keeping costs down in the Portland economy. Her work over the past two years with OMEA, along with WMEA and NW-NAfME, has been amazing, benefitting hundreds and hundreds of student musicians. With deep gratitude, we honor and thank you, Janet.



Nominations and Awards

This coming September we will be collecting nominations for the next President-Elect position. This election will be held during our 2020 conference. If you would like to run for this position or you would like to nominate someone, please contact me. You can learn more about this position on the OMEA website. We will also start accepting award nominations. These awards are presented at the 2020 conference. To learn more about these awards, visit this link: <https://www.oregonmusic.org/award-winners.html>. Award Nomination Forms will be available on the website. Please be sure to nominate deserving people in your district, region, or from around the state.

From The Band Room

Proficiency Assignments

There are two types of proficiencies we assign in our band program.

1. Semester Proficiencies.
2. Part Proficiencies.

Semester Proficiencies

The Semester Proficiencies are a series of technical and lyrical excerpts that correspond with what ensemble the student is in and their year in that ensemble. These excerpts are from various technique books and increase in difficulty throughout their time in the ensemble and when moving up to the next ensemble. This is a great way to ensure students are building their individual

skill sets; similar to taking private lessons. So, if a student takes private lessons and receive a good report from their private lesson teacher (regular weekly lessons, working hard, and improving), they get their Semester Proficiencies waived. This waiver encourages private lessons without doubling the student workload, but also allows students that cannot afford lessons to have some individual skill development experiences beyond what we perform in class.

Part Proficiencies

The Part Proficiencies are assigned when, after a given amount of time, the students have not demonstrated proficiency on their part. After we sight-read a new piece we plan to perform, I ask them how long they think they need to learn their music. As a class, we then decide on a due date (depending on difficulty, 1-4 weeks from the reading). If their parts are not prepared by the goal date, they record and upload a recording of them playing their part with a metronome (sometimes audio and sometimes video). We create section folders in Google Drive and share the folder with students using their school emails. Most of the students have Smartphones and using Voice Recorder, they can record and upload to the Google Drive App on their phone. If not, we have small handheld recorders and computer stations students can use to record and upload their files. For videos, most students can also use the camera on their phone. If not, we have video recording options for them to use at school.

We keep the assessment process simple. We use a 10-point scale/rubric that describes their level of proficiency based on their number range. An abbreviated example is:

0: did not turn it in or the file did not play

1-4: not proficient/need to redo the assignment

5-6: developing proficiency/should redo the assignment

7-8: proficient

9-10: exceeds proficiency

To be proficient, all pitches and rhythms have to be correct and at tempo. Most of the dynamics and articulations have to be correct. Most of the part must be in-tune. To exceed proficiency, everything is correct with a beautiful professional tone quality and in-tune. In our program, students can turn in late work for a reduced score (85% of the score they should have received), but no more than two weeks late. This allows a slight buffer once their parents see a zero in the online grade book. It's important to allow for realistic timelines and to factor in the time it will take to assess the proficiencies efficiently. Overall, proficiencies are worth 15% of their grade. Other assignments (rhythm sheets, long-tone charts, theory sheets), are worth 15%, and daily rehearsal/improvement points and performances are worth the remaining 70%.

It takes time to build this culture. Be patient and consistent. After a couple of years, it becomes the norm and the process is positive and rewarding. Email me if you would like more information about our proficiency program or if you would like copies of our documents. Some of these documents can also be found on our band website: <http://westsalemband.org/>



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OS-Who? OS-MAP.

Andie Andeen

Program Assistant for Music, Salem-Keizer Public Schools

OS-Who? OS-MAP.

The OSMAP. Have you done your OSMAP? What on God's green earth is an OSMAP??

"OSMAP" is an acronym for Oregon Student Music Access Project. Read that in reverse: it's a *project on access to music* (education) for *Oregon students*. Those who get past the acronym find out it's a pretty awesome project; so cool that it sounds too good to be true. It wasn't my idea so I can say so.

The project is to take a census of all schools in Oregon (K-16, public, and private) and notewhich music education opportunities are available to students in each school. Amazingly, this actually happened two years ago with the help of a couple dozen volunteers and one determined leader. The results of the 2016 census are publicly available via a link at the bottom of the OMEA website, and they are searchable, sort-able, filter-able, and downloadable. To be clear, every school in Oregon is represented, as well as staffing figures for general music, choir, band, and orchestra.

So what?

We continue to find new and important uses for this data. It's proved so useful that we plan to complete this census every couple of years. To help with this, we designed a survey enabling teachers to self-report with ease. (Because *you* are likely more knowledgeable about your position than your office manager.)

What you need to do today

Visit <http://bit.ly/2GA2jqE> and answer a few questions about your position. The average time to complete the census is three minutes, depending on the complexity of your position. Then ask your colleagues, "Have you done your OSMAP?" We need everyone's help in spreading the word so we can begin processing the data and have final results published in June.



What's in it for you?

How is it used? For answers to these questions and more, check out the following page, taken from the OSMAP brochure.

It is no stretch of the truth to tell you this data has, among other applications,

- Helped teachers make their case for new programs
- Informed OMEA members about who their nearby colleagues are
- Been cited in meetings with members of Congress in Washington D.C.

Thanks for doing your part -- for doing your OSMAP today and for encouraging others to do theirs!

What is the OSMAP?

The Oregon Student Music Access Project (OSMAP) **documents the accessibility of quality music instruction for Oregon students.**

The OSMAP allows stakeholders to determine the status of music education programs statewide and within districts by analyzing program offerings and certified music instructor staffing for general music, band, choir, and orchestra/strings.

A black and white advertisement for PYP Auditions. On the left, a young girl with glasses is shown in profile, playing a flute. The background is dark. On the right, there is white text and a circular graphic. The text includes 'PYP' in large letters, 'DAVID HATTNER, MUSICAL DIRECTOR', 'AUDITIONS' in very large letters, and 'Discover the world's greatest music, make lifelong friends, and perform in one of America's top youth orchestra programs.' Below that, it says 'AUDITIONS IN JUNE & AUGUST 2019' and 'PORTLANDYOUTHPHIL.ORG/AUDITIONS'. A circular graphic on the right contains the text 'TUITION ASSISTANCE AVAILABLE'.

PYP

DAVID HATTNER, MUSICAL DIRECTOR

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Discover the world's greatest music, make lifelong friends, and perform in one of America's top youth orchestra programs.

AUDITIONS IN JUNE & AUGUST 2019

PORTLANDYOUTHPHIL.ORG/AUDITIONS

TUITION
ASSISTANCE
AVAILABLE

Initial data collection was completed in 2016. Among other critical findings, analysis indicated that **over 56,000 Oregon public school students have no access to music curriculum** taught by a certified instructor during the school day. The next census is scheduled for the 2018-19 school year.

How is it used?

District-Level Advocacy

Music teachers and community members have used the OSMAP to:

- Size up a program: Access for students, staffing practices, course offerings, etc.
- Compare similar or neighboring schools/districts
- Design program development plans
- Frame requests around equity and opportunity for students

Behind The Scenes

Janet Lea

OMEA 2nd Vice President

Thank you for attending the 2019 NAFME Northwest Division Conference, and our 2019 OMEA All-State Concerts. Your efforts in gaining knowledge and seeking further expertise in your profession as well as encouraging students to participate in honor ensembles is so greatly appreciated. I always feel good after attending conference, refreshed and ready for the rest of the year. I hope you do as well.

There were 27 people on the OMEA planning team this year, not including our area chairs or teacher chaperones. It's amazing to me how many people it takes and the incredible amount of work from each one to run this type of event. There were many challenges we faced along the way, but our tenacity, flexibility and positive attitudes kept it going. We had students housed in three different hotels, rehearsing in four different locations, and had three main concert venues all in downtown Portland. I want to say a huge thank you to Carol Young and Liz Temple from First United Methodist Church and Jason Owens from Benjamin Franklin High School for hosting our elementary and middle school concerts.

I had the great pleasure of working closely with the WMEA planning team to ensure all things ran as smoothly as possible for OMEA. Scott Ketron, the executive director of WMEA, Todd Giltner, and Bruce Gutgesell were especially fantastic to work with. Their communication skills were outstanding, and I truly appreciated them allowing OMEA to give input at every step along the way. I must admit it will be a little sad not to get to work with them anymore.

State & National-Level Advocacy

Data from the OSMAP is shared with state legislators and members of Congress when OMEA and NAFME bring music teachers from around the state into legislative and congressional offices. The OSMAP's *legislative district* filter makes this data powerful.

Contact Information & Outreach

OMEA district board members have used the *OMEA District* filter to identify teachers and schools in their respective districts. Contact information is readily available for updating email and mailing lists, contacting via phone, etc.

How can I access it?

The OSMAP is publicly available via a link at the bottom of the OMEA homepage. The link will direct you to the OSMAP Padlet. From there you can navigate to the OSMAP database.



OMEA only had seven student honor ensembles due to the complexity of being in Portland. They were spread out in so many areas, therefore, we needed a large group of collegiate volunteers to assist in many capacities. There were 29 collegiate volunteers from George Fox University, Corban University, Western Oregon University and Chemeketa Community College. Their schedule was insane, and they all worked tirelessly. In fact, they were so busy that many only had time to attend one or two sessions, though they sure got an insider's look at how an event like this is run. Perhaps my biggest thank you is owed to this year's Collegiate Student Volunteer Coordinator, Danielle Howard, and her assistant Sarah Gibbs from George Fox University. Danielle's ability to gather information from many places into one master schedule, then break that down by college was quite impressive. She was always by my side troubleshooting when problems arose and handled it like a champ. Danielle is graduating this year and will be looking for an orchestra teaching job in the spring, so keep your eyes out for this one. Any school's orchestra program would be lucky to have her!

As I reflect on these last two years on the executive board, I feel mostly gratitude. I will never forget this opportunity to serve and the amazing people I've met along the way. Thank you to all I've had the pleasure of working with. I am so thankful to be a part of this large OMEA family.

Navigating Difficult Conversations

DeLee M. Brown

Instructional Mentor, General Music, Choir, Kalapuya
Elementary School, OMEA General Music Chair



Difficult conversations are inevitable in our profession. Having difficult conversations with students, parents, colleagues, and administrators can cause significant stress. It's often this kind of stress that makes us want to turn around and walk out the door. It is rarely the music or the program building. It's those difficult conversations that keep us up all night. Since your next difficult conversation is just around the corner, let's take a look at a series of steps that may prove useful. The following communication steps come from *Fostering Resilient Learners* by Kristin Souers and Pete Hall.

- 1. Listen.** Listen deeply to the person.
- 2. Reassure.** The person's perspective is important.
- 3. Validate.** Validate the person's emotional state.
- 4. Respond.** Give an explanation.
- 5. Repair.** Offer a heart-felt apology for your part.
- 6. Resolve.** Determine a way to solve or prevent another issue.

The majority of teachers are experts at step 1, 4, and 6. However if we could practice steps 2, 3, and 5, we would see better results, especially in our long-term relationships. Normally we listen (1) to a concern or problem, give our response (4) - either offensive or defensive - and then jump to step 6 and get a resolution that hopefully works for us. If we shortcut the other steps, we are in danger of having the same problem later. It is important to make sure we reassure (2) the person we are speaking to that their perspective is important and that we validate (3) their emotional state before we respond to the issue at hand. Reassuring and validating often de-escalate the charged emotions that accompany difficult conversations. We then have a better chance of being heard and understood as we respond. As we move to a resolution, we should take a few moments to repair (5), to make sure the relationship is preserved.

Here is one example of using all the steps. In February I had the opportunity to co-manage the TTBB National ACDA Honor Choir. We arrived at our venue with 200 young singers and moved them as quickly as we could out of the 10 degree weather and down towards the back stage entrances. The stage manager approached me, looking very stressed, and told me in a pretty rude way where to move the students. Note that this was not my first rodeo and I had followed the instructions I was given beforehand. I had a right to be defensive and respond in that manner. However, I used the steps. I listened. Then I reassured with this statement, "You've been moving large groups through this venue all day, this is your gig." Then I validated his emotional state, "Things are behind schedule and you must be very

stressed." I then gave my response or explanation, "We were told to come in and be prepared to enter from both sides of the stage." I made a repairing statement, "I apologize for the added stress." Then the resolution, "You tell me what I need to do, and I'll do it." The gentleman just about melted. He was ready for an argument. Instead he got someone who acknowledged his expertise and the stress of his job. He received a simple and clear response about the direction we were given and then he received our support. He was able to breathe and go back to his notes and see that we did need to enter from both sides of the stage. I was not in the wrong, we had done what we were told, but I'm glad I followed the 6 steps. The trust and relationship that was built in less than 60 seconds of communicating paid off as we returned to that venue during the week.

Another example would be when a student wants to talk because they did not make the cut for the ensemble for which they auditioned. Again, most teachers are often good to listen, defend their decision, and tell the student they can try again next year. The experience can be improved if the teacher is willing to reassure the student that they can see this from the student's perspective and that they see how disappointed or upset the student feels and that it is hard to accept something like this. The teacher can offer a repairing statement like, "I'm sorry this is so difficult." The teacher can also continue to build trust and relationship as they share with the student why they matter to the program and how they will thrive in the area that they have been assigned. In your resolution, it would be helpful to lay out what they could be working toward when auditions come next year. There will be a few students who still walk away from a program, but most students, if they feel valued and heard, will return.

There is an important point to make when it comes to step 5, repair. Most people who you are having a difficult conversation with are not in the mindset to repair and preserve relationship. It is therefore important that we model this step, that we model how to "repair", how to offer an apology and build the relationship. This step can be hard for the teacher if they are overwhelmed and their emotions high as well. It is important to remind ourselves as teachers to disengage from the emotion of the situation and move toward repairing and preserving relationships as we work to resolve conflicts. It is also good to keep in mind that as we treat everyone with respect, express gratitude, and let people know we value them, we are making deposits into our relationship bank account. If we can keep our accounts healthy, then it will not be so difficult when we need to make a withdrawal.

It takes effort and practice to employ all six of the strategies during difficult conversations. Consider copying the six steps and posting them close to your phone or in a place where you can easily see them. If you are initiating the difficult conversation, take some time to review the six steps in your mind before you make the call. Difficult conversations will always be a part of our work, but as you refine your communication skills, I hope you'll

find that you are able to build and preserve relationships... and sleep a little better at night.

To learn more about these six steps of communication please see *Fostering Resilient Learners Strategies for Creating a Trauma-Sensitive Classroom* by Kristen Souers with Peter Hall.

Welcome to the Board

Introducing our new All-State Co-Chairs

Branden and Megan Hansen

OMEA All State Co-Chairs



It is hard to believe that we are already approaching the close of another school year. Despite our collective disbelief, the year is ending regardless and so comes the planning and preparation for next year's OMEA conference. With that, we are excited to share information about the newly created "All State Chairperson" position on the OMEA Executive Board. After serving OMEA in various capacities over the past decade, we (Branden and Megan Hansen) are excited to serve as All State Co-Chairs for OMEA. As outlined in this brief article, the chief goal of this position is to offer greater stability and consistency for our students across the state who participate in our OMEA Honor Ensembles. This is an important addition to the conference planning team, and we look forward to the positive changes it will bring.

But why does all this matter? What benefit will this provide? One of the key benefits of this new position is that it does not change every year like the Conference Chair position. The All State Chair (in this case co-chairs) stays the same from one year to the next. This will help provide a source of stability and continuity for the ensemble side of the conference. It will also allow for stronger, more consistent connections between members of the conference planning team. Most importantly, will help ensure the best quality experience for all-state students across the state.

As a brief introduction for those we haven't met, between the two of us we share 13 years of service in various positions on the OMEA Executive Board and Conference Planning Team. Branden served as OMEA Equipment Manager for four years, Vice-President for two years, and chaired the 2015 OMEA All-State Conference. He is currently the OMEA District 8 co-chair and the Director of Bands at Roseburg High School where he has taught for the last 10 years. Megan served for 6 years as OMEA Equipment Manager and has been involved in many "behind the scenes" aspects of conference planning. Megan is currently a private lessons instructor in Douglas County. Together, we are both looking forward to serving the state once again and helping to increase the quality of our already great annual event.

Although this won't result in many visible changes initially, eventually the creation of this position will yield several more public benefits. Because this is a position that carries forward from one year to the next, it will allow for greater implementation of new ideas and suggestions to the ensemble side of our annual conference. In our previous arrangement, every year someone new was "learning the ropes" of running the conference and barely had time to breathe, let alone implement suggestions and changes to the system. The new All State Chairperson(s) return every year and instead of struggling to reinvent the wheel annually, can actually help refine and hone the student side of the conference. Another great benefit is that this position makes the Conference Chair position much more manageable. As Branden can attest after chairing a conference in the past himself, the workload of that job has historically been unrealistic and unsustainable. Now, that labor is divided in half, making it much more palatable for educators across the state to step up, chair a conference, and help on the OMEA Board!

The All State Chair position will work in close tandem with the Conference Chair to organize a complete and robust conference each year. Specifically, the All State Chair works with and oversees all Honor Ensemble Managers, the Housing Chair, Transportation Manager, and Equipment Manager. While the Conference Chair will organize the annual facets most closely tied to the conference itself (sessions, presenters, keynote speaker, concert hours, etc.), the All State Chair will help coordinate all aspects of the conference related to students, the most visible of which are the all-state ensembles. In this position, we look forward to working with 2020 Conference Chair, Jeremy Zander, to help create an outstanding experience for our state's teachers and students.

We want to thank the OMEA Board, and specifically Kathy Briggs, for creating this position and offering us the chance to once again serve the state's educators and students. We look forward to helping create a great 2020 conference and beyond. Please don't hesitate to reach either of us at <allstatechair@gmail.com>. We look forward to hearing your suggestions and helping to implement them for the betterment of our student musicians.

Post-Concert Curriculum For Your Jazz Ensemble

Kick-start long term musical growth without worry about short term obligations

Paul Krueger

Instructor of Jazz Studies at the University of Oregon



One of the unfortunate traps of “festival season” is the constant temptation to rehearse and polish every detail you can find in your jazz ensemble’s repertoire. There’s always a section or a phrase that needs work on balance, intonation, articulation, time feel or some other element. Even though we know the importance of the rhythm section and of improvisation, it is tempting to fall back on our concert band training and focus most of our rehearsal time on the ensemble, and especially on the winds.

When the final concert of the year is over, it can be equally tempting for educators and students alike to embrace with open arms the end of 7:00 a.m. jazz ensemble rehearsals. However, this may result in a missed opportunity - the low-pressure atmosphere that follows the end of performance season might be a great chance to try out new teaching strategies, find new repertoire, or to explore concepts that there simply wasn’t time for earlier in the year. While this article is meant to help teachers imagine the possibilities for jazz curriculum once there are no more concerts to prepare for, it is also written with the hope that a year-round curriculum will come to include these topics as well.

History of Jazz & Listening

For all of the comments jazz adjudicators make regarding intonation, tone, time, or balance - no comment (or plea) comes up as often as this one - *listen more*. This has to be frustrating to students, as it’s rare to realize any significant and immediate improvement after listening to a jazz recording (especially when it’s not even of the same song they are working on in their jazz ensemble). Yet, there’s nothing more important to their long-term musical growth and post-concert season provides an excellent opportunity to introduce additional listening.

One of the most effective ways of doing more listening in the classroom is to contextualize each recording in a broader narrative - the history of jazz. In this case, the history of jazz could be taught through a series of recordings, each one representative of stylistic changes in the music. Most jazz history books are organized this way - a mostly chronological look at the evolution of Ragtime and Blues into the New Orleans style, which evolved into Swing, which evolved into Bebop, which evolved into Cool Jazz, Hard Bop, Free Jazz, Fusion, etc.

An exploration of each successive style can help highlight new artists and recordings to study, along with distinguishing elements that students can study to more readily identify those styles or

artists. For example, whereas the Swing era featured highly arranged music that was catchy, danceable, and often played by big bands - the Bebop musicians performed more often in smaller groups. Their music featured blistering tempos, unyielding rhythmic/harmonic complexity, and simpler arrangements that allowed more freedom to improvise.

While the study of jazz styles can help students discover important artists and sharpen their listening skills, the history of jazz is rich subject matter where there is potential for students to learn as much about American History as they might about the evolution of a great musical tradition. The study of Duke Ellington’s music should occur simultaneously with study of the Harlem Renaissance. The music of John Coltrane, or Art Blakey & the Jazz Messengers, or other artists from the 1950’s/60’s, is inextricably tied to the American Civil Rights Movement. Many students are familiar with the music of Glenn Miller, but do they know what jazz meant to the Swingjugend of Germany, or the Zazous of Nazi-occupied France? Students may have studied about Jim Crow laws and segregation in their U.S. History class, but it’s unlikely they learned about the International Sweethearts of Rhythm, a racially integrated all-women big band from the 1940’s. They consisted of both professional and high school musicians and faced the hardships that came with performing in the American South before touring Europe during World War II.

For those educators who have not had an opportunity to study the history of jazz for themselves, but who are interested in enriching their students’ appreciation and understanding of this music, here are some recommended resources to help you get started:

History of Jazz by Ted Gioia, published by Oxford University Press

Stormy Weather: The Music and Lives of a Century of Jazz Women by Linda Dahl, published by Limelight Editions

Jazz Styles by Mark C. Gridley, published by Pearson

Next time a clinician asks your students to name their favorite jazz musicians to listen to - your students will be ready!

Composition (improvisation, but slower...)

Composition is one of the most under-utilized tools for teaching students how to improvise. Being a strong improviser not only

requires an exceptionally strong grasp of the fundamental elements of music (e.g. chords, scales, intervals, rhythm, etc.), but it requires *instant recall* of those elements on our instrument. Even when students have built a solid theoretical foundation, they might still struggle to find a musical way of organizing that material on the fly.

This is where composition can help students tremendously - students who have not developed that *instant recall* of chord tones or scales can take a little extra time to think. Then students can experiment with various musical decisions and see what results - each success or failure further informing their decision-making process in the future. For the many educators who have already included study of chord symbols, chord tones, and scales into their regular jazz ensemble curriculum, we can start by writing a type of composition that is common in the history of jazz - the contrafact.

A contrafact is a piece of music where the composer writes a new melody over a pre-existing chord progression. This was a common practice among Bebop musicians - for example, Dizzy Gillespie's "Groovin' High" is based on the chord changes from John Schonberger's "Whispering," and Charlie Parker's "Ko-Ko" is based on Ray Noble's "Cherokee."

There are several upsides to beginning the study of jazz composition by writing contrafacts. First, it is not necessary to understand how to compose chord progressions since we are starting with a pre-existing progression. In addition, the theoretical and musical challenges that students face in composing a melody over a chord progression are largely the same as what they face when improvising. The key difference is that composition allows them the freedom to slow the process down.

Here is a simple step-by-step process for composing a contrafact:

1. Select a chord progression from a standard song (e.g. "Take the 'A Train") or a blues
2. Identify the chord tones of each chord in the progression
3. Write/play a melody using only the chord tones

It's that easy! Here are a couple variations or ways to take it further:

1. Modify the chord-tone melody by adding in neighbor tones or passing tones
2. Construct the melody by starting with a motif, and then explore different ways of developing that motif over the course of the song
3. Start composing the melody with the rhythm first, then assign chord tones to that rhythm
4. Use the rhythm from another song and assign new chord tones to that rhythm (this is a good exercise if it is difficult to come up with strong rhythmic ideas)

5. Have students compose on their instrument, where they can more readily follow their ear

Teachers and students can write a contrafact as a class, or students can experiment and write their own. Educators should give students an opportunity to play their piece so they can see what worked and what didn't, and they should also foster an atmosphere where students view each new composition as an experiment to be learned from. Students will enjoy the process of crafting their own melodies, and they will gain a new perspective on the improvisation process.

Learn Melodies

With no concert in sight, there's no need to rehearse the same piece over and over again, and there's also no need to distribute new big band charts from the music library. This is the perfect time of year to put away all of those arrangements from traditional publishers and return to one of the most fertile sources for learning this music - melodies from the great canon of small group jazz recordings.

Melodies (or "heads," as many musicians call them), serve as an excellent starting point for the study of phrasing, style, articulation, and ear training. Many aspiring improvisers struggle because they are actually taught this language backwards - they learn all twelve of their major scales before they've memorized twelve different heads. This is akin to learning the alphabet and how to spell before learning how to speak.

Melodies can be learned off of sheet music (lead sheets exist for virtually every standard in the jazz canon), but learning by ear will usually provide greater depth of study. For starters, there is so much stylistic nuance in the time feel, the accent patterns, the articulation, and the phrasing of this music that can simply never be fully notated. Improvisers also need to become comfortable making music without notation, and learning melodies by ear is a way of introducing students to that idea without forcing them to improvise right away.

Learning by ear can be daunting for students and teachers alike, but it becomes easier if you have a system in place. My system is simple:

1. Listen
2. Sing
3. Play

If students can match pitch while singing, they'll be able to find each note on their instrument. Educators should be sure to give students enough time to listen before asking them to sing or play, and as with composition, they should try to make their classroom atmosphere one where students feel comfortable failing.

While it's possible to teach melodies to students by ear straight from the recording (e.g. by looping the audio on a classroom stereo

system), it can also be helpful for educators to learn melodies on their own and teach them to students themselves. Perhaps daunting to non-jazz musicians, this is a great chance for teachers to engage in the learning process right along with their students. Every educator should trust their musical training to hear details in these recordings their students might not catch right away, even if jazz is not what they would consider to be their strength.

To become strong jazz players, it is important for students to go a few steps beyond learning the notes. They need to absorb the stylistic nuances of masterful jazz musicians by matching their accents, articulations, and rhythmic feel. Students need to repeat the melody dozens of times (or more) to memorize it and internalize it so deeply that they become free to play variations of it. Then, students can use the melody as a jumping off point for the study of fundamental musical elements (chords, intervals, scales) by transposing it to other keys.

The melodies each educator selects should reflect the learning goals they have for the students. If the goal is to get students comfortable learning by ear and playing without sheet music, repetitive melodies that are sing-able and largely blues-based, pentatonic, or diatonic are good starting points.

Here are some simple heads to learn by ear with suggested recordings:

“Sonny Moon for Two” by Sonny Rollins from *A Night at the Village Vanguard*

“Bags’ Groove” by Milt Jackson from the Miles Davis album *Bags’ Groove*

“Oriental Folk Song” by Wayne Shorter from *Night Dreamer*

“Trane’s Slo Blues” by John Coltrane from *Lush Life*

“Chitlins con Carne” by Kenny Burrell from *Midnight Blue*

“Dig Dis” by Hank Mobley from *Soul Station*

Educators might notice that many of these examples were recorded in the 1950’s and 1960’s, and most were on the Blue Note Records label. To find more material like this, that record label and that time period would be a good place to start looking.

Once students have become comfortable playing by ear, it may be time to introduce bebop melodies. Learning these heads (whether by rote or by reading) will help to improve students’ technique and will provide in-depth study of the vocabulary still used by many jazz improvisers. Here are some bebop melodies to get started with:

“Blue Monk” by Thelonious Monk

“Cool Blues” by Charlie Parker

“Groovin’ High” by Dizzy Gillespie

“Billie’s Bounce” by Charlie Parker

“Straight No Chaser” by Thelonious Monk

“Good Bait” by Tadd Dameron

“Ornithology” by Charlie Parker

If students start memorizing bebop heads and are able to transpose some of those phrases into new keys, it may not be long before that vocabulary finds its way into their solos! With that said, educators should remind students that strong soloists have to put in dozens or even hundreds of repetitions before any material is internalized deeply enough that it will show up in their improvisation.

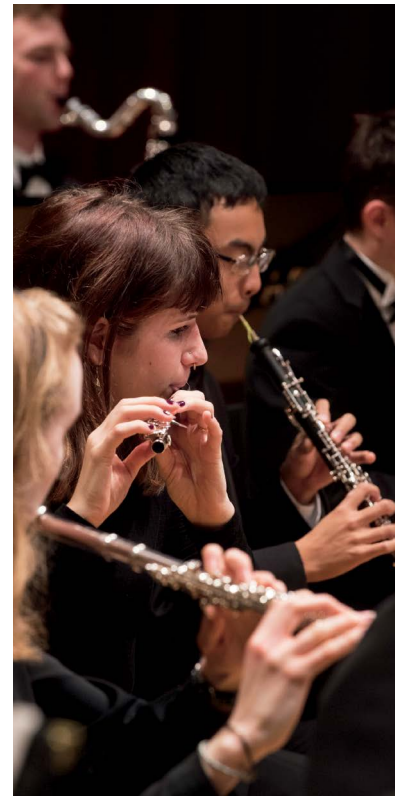
There are plenty of other topics that become easier to address when there’s no concert on the horizon. It’s a great time to sharpen sight-reading skills, to teach solo transcription, or to introduce technique-building routines that students can work on throughout the summer. Given that one of the best ways to study harmony is to play the piano, and one of the best ways to study rhythm is to play the drum set, teaching the jazz ensemble how to play one of these rhythm section instruments would be a productive use of time.

Come to Think of it... Why Wait?

Once a teacher is comfortable addressing these topics, it could actually be their year-round curriculum that changes. There will always be a concert coming up, but the long-term benefits of listening, composition, and repertoire study will outweigh any lost rehearsal time. Who wants to wait for their students to be well informed by music history and listening until *after* they’ve performed? What student wants to learn how to construct strong phrases or how to incorporate jazz vocabulary into their improvisation *after* their big solo on the concert? Why wait? Educators who are unsure of how to structure these ideas into their regular routine can start by addressing one of these topics just one day a week, or when they have a jazz ensemble rehearsal on the same day as a home game and need their brass players to save their face.

The post-concert curricular unit can be a great way to introduce new topics that will enrich students’ appreciation for music and history all while making them stronger musicians. Educators must then be careful to remember that the noticeable growth in their program will most likely only occur once these topics are addressed year-round.

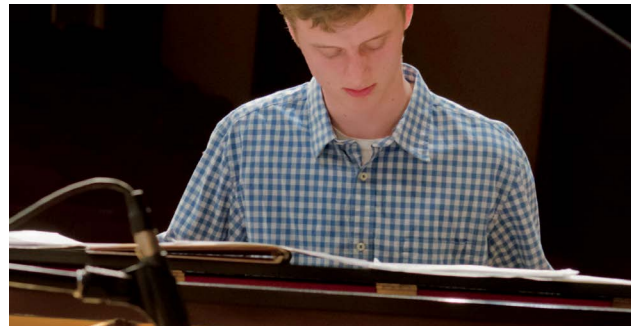
Paul Krueger is an Instructor of Jazz Studies at the University of Oregon. He has previously taught Jazz Ensembles and Concert Bands at Lane Community College and at Washington High School in Sioux Falls, SD. He earned a Bachelors of Music Education Degree from the University of Nebraska-Lincoln, and a Masters of Music Degree in Jazz Studies from the University of Oregon. Feel free to contact him at kruegerp@uoregon.edu




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Telling the Story: **Advocating for Music**

A majority of **those outside the fields of music and the arts** do not understand the whys or the hows concerning the process of arts education. **Provided with a clear understanding** of those whys and hows, and supported by quality arts education in practice, **people begin to realize the value of music and arts education.**

If the school board and district administrators are kept well-informed of the benefits that an education in the arts provide, and if this information is supported by sound classroom practices, chances are that the district will favor decisions that strengthen the programs rather than weakening or eliminating them.

Influencing the Realities in Arts Education

- **Shifting educational priorities and budgeting priorities** means that no music or arts educator can afford to consider his or her program immune to cutbacks. When arts educators fail to prepare for potential problems, or deny the potential threat of being seriously diminished or eliminated, the stage is set for disaster.
- **Being a music educator means much more than teaching music to the students in the music classroom.** It involves educating **EVERYONE** in the school environment—parents, faculty colleagues, administrators and the community at large. It is the educator's job to provide administrators with everything they need to know to effectively advocate for the music program.

Effective Ways to Build the Music Program

Ignorance Isn't Bliss

- **Stay informed**
- **Collect and disseminate information** appropriately
- **Know what is happening** in other parts of the school as well as district-wide
- **Join an arts advocacy organization**

You Gotta Have Friends

- **Know your constituency**
- **Think of students as constituents**
- **Build a communication system**
- **Make sure your constituents know how to reach you**

Simon Says. . .

- Be prepared
- Set up phone and e-mail trees
- Keep constituents informed
- Disseminate information on a regular basis
- Initiate dialogue
- Establish a fine arts booster group
- Personally invite all constituents to attend arts events, informances and performances
- Thank constituents for attending
- Invite constituents into the classroom
- Provide opportunities to learn about the process of making music

Get Real!

- Talk with students about the value of arts education
- Discuss with students what you are teaching
- Discuss with students what they are learning
- Discuss with students how these skills relate to their real world of school, work and life

Birds of a Feather

- Be a team player
- Be regarded as a leader
- Treat your friends as allies
- Discuss issues of mutual concern
- Remember: *United we stand, divided we fail*
- Become a unit: “The Fine Arts Department”
- Point out critical interdisciplinary links
- Offer to collaborate with others and to play a key role

Start with a Single Step

- Get your program on your school board agenda
- Know the budget process
- Review the school board agenda several days before every meeting. Look for items that might impact your program (for example: budget cuts, graduation requirements, staffing reductions)

- Don't assume that everyone agrees that students need or benefit from an education in the arts
- Think of advocacy as nothing more than effective public relations
- Use advocacy in a positive way—it's the “good news” about music education
- Make advocacy a way of life
- Advocate daily with students and teacher colleagues
- Develop “partnerships” and collaborations that are win-win
- Ensure that all constituents realize their responsibility to be good advocates
- Equip students to be your best advocates

Nothing is Carved in Stone

- Don't assume—you rarely have all the information.
- Fatal Assumption #1: Those you assume are decision-makers, really are decision-makers.
- Fatal Assumption #2: The decision-makers will never change their minds.
- Fatal Assumption #3: The decision-makers will always stay the same.
- Fatal Assumption #4: The environment in which your program exists will always remain the same.
- Fatal Assumption #5: The rationale you believe in has universal acceptance.

An Apple a Day

- Know your vulnerabilities
- Work to correct those vulnerabilities

Just a Reminder

The real issues are often about power and the allocation of resources—that spells p-o-l-i-t-i-c-s.

Keep the Focus

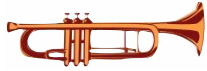
Although politics will likely be a component, the focus of arts education advocacy is whether students have access to the quality arts programs they need and deserve.

Want more tips for keeping music strong in your schools?

Visit the site devoted to all things music advocacy: www.supportmusic.com

TIP 12

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Karen Tuttle and the Coordination Approach:

Teaching Physicality of Musicality

Dijana Ihas, PhD

Pacific University, OMEA Orchestra Area Chair



Karen Tuttle: American violist and viola teacher, founder of viola pedagogy

Born: March 28, 1920, Lewiston, Idaho

Died: December 16, 2010, Philadelphia, Pennsylvania

The purpose of this article is to provide readers with basic knowledge and an understanding of Karen Tuttle's string pedagogy approach which is known as the *Coordination Approach*. While developed for viola students and teachers, this approach could be of interest to all string teachers because one of the main objectives of this approach, which is to teach the "physicality of musicality," is applicable to the mastery of all string instruments.

Biographical Background

Uniqueness

Throughout Tuttle's long and prolific life, she exhibited a tendency to do things differently. She lived through two divorces at a time when the dissolution of marriage was not a common practice, and kept pregnancy with her daughter a complete secret from her work colleagues for eight months, announcing one day, to the great surprise to her fellow musicians in the Schneider Quartet, that she wouldn't be able to play for some time because she was having a child. For a while, Tuttle was the only woman member of the NBC Orchestra, which placed her in a position to deal with the issues surrounding gender equality in orchestras much before discussion of these concerns became a popular topic. Her third marriage to a well-regarded psychiatrist resulted in the family setting off for Fiji, Samoa, and Tahiti where her husband studied the sex life of indigenous peoples for two years. While there, she played the viola for villagers who had never heard bowed string instruments and who, reportedly, would start running away from her every time she used vibrato.

Early years

Tuttle's early years were no less unusual. She was born to parents who owned a wheat farm in Idaho. When Tuttle was twelve her family moved to Walla Walla, a small town in the south eastern portion of Washington state. Tuttle disliked official schooling, so after the completion of the eighth grade she made an agreement with her parents that she will no longer be required to go to school as long as she would use the time she would otherwise spend in school in an activity that she enjoyed and felt she could excel. Tuttle decided that two activities she would enjoy were reading and playing the violin. Her first violin instructor was a local violin teacher in Walla Walla who was considered to be a free spirit because she

smoked on the streets, which was considered to be inappropriate for a young woman of that time. Eventually, Tuttle began taking lessons in Pullman, Washington, with Czech violinist Karel Havlicek, a student of Leopold Auer, who according to Tuttle's recollections "had tremendous energy and enthusiasm,[but] was [a] difficult man" (Tuttle in Ritscher, 1993, p. 56). At age 17, Tuttle moved to Los Angeles and began studies with Henri Temianka, a well regarded violinist and conductor whom she described as "an excellent violinist....., but [who] could not verbalize how to be comfortable" (Tuttle in Ritscher, 1993, p. 56). At one point Tuttle saw William Primrose playing with the London String Quartet. She was inspired by the naturalness of his techniques, and with no hesitation, after the concert, went back stage and asked Primrose if she could become his student. He said "yes" under two conditions: she had to switch to viola and she had to move to Philadelphia to study with him at the Curtis Institute.

Influences

Once at Curtis, Tuttle realized that although Primrose was a great viola player, he could not explain to his students how he executed his well-regarded playing techniques. To overcome this obstacle Tuttle asked Primrose for permission to observe him practicing so that she could understand his movements and actions. Through the keen observations of his movements and her experimentations with what she observed, Tuttle began developing an understanding of how to bring the bow and instrument into a harmonious relationship with the player's body, mind, and heart. This became the main objective of her Coordination Approach.

Another important influence on the development of her approach came from Marcel Tabuteau, an oboist for the Philadelphia Orchestra who conducted the string orchestra at Curtis in which Tuttle played. Tabuteau taught his students the concept of musical phrasing through the grouping of notes that belonged together. His musical phrasing made each note go either "out of note" or "to other note" while creating an unending musical line. This way of thinking about musical phrases had a profound effect on Tuttle's understanding of pacing and directing musical energy from one note to another and caused her to begin experimenting with ways that will include body movements and physicality into the execution of musical phrases.

As it will be explained throughout this article, the third profound influence on the development of Tuttle's approach to teaching musicality came from two unrelated sources. From Pablo Casals, a legendary Spanish cellist with whom Tuttle studied chamber

music at the Prades Festival in 1950, Tuttle adopted the belief that discovering the character of the piece must come “before one does anything else [with the piece of music]” (Tuttle in Ritscher, 1993, p. 57). From Wilhelm Reich, a somewhat controversial Austrian psychoanalyst with whose work Tuttle became acquainted through her third husband who was trained in Reich’s psychoanalysis approach, Tuttle adopted the classification of emotions into five categories: Love, Joy, Fear, Anger, and Sorrow. She further developed a long list of nuanced feelings for each of these five categories (see Table 1). She used this list of emotions and feelings as a starting point for her students to discover the character of a piece of music and to pinpoint the emotion to be communicated during its performance.

Legacy

In addition to teaching viola and chamber music at Curtis, where she replaced Primrose and where for many decades she served as the chair of the string and chamber music department, Tuttle also taught (often simultaneously) at Juilliard, Manhattan, and Mannes Schools as well as at the Peabody Institute. Her summer teaching engagements included performances and master classes at Aspen and Banff Festivals. Throughout her teaching career she enjoyed enormous popularity with students, some of whom developed into the leading violists of today, Kim Kashkashian and Steven Tenenborn being just two of many other leading violists, teachers, and orchestra and chamber musicians trained in Tuttle’s Coordination Approach.

Major Principles of Coordination Approach

Philosophical principles

Tuttle’s teaching philosophy was influenced by her own playing experiences, her keen observations of other players (e.g., Primrose, Casals), evaluation of influential string pedagogues of her time (e.g., Dounis), her experimentations with students, and to some degree, her interest in Reich’s psychoanalytic theory. She believed in the importance of the musician feeling balanced and natural while playing and she advised her students to not do what is painful or what goes against what they can do naturally. Tuttle advanced the field of string pedagogy by providing her students and future generations of teachers with tangible means to teach the concept of the “character of the piece of music.” Another important mark of Tuttle’s teaching philosophy was that she emphasized the viola as an instrument different from the violin, with its own intricacies and demands. Interestingly, Tuttle believed that it is better to start students on violin and then switch them to viola before the end of high school, rather than start them on viola because acquiring playing techniques on the smaller instrument is easier and more natural for most students.

Table 1 Karen Tuttle’s List of Emotions

Love	Joy	Anger	Fear	Sorrow
Nostalgia	Peaceful	Frenzy	Ominous	Tragic
Passion	Whimsy	Rage	Mystery	Longing
Sentimental	Ecstatic	Madness	Suspense	Sad
Cry	Sassy	Fury	Reverence	Yearning
Melancholy	Elegant	Fierce	Eerie	Prayer

Teaching stance

Tuttle’s approach to teaching stance was informed by the Alexander Technique and Feldenkrais Method. She proposed that stance, the concept that includes teaching the position of the feet, knees, hips, torso, and neck, needs to be learned and practiced away from the instrument. Her approach to teaching stance included consideration of position of:

Feet

After the feet were set slightly apart, there are two possibilities: (a) the feet remain parallel or (b) if the student is right-handed, the left foot goes forward or if the student is left-handed, the right foot goes forward.

Knees and hips

There should be no tension in the knees or hips. This is achieved by making “release” movements such as moving knees and/or hips to avoid the static feeling in these parts of the body.

“Loose belly”

The abdominal part of the body should be relaxed and this is accomplished by asking the student to expand these muscles by making a “un-huh” sound.

Neck

Tuttle viewed a “loose neck” as a very important part of good stance and she never tired of reminding her students of its importance.

Teaching instrument hold

“Balancing viola”

Rather than teaching the concept of “viola hold,” Tuttle taught the concept of “balancing viola.” Balancing is accomplished when the instrument’s weight is equally distributed between the chin, chinrest, and left shoulder. In addition, the left shoulder and neck both need to maintain looseness and freedom. Tuttle gave a great deal of attention to “set-up” and was tirelessly encouraging her students to experiment with chinrest shapes and heights along with adjusting the height of shoulder-rests with additional sponges to achieve optimal balance of the instrument on the player’s shoulder. Another important principle connected to “viola balance” was helping students understand that the instrument is brought to the body and the neck and not the other way around.

Right hand/arm

The uniqueness of Tuttle's Coordination Approach is probably best exemplified through the way she taught bowing techniques and tone production. In her words, string playing coordination is "the relationship between the horizontal movement of the bow and the movement of the neck, shoulders, chest, and pelvis" (Tuttle in Ritscher, 1993, p. 59). Simply stated, when it comes to bowing, Tuttle's coordination is a concept of going from the frog of the bow to the tip and back in an endless circular-8 shaped movement.

Bow hold

Rather than "holding the bow," Tuttle taught the concept of "suspending the bow." The bow stick is suspended by the last joint of the middle finger and the opposing thumb with the help of the index and ring fingers, both of which play an important role in drawing the bow. The thumb should be malleable, changing shape from bent to straight in accordance to what part of the bow the player is using. The pinkie is positioned at the top of the stick. The space between the fingers should not be too tight or too wide. The choice between the shallow position in which the bow stick touches three fingers in the tip joints and the deep position where it touches the fingers in the first joint depends on the size of the hand and fingers. Tuttle encouraged early development of right-hand finger flexibility by playing as much as possible in the frog area of the bow while flexing the fingers.

Drawing the down-bow

Whether the bow goes down or up, Tuttle reminded students that the "big" sound on the viola is produced by drawing or dragging the bow hair across the strings rather than pressing or pushing the bow into the string. Another important principle to ensure resonant sound is to "bring" the instrument (strings) to the bow rather than the bow to the strings. The bow should feel like it is resting on a well-balanced platform. Unlike several other string pedagogy approaches, which advocate for a "side bow hair position" particularly in the frog area of the bow, Tuttle advised "flat bow-hair position" in all parts of the bow including the frog area. The right shoulder should be relaxed all the time to ensure the "get into the string" feel in the right hand/arm that will result in full string vibration with minimal effort. Exhaling before starting the sound on string instrument is another unique recommendation of Tuttle's approach, which is different from singers and wind players who usually start sound after inhaling.

The very first motion in the right arm when going down-bow is called "pull." As the player approaches the balance point there is a need for a slight motion in the right-hand fingers that Tuttle calls "re-pull." "Re-pull" is basically re-rotating the hand towards the frog to avoid pronation of the right-hand, which Tuttle viewed as an obstacle in sustaining big sound. After the player passes the middle



Karen Tuttle. Circa 1985.

point of the bow, it is important to keep the right elbow either at the same height as or even slightly higher than the right wrist to ensure alignment of the right shoulder, upper arm, and elbow. This will ensure that the weight initiated in the right scapula or shoulder blade, which Tuttle called the "shoulder wing," is transferred from above and not pressed into the string. To ensure continuation of "big" sound, Tuttle suggested another "re-pull" motion around the upper third of the bow (the "counterbalance point"). At the tip of the bow, when playing the down bow, Tuttle taught a movement called "neck release" to maximize the length of the bow and support a smooth bow change in the tip. "Neck release" is a slight upward movement of the neck, similar to the motion that occurs when we extend the neck to "reaching something from the high shelf". After this subtle upward motion, the chin is lowered back onto the chinrest after the bow change which Tuttle called an "over the bow" extension.

Drawing the up-bow

When drawing the up-bow, the motions are the same, but they come in opposite order. From the middle point of the bow to the frog the feeling in the right arm is of "scooping in." To ensure a smooth bow change in the frog, the elbow should start the down bow motion while the wrist and fingers lag behind so that for a moment, the wrist and fingers are still drawing the bow up while the elbow is initiating another "pull" motion. The sequence of "pull," "re-pull," and "over the bow" movements allow the bow to go "around the corner" in endless circular-8 motions. The purpose of "pull," "re-pull," and "over the bow" motions is threefold: (a) to ensure big sound in every part of the bow, (b) to "fill up the notes" while allowing extra length of the bow for phrasing and (c) to support smooth bow changes in the frog and tip areas of the bow.

Neck releases

The unique characteristic of Tuttle's "neck release" movements was not limited to the tip of the bow. She taught four specific places on the bow where the neck needs to be released by lifting it slightly: (1) before the start of a down bow, to help the instrument to meet the bow, (2) at the balance point where the student allowed the shoulder to go down by saying an "un-huh" sound, (3) in the tip of the bow while making a bow-direction change by saying "hi," and (4) when allowing the neck and head to "wobble" during string crossing and in spiccato.

Left hand/arm

In Tuttle's view, left-hand techniques are directly correlated to a well-balanced instrument's position. If the student has a long neck, Tuttle recommends a high chinrest and high shoulder-rest, with a lot of sponges attached to the shoulder-rest to fill up the gaps between the instrument and player's shoulder to ensure optimal balance. However, as soon as a student starts developing the feel for "balancing the instrument," Tuttle suggests removing some sponges because "sometimes, too much mechanical support does get in the way of mobility" (Tuttle in Ritscher, 1993, p. 59). She suggested that the upper left arm is more or less passive, while the lower arm, wrist, and back of the left hand are active. In addition, the left thumb should be in constant motion, to allow optimum shifting, playing in varied positions, and vibrato. Actions of the left-hand fingers start in the base joint and the downward pressure of the left fingers should be released as soon as the finger touches the string. Because of the larger spacing of the strings, and the increased space between the fingers, it is important to remember that each finger should have its own weight and balance when playing the viola. This is particularly important for continuous vibrato which requires that the hand be in more than one position

to accommodate the transmission of the fingers' weight and balances on the viola.

Summary

American violist and viola teacher, Karen Tuttle, was an individual and pedagogue who in many ways lived ahead of her time. She had the courage to live a free spirited and self-fulfilling life at the time when these terms were a novelty. Her way of teaching viola advanced the reputation of the instrument and many of her students appear as major soloists with major orchestras and in major concert halls around the world. Tuttle's Coordination Approach advanced string pedagogy, particularly viola pedagogy, in many important ways including giving us a tangible means for teaching the "physicality of musicality" and "character of the piece of music". To learn more about Karen Tuttle and her approach, refer to the reference list at the end of this article including two doctoral dissertations written about her approach (Anderson, 2002; Sander, 2013) and/or consider attending the annual *Karen Tuttle Coordination Workshop* at the University of Delaware.

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Planning to Improvise

Wesley Brewer

OMEA SMTE Chair

“Everyone has a plan, until they get punched in the mouth.”

– Mike Tyson



As a teacher educator, I have the luxury of spending a great deal of time thinking about the practice of teaching. I also have the great fortune of sharing these thoughts with a captive audience of university students, and occasionally with practicing teachers. The act of teaching is so demanding, so all-encompassing, that we are often left with little time or energy to step back, reflect on our practice, and consider changes. I see part of my role in higher education as being tasked with sharing reminders and insights from the sidelines, helping teachers to remember, reflect, and reinvigorate their practice.

Practicing teachers get caught off guard frequently. We get figuratively “punched in the mouth” quite regularly and have learned how to stay standing, which is a heroic accomplishment. Yet, despite surviving, we realize there are probably better ways of doing some things. There were strategies we learned about in courses and workshops and then forgot as time went on. There were new songs, games, books, pieces, and warmups that we meant to check out and then did not. It happens.

In teacher preparation programs we spend a great deal of time talking about the short-term lesson planning process. Most planning conversations revolve around topics like using lesson plan templates, thinking about sequencing, pacing, transitions, and closure. I urge the university students to err on the side of scripting out more in their plans than they think they need. A student might write something like, “Step 2: Explain accent” but when I ask them in person to then explain to me what an accent is (and how to do it) they struggle. Eventually, we talk it through and come to an understanding. When they finally arrive at a fairly concise and developmentally appropriate definition, they own it and can now use it. They begin to realize that planning and writing out their thoughts are an essential part of their own learning process. They are writing to learn. They begin to better anticipate how to structure lessons and explanations and what might be confusing to students.

The real lesson begins, however, when the teacher stands in front of the class, and everything they have written in their lesson plan changes slightly, or even drastically. Tasks or concepts they thought would be difficult are in fact very easy for the students, and vice versa. Activities they thought would be interesting for students fall flat. They see the confusion, and in the best cases, they respond and change course. They improvise.

Research (Brophy & Good, 1986; Sogin & Wang, 2002; Teachout, 1997) has suggested that flexibility and the ability/willingness

to improvise during teaching is an essential characteristic of successful teachers. So the frustrated young teacher might say in response, “Well, if I am just going to improvise, why do I need a plan at all?” I gently remind them that all great improvisation whether in music, theater, or teaching, is based on a deep knowledge of techniques, conventions, and possibilities. I ask them to consider the lesson plan as “chord changes.” The lesson plan sets the boundaries and intentions for the class period. We engage in the planning process with the full understanding that much of the day will not go as planned. The reality of needing to improvise does not excuse us from the need to plan.

Experienced teachers make it look easy and might do a lot of the planning in their heads. This is not to say that they don’t plan, but that rather they no longer feel the need for the physical expression of the planning work in order to be successful. I ask younger teachers to prove they are ready to improvise by “showing their work” much as we might ask young mathematicians to do. Experienced teachers might also benefit from doing more planning-oriented writing and seeing what comes forth.

Writing, even in short form, creates commitment to ideas and gives them life, even for experienced teachers. In this act of writing out our plans, we create the opportunity for new moments of inspiration to creep in while we are not in the heat of battle. We take those plans into the classroom and then find ourselves prepared and liberated, free to improvise, fully expecting to be punched in the mouth.

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What Makes a Great Music Teacher

Michael Burch-Pesses, DMA

Director of Bands, Pacific University & OMEA Band Chair



The university where I teach is working to revise the course evaluation forms that our students fill out for each class at the end of every semester. The objective, in part, is to create a document that more carefully evaluates both the effectiveness of the teacher and the content and rigor of the class. The new document will include open-ended questions and attempt to eliminate bias in the wording of those questions. A tough job, and one not for the faint of heart, because the proposed evaluation will have to be approved by the faculty. The ultimate goal is to devise a form that will provide valid student feedback to help teachers improve their teaching, their course content, and the connection with their students.

We all want to be good teachers, constantly improving, and we want our classes to be invigorating, compelling, and vital to our students' learning. As I've worked to improve my own teaching I've given considerable thought to the qualities that make a good teacher. Here are a few of those qualities, most of which were suggested to me over the years by my mentors and in written assignments by my students. They're pretty general in nature and apply to teachers in every discipline, but I have included my thoughts that are specific to teaching music:

First, you have to love and care about your students. I believe that a teacher who doesn't love his or her students, no matter how frustrating or difficult they might be, should be in some other line of work. Great teaching requires that we be devoted to young people and that we be both patient and firm with them while they learn. Motivational speaker Tim Lautzenheiser says it best, "They won't care how much you know until they know how much you care."

Second, great teachers love to teach. For them it isn't a job, it's a calling, and one they approach with great personal energy. When they swing their feet out of bed in the morning, they (usually, but perhaps not always) look forward to taking part in their students' musical, educational, and emotional growth. Hand-in-hand with this quality is the desire to pass on as much as possible of what they themselves know. This relates directly to rigor in the classroom.

Third, sincerity is a must. Great teachers are those whose sincere approach to teaching is obvious, and young people instinctively know who those teachers are. Our students have us pegged as soon as we step in front of them, and they know who has it together and who simply goes through the motions and does the minimum. Teachers who are truly sincere embrace the need to serve as counselor, mentor, encourager, and countless other roles (in addition to music educator) throughout the day.

Enthusiasm, of course, is an essential quality, one that can spell the difference between a strong teacher and a strongly mediocre one. It may manifest in one's personal charm, deep sincerity, outgoing personality or inspiring leadership. Everyone develops his or her own style, and, just as no two conductors conduct alike, no two

teachers have the exact same style. What words would you use to describe your style in the classroom and on the podium?

Great teachers are dependable. I believe most of us are drawn to people who can be relied upon in a pinch and have positive, upbeat attitudes. Dependability in the classroom manifests itself in the level of preparedness of the teacher. Dependable, prepared music teachers have written and reviewed their class lecture notes, done their score study, and practiced conducting the difficult passages ahead of time. They always go into rehearsal with a carefully considered lesson plan, they actually teach the music they're conducting, and they make the best use of their podium time through clear conducting gestures and crisp, effective rehearsal techniques. When was the last time you videoed yourself in class or on the podium to check your effectiveness?

Great teachers possess faith in human potential, a sincere belief that growth in our students is inevitable. They don't give up on a student who is slow to catch on or who seems always to need extra help. Watching such a student grow as a result of our influence is almost as good as a paycheck, and hearing one's band improve during rehearsal and from one intensive rehearsal to the next is an exhilarating feeling. Sometimes those rehearsals are the high point of the day. When I'm not feeling well but must rehearse my band, it only takes about ten minutes of rehearsal before I start to feel better.

Great teachers continue to learn and are professionally active. They attend and take part in conferences and professional development opportunities to expand their knowledge of pedagogy, repertoire, conducting technique, and music research. It's important for music teachers to continuously seek out these opportunities to grow, because every musical experience we encounter contributes to our own musicianship. Every conductor needs to embody three essential qualities: technique, personality, and musicianship. A strong personality might sometimes make up for lack of technique, and excellent technique sometimes might compensate for a reserved podium personality, but nothing can compensate for weak musicianship. We must constantly add to our musicianship; to paraphrase Bob Dylan, "He who isn't busy being born is busy dying."

There is no substitute for a sense of humor. If you can call yourself a serious teacher but don't take yourself too seriously, that sense of humor will usually bubble to the top, and can turn a tense moment into a positive one. In my rehearsals we work hard but we also laugh. Hang on to your sense of humor on those difficult days that

we all encounter. If we're not having a good time making music, we're not doing it right.

Great teachers take pride in their appearance; and in the music profession, they take pride in the appearance of their teaching space. The appearance of the teaching space has a direct effect on the students. My own experience is that when I go to a school to do a workshop I can usually tell how the workshop is going to go just by the appearance of the band room. If it's relatively well organized, neat, and welcoming, the students usually will be excited about having a guest visit them. They will soak up every suggestion and they won't talk among themselves during the clinic. On the other hand, if the room is disorganized, with music on every horizontal surface and instruments in open cases on the floor, and if the students trickle into rehearsal after the bell instead of being seated on time and ready to make music, it's almost always more difficult to engage them because their musical lives are as chaotic as their rehearsal space.

Music for All

John Combs

Northwest NAFME President

Why we do what we do for ALL our students.

She was quiet, unconfident, and had a poor complexion which caused her to hide her face by holding her head down and letting her long blond hair cover her. She was frequently unkempt but not unclean. She was, not surprisingly, not one of my better flautists. In fact she was a struggler.

Nevertheless, she was always there, worked at her part during class and spent most of the band period engaged in music making with her peers. She was even found to smile on occasion. I was told by her mom that band was her favorite class, that she was struggling in other parts of her education, but she found that going to band every day really helped her forget about her problems. She didn't practice. She developed some skill but was pretty limited in what she could do. Nevertheless, she wanted to be part of the experience. She loved wearing the formal band dress for concerts.

She quit in the middle of her junior year. I was surprised. She quit her favorite class? When I saw her in the hallways, I attempted to connect with her to see what had happened. She always saw me first and bolted. I made phone calls. None were returned. I anguished about what I may have said or done that brought about this change. After a few months life and the band went on without her.

The next time I remember seeing her was on graduation day. The band always played at commencement and it was a great time to cheer for my graduating seniors and encourage the rest of the class. There she was walking across the stage to receive her diploma. Unlike most of her classmates, there was not much hoopla with the announcement of her name; no air horns,

Great teachers aren't hesitant to call on their mentors and colleagues for guidance, advice, or just a reality check when they need help. We all have countless resources within OBDA to refine our teaching strategies, select the perfect piece of literature for a concert program, get advice on how to deal with a difficult boss or colleague, or countless other teaching difficulties we might encounter. You're not alone in our profession; if you need a boost, call an OBDA colleague to help you over the speed bump.

Great teachers work to cultivate these qualities and more in themselves. I certainly don't claim to have all the answers, and by no means am I a paragon of virtue myself, but I trust I've reminded you of some of your finer qualities. I encourage you to take stock of where you are in your teaching, your conducting, and your overall musicianship. Then create a report card for yourself based on the qualities mentioned above. How are you doing in your quest to become a great teacher?



screams of joy or massive applause. I just heard the sound of one or two sets of hands applauding. I knew her, I had supported her, therefore I joined the miniature celebration with applause and a loud "Way to go...Sarah!"

Fast forward a couple decades later. Facebook was on my screen and I was celebrating the 20th Anniversary of our band's trip to The Tournament of Roses Parade. Former students were signed on and celebrating their memories of the trip. What fun to relive the experience with them. Then suddenly a name appeared. Sarah. The girl who had dropped band right after we'd returned from the trip. Her comment was long and went something like this:

Mr. Combs, I don't know if you remember me, but I was the flute player who quit band shortly after we got back from this trip. I just wanted you to know that the experience of being in band and making this trip to the Rose Parade changed my life. I knew you weren't very happy with me quitting, especially after you helped me with a "scholarship" that my flute playing didn't deserve. I avoided talking to you about it because...I didn't want to disappoint you and yet I had to quit. You see, Mr. Combs, I was so far behind in credits that I had to double up on classes; two classes of English, two classes of math. There was no time for band if I was going to graduate before my parents kicked me out of the house.

I wanted you to know that going on that trip and being in band allowed me to see myself in a different way. Rather than being the loser I thought I was, I was part of something bigger than myself, something better than myself. I wanted to have what the other kids had, and I knew the only way I could do it was to start working and stop feeling sorry for myself.

All I had to do was to run my life like you ran a band rehearsal; high expectations, hard work, and still have fun. I've applied those principles to my life. Here's a photo of me, my husband, our four kids (all of whom are in music) and our horse ranch.

I love my life. Thanks so much. Sorry I haven't reached out before now. Love, Sarah

I talk about "the other paycheck" of teaching. You know, the one that fills your heart rather than your checking account? I got a huge check that day from a very unexpected source. Remember - what you do each and every day as a teacher has consequences that are far reaching and potentially life changing. You may never know for whom. Do your level best each day for every child. You DO make a difference.

Conference 2020

Jeremy Zander

OMEA President-Elect

Coming off of an incredible weekend at the All-NW NAFME conference full of outstanding sessions, excellent state and northwest ensembles and so many opportunities for us all to learn, I want to take a moment to congratulate and thank all of the people who made it happen. Being new to the executive board, I had a peek behind the curtain and now have seen first-hand what it takes to make all of the magic happen. The biggest thanks and congratulations go to Janet Lea, this year's coordinator of the All-State portion of the conference, but we also could not make it happen without the selfless help from equipment managers, ensemble managers, transportation coordinators, chaperones, college volunteers and so many more people. Thank you!

Believe it or not, planning is already well under way for the 2020 OMEA Conference. As you may have heard, we have enjoyed over a decade of access to the Hult Center's Silva Concert Hall. It is a beautiful space and having our honor ensemble concerts there have been a treat for students, parents, and teachers alike. As you may have already heard, the Hult Center unfortunately can no longer accommodate us in the Silva Concert Hall or in Studio One. This will necessitate some big changes in how we do things for the 2020 conference and subsequent conferences. We have enjoyed having our concerts in a Gala format in the beautiful Silva



concert hall for more than the last decade, but this just will not be possible any longer.

Nevertheless, I want to assure you that the executive board and I will be working very hard over the next eleven months to ensure that the conference and the all-state ensembles are still a great experience for teachers and students alike. We will still have outstanding ensemble directors who will help our students make lifelong memories. We will still have top-notch clinicians providing sessions for educators. We will still have the opportunity for networking and rejuvenation of excitement. The All-State ensemble experience is, as I think you will agree, more about the process than it is about the product.

I look forward to working with an outstanding team of music educators to make the 2020 conference and all-state ensembles a great experience for students and teachers alike! I am excited to see you there!

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