

Winter
2011-2012

Oregon

MUSIC EDUCATOR

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OMEA

Inspiring minds in music

OMEA Conference
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Dates to Remember:

OMEA Board Meeting: January 15, 2012, Full Board - 8:30-12:00, Eugene Conference Center, Eugene

OMEA Board Meeting: May 19, 2012, Full Board - 8:30-3:30, Crowne Plaza Hotel, Lake Oswego

Oregon Music Educator Journal: Spring Submissions Deadline - February 15, Scheduled Mailing Date March 30

OSAA State Solo Contest: Saturday, April 28, 2012, Lewis and Clark College. OMEA Chair- Tom Muller, tom_muller@ddouglas.k12.or.us

OSAA Choir Championships: May 3-5, 2012, George Fox University, May 3 - 2A/1A and 3A Choir, May 4 - 4A and 5A Choir, May 5 - 6A Choir. OMEA Chair- Marci Taylor, Marci_taylor@beavton.k12.or.us

OSAA Band/Orchestra Championships: May 9-12, 2012, Oregon State University, May 9 - 3A and 4A Band, May 10 - 2A and 5A Band, May 11 - String and Full Orchestra, May 12 - 6A Band. OMEA Chair- Chuck Bolton, tubasat@aol.com

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Jeff Simmons
Summit HS
omea.president@gmail.com
s541.322.3407 h541.312.8833
c541.408.3292

OMEA President Elect
Tina Bull
Oregon State Univeristy
tina.bull@oregonstate.edu
541.737.5603 c541.231.7361

OMEA 2nd Vice President
Gene Burton
Dexter McCarty MS
gburton60@comcast.net
s503.665.0148 h503.661.2021

OMEA Past President
Christopher Silva
David Douglas HS
christopher_silva@ddouglas.k12.or.us
s503.261.8273 h503.661.1990

OMEA Treasurer
David Becker
Lewis and Clark College
dbecker@clark.edu
503.768.7464

OMEA Executive Directors
Jim & Jane Howell
Board Advisors/No Vote
janejim@oregonmusic.org
w541.962.6262 toll 877.452.6632
c541.805.8683

District Chairs

District 01 Chair
Nick Budge
Grant HS
nbudge@pps.k12.or.us
s503.916.5160 c 503.481.3449

District 02 Chair
Rob McGlothlin
Sandy HS
robert.mcglathlin@ortrail.k12.or.us
503.668.8011

District 03 Chair
Craig Bader
Delphian School
cbader@delphian.org
503.843.3521

District 04 Chair
Steve Phillips
Auburn Elementary
SPhil25216@aol.com
s541.322.3292

District 05 Chair
Melisa Jacot
Summit HS
melissa.jacot@bend.k12.or.us
s541.475.7265

District 06 Chair
Kevin Durfee
La Grande High School
kdurfee@lagrande.k12.or.us
s541.962.0925 h541.962.2553

District 07 Chair
Russ Carpenter
Myrtle Point HS
rcarpenter@mpsd.k12.or.us
s541-572-2811 h541-396-6491

District 08 Chair
Andrea Brock
South Medford HS
broccoli_5@q.com
s541.842.1493 h541.6087517

District 9 Chair
Carl Sorensen
Nyssa MS & HS
csorensen@nyssa.k12.or.us
s541.382.2287 h 208.382.3559

District 10 Chair
Gale Graham
Glide High School
gale.graham@glide.k12.or.us
s541.496.3521 h 541.496.3554

District 11 Chair
Aubrey Peterson
Corvallis High School
Aubrey.Peterson@corvallis.k12.or.us
s541.757.5907 c541.659.4681

District 12 Chair
Tim Vian
Thurston High School
tim.vian@springfield.k12.or.us
s541-988-5352

District 12 Chair
Gabe Dickenson
gabe.dickinson@bethel.k12.or.us

District 13 Co-Chair
Randell Frunk
Estacada HS
frunkr@estacada.k12.or.us
503.630.8515 ex.2848

District 13 Co-Chair
Steve Christensen
Estacada HS
christes@estacada.k12.or.us
503.630.8515 ex.2848

District 14 Co-Chair
Sue Schreiner
Wilsonville HS
schreins@wlwv.k12.or.us
503.673.7615 ext. 4648

District 14 Co-Chair
Matt Whitehead
Wilsonville HS
whitehem@wlwv.k12.or.us
503.673.7648

District 15 Chair
Larry Coates
Mountain View MS
Larry_Coates@beavton.k12.or.us
503.259.3890

Area Chairs

Advocacy Chair
Frank Petrik
Sherwood High School
fpetrik@sherwood.k12.or.us
w503.825.5575 503.873.2046

Band Chair
Tom Muller
David Douglas
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

Business/Sust Memb Chr
Al Kato
Jesuit HS
akato98@yahoo.com
s503.292.2663 ex. 7040
h503.348.8673

Choral Chair/ACDA Rep
Joe Demianew
Patton MS
joe.demianew@gmail.com
h541.760-0131 w503.565.4510

Collegiate/Retired Member Chair
Richard Elliott
George Fox Univ.
relliott@georgefox.edu
s503.554.3281

Elem. Music Chair
Melinda Jordan
Vern Duncan Elementary
jordanm@nclack.k12.or.us
w503.353.3270 c 503.516.6782

General Music Chair
Valerie Ellett
Gilbert Park Elem.
val_johnny@comcast.net
w503.256.6531 c 503.706.9130

Historian
David Becker
Lewis and Clark College
dbecker@clark.edu
503.768.7464

Media Relations
vacant

Membership Chair
Toni Skelton
Retire/Elementary
membership@oregonmusic.org
503-362-0485

Orchestra Chair
Sean Williams
Stephens Middle School
smw428@gmail.com
503.910.6053

Small Schools Chair
Mary Ann Vidourek
Grant Union 1-12
therock@centurytel.net
541.575.1799 c541.377.3460

SMTE Co-Chair
Frank Diaz
Univerity of Oregon
fdiaz@uoregon.edu

SMTE Co-Chair
Jason (Jay) Silveira
Oregon State Univeristy
jason.silveira@oregonstate.edu

State Solo Contest Chair
Tom Muller
David Douglas
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

OMEA Recording Secretary
Laura Arthur
Athey Creek MS
arthurl@wlwv.k12.or.us; learthur@gmail.com
541.513.7414

Special Board Reps/Liaisons

OSAA Band/Orch Contest Chr
Chuck Bolton
Damascus Christian
tubasat@aol.com
h503.761.0688 c503.341.6214

OSAA Band Rep
Jennifer Brooks-Muller
David Douglas HS
Jennifer_Muller@ddouglas.k12.or.us
503.261.8246

OSAA Choral Liaison
Marcy Taylor
Westview HS
Marcy_Taylor@beavton.k12.or.us
503.259.5218

OSAA Choir Contest Chair
Matthew Strauser
Corban University
mstrauser@corban.edu
503.589.8167

MIC Representative
Cak Marshall
Peripole
cakmarshall@aol.com
800.443.3592

CMENC Representative
Meghan Timmons
mtimmons10@georgefox.edu

NW MENC Region President
Sean Ambrose
Music Coordinator, LCSD
ambroses@laramie1.org
307.771.2105 307.630.7129

All-State

All-State Symphonic Band Manager
Jennifer Brooks-Muller
David Douglas HS
Jennifer_Muller@ddouglas.k12.or.us
503.261.8246

All-State Wind Ensemble Manager
Tom Muller
David Douglas
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

All-State Mixed Choir Manager
Robert Hawthorne
Southridge High School
robert_hawthorne@beaverton.k12.or.us
503.259.5458

All-State Jazz Manager
Larry Coates
Mountain View MS
Larry_Coates@beavton.k12.or.us
503.259.3890

All-State Orchestra Manager
Mark Barnard
St Mary's School
markjodi@aol.com; mbarnard@smschool.us
s541.773.7877 h.937.321.7625

AS MS Honor Band Manager
Gene Burton
Dexter McCarty MS
gburton60@comcast.net
s503.665.0148 h503.661.2021

AS MS Young Womens Choir
Julie Cherry
Oakland HS, MS, E
julieannacherry@gmail.com
c543.998.9448

AS MS Young Mens Choir
Anna Rikkli
Walker MS
annaseitz@yahoo.com
541.556.7563

AS MS Honor Orchestra Manager
Brenda Simmons
High Desert MS
bsimmons@bend.k12.or.us
s541.383.6480 h541.312.8833

AS Elementary Choir Co-Manager
John Hillan
HillanJ@wlwv.k12.or.us
attendance

AS Elementary Choir Co-Manager
Donna Kagan
Stafford Elementary
kagand@wlwv.k12.or.us
503.673.6182

All-State Housing Chair
Mary Ann Vidourek
Grant Union 1-12
robert245@centurytel.net
541.575.1799

All-State Food and Transport
Brad Townsend
OSU
btownsend@oregonstate.edu
s541.737.0544 h591.753.0690

All-State AV Manager
vacant

All-State Equipment Manager
Brendon Hansen
Roseburg High School
bansheethx@att.net
541.440.4167

All-State Equipment Co-Manager
Megan Hansen
ilgsen614@gmail.com
503.764.8133

All-State Booth Manager
Al Kato
Jesuit HS
akato98@yahoo.com
s503.292.2663 ex.7040
h503.348.8673

Hult Production Manager
Jim Rusby
JTRusby@gmail.com

U of O
David Mason
dsmason@uoregon.edu

Publishing and Printing

Design by Jennifer Richardson,
InterMountain Communications
Printed by Color Press, Walla Walla
Editors: Jane and Jim Howell
PO Box 1235 La Grande, OR 97850
janejim@oregonmusic.org
541.962.6262 www.oregonmusic.org

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OMEA Sustaining Members

Alfred Publishing Co., Inc.
Karissa Read
PO Box 10003
Van Nuys, CA 91410-0003
kread@alfred.com, www.alfred.com

Beacock Music Co.
Phil Hodapp
1420 SE 163rd Ave
Vancouver, WA 98683
duxrgr8@aol.com, www.beacockmusic.com

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julies@etsi.ws, www.etsi.ws

George Fox University
Carla Williams
414 N Meridian St #6007
Newberg, OR 97132
lwenz@georgefox.edu, www.georgefox.edu

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

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

Lionel Hampton School of Music, Univ of Idaho
Susan Hess
PO Box 444015
Moscow, ID 83844-4015
shess@uidaho.edu, www.uidaho.edu

Music Camps @ Wallowa Lake
Jim Howell
PO Box 636
La Grande, OR 97850
jimhowell2@frontier.com, musiccampsatwallowalake.com

Neil A. Kjos Music Co.
David Paul
4380 Jutland Dr.
San Diego, CA 92117
dpaul@kjos.com, www.kjos.com

Oregon State U. Dept. of Music
Erin Sneller
101 Benton Hall
Corvallis, OR 97331-2502
erin.sneller@oregonstate.edu
http://oregonstate.edu/cla/music/

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

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

Portland Youth Philharmonic
Ingrid Arnott
421 SW 6th Ave, Ste 1350
Portland, OR 97204
ingrid@portlandyouthphil.org

Soundwaves
Dan & Virginia Canalos
4708 Surfside Dr.
Huron, OH 44839
mail@soundwaves.org

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

United Spirit Association
Rhonda Roberts
11135 Knott Avenue Suite C
Cypress, CA 90630
Rhonda@usacamps.com, usa.varsity.com

University of Oregon School of Music
Aaron Ragan-Fore
1225 University of Oregon
Eugene, OR 97403-1225
aprf@uoregon.edu, http://music.uoregon.edu

Wally's Music Shop
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North By Northwest

Have We Had This Conversation?

For most of you, this issue of your professional journal will be turning up in your mailbox around the first of the year, although perhaps you are getting it in the thick of your holiday programs, in which case it may sit there for a couple of days until vacation rolls around and you have time to catch up on everything that has been set aside to finish up the last few weeks of the school prior to Christmas and New Year's. Here's hoping your programs were delightful and that the time prior to resuming school in January was restful and filled with family, friends and joy.

The introduction line for this article is courtesy of Dr. John Yarrington, from whom I had the opportunity to spend some time learning this past summer at the Colorado Summer ACDA workshop. It was a great lead-in to a discussion of professional development: I was re-reading his book and trying to incorporate some of the learning's I had this summer in a PD activity to my day-to-day work this fall.

This journal in your hands is one of the most relevant and important pieces of professional contact and development that we have as Music Educators. It is typically full of suggestions from our colleagues and officers about the important goings on in the state, along with articles that give us tips and tricks on how to continually refine our skills and the passion we bring to the classroom. The other thing that is imminent for four of our states is our Professional State Conference taking place around the Equality Holiday weekend in January. This is the other very familiar model of Professional Development: Someone throws a big party with a few Very Important Teachers and we gather together to celebrate music and learning. This activity is one of the best ways for us to connect as teachers, and certainly brings a bond to our organizations when we gather together to celebrate and



learn about those things that make us better educators, not to mention the ability to reestablish the friendships and collegial ties that make us part of a whole.

Professional Development can perhaps be best related to as the building blocks we use to continually upgrade and improve the structure we live in. The foundation is the learning we ourselves had in school and college, as well as the grounding that our families and friends gave us early in life. To continually participate in Professional Growth enables us to become better and smarter about the way we engage students, community and our daily lives.

One of the ways your National Association is trying to improve on the ways we do business relates to one strand of our Strategic Plan: Serving the Profession and the Music Educator. We have created a Professional Development Committee that is represented by members of each Council and Society, whose task it is to envision and create ways that our membership can engage in high quality professional development. We are working to create Virtual and Web-based activities, and have also been the core group to design the Biennial conference scheduled for March in St. Louis, along with the Music Education Week Academies taking place in Baltimore in June. It's these Academies I'd like to draw your attention to this month, and encourage you to travel to MEW 2012 to celebrate Music Education at the Nation's Capital, while engaging in fantastic learning opportunities for you as an educator.

The Councils and Society representatives to the committee have created outstanding events that bring the best of the best as workshop leaders this summer. Peter Boonshaft, Rodney Eichenberger, Martin Norgaard, and Michael Rafter are just a few of the names that will be leading fantastic

Academies this summer. Here is the basic information for each workshop; hopefully there is something here that will inspire you to join us at Music Education Week 2012!

- Choral Academy: Come Hone Your Choral Teaching and Conducting Skills for Improved Choirs and an Exciting Year
- Composition Academy: Composition for All!
- Contemporary Popular Music IN-ovations Academy: Contemporary Popular Music for 21st Century Middle and High School Students
- Instrumental Academy: Conducting, Rehearsing, and Inspiring with Passion
- Music Program Leaders Academy: Leadership for Music Education 2.0
- Music Theory Academy: Integrating Theory and Performance for Middle and High School Music Students
- Musical Theater IN-ovations Academy: Musical Theater for Middle and High School Students
- Orchestra Academy: Adding Eclectic Styles to Your Orchestra
- Special Learners Academy: Students with Special Needs – All Ages, All Abilities are Welcome in Music

Each of these Academies will feature a two-day intensive workshop on the topic presented. In-depth information about each Academy, its dates, schedule, presenter and materials is featured on the website at www.nafme.org/events/view/music-education-week-2012-preview or you can find them on the home page of the National Organization by clicking on the Music Education Week link on the quick links list at the right hand side of the page. Just in case you haven't looked at the home page recently, there is an incredible amount of information there, so I'd invite you to take a look!

Sean Ambrose
Northwest Division President

I'm looking forward to meeting many of you at the Alaska, Washington and Wyoming MEA Conferences coming up very soon. As I write this, I'm just weeks past having been to a fantastic conference with our friends in Billings as the Montana MEA celebrated their 74th anniversary and looking forward to joining the celebration of Washington's 75th in February! Whatever opportunity you have for professional development, whether

it is taking place at your school, or at a state conference, or at the National Celebration of Music Education in Baltimore, I hope that you continue to grow and learn so that your students will continue to have the finest Music Education possible!



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President's Column

Jeff Simmons
OMEA President

Who are we? Are we musicians or educators? Or are we both? Or are we music educators? Everyday as we leave our homes to go and enrich our students' lives with music, the defining of the role of music educator is the single common thread we all possess.



The first title that we all share is that of educators. Education is our medium, and music is the canvas on which we do our work. Within the definition of education however, our curriculum, like no other, is that of counselor, administrator, bookkeeper, recording engineer, light technician, auditorium manager, repair expert, second family, safe place, fundraiser, creative outlet, performers, conductors, tour guide, chaperone, travel agent, coach, and leader. Only in music education is the umbrella as large as the one we carry to cover our students. We are blessed, for the most part, to know on the first day of school the majority of our students' names and what they play. We are blessed on the first day of the second semester to be able to say business as usual. We are blessed to be able to work daily with the best students in the school, district, state, nation and world!!

We are also a collegial group of individuals

that support each other to levels that are admired and replicated by all other disciplines. We are the retiree, coming out of retirement to sub for our former colleague on maternity leave. We are the rival from across town that attends a concert, says good job, your kids would be great to play Korean Folk Dances. We are the

elementary teachers that work for months to be able to get every 5th grade student in the area together on a Saturday for elementary honor choir. We are the middle school choir teachers getting together for coffee on a Saturday to listen, learn and laugh with each other. We are the first to call when something exciting happens in the lives of one of us. Or something sad. We are the friends outside of the classroom that make the daily classroom isolation tolerable. We are the original Professional Learning Community that all others look to as the standard!

We are the first and last line of defense of the music education of all Oregonians. We are the advocates for our children to the schools boards, site councils, superintendents, governors, senators and congressmen of the country. We are the builders of bridges into the community as we march in the parade, perform on stage before the governor speaks, to be called for a wonderful concert

at the Senior Center, or to perform for the school board. Our accomplishments, while often overlooked by the media, bring tears to eyes of students and parents. We give our students the tools for success that transcend our classrooms. We know that we are not preparing all of our students for the life of a professional musician. We do know that we are preparing our students to collaborate and lead their peers when they enter the profession that they are destined for, and we do this in such magical and inspiring ways! Our students leave us satisfied not with 90% correct, but motivated to strive for the 100%. And that is the fundamental difference between a music student and not. Our students leave the classroom prepared to strive to perform to a level of perfection. Our students know the value of hard work, discipline, teamwork, collegiality, individual contribution, and a tight team.

Everyday that I work with OMEA, I am inspired by the membership that I serve. While all of you are daily sources of so much to your students, you are also the motivation to each other to succeed. You are so much to so many, and for me you instill and invigorate. Thank you.

So, as we go into contest season, supporting and competing with one another, let us remember who we are. We are OMEA!!



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President Elect's Column

The 2012 Conference, "Inspiring Minds in Music," is nearly upon us. Your executive directors and managers have been burning the midnight oil to create a refreshing and memorable weekend for all.



Putting together an event like ours is a bit like conducting an orchestra. We create opportunities for color, tempo changes, dramatic highlights, and peaceful respite. With so many generous and gifted contributors to our weekend, there is truly something in store for everyone, regardless of your instrument, teaching level, expertise, and musicianship.

I am thrilled and proud to share someone I most respect and admire in the world of music education: Dr. Janet Barrett. Janet has truly dedicated her life to the growth and improvement of music teachers, music curricula, and transformative thinking about what it means to be musical. Janet's presence has been influential nationally and internationally. What a pleasure to bring her to Oregon.

Your board members and executive directors are keenly aware that life is challenging for all teachers right now, and music teachers in particular. Sue Rarus will come from our national office to provide three consecutive sessions specifically to help with these problems. Be prepared to learn some strategies, share ideas with others, and work toward doing what we can to keep strong music programs in our schools.

Another guest I am tremendously excited about is our banquet entertainment: the Dan Tepfer trio. Dan will be providing a session on the Soreng stage Saturday morning as well as the music for our Saturday evening enjoyment. Winner of both the first prize and audience prize at the Montreux Jazz festival solo piano competition, Dan brings artistry, creativity, and intensity to his music.

Lastly, I want to point out that so many of our most respected Oregonian musicians are generously sharing their musical expertise and ideas. The list is too long to share in prose form, but please look through this publication and discover how many of those we all admire will be offering themselves for our benefit.

work longer hours than we can ever fully appreciate. Please give them your kind regards when you get the opportunity. Your All-State and Conference managers have also spent countless hours planning, organizing, listening, communicating, considering your needs, and working to give you so many chances for the best possible weekend. I have been amazed and inspired by everyone on the 2012 Conference Team. Thank you. I am deeply touched and grateful for your caring work.

I must take a moment to thank all of you for your contributions. Jane and Jim Howell



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Music Industries Council

You'll know that we like to bring information about new, interesting products. Kristin offered a workshop in Florida a couple of months ago and there was "buzz" on the MK-8 list about it, soooooo, we checked it out, liked what we saw, and thought perhaps our teachers here in Oregon would like to hear more about Note Knacks as well. I asked Kristin to write about her product, and she readily agreed to do so. We think you will enjoy learning about her product.



is to encourage their natural curiosity and build their self-reliance. Only then will students feel they are part of the process and will want to learn.

When I became a music educator 15 plus years ago, like every other first year teacher, I was bright eyed and bushy tailed! I thought I would get in the classroom, find the kids eager to learn, my lesson plans would be bullet-proof and everything would be perfect.....not so much. Teaching is tough. You have to grab their attention and sustain it for the duration of the class. This is even more difficult for music teachers because we see a larger number of students which makes it harder to develop close relationships with individual children. To add insult to injury, we also have a set of standards that the children need to learn by the end of the year, regardless of their prior knowledge. What's a girl to do?

In the regular education world, manipulatives are a part of everyday life. In music, the only "manipulatives" that have been available were those that made sound. This is not helpful when you have a classroom filled with behaviorally challenged youngsters! Instruments are perfect for teaching a great deal of concepts, but notation is not one of

them. In solving this dilemma, I re-examined manipulatives from regular education to see if the same concepts could be applied to music manipulatives. After much tinkering and toiling, I created Note Knacks.

Note Knacks are music block manipulatives used in combination with existing methodologies mixed with my own philosophy and self-developed practices. Reggio Emilia, Maria Montessori and George Bornoff have all served me well and provided inspiration. The Reggio Emilia approach enables children to use pictures and art as a means of communication prior to written language. Montessori is intriguing because it uses fascinating tools made of natural materials that are designed to be self-correcting. It is a tactile learning experience in that if used incorrectly, it will not work. Finally, George Bornoff created a string program that allows learners to understand their instruments through a simple set of patterns thus condensing large amounts of information into a concise format. Because his method teaches everything at once, children get a sense of the whole picture while learning the relationships of their components.

The Note Knacks method teaches music literacy through color, touch and pattern, making it accessible to many types of learners. Note Knacks manipulatives have a note on one side and the corresponding rest on the back. They are color coded so that if you say the color, you say the rhythm. We see our students once a week for 45 minutes, at most. The simplicity of Note Knacks is crucial in that it allows kids to figure them out easily and promotes retention from week to week.

The Note Knacks method allows children to write music in a manner that makes sense to them. It is a compilation of three phases of learning. PHASE 1: *Working with Estimated Rhythms and Representative Notation* introduces the idea of representing sound on paper. For the first time, children get a chance to see and touch notes, utilizing their tactile sense. They can be put into small groups, even as young as 4, to work together to compare

Note Knacks: Inspiring Young Composers

By Kristin M. Pugliese

In the last few years, education has been the hot topic for politicians and talking heads alike. Considering all of the dialogue, it is surprising how little the public understands about a child's learning process. Children are not products to be placed on a school's conveyor belt where each year they receive new parts until graduation when the school system spits them out. At that point, they are expected to sink or swim. Children are living, thinking beings that come to us, even at the preschool age, with a great deal of ability and knowledge. Our job as educators



and contrast lengths of sounds. This is an opportunity for questions and discussion amongst explorers so that they get a firm sense of how to mix long and short sounds to create a rhythm. Their work is recorded by their drawings on long strips of paper which become their very first compositions.

PHASE 2: *Working with True Rhythms* incorporates color to understand rhythm. This is when the Time Signature Frames are introduced and music parameters are taught via 5 different colors. Notation is condensed so children learn rhythms easily and in a capacity that they can retain. When their compositions are created, they can recall what they wrote and they can share it with their classmates. This becomes a vehicle to build a classroom community of fellow

composers. The composition can be taken to the next level when all of the pieces are put together to create a class piece. The young composers can then add musical elements for effect. Whether pitch, tempo, dynamics or all three are added, children are a part of the creation process and are working together to explore how a difference in these elements can create a completely different effect. Such is the power of music!

PHASE 3: *Working with Conventional Notation* makes the jump to universal notation. All three Phases are sequential; thus making the information memorable because learners do the work to get there. Conventional Notation is discovered, much like a cryptologist tries to figure out a code. When the code is finally broken, a whole new level of understanding

emerges and the learner becomes a part of the literate community. Music is no longer made up of random sounds and symbols; it requires order and deliberate choice. It allows the children to see music as it ought to be seen, as a highly sophisticated, yet accessible language to communicate the human condition.

Note Knacks' mission is to create a music literate society. We as educators have the good fortune of seeing students from an early age. This offers us an opportunity to present them with a perspective not seen at home or in their regular classrooms. We know that music helps expand the mind and enrich the soul. Greater knowledge of music will help students and people in general recognize the importance music has in education and to society as a whole. Let's seize this potential!

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2012 OSAA/U.S. Bank/Les Schwab Tires Solo State Championship

Tom Muller
Band Chair

This year's State Solo Championship is Saturday, April 28th, and will once again be held at Lewis and Clark College. We are very fortunate that the college is excited to be a long-term host for this event.

The categories for this year's contest will be the same as last year, and will fall under the same size requirements. There will need to be a minimum of five participants in order for the room to compete. Last year there were not enough students in the bass clarinet category to offer the room. The areas that were eliminated two years ago (piano, guitar, harp, multiple percussion, rudimental snare) may be offered at District Solo and Ensemble



events, however they will not compete at the State event.

After reviewing the 2010-11 Solo Music State Championship, its participants, and schools represented, it came to the attention of OSAA that some schools did not pay their OSAA school fee prior to the State Championship. We want to be

proactive this year and make sure that schools sign up for the Solo Music State Championship before their students start to register for State.

OSAA has been alerting schools that sent participants last year to make sure they have signed up and paid the fee. Directors are encouraged to check with their athletic or

activities director to confirm this. Students whose schools have not paid their fee will not be allowed to participate at the State Championship.

The deadlines to participate this year are as follows. March 13th will be the cutoff date for District or Solo Festival Chairs to register all qualified participants on the OSAA website. March 20th will be the cutoff date for directors to register their students. Please mark these dates on your calendars. District Chairs will be provided with the links and passwords via email, and at the Winter Board Meeting.

Lastly, as of the afternoon of December 5th, the Rudimental Snare category has been reinstated for the 2012 State Solo Contest.

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2012 State Conference

January 12-15, 2012

Eugene Hilton & Hult Center & Conference Center



ALL-STATE CONDUCTORS

High School:

Choir Conductor — Eugene Rogers
Orchestra Conductor — Diane Wittry
Wind Ensemble — Kevin Sedatole
Symphonic Band — Patrick Winters
Jazz — Ron Carter

Middle School:

Band Conductor — Michael Sweeney
Young Women's Choir Conductor — Cara Tasher
Young Men's Choir Conductor — Rollo Dilworth
Orchestra Conductor — Kathleen DeBerry Brungard

Elementary School:

Choir Conductor — Patricia Bourne

KEYNOTE SPEAKER

Dr. Janet Barrett of Northwestern University will be our keynote speaker; Janet is thoughtful, engaging, humorous, and incredibly gifted in the art of music teaching. Janet is the current President of the Society for Music Teacher Education.



BANQUET ENTERTAINMENT

Dan Tepfer Trio. Recently voted one of the "best new artists" in the March 2011 Jazz Times critics' poll, Dan is on the cutting edge of jazz. A New York based pianist and composer, he was hailed as "brilliant" by the Boston Globe, "remarkable" by the Washington Post, and "a player of exceptional poise" by the New York Times.

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Welcome To Conference!

Welcome friends and colleagues! It is exciting and rewarding to come together every year with all of you to learn, grow and perform at the annual Oregon Music Education Conference. We have what is considered by many in music education, from within Oregon and without, to be the best annual get together in the name of learning, professional-growth, and music. That is purely due to the fact that we have the most professional and friendly membership that anyone could hope for.

Dr. Tina Bull and the conference crew have worked tirelessly to bring you this conference, and it is proving to be a fantastic line-up of clinicians, performers, concerts, and honor groups. Hopefully you have also chosen to take advantage of the graduate credit being offered through Western Oregon University. There is an amazing line-up of performing groups guaranteed to wow and impress as we demonstrate, through the performances, the powerful teaching that is happening by you.



- OMEA President.....Jeff Simmons
- Conference ChairDr. Tina Bull
- All-State Managers
- Elementary Choir..... Donna Kagan and John Hillan, Managers
- MS Band..... Gene Burton and Ann McBride, Managers
- MS Orchestra.....Brenda Simmons, Manager
- MS Young Men’s ChoirAnna Rikli, Manager
- MS Young Women’s Choir..... Julie Cherry, Manager
- Jazz Band.....Larry Coates, Manager
- Symphonic BandJennifer Muller, Manager
- Wind Ensemble Tom Muller, Manager
- Orchestra.....Mark Barnard, Manager
- Mixed Choir Robert Hawthorne, Manager
- EquipmentBranden and Megan Hansen, Managers
- Industry Booths..... Al Kato, Manager
- Food & Transportation..... Brad Townsend, Manager
- Housing..... Mary Ann Vidourek, Manager
- Audio/Visual Tim Brassfield, Bryce Kennedy, Co-Managers
- CMENC Representative, Student Coordinator Meghan Timmons

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Conference Schedule 2012

Times and locations subject to change.

Friday, January 13th

ELEM/GENERAL MUSIC

Time	Title	Clinician	Presider	Room
8:00 a.m.	Registration	Visit booths		Lobby
9:00 a.m.	Musical Extensions of Children's Literature (Grades 4 - 6)	David Noyse	Melinda Jordan	Sousa/Seeger/Joplin
10:00 a.m.	Improvisation in the Real World Music Class.....	Melinda Jordan	Lavonna Zeller Williams Bratschi	Sousa/Seeger/Joplin
11:00 a.m.	Making Music Matter	Melinda Jordan	Sandy Wagner	Sousa/Seeger/Joplin
12:00 p.m.	Lunch & Visit booths			
1:00 p.m.	Help! I'm Teaching Elementary Music!	Eric Telfer	Val Ellett	Sousa/Seeger/Joplin
2:00 p.m.	Sound Connections in the Music Curriculum	Janet Barrett	Val Ellett	Sousa/Seeger/Joplin
3:00 p.m.	Good Form!.....	Rosalie Brown-Lundh	Amy Kao	Sousa/Seeger/Joplin
4:00 p.m.	Musical Extensions of Children's Literature (Grades K - 3)	David Noyse	Melinda Jordan	Sousa/Seeger/Joplin

CHOIR

Time	Title	Clinician	Presider	Room
8:00 a.m.	Registration	Visit booths		Lobby
11:00 a.m.	Repertoire Treasures for the Middle Level SATB Choir.....	Pam Nordquist	Joshua Seitz	Studio 1 - Hult Center
12:00 p.m.	Lunch & Visit booths			
1:00 p.m.	Concert Hour: Triad Acappella.....	Christina Wehr	Joe Demianew	Studio 1 - Hult Center
	OSU Chamber Choir	Steven Zielke		
2:00 p.m.	Pedagogical Approaches to Literacy in the Choral Setting ...	Emily Thielen Mercado	Aubrey Peterson	Vista II
3:00 p.m.	Concert Hour: McNary Concert Choir	Jim Taylor	Matthew Clark	Studio 1 - Hult Center
	Portland State	Ethan Sperry		
4:00 p.m.	Russian Literature-Ninja Way	Jim Taylor	Russian Literature-Ninja Way	Studio 1 - Hult Center

ORCHESTRA

Time	Title	Clinician	Presider	Room
8:00 a.m.	Registration	Visit booths		Lobby
9:00 a.m.	String Teachers Roundtable		Gerry Pare	Vistas I
10:00 a.m.	Concert Hour: Camerata	George Thomson	Sean Williams	Soreng Theatre - Hult center
	Siskyou Sax Orchestra	Vicki Purslow		
11:00 a.m.	Maximizing Rehearsal Time: Priorities, Processes, and Techniques	Dr. Ike Nail	Stephen Fulks	O'Neill
12:00 p.m.	Lunch & Visit booths			
1:00 p.m.	Strings Rock! Part One	Daryl Silberman	Brent Hakanson	Hellman
2:00 p.m.	Strings Rock! Part Two	Daryl Silberman	Benet Hakanson	Hellman
3:00 p.m.	Performance Practice for String Ensembles: Baroque Style.....	Dr. Ken Selden	Brandon Correa	Hellman

Inspiring Minds in Music

ORCHESTRA *continued*

4:00 p.m.	Dealing with Budget Cuts/Vibrato in the String Class	Bryce Seliger	Sean Williams	Vistas I
4:00 p.m.	Vibrato in the String Class	Rebecca MacLeod	Ashley Nation	Vistas II
6:30 p.m.	ASTA Meeting		Sean Williams	Studio B C

BAND

Time	Title	Clinician	Presider	Room
8:00 a.m.	Registration		Visit booths	Lobby
10:00 a.m.	Instrument Repair	Lindy Wunn	Bart Ellis	O'Neill
11:00 a.m.	Maximizing Rehearsal Time: Priorities, Processes, and Techniques	Dr. Ike Nail	Stephen Fulks	O'Neill
12:00 p.m.	Lunch & Visit booths			
1:00 p.m.	Concert Hour: OSU Horn Choir	Larry Johnson	Dave Sanders,	Soreng Theatre - Hult Center
	Crescent Valley Winds	Kristine Janes	Michael Burch-Pesses	
2:00 p.m.	Starting Young Horn Players	Larry Johnson	Kevin Egan	O'Neill
3:00 p.m.	Concert Hour: Summit Wind Ensemble.....	Dan Judd	Dave Becker,	Soreng Theatre - Hult Center
	Apocalyptic Brass.....	Henry Henniger	Robert Ponto	
4:00 p.m.	OBDA Meeting		Tom Muller	Studio BC

SPECIAL INTEREST

Time	Title	Clinician	Presider	Room
8:00 a.m.	Registration		Visit booths	Lobby
11:00 a.m.	Creativity in the Music Curriculum.....	Janet Barrett	Amy Severin	Vistas I
12:00 p.m.	Lunch & Visit booths			
1:00 p.m.	Crisis Management: Advocacy when times get tough.....	Sue Rarus, NAFME	Frank Petrik	Vistas I
2:00 p.m.	Proactive Strategy: Advocacy	Sue Rarus, NAFME	Frank Petrik	Vistas I
2:00 p.m.	Transcriptions Clarinet/Saxophones	Vicki Pursolw	Cherie-Ann May	Studio BC
3:00 p.m.	The Bigger Picture: Advocacy at the State and Federal Levels ..	Sue Rarus, NAFME	Frank Petrik	Vistas I
4:00 p.m.	Research Poster Session.....	Frank Diaz and Jay Silveira		Vistas II
7:00 p.m.	University of Oregon Reception		U of O Faculty	O'Neill
7:00 p.m.	OSU Reception		OSU Faculty	Vistas I
7:30 p.m.	CMENC Pizza with Janet Barrett		Janet Barrett	Vistas II

All-State Middle School Gala Concerts

Time	Title	Conductor	Manager	Room
5:00 p.m.	Middle School Band Concert	Dr. Michael Sweeney	Gene Burton and Ann McBride	Silva Hall-Hult Center
5:45 p.m.	Middle School Orchestra Concert	Dr. Kathleen DeBerry Brungard	Brenda Simmons	Silva Hall-Hult Center
6:30 p.m.	Middle School Young Men's Choir.....	Dr. Rollo Dilworth	Anna Rikli	Silva Hall-Hult Center
7:15 p.m.	Middle School Young Women's Choir	Dr. Cara Tasher	Julie Cherry	Silva Hall-Hult Center

Conference Schedule 2012

Saturday, January 14th

General Sessions: Elementary Choir Concerts

Time	Clinician	Presider	Room
10:00 a.m.	Dr. Patricia Bourne, Conductor Donna Kagan and John Hillan, Managers Sue Rarus, NAFME NAFME in a Nutshell: How the national office works for music education	Tina Bull	Soreng Theatre - Hult Center
1:30 p.m.	Salem Concert Band - John McManus Tribute.....John Skelton	Dave Becker	Soreng Theatre - Hult Center

ELEM/GENERAL MUSIC

Time	Title	Clinician	Presider	Room
8:00 a.m.	Visit booths			Lobby
9:00 a.m.	Rhythm Play the Teacher's Way, Sponsor: Peripole.....	Kerri Lynn Nichols	Val Ellett	Sousa/Seeger/Joplin
11:00 a.m.	General Music Reading Session, Sponsor: JW Pepper/Heritage	Mari Schay	Bruce Krieg	Sousa/Seeger/Joplin
12:00 p.m.	Lunch & Visit booths			
2:00 p.m.	Moving Music: Developing Musical Literacy, Sponsor: Peripole...	Kerri Lynn Nichols	Melinda Jordan	Sousa/Seeger/Joplin
3:00 p.m.	Sing Me a Melody: Melodic Explorations, Sponsor: Peripole	Kerri Lynn Nichols	Jennifer Walton	Sousa/Seeger/Joplin
4:00 p.m.	Success, Civility, and Sanity: Drumming in the Music Classroom..	Patricia Bourne Elem. Conductor	Michael Lasfetto	Sousa/Seeger/Joplin

CHOIR

Time	Title	Clinician	Presider	Room
8:00 a.m.	Visit booths			Lobby
9:00 a.m.	Multicultural Issues: The Versatility of the Voice.....	Dr. Ethan Sperry	Julia Voorhies	O'Neill
11:00 a.m.	Young Women's Choir Conductor	Dr. Cara Tasher	Julie Cherry	O'Neill
12:00 p.m.	Lunch & Visit booths			
2:00 p.m.	Young Men's Choir Conductor.....	Dr. Rollo Dilworth	Anna Rikli	O'Neill
3:00 p.m.	Elementary Reading Session.....	Dr. Patricia Bourne, Conductor	Donna Kagan	O'Neill
4:00 p.m.	ACDA Meeting		Joe Demianew	Studio BC

Inspiring Minds in Music

ORCHESTRA

Time	Title	Clinician	Presider	Room
8:00 a.m.	Visit booths			
9:00 a.m.	Playing Without Pain.....	Kathleen Brungard	Brenda Simmons	Vistas I
9:00 a.m.	Culturally Responsive Teaching.....	Rebecca MacLeod	Jay Silveira	Vistas II
11:00 a.m.	The Expressive Bow.....	Kathleen DeBerry Brungard	Brenda Simmons	Vistas I
12:00 p.m.	Lunch & Visit booths			
2:00 p.m.	Bass-ic Understanding or Food for Thought.....	Sarah Klein	Laura Boldon	Vistas I
3:00 p.m.	Concert Hour: Clackamas HS Chamber Orchestra.....	Lisa Hanson	Anna Trobaugh	Soreng Theatre - Hult Center
	Willamette Valley Symphony.....	Sean Paul Mills		
4:00 p.m.	Bowing Basics.....	Clarisse Atcherson	Sean Williams	Vistas I

BAND

Time	Title	Clinician	Presider	Room
8:00 a.m.	Visit booths			
9:00 a.m.	MS Honor Band Conductor.....	Michael Sweeney	Gene Burton	Hellman
11:00 a.m.	Dan Tepfer Trio.....	Dan Tepfer Trio	Kathleen Smith	Soreng Theatre - Hult
12:00 p.m.	Lunch & Visit booths			
2:00 p.m.	A New Way of Thinking: Bringing Google into your Classroom.....	Bob Ponto, Dave Matthys and Doug Bundy	Patrick Murphy	Vistas II
3:00 p.m.	Session 2 of 2: Balancing Your Instrumentation.....	Shelley Jagow	Jeff Wilson	Hellman
4:00 p.m.	Percussion.....	Pius Cheung	Chuck Bolton	Hellman

SPECIAL INTEREST

Time	Title	Clinician	Presider	Room
8:00 a.m.	Visit booths			Lobby
9:00 a.m.	Classroom and Rehearsal Management.....	David Greenagle	Bryce Kennedy	Vistas II
11:00 a.m.	Dan Tepfer Trio.....	Dan Tepfer Trio	Kathleen Smith	Soreng Theatre - Hult
12:00 p.m.	Lunch & Visit booths			
2:00 p.m.	Session 1 of 2: Ensemble "Circle of Acceptance".....	Dr. Shelley Jagow	Jeff Wilson	Hellman
3:00 p.m.	Portfolio Assessment.....	Dr. Jay Silveira	Katherin Hadley	Vistas II
4:00 p.m.	Motivating the American Adolescent.....	Bryce Kennedy	David Greenagle	Vistas II

All-State Jazz Band Concert

Time	Title	Clinician	Presider	Room
5:00 p.m.	All-State Jazz Band Concert.....	Ronald Carter	Larry Coates	Soreng Theatre - Hult
6:30 p.m.	OMEA 2012 Banquet and Celebration.....	Keynote: Janet Barrett		Hellman/Williams/O'Neill
7:30 p.m.	Entertainment: Dan Tepfer Trio			

Conference Schedule 2012

Sunday, January 15th

ELEM/GENERAL MUSIC

Time	Title	Clinician	Presider	Room
9:00 a.m.	Tube Jams--Using Boomwhackers Musical Tubes to Play Ensembles..	Mari Schay	Zachary Kahler	Sousa/Seeger/Joplin
10:00 a.m.	David Douglas School District's Common Curriculum for General Music..a panel of teachers from DDSD		Mike Tolon	Sousa/Seeger/Joplin
11:00 a.m.	Playing with Recorders.....	Rosalie Brown	Jessica Middleton	Sousa/Seeger/Joplin

CHOIR

Time	Title	Clinician	Presider	Room
8:00 a.m.	No-Host Breakfast	Choral contest discussion	Pam Nordquist	
9:00 a.m.	High School Choral Reading Session	Carol Stenson	Julia Voorhies	O'Neill
10:00 a.m.	HS Choir Conductor.....	Dr. Eugene Rogers	Robert Hawthorne	O'Neill
11:00 a.m.	Middle Level Choral Reading Session	Joe Demianew	Joshua Seitz	O'Neill

ORCHESTRA

Time	Title	Clinician	Presider	Room
9:00 a.m.	Orchestra Reading session		Gerry Pare	Vistas I
10:00 a.m.	Beyond the Classroom.....	Lindsay Deutsch	Anna Trobaugh	Vista I
11:00 a.m.	Beyond the Baton.....	Diane Wittry	Mark Barnard	Hellman

National NAFME Biennial Music Educators National Conference

March 29-31, 2012, St. Louis, MO. For more information go the Events section of the MENC website - www.menc.org.



**National Association
for Music Education**

Inspiring Minds in Music

SPECIAL INTEREST

Time	Title	Presider	Room
9:00 a.m. - 12:00 p.m.	College fair	Al Kato	Hilton Exhibition Hall

All-State High School Gala Concerts

Time	Title	Conductor	Manager	Room
1:00 p.m.	High School Symphonic Band Concert.....	Dr. Patrick Winters	Jennifer Muller	Silva Hall-Hult Center
2:00 p.m.	High School Wind Ensemble Concert.....	Dr. Kevin Sedatole	Tom Muller	Silva Hall-Hult Center
3:00 p.m.	High School Orchestra Concert.....	Dr. Diane Wittry	Mark Barnard	Silva Hall-Hult Center
4:00 p.m.	High School Mixed Choir Concert.....	Dr. Eugene Rogers	Robert Hawthorne	Silva Hall-Hult Center

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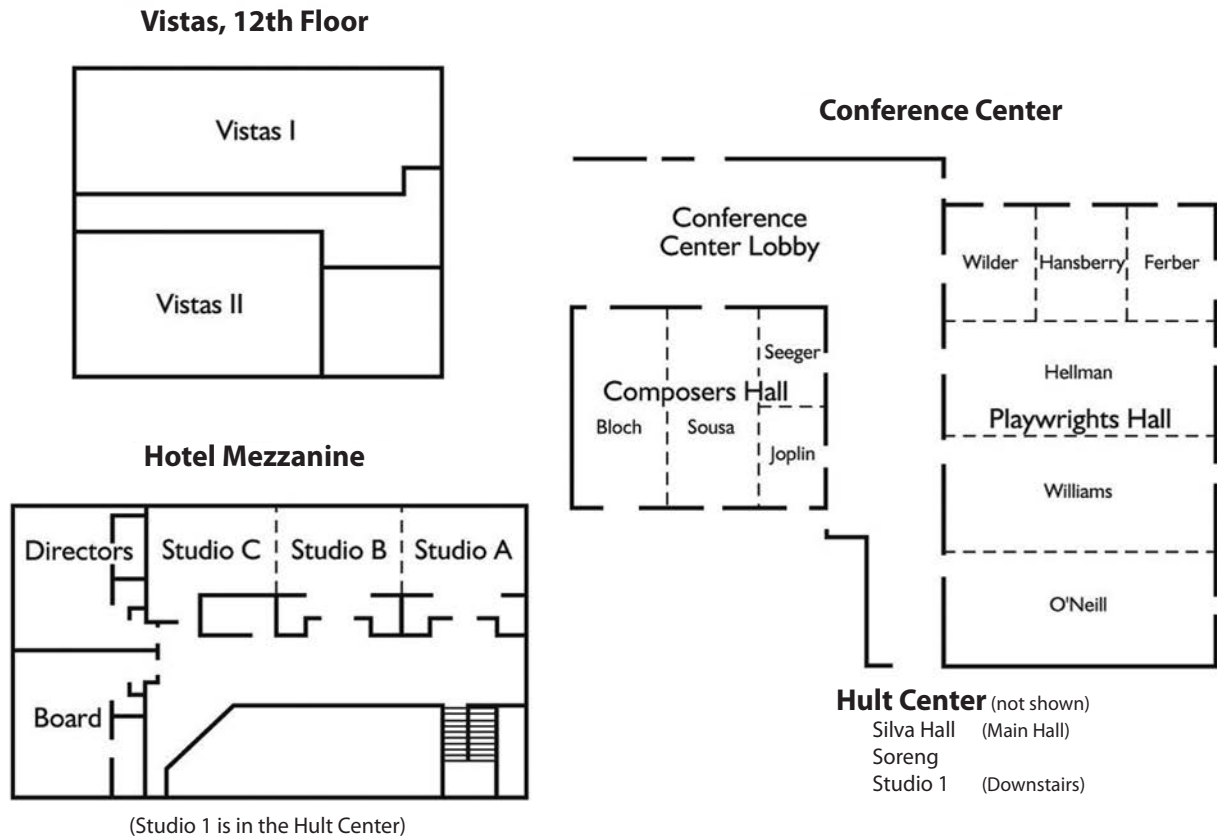
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Hilton Hotel Map



OMEA Presidents

- Jeff Simmons..... 2010-Present
- Christopher Silva 2008-2010
- Steven Zielke..... 2006-2008
- Pat Vandehey 2004-2006
- Jim Howell 2002-2004
- John Skelton 2000-2002
- Debbie Glaze..... 1998-2000
- Dave Becker 1996-1998
- Bobbie Holsberry..... 1994-1996
- Solveig Holmquist 1992-1994
- Gene Slaytor..... 1990-1992
- Sally McBride 1988-1990
- Gary Frame..... 1986-1988
- Roul Maddox..... 1984-1986
- Adrienne Harris..... 1982-1984
- Lynn Sjolund 1980-1982
- Keith Eide 1978-1980
- Larry Morrell 1976-1978
- Doug Anderson..... 1974-1976
- Steve Stone 1972-1974
- Lamar Jensen 1970-1972
- Lynn Sjolund 1968-1970

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Ann Palmason, Recorder and Movement

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For more information: Alli Bach: abach@uoregon.edu
Website: music.uoregon.edu/orff



UNIVERSITY OF OREGON

My All-State Conference Schedule

Friday, January 13

8:00 a.m. Registration

9:00 a.m. _____

10:00 a.m. _____

11:00 a.m. _____

1:00 p.m. _____

2:00 p.m. _____

3:00 p.m. _____

5:00 p.m. Middle School All-State Gala Concerts Silva Hall

7:00 p.m. Receptions

Saturday, January 14

8:00 a.m. Registration

9:00 a.m. _____

10:00 a.m. All-State Gala Elementary Choir Concert Soreng

11:00 a.m. _____

1:30 p.m. Tribute to John McManus

2:00 p.m. _____

3:00 p.m. _____

4:00 p.m. _____

5:00 p.m. All-State Jazz Gala Concert Soreng

6:30 p.m. Conference Banquet and Celebration, Featuring Dan Tepfer Trio Hellman/Williams/O'Neill

Sunday, January 15

8:00 a.m. Registration

9:00 a.m. _____

10:00 a.m. _____

11:00 a.m. _____

1:00 p.m. High School All-State Honor Concerts Silva Hall

▶ Look out for your quick reference schedule

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

Portland Youth Philharmonic
Ingrid Arnott
421 SW 6th Ave, Ste 1350
Portland, OR 97204
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Cypress, CA 90630
Rhonda@usacamps.com, usa.varsity.com

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Eugene, OR 97403-1225
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Elementary/General Music



David Noyse
Musical Extensions of Children's
Literature (Grades 4 - 6)
Friday - 9:00 a.m.
Sousa/Seeger/Joplin

Session Summary: Stories surround everyone. With continued emphasis in our schools on literacy, music teachers need successful ways to integrate and connect literature with music. We will orchestrate and perform some of the best children's literature for intermediate grades.

Clinician Bio: Dave Noyes has taught general music in North Clackamas for the past 11 years. He has received multiple grants for developing lessons, integrating children's literature with music, as well as world drumming. Dave holds several degrees from Portland State University, including BA's in Vocal Performance, Music Composition and Music Education, as well as a Masters in Music Education. Dave currently teaches elementary general music and middle school choir. Dave is also sings and plays guitar in a cool band called, "Rum Rebellion".



Melinda Jordan
Improvisation in the
Real World Music Class
Friday - 10:00 a.m.
Sousa/Seeger/Joplin

Session Summary: We know that strong learning connections are forged when students are actively participating and creating music. Experience activities that can be directly used in today's classroom settings. Through speech, singing, movement and exploration on non-pitched and pitched instruments, participants will be guided through building blocks of improvisation success.

Making Music Matter
Friday - 11:00 a.m.
Sousa/Seeger/Joplin

Session Summary: How do we provide musical opportunities that build learning communities and aesthetic experiences in our classrooms? Participants will experience activities to be used as spring boards in today's classrooms to educate the whole child in "mind, body, and spirit." Creative ideas for non-pitched instruments will be the stimulus for integrated music learning lessons.

Clinician Bio: Melinda Jordan is a music teacher in the North Clackamas schools. In her 30 years of teaching experience, she has taught kindergarten through sixth grades in general music, as well as directed children's choirs and general classroom. She earned her BA

in Music Education from Seattle Pacific University with graduate work in classroom education and arts and curriculum instruction. She has completed Orff-Schulwerk Levels, and has training in Kodaly, World Drumming and "Teaching with the Brain in Mind". Melinda has served on the Portland Orff Schulwerk Chapter board for 10 years, including POSA president. She has been a district music mentor for teachers, and has worked on leadership committees to design music curriculum and to advocate for music education within her school district. She is an adjunct professor at Warner Pacific College teaching music for elementary teachers and teaches private piano and flute. Melinda received the OMEA award for Excellence in Elementary Education in 2008, and is the current Elementary Music Chair for OMEA.



Erik Telfer
Help! I'm Teaching Elementary Music!!
Friday - 1:00 p.m.
Sousa/Seeger/Joplin

Session Summary: Where do you begin, especially if you didn't sign up to be an elementary music teacher but find yourself teaching elementary music? Insight into the elementary music realm will be shared from one who taught 11 years as a secondary choir/band director and found himself teaching only elementary music. Shared insight include: Misconceptions, what to expect, procedures, "You Can't Give a Kid an F", I think I'm going to Orff, and other musical "nuts and bolts" ideas.

Clinician Bio: Erik R. Telfer has been a music teacher for 17 years. He received a BA in Music Education from Northwest Nazarene University in 1994 and a Masters of Music Education from University of Oregon in 2004. For 11 Years he had taught middle school/high school choir, band, and drama. He is currently teaching elementary music in Creswell, Oregon.



Dr. Janet Barrett
Sound Connections in the Music
Curriculum
Friday - 2:00 p.m.
Sousa/Seeger/Joplin

Session Summary: Curricular connections can be strong—promoting meaningful understanding between subjects, or superficial—prompting weak links or even misconceptions. How do you uphold the integrity music while teaching it in respectful collaboration with other disciplines? How do students learn to understand the various connections across musical works, styles, composers, and genres (intradisciplinary thinking)? How can the music curriculum promote strong connections from music to other closely related subjects such

2012 Sessions

as literature, visual art, history, and cultural studies (interdisciplinary thinking)? We'll think about choosing works with high integrative potential; creating instructional zones to encourage students' ideas and interpretations; responding through listening, moving, and creating; and assessing the connections students form.

Clinician Bio: Janet Barrett is a general music specialist and researcher. Her research interests are in curriculum studies, interdisciplinary approaches in music education, and professional development in music teacher education. She is the co-author of *Looking In On Music Teaching* (McGraw-Hill/Primis, 2000), *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (Schirmer, 1997), and *Constructing a Personal Orientation to Music Teaching* (Routledge, 2010). She also served as editor for *Music Education as a Crossroads* (Rowman & Littlefield, 2009). She is a contributor to the *New Handbook of Research on Music Teaching and Learning*, the *International Handbook of Research in Arts Education*, the *Oxford Handbook of Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*. She previously taught general and choral music in Iowa and Wisconsin. She is chair-elect of the Society for Music Teacher Education.



Rosalie Brown-Lundh

Good Form!

Friday - 3:00 p.m.

Sousa/Seeger/Joplin

Session Summary: This session is all about discovering and exploring form in music. We will explore pieces in AB, ABA, and Rondo form, and show how to get small children interested in discovering that music has form. Activities will include movement, song and improvisation activities. Hands on ideas will be presented for work with elementary children ages 5-11.

Clinician Bio: Rosalie Brown-Lundh is a nationally certified teacher, currently teaching in the Tigard-Tualatin School District. Having been classically trained as a bassoonist, she thought she knew a lot about music until she stepped into her first Orff-Schulwerk workshop. That experience taught her that there was so much more to learn; and so many more ways to explore music. She has enjoyed leading children through very active and hands on ways to learn music ever since. Rosalie has been active in the Portland Orff-Schulwerk Association, serving on the Board for over 10 years. She is currently Past President of the association. After teaching children during the day, Rosalie studies and performs the music of the Shona people of Zimbabwe on mbira, marimba and drums. She coaches an after school African marimba program for students aged 10-17. She is currently Tigard-Tualatin's "Teacher of the Year", and through this avenue and others speaks as a strong advocate for music as a necessary part of curriculum in Oregon's public schools.

David Noyse

Musical Extensions of Children's Literature
(Grades K - 3)

Friday - 4:00 p.m.

Sousa/Seeger/Joplin

Session Summary: There are dozens of fantastic children's books that can form the basis of engaging music lessons for all grades. In this session, we will explore some outstanding literature for primary students and bring them to life through voice, instruments, and dramatization.



Kerri Lynn Nichols

Rhythm Play: The Teachers Way

Saturday - 9:00 a.m.

Sousa/Seeger/Joplin

Session Summary: Come ready for a fun, energizing session full of simple, ready-to-use techniques that will transform the way you teach. Use rhythm through movement to help your students increase focus, attention, recall, and develop better peer relations. Experience the power of brain-compatible teaching and process solutions for energy drains. Dress comfortably with shoes for movement.

Clinician Bio: Kerri Lynn Nichols has been a student and teacher of Orff-Schulwerk K-12 for 26 years. A prolific children's composer, author and recording artist, she presents courses across the country and abroad in music, movement and brain-based education. Her work includes inservices for schools, music and dance integration with academics and choreography for dance companies. She has been the featured guest clinician of the Chinese Orff Association where she trained 120 teachers and children in music and movement classes and traveled to Taiwan to continue this work. She received her Orff certification through University of Santa Cruz and Memphis State University and completed the International Course at the Orff-Institut in Salzburg, Austria. Kerri Lynn coordinates *The Olympia Orff-Schulwerk Course in Washington* as well as *The Summer Institute for Teachers*. Currently, Kerri Lynn directs the *Songlight Children's Choir in Olympia*, a summer drama camp program and is the Artistic Director for *Tree Frog Productions*. An imaginative, playful and inspiring teacher, she nurtures her students to connect with music from the inside out. Clinician sponsored by Peripole Bergerault, Salem, OR.

Elementary/General Music

General Session

Saturday - 10:00 a.m.

Soreng Theater, Hult Center

All-State Elementary Choir: **Dr. Patrician Bourne, Conductor**, Donna Kagan and John Hillan, Managers

NAfME: **Sue Rarus, NAFME** in a Nutshell: How the National Office Works for Music Education

Key Note: **Dr. Janet Barrett** "Vitality in Music; Vitality in the Music Curriculum



Mari Schay

JW Pepper / Heritage Music Press
General Music Reading Session

Saturday - 11:00 a.m.

Sousa/Seeger/Joplin

Session Summary: General music teachers are faced with hundreds of new resources each year, but it is difficult to know which will really work. Mari will share new materials from Heritage Music Press and help you experience lessons from a variety of newly released general music books.

Clinician Bio: Mari Schay teaches K-5 general music, choir, beginning band, and marimba band at Earl Boyles Elementary School in Portland, Oregon. She is the author of *Behind Bars*, *Tube Jams*, and *Listen Sing Rattle Ding* – all available through Heritage Music Press. Mari is also a regular contributor to *Activate!* magazine. Mari received her Bachelor of Music degree in Percussion Performance and her Master of Arts in Teaching from Willamette University and her Master of Music in Percussion Performance at the University of Cincinnati College-Conservatory of Music. She has done further work in Orff-Schulwerk and World Music Drumming. Mari has performed and recorded with a variety of orchestras, new music ensembles, and pop music groups and is a former member of Boka Marimba, a Zimbabwean-style band in Portland. She currently lives in Portland with her husband, four kids, and their dog, Bongo.

Kerri Lynn Nichols

Moving Music: Developing Musical Literacy

Saturday - 2:00 p.m.

Sousa/Seeger/Joplin

Session Summary: True music literacy moves beyond reading and playing to develop the ability to hear what is seen and see what is heard. In this session, participants will explore a rich aural vocabulary through the musical voice, ear and body. Games and structures will be introduced to build skills in accurate singing, listening, movement and expression. Traditional folk songs and quality music for children will serve as guides

to a deeper understanding of the music within.

Sing Me A Melody: Melodic Explorations

Saturday - 3:00 p.m.

Sousa/Seeger/Joplin

Session Summary: Explore the concepts of pitch, interval and scale through a multi-sensory lens. Vocal and instrumental composition and improvisation provide a rich palette from which to create and practice diverse melodic structures. Fun and unique games and props will be presented that can be used successfully with multi-age groups. Dress comfortably with shoes for movement.



Dr. Patty Bourne,

Elementary Honor Choir Conductor

Success, Civility, and Sanity:

Drumming in the Music Classroom

Saturday - 4:00 p.m.

Sousa/Seeger/Joplin

Session Summary: Drumming can provide a direct avenue for building classroom community, developing patience and forgiveness, and creating musical sounds from all involved, as long as chaos is avoided. This session will include suggestions for instilling positive results when drumming with elementary age students.

Clinician Bio: Dr. Patty Bourne teaches K-6 general music, 5th/6th grade chorus, and a 6th grade marimba ensemble at Canyon Creek Elementary in Bothell, Washington. Prior to this, she was Coordinator of Music Education at Central Washington University, in Ellensburg, WA. Bourne is active as a workshop clinician, presenting throughout the country on topics such as children's choral and classroom singing, curriculum development, classroom management systems, working with diverse/challenging learners, African drumming, and marimbas in elementary general music. She has guest conducted regional and all-state choruses in multiple states as well as adjudicated secondary vocal solo and ensembles throughout the Northwest region. A native of Kentucky, Bourne received her Bachelor of Music Education from Murray State University (Murray, KY), Master of Music Education from the University of Oklahoma (Norman, OK), and Doctorate of Education from Arizona State University in 1990. Patty is a featured clinician with the JW Pepper Corporation and is the author of two texts (Heritage Music Press, Publisher): "Inside the Music Classroom: Teaching the Art with Heart" (2007), and "Inside the Elementary Chorus: Instructional Techniques for the Non-Select Children's Chorus" (2009). In 2010, Patty was named WMEA Washington State Elementary Music Educator of the Year.

2012 Sessions

Mari Schay

Tube Jams – Use Boomwhackers® Musical Tubes to Play Ensembles

Sunday - 9:00 a.m.

Sousa/Seeger/Joplin

Session Summary: Boomwhackers® can become the starting points for student improvisation and composition. Add movement and form to develop a performance piece or even a unit. This hands-on workshop will take you through the improvisation and composition process while offering teaching tips along the way.

Music Teachers from David Douglas School District

David Douglas School District's Common Curriculum for General Music

Sunday - 10:00 a.m.

Sousa/Seeger/Joplin

Session Summary: The general music teachers from David Douglas have

spent years designing a common curriculum they can all use, while still leaving room for individual teaching styles and preferences. They will share their classroom-tested curriculum, which includes common songs, performance assessments and rubrics for singing and playing, written assessments for identifying musical symbols and vocabulary, and lessons for major classical works, each broken down by grade level. You will receive a copy of the curriculum and supporting materials at the session.

Rosalie Brown-Lundh

Playing with Recorders!

Sunday - 11:00 a.m.

Sousa/Seeger/Joplin

Session Summary: Play the recorder, not the song! Improvisation activities with the recorder help children learn how to play the instrument, not just how to play a song. In these early years, playing a wind instrument should set a foundation for technique, breathing, tone quality, and love for the instrument. Activities will be presented that include singing, improvisation and games that help children learn more about playing the recorder as a viable musical instrument, whether they are using 2 or 3 notes or major and minor pentatonic scales.

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Choir



Pam Nordquist

Repertoire Treasures: 3-part Mixed and SATB Literature for MS and HS Choirs

Friday - 11:00 a.m.

Studio 1, Hult Center

Session Summary: Looking for varied and challenging literature for your middle school and early high school choirs? This session will give you some great music ideas, featuring a full packet of 3-part Mixed and SATB octavos compliments of J.W. Pepper. In addition, a tried and true repertoire list from current Oregon choral directors will be available. As a special treat, two groups from the Rogue Valley Youth Choruses (Medford, OR) will perform "live" most of the tunes in your packet. Come and enjoy some choral treasures!

Clinician Bio: Pam Nordquist is founding director of the Rogue Valley Youth Ensemble (2002) and current director of the Rogue Valley *Cantare* Chorus (2004). She is co-director of choirs at South Medford High School, job-sharing with Andrea Brock. She occasionally sings with the Rogue Valley Chorale and the Southern Oregon Repertory Singers.

Mrs. Nordquist holds degrees from The Wichita State University (Rene Clausen), the Conservatory of Music-University of Missouri-Kansas City (Eph Ehly), and has additional professional development credits from Portland State, University of Portland, University of Oregon, and George Fox University.

Pam has served 7 years on the Oregon board of the American Choral Director's Association as Repertoire and Standards Chair for Junior High and Middle School Choirs, and currently, Membership Chair. In addition, she is the Auditions Chair for the OMEA All-State Choir. Pam frequently serves as a guest clinician and conductor for middle level and high school honor choirs. Pam is passionate about facilitating worthwhile and exciting experiences in music through quality repertoire.

Concert Hour

Triad A-cappella-Christina Wehr, Director

OSU Choir- Dr. Steven Zielke, Director

Friday - 1:00 p.m.

Studio 1, Hult Center



Emily Thielen-Mercado

Pedagogical Approaches to Literacy in the Choral Setting

Friday - 2:00 p.m.

Vista II

Session Summary: Pedagogical approaches to literacy in the choral setting: How to teach your students to become independent musicians and enjoy sight-singing! This session is geared toward helping teachers establish methods for successfully incorporating sight-singing and other literacy activities that builds students' independence. There are ways to approach literacy that are challenging and rewarding, without losing students' interest in choral music.

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

Cheldelin Middle School is one of two public middle schools in Corvallis with an enrollment of approximately 600. There was not a choir program when Emily Thielen-Mercado was hired in 2006, but the program has now grown and she currently has a 6th, 7th, and 8th grade choir along with the four groups she also teaches at Crescent Valley High School.

Concert Hour

McNary Concert Choir- Jim Taylor, Director

Portland State Choir- Dr. Ethan Sperry, Director

Friday - 3:00 p.m.

Studio 1, Hult Center



2012 Sessions



Jim Taylor

High Schools Singing Russian Literature... The Choir Ninja Way

Friday - 4:00 p.m.

Studio 1, Hult Center

Session Summary: Jim Taylor and the McNary High School Concert Choir will demonstrate and discuss the tools, techniques and methods they use to perform Russian literature in their performance sets. Essential to creating their sound is the use of kinesthetics which they affectionately refer to as Choir Ninja. The students will present their use of gesture as used in rehearsal and recording, methods of memorization and language learning shared, and model tone, balance and blend techniques to create the best possible sound for the healthy singing of rich and robust literature.

Clinician Bio: Jim Taylor is in his fifth year at McNary High School. A graduate of Sprague High School and an active participant in the choral program under Gary Frame, Jim completed his music education degree at Western Oregon State College. After serving as Choral and Drama Director at Seaside High School and Broadway Middle School in the early 1990's he traveled to Tucson, Arizona where he completed his Master's in Choral Conducting at the University of Arizona with Maurice Skones. Jim remained at the UA as an Assistant Professor of Jazz Studies and served as Director of Vocal Jazz and Jazz History. Jim is in his second year with Male Ensemble Northwest (MEN) as a baritone/tenor. The ensemble is a collaboration of choral directors from Oregon, Washington and Idaho whose principal intent is to engage, encourage and educate young male singers in the vocal arts. MEN is scheduled to perform this March at ACDA Northwest in Seattle.



Dr. Ethan Sperry

"Multicultural Issues: The Versatility of the Voice"

Saturday - 9:00 a.m.

O'Neill

Session Summary: The Versatility of the Voice The clinician will introduce, demonstrate, and teach multiple vocal techniques that he has found useful in approaching music of diverse cultures with a Western chorus.

Clinician Bio: Born in New York City, Ethan Sperry began studying conducting at the age eight, cello at the age of twelve, and singing at the age of eighteen. He has earned a bachelor's degree in Philosophy from Harvard College and Masters and Doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to Bermuda, Estonia, Finland, France,

Germany, Guadeloupe, Italy, Jamaica, Japan, Korea, Luxembourg, Puerto Rico, Russia, and Taiwan, and have performed at major venues in the United States including the Kennedy Center, The Washington National Cathedral, St. Patrick's Cathedral in New York City, The Nassau Coliseum, Cincinnati's Music Hall, and Boston's Symphony Hall. Ethan Sperry is currently a Professor of Music at Portland State University.

General Session

Saturday - 10:00 a.m.

Soreng Theater, Hult Center

All-State Elementary Choir: **Dr. Patrician Bourne, Conductor**, Donna Kagan and John Hillan, Managers

NAfME: **Sue Rarus, NAfME** in a Nutshell: How the National Office Works for Music Education

Key Note: **Dr. Janet Barrett** "Vitality in Music; Vitality in the Music Curriculum"



Dr. Cara Tasher,

All-State Young Men's Choir Conductor

Young Women's Choir Conductor

Saturday - 11:00 a.m.

O'Neill

Clinician Bio: Shaped by her experiences within organizations such as the Glen Ellyn Children's Chorus, Chicago Symphony Chorus, Atlanta Symphony Chorus, Conspirare, Trinity Choir-Wall Street, Young People's Chorus of NYC, Vocalize and Opera de Bellas Artes, Dr. Cara Tasher strives to instill the passion for excellence in choral music in singers along with an appreciation of different cultures and languages. Cara completed her official studies at the University of Cincinnati College-Conservatory of Music, the University of Texas at Austin, La Sorbonne, and Northwestern University. Her calendar includes numerous singing engagements, preparation of masterworks for professional organizations, and conducting festivals, workshops and opera choruses throughout the U.S. and abroad. With her own ensembles she has toured five countries and South Africa will join the list in 2012. Cultural Liaison for Jacksonville Sister Cities Association, Tasher also edits the IFCM Choral Bulletin Composer's Corner, is a member of MENC, NATS, NCCO and serves as Florida Repertoire & Standards Chair for College and University Choirs for ACDA. She received the 2010 Outstanding Undergraduate Teaching Award at UNF and is honored to prepare the Jacksonville Symphony Chorus for three programs in 2011-12. Director of Choral Activities and Associate Professor at the University of North Florida since 2006, Dr. Tasher is based in Jacksonville continuing her commitment to the pursuit of excellence.

Choir

Concert Hour

Salem Concert Band “John McManus Tribute”
John Skelton, Conductor

Saturday - 1:30 p.m.
Soreng Theatre, Hult Center



Dr. Rollo Dilworth,
All-State Young Men’s Choir Conductor
Building a Diverse Secondary Choral
Library
Saturday - 2:00 p.m.
O’Neill

Session Summary: This session will feature strategies for selecting repertoire that represents quality, diversity and relevance with respect to secondary choral programs (middle school and high school). A sample repertoire packet containing recent publications will be provided.

Clinician Bio: Dr. Rollo Dilworth is Associate Professor of Choral Music Education, Temple University. He earned a B.S. in Music Education at Case Western Reserve University, a M.Ed. in Secondary Education at the University of Missouri-St. Louis, and a Doctorate of Music in Conducting, at Northwestern University. Rollo Dilworth is an active conductor, educator, and clinician who has taught choral music at the elementary, secondary, and university levels. He is a contributing author for the Essential Elements for Choir textbook series, published by the Hal Leonard Corporation/Glencoe Publications, and for “Music Express!” teachers magazine. His research interests are in the areas of African-American music and music education curriculum and instruction. Dr. Dilworth is an award-winning composer, his choral compositions being part of the Henry Leck Choral Series published with Hal Leonard Corporation and Colla Voce Music Company. His performing endeavors have taken him to Europe, Asia, Africa, and Australia.



Dr. Patricia Bourne,
All-State Elementary Conductor
Elementary Reading Session
Saturday - 3:00 p.m.
O’Neill

Clinician Bio: Dr. Patty Bourne teaches K-6 general music, 5th/6th grade chorus, and a 6th grade marimba ensemble at Canyon Creek Elementary in Bothell, Washington. Prior to this, she was Coordinator of Music Education at Central Washington University, in Ellensburg, WA. Bourne is active as a workshop clinician, presenting throughout the country on topics such as children’s choral and classroom singing,

curriculum development, classroom management systems, working with diverse/challenging learners, African drumming, and marimbas in elementary general music. She has guest conducted regional and all-state choruses in multiple states as well as adjudicated secondary vocal solo and ensembles throughout the Northwest region. A native of Kentucky, Bourne received the Bachelor of Music Education from Murray State University (Murray, KY), the Master of Music Education from the University of Oklahoma (Norman, OK), and completed the Doctorate of Education from Arizona State University in 1990. Patty is a featured clinician with the JW Pepper Corporation and is the author of two texts (Heritage Music Press, Publisher): “Inside the Music Classroom: Teaching the Art with Heart” (2007), and “Inside the Elementary Chorus: Instructional Techniques for the Non-Select Children’s Chorus” (2009). In 2010, Patty was named WMEA Washington State Elementary Music Educator of the Year.

ACDA Meeting

Joe Demianew
Saturday - 4:00 p.m.
Studio B C

No-Host Breakfast

Pam Nordquist
Sunday - 8:00 a.m.
Hilton Restaurant

Session Summary: Choral contest discussion.



Carol Stenson
High School Choral Reading Session
Sunday - 9:00 a.m.
O’Neill

Session Summary: In this session, participants will read recently published (and some not yet published) SATB literature appropriate for both smaller and larger schools. J.W. Pepper Music has provided packets of the music, so that you will be able to take home approximately 20 new choral octavos.

Clinician Bio: Carol Stenson is in her tenth year as Choral Director at South Salem High School in Salem, Oregon. Her previous teaching experience also includes many years at both the elementary and middle school levels. Ms. Stenson earned her Bachelor of Music Education from Willamette University, and her Master of Music from the University of Oregon.

2012 Sessions



Dr. Eugene Rogers,
All-State High School Conductor
HS Choir Conductor
Sunday - 10:00 a.m.
O'Neill

Clinician Bio: Dr. Eugene Rogers is the Associate Director of Choirs at the University of Michigan, where he teaches undergraduate conducting and conducts the Men's Glee Club and the University Choir. At Macalester College, where he served as Director of Choral Activities, Rogers commissioned and premiered numerous new works and began the *Songs of the Earth* (World Music) Concert Series. Professor Rogers has appeared as guest conductor, adjudicator and lecturer in over fifteen states as well as Canada, Singapore, England, Portugal, Hong Kong and Italy.

His guest appearances include: the Westminster Chamber Choir, Florence, Italy and Princeton, New Jersey; Choral Music Experience, London, England; the Interscholastic Association of Southeast Asia High Schools Biennial Music Festival, Singapore. As a singer, Rogers has performed with the World Youth Choir, The Portland Symphonic Choir, The Saint Paul Chamber Orchestra Chorale and the May Festival Chorus in Cincinnati, Ohio. Recently, he traveled to and studied the choral traditions of East Africa (Tanzania), and published three editions of Tanzanian Choral Music under the Hal Leonard World Music Series.

In addition to his duties as a conductor, teacher and singer, Dr. Rogers is the Artistic Director of the Disneyland Hong Kong Winter Choral Festival, and serves on the boards of the Imuka Singers, Michigan American Choral Directors Association (College and University R & S Chair) and the American Composers Forum, where he functions as editor for the *ChoralQuest* series.



Joe Demianew
Middle Level Choral Reading Session
Sunday - 11:00 a.m.
O'Neill

Clinician Bio: Joseph Demianew is in his fifth year at Duniway and Patton Middle Schools in McMinnville. He received his bachelor degree from Oregon State University in music in 2005. He received his Masters of Art in Teaching in Music Education in 2007. He has traveled the world performing with groups from Oregon State University in Czech Republic, Budapest, and Bulgaria. He performed at the National MENC Conference in Salt Lake City in 2006. He also has performed all over the Northwest and Arizona and Nevada. He has conducted a choir that won a national choir festival in Anaheim California. He is an active member of American Choral Directors Association, MENC and Oregon Music Educators Association. He was the Public Relation Chair for the State Board of Oregon Music Educators Association and Male Choir Repertoire & Standards Chair for the Oregon ACDA Chapter. He is currently the ACDA/OMEA Liaison and OMEA Choral Chair. He is also the currently Treasurer for his local OMEA district board.

In his spare time he loves to spend time with his wife Kelsie, new young son Sam and the rest of his family and friends. He likes to play golf and football. He also enjoys coaching the McMinnville 7th grade football team as their line coach.

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Orchestra

Gerry Paré

String Teachers Roundtable: Strategies, Ideas, and a-ha! Moments

Friday - 9:00 a.m.

Vistas I

Session Summary: Kick off the conference with an interactive forum. Think of it as your statewide Professional Learning Community: string teachers discussing areas of concern and sharing teaching strategies with each other. If you have a specific topic which you'd like to discuss or a particular idea that has worked well for you, please e-mail facilitator Gerry Paré, Gerry.Pare@ashland.k12.or.us so she can help to guide the conversation.

Concert Hour

Camerata, Corvallis High, George Thomson, Director

Siskyou Sax Orchestra, Dr. Vicki Purslow, Director

Friday - 10:00 a.m.

Soreng Theater, Hult Center



Dr. Ike Nail

Maximizing Rehearsal Time

Featuring Thurston HS Band as a clinic group

Friday - 11:00 a.m.

O'Neill

Session Summary: Priorities, processes, and techniques that produce immediate results.

Clinician Bio: James Isaac (Ike) Nail is the Band and Orchestra Director at Western Oregon University in Monmouth, Oregon. Dr. Nail earned the Doctorate in Symphonic Conducting from the University of Texas, Austin. His distinguished career as an orchestra and band conductor, teacher and music director has included appointments with the Dallas (TX) Wind Symphony, California State University (Northridge), University of Southern Mississippi (Hattiesburg) and Sprague (Salem, OR), Richardson (TX) and Lee (Midland, TX) High Schools.

He has been co-recipient of two Grammy Awards including the 2000 National Grammy Gold Award recognizing the most outstanding secondary music program in the country. His groups have won more than a dozen state championships and performed at regional and national MENC Conventions, The Mid-West International Band and Orchestra Conference and, by invitation, at the Kennedy Center (Washington, DC).



Daryl Silberman

Strings Rock! Part One: Check it out!

Friday - 1:00 p.m.

Hellman

Session Summary: Using contemporary string artists and styles to invigorate your repertoire, inspire your students and satisfy literacy and national standards. This lecture demonstration session by Daryl Silberman will introduce you to many different contemporary styles played on strings. You see amazing websites and videos to share with your students. Additionally, she will share projects with you involving current music and artists (in the string world!) that satisfy literacy goals. You will come out of this session with a list of website links and project ideas!

Clinician Bio: Daryl Silberman has been the director of orchestras at West Salem High School in Salem, OR, since August 2007. Under her leadership, the orchestra has traveled nationally, hosts the Salem-Keizer District Orchestra festival annually, and her Chamber Orchestra won OSAA State Orchestra Championships in 2011. Daryl teaches a graduate-level course every other year on contemporary styles in strings at VanderCook College of Music in Chicago. Daryl studied viola at the University of Colorado at Boulder (B.M.), San Francisco Conservatory of Music, and U.S.C. She was a national clinician for Knilling String Instruments for years before coming to Oregon. She had a private teaching studio and freelanced as a violist and violinist in Los Angeles area with regional orchestras, movie studio orchestras, rock bands, chamber groups, and baroque ensembles. In addition, Daryl was a licensed Kindermusik instructor, teaching early childhood music. Daryl and husband, violist Danny Seidenberg, have two performing groups that keep them busy — UnBande (two violas, cello and guitar playing classical crossover, jazz, pop and blues) and Salem Baroque (two baroque violins, cello and harpsichord) — in addition to parenting their two active children, Emma and Teddy.

Strings Rock! Part Two: Play it!

Friday - 2:00 p.m.

Hellman

Session Summary: Using contemporary string artists and styles to invigorate your repertoire, inspire your students and satisfy literacy and national standards. What contemporary style pieces really work? Daryl Silberman, some of her students, and you will play through currently available contemporary music that demonstrates the 'best of the best' in contemporary styles. Daryl will show you tricks that help with the interpretation of contemporary music. Bring an instrument. You will come away with a list of readily usable pieces for your orchestras.

2012 Sessions



Ken Selden

Performance Practice for String
Ensembles: Exploring Baroque Styles

Friday - 3:00 p.m.

Hellman

Session Summary: This session will present fundamental concepts and techniques of sound production, bowing and phrasing in the Baroque style. In private lessons, string players are commonly taught to produce a sound that is well suited for concertos of the Romantic Period. Consequently, in ensemble situations, young musicians are naturally suited to the Romantic repertoire. To explore the Baroque style more effectively, students can be taught to adapt their technique and concept of sound production (including aspects of vibrato, bow distribution and articulation). We will listen to examples of ensemble playing on original instruments and discuss how to produce the same style on modern instruments. This is an interactive session, featuring the Portland State University string orchestra.

Clinician Bio: In the fall of 2006, Ken Selden was appointed Conductor and Music Director of the Symphony Orchestra and New Music Ensemble at Portland State University. Under his direction, the PSU Symphony has received three awards in Adventurous Programming from ASCAP and the League of American Orchestras. During the previous five years, Selden led a series of performances as Assistant Conductor of two innovative ensembles – the Brooklyn Philharmonic and the Eos Orchestra. He also worked extensively with the Juilliard Pre-College Orchestras and the New Jersey Youth Symphony, and was Music Director of orchestras at Brooklyn College and Columbia University.

Selden is a graduate of New England Conservatory, Indiana University and Peabody Conservatory. He studied violin with James Buswell and Yuval Yaron, and conducting with Gustav Meier and Markand Thakar. Selden made his debut with the National Arts Center Orchestra at the invitation of Pinchas Zuckerman, and subsequently appeared with orchestras of Denver, Baltimore, Minnesota and North Carolina, and at music festivals in the United States, Israel, Japan, Romania and Switzerland. Additionally, he has performed with the Moscow Chamber Orchestra at the David Oistrakh Festival and conducted orchestras in Finland, Italy and Belgium.



Dr. Bryce Seliger

Dealing with Budget Cuts

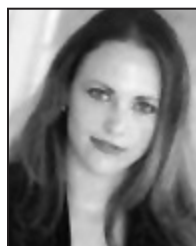
Friday - 4:00 p.m.

Vistas I

Clinician Bio: Dr. Bryce Seliger serves as Director of Orchestral Activities and Music Director/Conductor of the Pacific University Orchestra. An avid promoter of contemporary music, Dr. Seliger has conducted numerous

world premieres, including a recent performance at the Kennedy Center for the Performing Arts. She has received exceptional commendation and accolades from the composers themselves for her interpretations of their music that she conducted debut performances of. Furthermore, her area of expertise lies in performing many composers' works re-orchestrated by Gustav Mahler and works that were also modified by Mahler's contemporaries. Thus far, she has conducted the Florida and South Carolina premieres of the Bach-Mahler Suite for Orchestra, a work she is a foremost scholar on. She also recently conducted the Oregon premiere of Schubert's String Quartet in D Minor "Death in the Maiden" re-orchestrated for string orchestra by Mahler.

She was recently featured in articles in the Oregonian and Hillsboro Argus (OR). A current article on Dr. Seliger was published in the magazine Palm Beach Illustrated (FL), a piece in which she was heralded as an "exceptional performer." As the recipient of prestigious awards in music, Dr. Seliger has received grants, fellowships and scholarships from music festivals and universities across the US as well as Europe. She holds a Doctor of Musical Arts and Master of Music in orchestral conducting and a Bachelor of Music in flute performance. While pursuing her conducting studies, she trained with acclaimed American conductors David Zinman, Stanley DeRusha, Murry Sidlin, Donald Portnoy, Russell Mikkelson, and Grant Cooper.



Dr. Rebecca MacLeod

Achieving an Artist Level Vibrato in the
String Class

Friday - 4:00 p.m.

Vistas II

Session Summary: This session will review pedagogical literature and compare various approaches to obtaining a beautiful vibrato. Video clips of artist level performers in real time and slow motion will be presented to clearly outline the component motions of a beautiful vibrato. Practical applications for intermediate and advanced orchestra classrooms will be discussed.

Clinician Bio: Rebecca MacLeod is assistant professor of music education, specializing in string education. She earned her degrees from Duquesne University (BSME) and Florida State University (MME and PhD). Prior to her position at UNCG, she taught elementary, middle school, and high school orchestra in the public schools of Pennsylvania. She has published in the Journal of Research in Music Education and the Florida Music Educator's Journal and her research on at-risk string programs, vibrato technique, instrument preference, and music perception has been presented at the Music Educator's National Conference, American String Teacher's National Conference and the Florida Music Educator's State Conference, respectively. She is a frequent guest conductor and clinician in various high schools and colleges in Pennsylvania, West Virginia, Florida, Georgia, and Illinois.

Orchestra

ACDA Meeting

Sean Williams

Friday - 6:30 p.m.

Studio B C



Dr. Kathleen DeBerry Brungard,

MS All-State Orchestra Conductor

Playing Without Pain: Physical Exercises
for Dexterity, Flexibility, and Relaxation

Saturday - 9:00 a.m.

Vistas I

Session Summary: Correct playing positions and warm-up exercises can help your string students achieve better posture, left hand position, finger pattern set-up, and bow hold /stroke. The correct set-up of each instrument / bow will be discussed. Physical exercises will be demonstrated to develop body posture and relaxation, finger dexterity, left-hand finger patterns, and bow hold / stroke development. Exercises for beginning, intermediate, and advanced middle school students will be presented.

Clinician Bio: Kathleen DeBerry Brungard, holds degrees in music education from Wesleyan College, Macon, Georgia, and Northwestern University, Evanston, Illinois. She has completed doctoral coursework in Educational Administration at Arizona State University and the University of North Texas. She has taught orchestra, strings, and band grades 1-12, in the public schools of Georgia, Arizona, Nevada, California and Texas. Many of her elementary and secondary orchestras have performed for national, regional and state music educator conventions including The Midwest Clinic, National MENC and Honor Orchestra of Texas.

Kathleen has been involved in curriculum development for the gifted and talented, and has also written curriculum guides for strings at all levels of instruction. She is lead author of *Orchestra Expressions™*, a comprehensive orchestra curriculum published by Alfred Publishing Co, Inc. and *Expressive Techniques for Orchestra™* published by Tempo Press.

Kathleen is an active clinician, conductor, and adjudicator throughout the United States and abroad. Kathleen currently lives in Charlotte, NC, with her husband Don.

Dr. Rebecca MacLeod

Culturally Responsive Teaching in the Music Class

Saturday - 9:00 a.m.

Vistas II

Session Summary: Cultural background influences how our students interact with others, process information, and form ideas. This session will explore the specific ways that culture impacts student learning and will provide culturally responsive teaching strategies that improve the effectiveness of instruction for all students.

General Session

Saturday - 10:00 a.m. Soreng Theater, Hult Center

All-State Elementary Choir: **Dr. Patrician Bourne, Conductor**, Donna Kagan and John Hillan, Managers

NAfME: **Sue Rarus, NAfME** in a Nutshell: How the National Office Works for Music Education

Key Note: **Dr. Janet Barrett** "Vitality in Music; Vitality in the Music Curriculum

Dr. Kathleen DeBerry Brungard,

MS All-State Orchestra Conductor

Developing the Expressive Bow: Strategies for All
Levels of Instruction

Saturday - 11:00 a.m. Vistas I

Session Summary: How do some student orchestras perform with such a beautiful tone quality? It's not always expensive instruments. How do some student orchestras perform with such incredible musicality? It's not because they are innately more talented than other students. Why do my students "rush"? It's not just performance anxiety. What is the secret of properly performed dotted rhythms? It's not beyond student capability. This session will discuss the development of the expressive part of string instruments: the bow. Strategies and procedures for all levels of instruction will be discussed and demonstrated to make all students perform with artistry and confidence.

General Session

Saturday - 1:30 p.m. Soreng Theater, Hult Center

Performance: **Salem Concert Band "John McManus Tribute" John Skelton, Conductor**



Sarah Klein

Bass-ic Understanding or Food For
Thought?

Saturday - 2:00 p.m.

Vistas I

Session Summary: A bass is not a violin. A bass is not exactly in the violin family. It is not in the gamba family. It is a hybrid. In this session many of the differences and similarities within the bass family will be discussed, as well as giving information about picking an instrument, bow and rosin, holding the huge instrument and producing a pleasing tone.

Clinician Bio: Sarah Klein holds a Bachelor of Music from San Francisco State University and a Masters in Education from California State University, Stanislaus. She taught doublebass at CSU, Stanislaus from 1983 to 2005. Ms. Klein manages Gary Karr's doublebass company, Amati Productions

2012 Sessions

and has organized and managed his summer Karr Kamp since 1983. Her principal teachers of the bass have been Charles Siani of the San Francisco Symphony, Stuart Sankey of Juillard School of Music, and world-renowned bassist Gary Karr. Ms. Klein has performed with Young Audiences of America, Virtuosi of San Francisco, San Luis Obispo Mozart Festival, Fresno Philharmonic Orchestra, Stockton Symphony Orchestra, and was the principal bassist with the Modesto Symphony Orchestra from 1977 to 2005.

Since 2008 she has been a member of the Rogue Valley Symphony in Ashland, Oregon. She is a frequent performer as a soloist, chamber musician and symphonic player. Her latest CD was a recording of bass duets with Gary Karr for the American String Teachers Association. She has worked closely with Gary Karr in the writing and editing of three volumes of The Gary Karr Doublebass Method. Besides her career in performing music, Ms. Klein has been an elementary school classroom teacher for over 30 years in California, a String Instrumental Music teacher for the Sulphur Springs Independent School District in Texas for three years and a classroom music and chorus director of one year in Medford, Oregon. At the present time Mrs. Klein is an orchestra/strings teacher for the Grants Pass School District in Grants Pass, Oregon teaching 4th through 8th grades.

Concert Hour

Concert Hour: Clackamas High School Chamber Orchestra- Lisa Hanson, Director

Willamette Valley Symphony- Sean Paul Mills, Director

Saturday - 3:00 p.m. Soreng Theater, Hult Center



Clarisse Atcherson

Bowing Basics, Bouncing, and Beyond: Building Bow Technique at All Levels

**Saturday - 4:00 p.m.
Vistas I**

Session Summary: Clarisse Atcherson, Oregon Symphony violinist and private studio teacher, demonstrates strategies that you can use to develop the artistry of your students' bowing technique. Whether your students are beginners or experienced high-schoolers, these strategies will help to improve their musicianship.

Clinician Bio: Clarisse Atcherson has been a violinist in the Oregon Symphony since 1985, and faculty at the Community Music Center in Portland since 1986. She received her Bachelor of Music degree in 1982 from the Eastman School of Music, where she was valedictorian and summa cum laude. Her primary teacher was Charles Castleman, and had chamber music with members of the Cleveland Quartet and Abram Loft. She received her Master of Music degree from Southern Illinois University at Edwardsville, where she was nominated to Phi Kappa Phi and received the Graduate Performance Award. While there, she studied pedagogy with John Kendall and became certified through the Suzuki

Association of the Americas to teach all 10 Suzuki Books.

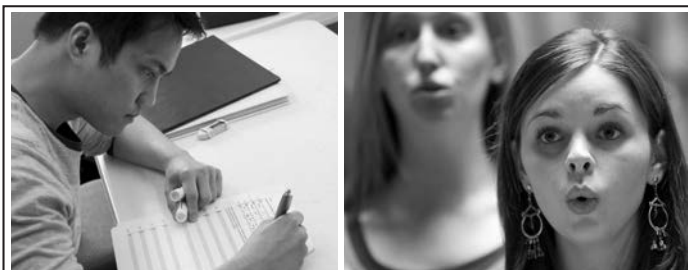
Ms. Atcherson has always had a strong interest in teaching and pedagogy while maintaining a performance career. She has taught at many Suzuki Institutes, such as Oregon Suzuki and the Advanced Suzuki Institute at Stanford, and has taught as far away as Korea. Her students have won or been finalists in many competitions, including MTNA and ASTA National Competitions, Jefferson Symphony National Competition, and Young Artist at the Starling-DeLay Symposium at Juilliard. She has alumni in major symphonies and at major music schools. Even so, Ms. Atcherson feels a commitment to being an all-levels teacher, and has students ranging from age 6-18.

Gerry Paré

My Favorite Orchestra Piece: Recent compositions

Sunday - 9:00 a.m. Vistas I

Session Summary: Bring your instrument and your favorite new music for school orchestra to this unique reading session! Participants should e-mail their selection to Gerry Paré, Gerry.Pare@ashland.k12.or.us; she will compile the selections into a list for you to take home. Be prepared to tell your fellow teachers a little about the piece and to lead us in a reading of the music.



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Lindsay Deutsch

Beyond the Classroom: Igniting Lifelong Passion for Music

Sunday - 10:00 a.m.

Vistas I

Session Summary: Concert violinist and music advocate Lindsay Deutsch will discuss techniques that spark children's curiosity and passion for music. Drawing on examples from around the globe, such as El Sistema in South America, she will discuss what techniques have been proven to work and why they work. There is now more research than ever before showing a direct correlation between music education and the mental and emotional well-being of children. With all of the cuts that are being made to school programs, it is very important to get creative and explore what can be done to strengthen music education in our communities.

Clinician Bio: Ms. Deutsch is currently the *Principal Guest Artist* for Orchestra Nova. Her newly commissioned "Rhapsody in Blue" for violin and orchestra was recently premiered with the National Academy Orchestra in Toronto and will see its US premier this season at the Walt Disney Concert Hall in Los Angeles. She made her debut at the Disney Hall performing John Corigliano's *Red Violin Chaconne* with the California Philharmonic.

Ms. Deutsch made her solo orchestral debut at the age of 11 with the Clear Lake Symphony in Texas. Ms. Deutsch was a featured artist in the January 2010 issue of *Symphony Magazine* for her outreach work across the country. Also, the internationally known *Strad Magazine* featured her as their pick of "Up-and-Coming Musicians" in their April 2007 issue. She is actively involved in outreach programs to present classical music in new and exciting ways that will thrill and inspire the young audiences of today. She also has a page on her website specifically aimed at young musicians and their parents which attracts 70,000 hits per month. In 2007, she and her sister, Lauren, co-founded a non-profit organization, *Classics Alive* (www.ClassicsAlive.org), dedicated to building classical music audiences.



Dr. Diane Wittry,

All-State HS Orchestra Conductor

Beyond the Baton: Developing a quality orchestra program

Sunday - 11:00 a.m.

Hellman

Session Summary: All-State Honor Orchestra Conductor Diane Wittry will talk about establishing goals and vision for your orchestra; programming appropriately for your ensemble; creating enthusiasm within your program; working with parents and administrators; cultivating individual and community financial support for your orchestra program; rehearsal techniques; and universal truths of conducting.

Diane Wittry is the author of "Beyond the Baton," a book about artistic leadership and administrative duties for conductors throughout the United States.

Clinician Bio: Diane Wittry is currently the Music Director and Conductor for both the Norwalk Symphony, CT and the Allentown Symphony, PA. She is in demand as a guest conductor nationally and internationally, and has conducted orchestras in Italy, Japan, Russia, Slovakia, and Ukraine. American orchestras she has worked with include: The Los Angeles Philharmonic, The San Diego Symphony, The Buffalo Philharmonic, The New Jersey Symphony, The Houston Symphony, The Florida Philharmonic, and The Ojai Festivals Chamber Orchestra, among others.

Over the years, Diane Wittry has received many honors and awards including feature articles in *Newsweek* magazine (Sept. 1994) and the *New York Times* (2001); an "Arts Ovation Award" from the City of Allentown, Pennsylvania; the "Women of Excellence" Award in Beaumont, Texas; the national "Helen M. Thompson" Award from the American Symphony Orchestra League for outstanding artistic leadership; and the prestigious Fiorino Doro Award from the city of Vinci, Italy. Her new book, "Beyond the Baton" was released by Oxford University Press in January 2007.

For more information on Diane Wittry's work, please visit her website: www.DianeWittry.com

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University of Oregon Alumni Reception

*Please join us for
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Friday, Jan. 13 | 7:00 - 9:00 p.m.
O'Neill Ballroom, Hilton Hotel







Lindy Wunn
Instrument Repair
Friday - 10:00 a.m.
O'Neill

Clinician Bio: 2010 Outstanding Contributor Award winner, Lindy Wunn, worked for Portland Public Schools for 30-years repairing instruments. As is so often the case, our best and most significant contribution can far exceed our job description, taking on roles that make all the difference. "He has a magical gift of resurrecting instruments, some from the ice age, to playing condition."



Dr. Ike Nail
Maximizing Rehearsal Time
Featuring Thurston HS Band as a clinic group
Friday - 11:00 a.m.
O'Neill

Session Summary: Priorities, processes, and techniques that produce immediate and long-term results.

Clinician Bio: James Isaac (Ike) Nail is the Band and Orchestra Director at Western Oregon University in Monmouth, Oregon. Dr. Nail earned the Doctorate in Symphonic Conducting from the University of Texas, Austin. His distinguished career as an orchestra and band conductor, teacher and music director has included appointments with the Dallas (TX) Wind Symphony, California State University (Northridge), University of Southern Mississippi (Hattiesburg) and Sprague (Salem, OR), Richardson (TX) and Lee (Midland, TX) High Schools.

He has been co-recipient of two Grammy Awards including the 2000 National Grammy Gold Award recognizing the most outstanding secondary music program in the country. His groups have won more than a dozen state championships and performed at regional and national MENC Conventions, The Mid-West International Band and Orchestra Conference and, by invitation, at the Kennedy Center (Washington, DC).

Concert Hour

OSU Horn Choir, Larry Johnson, Director

Crescent Valley Wind Ensemble, Kristine Janes, Director

Friday - 1:00 p.m.
Soreng Theater, Hult Center



Larry Johnson
Starting Young Horn Players
Friday - 2:00 p.m.
O'Neill

Session Summary: Getting your beginning horn players off to a great start and encouraging horn programs.

Clinician Bio: Lawrence Johnson is the French horn instructor at Oregon State University, where he leads the horn and brass ensembles. He is also currently a staff conductor with the Portland Youth Philharmonic, where he conducts the Conservatory Orchestra and the Wind Ensemble. An active solo performer Johnson has appeared with orchestras across Europe and Asia, as well as many cities in the United States. His professional credits include principal horn with Philharmonia Hungarica of Germany, assistant principal horn for the Oregon Symphony and regular appearances with the Seattle Opera's Wagner Ring productions since 1976.

Johnson holds a master's degree from the Cleveland Institute of Music and a bachelor's degree from the University of Puget Sound. His previous teaching credits include Portland State University, Lewis and Clark College, Mt. Hood Community College, Clackamas Community College, and the Musikschule Bocholt in Germany. A number of his former students are currently playing professionally in the U.S. and in Europe and many are active public school music teachers. He has taught a majority of the Oregon State Solo Competition winners on horn over the past two decades.

Concert Hour

Summit Wind Ensemble, Dan Judd, Director

Apocalyptic Brass, Henry Henniger, Director

Friday - 3:00 p.m.
Soreng Theater, Hult Center

OBDA Meeting

Tom Muller
Friday - 4:00 p.m.
Studio B C

Band



Michael Sweeney,
All-State Middle School Director
Middle School Honor Band Director
Saturday - 9:00 a.m.
Hellman

Clinician Bio: Michael Sweeney is a graduate of Indiana University (Bloomington), and Director of Band Publications for Hal Leonard Corporation in Milwaukee, Wisconsin. Sweeney has over 500 publications to his credit. As a winner of numerous awards from ASCAP, his *Imperium* (1992) and *Ancient Voices* (1994) are featured in the acclaimed GIA Publications series *Teaching Music through Performance in Band*. Some of his other compositions such as *Black Forest Overture* (1996), *The Forge of Vulcan* (1997) and *Distant Thunder of the Sacred Forest* (2003) have become standard repertoire for middle school bands. He has received commissions ranging from middle and high school bands to the Eastman Wind Ensemble and Canadian Brass. His works are included on many state contest lists and his music is often performed worldwide. Mr. Sweeney is in demand as a conductor and clinician for festivals and honor bands alike.

General Session

Saturday - 10:00 a.m.
Soreng Theater, Hult Center

All-State Elementary Choir: **Dr. Patrician Bourne, Conductor**, Donna Kagan and John Hillan, Managers

NAfME: **Sue Rarus, NAfME** in a Nutshell: How the National Office Works for Music Education

Key Note: **Dr. Janet Barrett** "Vitality in Music; Vitality in the Music Curriculum"



Dan Tepfer Trio
Saturday - 11:00 a.m.
Soreng Theatre

Clinician Bio: Dan Tepfer is a New York-based pianist and composer and one of the most formidable jazz musicians on the international stage — hailed as "brilliant" by The Boston Globe, "remarkable" by The Washington Post, a "player of exceptional poise" by the New York Times, "a singular voice" by Libération (France). By age 29, he has performed the world over in contexts ranging from solo piano to full orchestra, chronicling his talents on the solo disc *Twelve Improvisations in Twelve Keys* (2009) as well as the trio sessions *Before the Storm* (2005), *Oxygen* (2007) and *Five*

Pedals Deep, his 2010 Sunnyside release with bassist Thomas Morgan and drummer Ted Poor. Dan has also had the extraordinary privilege of a sustained, ongoing duo partnership with alto saxophonist and jazz luminary Lee Konitz, documented on the acclaimed 2009 Sunnyside CD *Duos With Lee* ("a benchmark of human potential" – JazzInsideNY). As France's Jazz Magazine has noted, Dan is "gifted with a heightened sense for form and an extraordinary confidence in his angles of attack." His playing, whatever the context, is a model of fluidity and steady, effortless motion, immersed in jazz history but creating new history in turn. For more information go to www.dantepfer.com

General Session

Saturday - 1:30 p.m.
Soreng Theater, Hult Center

Performance: **Salem Concert Band "John McManus Tribute" John Skelton, Conductor**

Doug Bundy, Dave Matthys, and Dr. Bob Ponto

A New Way of Thinking: Bringing Google into your Classroom

Saturday - 2:00 p.m.
Vistas II

Session Summary: In this session, we explore innovation in the classroom using Google's concept of "20% time" as a model. Google encourages its employees to pursue independently-designed projects that they are passionate about. These 20% projects have given rise to Gmail, Google News and many other innovations and products that may not have existed without this supported, independent time. This opportunity for autonomy and purpose not only contributes to some of the most satisfied workers in the industry, it is a laboratory for innovation. Can the same idea that offers such creative potential for companies like Google also serve to innovate our classrooms?

Dave Matthys incorporated this 20% time concept into his classrooms this year and will present what his students came up with and how this has impacted not only the individual students, but the band as well.

G Bundy will share some of the exciting potential that technology can bring to the classroom, and how it can support innovation in teachers and students. Professor Robert Ponto will share his thoughts on innovation, technology and music education.



Clinician Bio: G. Douglas Bundy teaches Technology Arts at Raleigh Hills K-8 School which includes Filmmaking, Sound Design, Photography, Web Applications, and Applied Technology. He had the great fortune of being the Band and Orchestra Director at Aloha High

2012 Sessions

School from 1997-2010. He was recently selected as one of 50 teachers worldwide to attend the Google Teacher Academy in Sydney Australia in April of 2011, which was the most significant professional development of his life. He is especially interested in classroom innovation, professional development for teachers, and utilizing technology to foster student creativity. Recently, he has co-written a grant for \$240,000 for professional development and technology immersion in the 4th and 5th grade classrooms at Raleigh Hills.



Clinician Bio: Dave Matthys is the band director of Lake Oswego High School and is the music coordinator for the Lake Oswego School District. Dave's teaching career has spanned over three decades, and he has mentored many current music educators in the Northwest. He has been active with OMEA, is past president of OBDA, has served on several committees with the OSAA,

and is on the adjudication committee for OBDA.



Clinician Bio: Bob Ponto serves as Director of Bands at the University of Oregon School of Music and Dance. He has conducted ensembles through the United States, Canada and the United Kingdom. His own performing ensembles appear regularly at state, regional and national music conferences. They have also been featured at the *Bang on a Can* contemporary music festival

in New York City, on National Public Radio and on Oregon Public Radio.

A self-described "musical omnivore," Ponto is an advocate for original music in all genres and is actively involved in the commissioning and performance of new works. He has collaborated with many influential composers including John Adams, Steven Stucky, Michael Daugherty, Gia Kancheli, Frank Ticheli, Scott Lindroth, Augusta Read Thomas and many others. He recently conducted the world premiere of Justine F. Chen's *Philomel* with soprano Lucy Shelton.

As an electronic musician and sound development hobbyist, Ponto has contributed to unique projects in that genre as well. The contemporary music ensemble, *Beta Collide* has performed his *Postmark Sirius: In Memoriam Karlheinz Stockhausen* for trumpet and live electronics, *Beta Bacher* (commissioned for the Oregon Bach Festival's *Bach Remix V*), and a new digital realization of Stockhausen's classic work, *Solo*. Most recently, his sound design work was used extensively by British pop singer/songwriter Imogen Heap on her single, "Lifeline."



Dr. Shelley Jagow

Session 2 of 2: Balancing Your Instrumentation using Groundwork, Guidance and Gimmicks!

Saturday - 3:00 p.m.

Hellman

Session Summary: Every program has its unique challenges to balancing instrumentation in order to provide the most optimal music experience for the ensemble. In this session we will look at both sound and creative ways to approaching instrumentation challenges from recommended instrument transfers and substitutions, to resourceful planning, and even some gimmicks!

Clinician Bio: Shelley M. Jagow, (Ph. D) is Professor of Music at Wright State University is director of the Symphonic Band and Saxophone Quartet; and professor of Saxophone and Music Education courses. She is a Selmer and Rico Artist Clinician for saxophone, as well as a music education clinician for Hal Leonard and Meredith Music. She has presented clinics and performances at several State Music Educators Conferences as well as the Midwest International Band and Orchestra Clinic, NASA (North American Saxophone Alliance), ISME (International Society for Music Education, CMS (College Music Symposium), and the United States Navy Band International Saxophone Symposium. She has published numerous articles in periodicals and her nationally recognized student saxophone quartet released their first commercial CD *Avion Saxophone Quartet* on CDbaby.com. Shelley is a contributing author to *The Music Director's Cookbook* (Meredith), *Teaching Music Through Performance in Band series* (GIA), and is author of the book and DVD of *Teaching Instrumental Music: Developing the Complete Band Program* (Meredith). She recently hosted Jean-Marie Londeix and William Street as artists-in-residence at Wright State University where they collaborated on producing *The Londeix Lectures* (a DVD multi-set) to be released at the 2012 World Saxophone Congress in St. Andrews, Scotland. Her newest book about to be released by Meredith Music is a resource and fingering chart for band students and directors for correcting intonation tendencies. Website: www.wright.edu/~shelley.jagow/



Dr. Pius Cheung

Percussion

Saturday - 4:00 p.m.

Hellman

Clinician Bio: Dubbed a "neo-Romantic marimba virtuoso," Pius Cheung is widely known as a master soloist on his unusual instrument. After winning the 2008 Young Concert Artists International Auditions, Mr. Cheung made his New York solo recital debut in the Young Concert Artists Series at Carnegie's Zankel Hall, his Kennedy Center debut in Washington, DC, and at the Isabella Stewart Gardner Museum in Boston.

As an inspiring teacher to young percussionists, Mr. Cheung has given Master Classes throughout the U.S including NYU, the Juilliard School, and the Curtis Institute of Music, the Amsterdam Conservatory, and the Paris Conservatory. Mr. Cheung moved from his native Hong Kong to Vancouver at the age of 12. He received his Bachelor of Music from the Curtis Institute in Philadelphia, his Artist Diploma from The Boston Conservatory, and his Doctorate from the University of Michigan. Mr. Cheung currently holds the post of Assistant Professor of Percussion at the University of Oregon. He is a Yamaha Performing Artist and Vic Firth Artist.

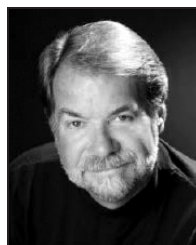


Dr. Kevin Sedatole,
All-State HS Wind Ensemble Conductor
HS Wind Ensemble Conductor
Sunday - 9:00 a.m.
Hellman

Clinician Bio: Kevin Sedatole serves as Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as administrator of the entire band program totaling over 700 students that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony.

Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor he served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University.

Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Performances conducted by Professor Sedatole have won accolades from prominent composers including John Corigliano, Michael Colgrass, Donald Grantham, David Maslanka, Ricardo Lorenz, Michael Daugherty, John Mackey, Jonathan Newman, Carter Pann, Joel Puckett, Dan Welcher as well as many others. Professor Sedatole also serves on the summer faculty of the Interlochen Music Camp.



Dr. Patrick Winters,
All-State HS Symphonic Band Conductor
HS Symphonic Band Conductor
Sunday - 10:00 a.m.
Hellman

Clinician Bio: Patrick Winters, is the Director of Bands at Eastern Washington University, where he conducts the wind ensemble, teaches courses in conducting and music education, and serves at Music Department Chair. Winters combines his broad experiences as a successful high school band director with his teaching at the college level. His ensembles have toured throughout the eastern and western United States, Canada, Mexico, and Japan. The band program at Eastern Washington University has become one of the finest and most active in the Northwest. Winters holds a Bachelor of Music Education degree from Elon University and a Master of Music Education degree from California State. As a guest conductor, Winters is in demand both nationally and internationally.



Ron Carter,
All-State Jazz Conductor
Sunday - 11:00 a.m.
Vistas I

Clinician Bio: Ronald Carter is Coordinator of the Jazz Studies Program and director of the world-renowned Northern Illinois University (NIU) Jazz Ensemble. Carter has presented workshops as guest conductor, artist, clinician, or adjudicator throughout the United States. Ron Carter spent over 18 years in the St. Louis metropolitan area as an educator and professional freelance musician on saxophone, clarinet, flute, and as a vocalist. He co-directed the group *Infiniti* and performed with the George Hudson Orchestra. Carter has also performed professionally with Clark Terry, Jimmy Heath, Lena Horne, Lou Rawls, the Jimmy Dorsey Band, Wallace Roney, Terrell Stafford, the Temptations, the Dells, Oliver Lake, Hamiett Bluiett, Leon Thomas, Art Davis, Fareed Haque, Joseph Bowie, Frank Mantooth, Delbert Bernadella, Byron Bowie, Orbert Davis, Carl Allen, and many others.

An abbreviated list of his honors and awards includes Downbeat Magazine's Jazz Educators Hall of Fame, The Woody Herman Music Award (Birch Creek Music Center), the 1991 Milken National Distinguished Educator Award, Southern Illinois University Excellence in Teaching Award, and the St. Louis American newspaper's Excellence in Teaching Award. Carter's current projects include Chicago Jazz Education Project (CJEP); International Consultant for the Essentially Ellington Jazz Competition sponsored by Jazz at Lincoln Center in New York; Program Director for the Jazz At Lincoln Center Band Director Academy; Member of the Chicago Jazz Philharmonic; Co-Author for Alfred Publications "Swingin' On The Bars;" and GIA Music Publications "Teaching Music Through Performance in Jazz." Carter is currently a Conn/Selmer Instrument Artist Clinician/Educational Specialist.



Dr. Janet Barrett
Creativity in the Music Curriculum;
Creativity in Music Teaching
Friday - 11:00 a.m.
Vistas I

Session Summary: In what ways do our music classrooms foster creative thinking in music? How are music teacher education programs preparing the next generation of music teachers for this vital role in the expansion of the music curriculum? Insights and strategies for enabling teachers' creativity will be illustrated.

Clinician Bio: Janet Barrett is a general music specialist and researcher. Her research interests are in curriculum studies, interdisciplinary approaches in music education, and professional development in music teacher education. She is the co-author of *Looking In On Music Teaching* (McGraw-Hill/Primis, 2000), *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (Schirmer, 1997), and *Constructing a Personal Orientation to Music Teaching* (Routledge, 2010). She also served as editor for *Music Education as a Crossroads* (Rowman & Littlefield, 2009). She is a contributor to the *New Handbook of Research on Music Teaching and Learning*, the *International Handbook of Research in Arts Education*, the *Oxford Handbook of Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*. She previously taught general and choral music in Iowa and Wisconsin. She is chair-elect of the Society for Music Teacher Education.

Sue Rarus, NAFME

Crisis Management: Advocacy when times get tough
Friday - 1:00 p.m.
Vistas I

Session Summary: How to stop the bleeding and turn things back around.

Proactive Strategy: Advocacy when times are good
Friday - 2:00 p.m.

Session Summary: Things to do to sustain a healthy program and continue it.

The Bigger Picture: Advocacy at the State and Federal Levels
Friday - 3:00 p.m.

Session Summary: Overview of tools, actions, context, etc. for federal and state legislative work and issues.

Clinician Bio: Sue Rarus has worked at the National Association for Music Education (NAFME, formerly MENC; www.nafme.org) since 1999. Throughout, she has served as information resources director, with a two

year stint as director of publications and information resources. Currently director of advocacy research and resources, Sue helps to create materials for advocacy, and continues to assist constituents, staff, leadership and the public with music education needs.

Sue was an avid participant in school music and drama from early grades through college and was fortunate to study as a preparatory student at the New England Conservatory of Music. Working at NAFME has been a way to thank the profession, helping to ensure music education opportunities for students today and into the future. Sue has a B.A. in Theater Arts from Brandeis University and an M.Ed. from Harvard University.

She also worked for 11 years at the Harvard Institute for International Development (education), and one year at the World Bank in D.C.



Dr. Vicki Purslow
Transcriptions for Middle and High
School Clarinet/Saxophone Ensembles
Friday - 2:00 p.m.
Hellman

Clinician Bio: Dr. Vicki Purslow is an American tenor saxophonist and arranger. She has played with Mel Torme, Joe Williams, The Four Tops, The Temptations, Mary Wilson, The Funk Brothers, and various other bands. Purslow composed an original score for the play *Bone*, which tells the story of Marion Woodman.

Purslow was born in the San Francisco bay area. She began studying guitar from Joe Bruhl at age 7. At age 11 she began learning the tenor saxophone, and two years later the clarinet. Purslow was always interested in arranging, starting with vocal jazz arrangements inspired by the Manhattan Transfer. In 1985, after graduating from the University of Pacific Conservatory of Music, she started her professional career as a middle school teacher, and later as a college band director. Purslow is now the Associate Dean of the College of Arts and Sciences at Southern Oregon University in Ashland, Oregon.



Special Interest



**Dr. Frank Diaz and
Dr. Jay Silveira**
SMTE Research Poster Session
Friday - 4:00 p.m.
Vistas II

Session Summary: During this hour, conference attendees are invited to informally talk with those sharing their past or current research projects related to music education. Presenters will display their work, share results, discuss methodologies, and encourage others to begin their own research projects. Participants will be university professors, graduate students, and music teachers.

Please see Dr. Jay Silveira bio and photo on page 39.

Clinician Bio: Frank M. Diaz is an assistant professor at the University of Oregon, where he teaches graduate and undergraduate courses in music education, psychology of music, and music research. Diaz also serves as a member of the University of Oregon's Institute for Cognitive and Decision Sciences, chairs the Affective Response Special Research Interest Group for the National Association for Music Education, and serves as co-chair for the Oregon Music Educators Association chapter of The Society for Music Teacher Education. He has presented research at several venues, including the Music Educators National Conference, Texas Music Educators Association, Desert Skies Symposium, Illinois Music Educators Association, Oregon Music Educators Association, and the American Music Therapy Association Conference. Diaz has previous and upcoming publications appearing in *Psychology of Music*, *Journal of Band Research*, *Contributions to Music Education*, *Missouri Journal of Research in Music Education*, *Kansas Music Review*, and the *Oregon Music Educators Association Journal*. Diaz received a bachelor and Ph.D. in music education from Florida State University, and a Master's in instrumental conducting and trombone performance from the University of South Florida.



Dr. David Greenagel
Classroom and Rehearsal
Management: making things happen
the way you want
Saturday - 9:00 a.m.
Vistas II

Session Summary: This session will present successful real-world approaches and techniques for creating a positive and focused environment for the musical growth of each student. Specific attitudes and expectations will be discussed as well as responses to common issues and challenges. Management as a part of program building and advocacy is a fundamental part of this discussion.

Clinician Bio: David Greenagel is an assistant professor and director of music education at Virginia Commonwealth University (VCU) and has been involved in music education for more than 25 years. Known as a child-centered educator, he has taught in settings ranging from rural to urban, K-12 to university. He is the editor of the *Virginia Music Educators Association Journal*, *Notes*, is chair-elect of the MENC National Council of State Editors and is a member of the editorial board of *Southern Music Education Research*.

Specializing in the adolescent voice, Greenagel is in demand as a guest conductor and adjudicator. He has held positions as the director of music education at Florida International University in Miami, and supervisor of arts education for Arlington, Va., Public Schools. Greenagel has served for six years on the faculty at Randolph-Macon College in Ashland, Va., as co-coordinator of the music program and director of choral activities and applied voice. He is a Higgins Fellow and a recipient of the Thomas Branch Award for Excellence in Teaching.



Dan Tepfer Trio
Saturday - 11:00 a.m.
Soreng Theatre

Clinician Bio: Dan Tepfer is a New York-based pianist and composer and one of the most formidable jazz musicians on the international stage — hailed as “brilliant” by *The Boston Globe*, “remarkable” by *The Washington Post*, a “player of exceptional poise” by *The New York Times*, “a singular voice” by *Libération* (France). By age 29, he has performed the world over in contexts ranging from solo piano to full orchestra, chronicling his talents on the solo disc *Twelve Improvisations in Twelve Keys* (2009) as well as the trio sessions *Before the Storm* (2005), *Oxygen* (2007) and *Five Pedals Deep*, his 2010 Sunnyside release with bassist Thomas Morgan and drummer Ted Poor. Dan has also had the extraordinary privilege of a sustained, ongoing duo partnership with alto saxophonist and jazz luminary Lee Konitz, documented on the acclaimed 2009 Sunnyside CD *Duos With Lee* (“a benchmark of human potential” – *JazzInsideNY*). As *France's Jazz Magazine* has noted, Dan is “gifted with a heightened sense for form and an extraordinary confidence in his angles of attack.” His playing, whatever the context, is a model of fluidity and steady, effortless motion, immersed in jazz history but creating new history in turn. For more information go to www.dantepfer.com

2012 Sessions



Dr. Shelley Jagow

Session 1 of 2: Ensemble “Circle of Acceptance”: Setting Expectations for Maximum Performance Potential

Saturday - 2:00 p.m.

Hellman

Session Summary: Manage your time and focus on key ingredients for developing maximum performance potential with your instrumental program. In this session, we will look at several approaches for solving the most common wind band performance errors as identified by an adjudicator survey. We will also explore rehearsal methods for engaging students in the music making process while elevating their standard of “acceptable” performance. Become more aware of your ensemble’s Circle of Acceptance and learn how to prepare each rehearsal with an appetite for excellence!

Clinician Bio: Shelley M. Jagow, (Ph. D) is Professor of Music at Wright State University is director of the Symphonic Band and Saxophone Quartet; and professor of Saxophone and Music Education courses. She is a Selmer and Rico Artist Clinician for saxophone, as well as a music education clinician for Hal Leonard and Meredith Music. She has presented clinics and performances at several State Music Educators Conferences as well as the Midwest International Band and Orchestra Clinic, NASA (North American Saxophone Alliance), ISME (International Society for Music Education, CMS (College Music Symposium), and the United States Navy Band International Saxophone Symposium. She has published numerous articles in periodicals and her nationally recognized student saxophone quartet released their first commercial CD *Avion Saxophone Quartet* on CDbaby.com. Shelley is a contributing author to *The Music Director’s Cookbook* (Meredith), *Teaching Music Through Performance in Band series* (GIA), and is author of the book and DVD of *Teaching Instrumental Music: Developing the Complete Band Program* (Meredith). She recently hosted Jean-Marie Londeix and William Street as artists-in-residence at Wright State University where they collaborated on producing *The Londeix Lectures* (a DVD multi-set) to be released at the 2012 World Saxophone Congress in St. Andrews, Scotland. Her newest book about to be released by Meredith Music is a resource and fingering chart for band students and directors for correcting intonation tendencies. Website: www.wright.edu/~shelley.jagow/



Dr. Jay Silveira

Portfolios Revisited

Saturday - 3:00 p.m.

Vistas II

Session Summary: Authentic assessment in the performing music ensemble.

Clinician Bio: Jason M. Silveira is assistant professor of music education at Oregon State University. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College in Ithaca, NY. He received his Ph. D. in music education from The Florida State University, where he taught courses in music research, music education, instrumental methods, and instrumental conducting. Currently, Dr. Silveira teaches graduate and undergraduate classes in the Professional Music Teacher Education program, and also conducts the Wind Symphony at Oregon State University. His research interests include perceptions of teacher effectiveness and teacher evaluation and preparation. He has presented research at several venues, including the Texas Music Educators Association Conference and the Desert Skies Symposium on Research in Music Education, and has been published in *Contributions to Music Education*. He has also served as guest clinician/conductor throughout New York and New England. Prior to his appointment at OSU, Dr. Silveira taught instrumental music in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education.

Dr. David Greennagel

Motivating the American Adolescent: Building the Successful Secondary Program

Saturday - 4:00 p.m.

Vistas II

Session Summary: This session will present concrete, positive strategies and approaches for working with and motivating adolescents. Specific issues such as classroom and rehearsal management, cognitive-developmental appropriate ensemble/non-ensemble experiences, and program advocacy as part of total program structure and enhancement will be discussed. Particular focus will be on the challenges facing small and rural programs. Group sharing of will be a part of this session.

College Fair

Facilitator: Al Kato

Sunday - Time: 9:00 a.m. - 12:00 noon

Hilton Exhibition Hall

All State Programs

Middle School Gala Concert

Silva, Hult Center • Friday, January 13th

5:00 P.M. BandDr. Michael Sweeney, Conductor / Gene Burton and Ann McBride, Managers
5:45 P.M. OrchestraDr. Kathleen DeBerry Brungard, Conductor / Brenda Simmons, Manager
6:30 P.M. Young Men's ChoirDr. Rollo Dilworth, Conductor / Anna Rikli, Manager
7:15 P.M. Young Women's ChoirDr. Cara Tasher, Conductor / Julie Cherry, Manager

Elementary Gala Concert

Soreng, Hult Center • Saturday January 14th

10:00 A.M. All-State Elementary ChoirDr. Patricia Bourne, Conductor / Donna Kagan and John Hillan, Managers

All-State Jazz Concert

Soreng, Hult Center • Saturday January 14th

5:00 P.M. All-State Jazz Concert Ronald Carter, Conductor / Larry Coates, Manager

All-State High School Gala Concert

Silva, Hult Center • Sunday January 15th

1:00 P.M. Symphonic Band.....Dr. Patrick Winters, Conductor / Jennifer Muller, Manager
2:00 P.M. Wind EnsembleDr. Kevin Sedatole, Conductor / Tom Muller, Manager
3:00 P.M. Orchestra Dr. Diane Wittry, Conductor / Mark Barnard, Manager
4:00 P.M. Mixed Choir Dr. Eugene Rogers, Conductor / Robert Hawthorne, Manager

Rehearsal Venues

Eugene Hilton and Conference Center

Middle School Band and Orchestra • Thursday

66 E 6th Ave
Eugene, OR 97401

Hult Center for the Performing Arts

All Student Concerts

1 Eugene Center
Eugene, OR 97401-268

University of Oregon - School of Music

HS- Wind, Orchestra and Choirs

1225 University of Oregon
Eugene, OR 97403-1225

First Christian Church

Middle School Choirs • Thursday

1166 Oak St
Eugene, OR 97401-3585

First Baptist Church of Eugene

Symphonic Band

3550 Fox Meadow Rd
Eugene, OR 97408-7424

John G. Shedd Institute for the Arts

Jazz Band

868 High Street
Eugene, OR 97401

Lane Events Center

Middle School Band and Orchestra • Friday

796 W 13th Ave.
Eugene, Oregon 97402

Burke-Griffith Hall

Northwest Christian College

Elementary Choir

828 East 11th Ave.
Eugene, OR 97304

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 **Portland State**
UNIVERSITY

Ensemble Performance Schedule

Time: Friday, 10:00 A.M.

Soreng Theatre, Hult Center

Camerata - George Thomson, Director

Siskyou Sax Orchestra - Dr. Vicki Purslow, Director

Camerata - Students from Crescent Valley and Corvallis High Schools Program

Fuga alla breve e staccato in G Major, BWV 550.....J.S. Bach

Quartet for Strings in D minor, (Death and the Maiden)..... Franz Schubert
 III. Scherzo: Allegro molto
 IV. Presto

Transcriptions for string orchestra by George Thomson

Camreata Bio: The Corvallis Camerata is the Advanced High School Orchestra for the Corvallis School District, comprising thirty-two musicians from Corvallis and Crescent Valley High Schools. They have made several appearances at state and regional conferences and were first-prize winners at the OSAA State Championships in 2009.



Director Bio: George Thomson, who recently joined the Corvallis School District as Director of Orchestras, has enjoyed a multi-faceted career as violinist, violist, conductor, and educator. Formerly Associate Conductor of the Berkeley Symphony Orchestra, he has guest-conducted many ensembles in the San Francisco Bay Area, including the Marin and Santa Rosa Symphonies,

Berkeley Opera, and Lamplighters Music Theater. As an educator, he was for eleven years Music Director of the Virtuoso Program at San Domenico School in San Anselmo, California, whose Orchestra da Camera was a three-time "Grand Champion" at the ASTA National Orchestra Festival. In the summer he conducts the Young Artist Seminar Orchestra at Rocky Ridge Music Center in Estes Park, Colorado.

Siskyou Sax Orchestra Program

Procession of the NoblesRimsky-Korsakov
 Arranged by John Nichol

Wedding Day at TrolldhaugenEdvard Grieg
 Arranged by John Nichol

Tracers Todd Barton

Dance Bacchanale, Op. 47Saint-Saens
 Arranged by Barbara Bruske



Director Bio: Dr. Vicki Purslow is an American tenor saxophonist and arranger. She has played with Mel Torme, Joe Williams, The Four Tops, The Temptations, Mary Wilson, The Funk Brothers, and various other bands. Purslow composed an original score for the play Bone, which tells the story of Marion Woodman.

Purslow was born in the San Francisco bay area. She began studying guitar from Joe Bruhl at age 7. At age 11 she began learning the tenor saxophone, and two years later the clarinet. Purslow was always interested in arranging, starting with vocal jazz arrangements inspired by the Manhattan Transfer. In 1985, after graduating from the University of Pacific Conservatory of Music, she started her professional career as a middle school teacher, and later as a college band director. Purslow is now the Associate Dean of the College of Arts and Sciences at Southern Oregon University in Ashland, Oregon.

Time: Friday, 1:00 P.M.

Studio 1, Hult Center

Triad Acappella - Christina Wehr, Director

OSU Choir - Dr. Steven Zielke, Director



Triad High School Acappella Program

TunggareStephen Leek
 Morton Music

If Ye Love Me..... Thomas Tallis
 CPDL

Kyrie Eleison, K.275 (*Missa Brevis*)W.A. Mozart,
 ed. Jim Leininger / Alliance Music Pub.

Erev Shel Shoshanim, ("Evening of Roses").....Dor/Hadar
 arr. Jack Klebanow / World Music Press

Programs and Bios

Hold Steady with the Gate Greg Gilpin
Heritage Music Press

Bio Triad School Acappella: Triad School is a small, 1A, pre-3 through 12th grade private Christian school in Klamath Falls, Oregon now in its 17th year of operation. Since its beginning, the school has placed high value on the performing arts, considering them part of the core curriculum, including band, choir, orchestra and advanced music theory. Though it has always offered high school choir as a class, this is only the second year with an audition-only a cappella ensemble. The high school choir has been selected for state competition seven of the past ten years and last year won its first fourth-place trophy. This led the students in the group to coin the phrase, "Hard work equals hardware!" in reference to their dedication last year to finally improve their sight-reading skills!

Director Bio: Christina Wehr has been teaching music in one form or another to the Triad students since the school's founding in 1995. She graduated with a degree in choral music from Whitworth College (now University) in Spokane, Washington in 1981, studying under Charles Zimmerman and Loren Wenz. She has taught elementary general music and choir in several public schools in Klamath Falls and choir at Pace Academy in Atlanta, Georgia. She is now teaching elementary general music and middle and high school choir at Triad, though she has been the band teacher when necessary over the years when a "real" band teacher could not be found! (Thankfully, one of these was secured four years ago and she aims to make sure he sticks around!) She is also a church musician and local soloist as well as a founding member of a jazz quartet made up of music educators, "Esquire Jazz Quartet," aka "EQ." She and her husband, David, have three wonderful grown children, a son-in-law and daughter-in-law and five spectacularly beautiful and brilliant grandchildren. (Are there any other kind?)

OSU Choir Program

Nicola Nine Zielke, Voice Coach/Accompanist, Anthony Baker, Assistant Conductor/GTA, Melissa Albert, Assistant Conductor/GTA

My Spirit Sang All Day..... Gerald Finzi (1901-1956)

Mitten wir im Leben SindFelix Mendelssohn (1809-1847)

Yver, vous n'êtes qu'un VillainClaude Debussy (1862-1918)
Quartet: Alicia Baker, Jade Aimonetti, Joe Mikkelson,
Keenan Kemper

Invictus..... Josh Rist (1988-)
Soprano Soloists: Melissa Albert, Alicia Baker, Laurel Mehaffey
Pianist: Josh Rist

Wanting Memories Ysaye M. Barnwell (1947-)

Rotala.....Juris Karlsons (1948-)



Director Bio: Steven M. Zielke, director of choral studies at Oregon State University, directs the OSU Chamber Choir and teaches choral conducting and choral music pedagogy. He earned his doctoral and master's degrees in choral conducting from The Florida State University where he studied with Andre Thomas and Rodney Eichenberger, and held the prestigious Clayton Krehbiel

Fellowship, funded through the generous efforts of the late Robert Shaw.

Prior to his graduate work, Zielke received a BME from Friends University (Wichita, KS) and taught middle and high school choral music in the Kansas public schools. Following his graduate work, Zielke was the associate director of choirs at the University of Arizona where he conducted the Symphonic Choir and worked as a colleague with the late Dr. Maurice Skones.

Time: Friday, 1:00 P.M.

Soreng Theatre, Hult Center

OSU Horn Choir, Larry Johnson, Director

Crescent Valley Wind Ensemble, Kristine Janes, Director

OSU Horn Choir Program

Chimes for the Peninsulum Amoenum.....Christopher C. Chapman
16 horns and percussion

(Guest Conductor Christopher C. Chapman)

Konzertstück.....Robert Schumann
4 solo horns and 8 orchestral horns

Arranged by Alexander Wagendristel

Independence DayDavid Arnold
16 horns and percussion Arranged by J. Lynsdale-Nock

The Ride of the Valkyries..... Richard Wagner
from "Die Walkyrie" Arranged by Christopher Jones



Director Bio: Lawrence Johnson is the French horn instructor at Oregon State University, where he leads the horn and brass ensembles. He is also currently a staff conductor with the Portland Youth Philharmonic, where he conducts the Conservatory Orchestra and the Wind Ensemble. An active solo performer Johnson has appeared with orchestras across Europe and Asia, as well as many



Ensemble Performance Schedule

cities in the United States. His professional credits include principal horn with Philharmonia Hungarica of Germany, assistant principal horn for the Oregon Symphony and regular appearances with the Seattle Opera's Wagner Ring productions since 1976.

Crescent Valley High School Wind Ensemble Program

- Riders for the FlagJohn Philip Sousa
 Edited by Frederick Fennell
- Scherzo and Sentimentale..... Martin Behnke
- Shannon Falls.....Ralph Ford
 Mvt. II from the Suite Sea to Sky
- Arabesque.....Samuel Hazo



Director Bio: Kristine Janes is in her eighth year at Crescent Valley HS and Cheldelin MS as Director of Bands in the Corvallis School District. She received her Bachelor of Arts in 1988 and her M.A.I.S degree in 1999 from Oregon State University. Kris has served as Chair, Past Chair and Treasurer for the Oregon Music Education Association District 11, and has been active with the coordination

and hosting of several music events for students. She is a member of the Music Educator's National Conference, Oregon Music Education Association, Oregon Band Directors Association, Women's Band Director International and Oregon Educators Association.

Time: Friday, 3:00 P.M.

Studio 1, Hult Center

McNary Concert Choir- Jim Taylor, Director

Portland State Choir- Dr. Ethan Sperry, Director



McNary Concert Choir Program- TBA

Director Bio: Jim Taylor is in his fifth year at McNary High School. A graduate of Sprague High School and an active participant in the

choral program under Gary Frame, Jim completed his music education degree at Western Oregon State College. After serving as Choral and Drama Director at Seaside High School and Broadway Middle School in the early 1990's he traveled to Tucson, Arizona where he completed his Master's in Choral Conducting at the University of Arizona with Maurice Skones. Jim remained at the UA as an Assistant Professor of Jazz Studies and served as Director of Vocal Jazz and Jazz History. Jim is in his second year with Male Ensemble Northwest (MEN) as a baritone/tenor. The ensemble is a collaboration of choral directors from Oregon, Washington and Idaho whose principal intent is to engage, encourage and educate young male singers in the vocal arts. MEN is scheduled to perform this March at ACDA Northwest in Seattle.

Portland State Choir

- O Vos Omnes.....Alberto Ginastera
- O Vos Omnes..... Carlo Gesualdo
- Pater Noster.....Giuseppe Verdi
- The Ballad of Y2K.....Bonnie Miksch
- Hallelujah Leonard Cohen
 Arranged by Ethan Sperry
- Balleilakka from the film Sivaji..... - A. R. Rahman
 Arranged by Ethan Sperry



Director Bio: Born in New York City, Ethan Sperry began studying conducting at the age eight, cello at the age of twelve, and singing at the age of eighteen. He has earned a bachelor's degree in Philosophy from Harvard College and Masters and Doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to Bermuda,

Estonia, Finland, France, Germany, Guadeloupe, Italy, Jamaica, Japan, Korea, Luxembourg, Puerto Rico, Russia, and Taiwan, and have performed at major venues in the United States including the Kennedy Center, The Washington National Cathedral, St. Patrick's Cathedral in New York City, The Nassau Coliseum, Cincinnati's Music Hall, and Boston's Symphony Hall. Ethan Sperry is currently a Professor of Music at Portland State University.

Programs and Bios

Time: Friday, 3:00 P.M.

Soreng Theatre, Hult Center

Summit Wind Ensemble- Dan Judd, Director

Apocalyptic Brass- Henry Henniger, Director

River Valley CelebrationDavid Gorham

Salvation Is CreatedTschesnokoff
Arranged by Bruce Houseknecht

Roller Coaster (A Symphonic Sketch).....Otto M. Schwarz

PusztaJan Van der Roost



Summit High School Wind Ensemble Program



Director Bio: Dan Judd graduated from McLoughlin Union High School (Milton-Freewater, Oregon), Whitman College (BA-Music Education) and Central Washington University (Master of Music—Music Education/Conducting). His bands have garnered awards in marching, jazz and concert performance in local, regional and national events. Mr. Judd led the Summit High School

Winds on a spring/2011 tour to New York City, including an auditioned performance at Carnegie Hall, and to five consecutive league championships, three top-3 state championship finishes, and 1st place in the 2011 Oregon State 5A Band Championship. Judd was elected into the Washington Music Educators "Hall of Fame" in 2008. He and wife Lorene serve as staff members of the bi-annual Oregon Ambassadors of Music tour to Europe.

Apocalyptic Brass Program

Dream of a Witches' Sabbath.....Hector Berlioz
From Symphonie Fantastique Arranged by Todd Fiegel

Pines of the Appian Way Ottorino Respighi
From The Pines of Rome Arranged by Michael Forbes

Adagio from Symphony No. 9.....Gustav Mahler
Arranged by Erik Shinn

Finale from Symphony No. 7Dmitri Shostakovich
Arranged by Louis Olenick



Director Bio: Henry Henniger joined the University of Oregon faculty as assistant professor of trombone in the fall of 2010. A native Oregonian, he previously held faculty teaching positions at Oregon State University and Linfield College. Henniger started his musical career at Indiana University, where he received his bachelor's degree in trombone performance. He received his master's at

Manhattan School of Music, where he was a member of the prestigious Orchestral Performance program and was awarded the John Clark Award for excellence in brass performance.

Active as a soloist and orchestral musician, Henniger has performed with a wide variety of ensembles, including Di Capo Opera (NY), Park Avenue Symphony (NY), Axiom Brass (AK), and Imperial Brass (NY). While playing with Imperial Brass, he recorded under Summit Records and was featured as a soloist on their *Bone-A-Fide Brass* album with guest soloist Joseph Alessi, principal trombone of the New York Philharmonic. Henniger has also recorded under Sun King Productions, Emeritis Records and Orange Mountain Music labels, working under internationally acclaimed conductors such as Kurt Masur, Sir Colin Davis, and Gerald Schwarz, including performances in New York City's Avery Fisher and Carnegie Hall.

Ensemble Performance Schedule

Time: Saturday, 1:30 P.M.

Soreng Theatre, Hult Center

“John McManus Tribute” John Skelton, Conductor

Prelude and Fugue from the Spitfire.....William Walton

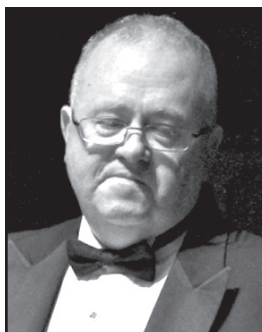
Transcribed by Gerhart Drijvers

To Set the Darkness Echoing.....Dana Wilson

Musicians Musician..... Leonard Duarte

Salem Concert Band

Director Bio: John Skelton conducts and is a charter member of the Salem Concert Band. John earned his Bachelor of Music degree at the University of Oregon, and was a music director in the Dallas School District from 1974 until his retirement in 2005. He has earned a reputation for creative programming which features quality new



literature from international sources. His groups have been responsible for commissions of new concert band works from composers that include Frigyes Hidas, Norman Dello Joio, Melvin Shelton, Jon Sutton, Martin Behnke, and Leonard Duarte. He has been an active advocate of copyright laws and the composers and publishers they protect.

His high school bands earned several state championships and represented Oregon in Washington DC, at the National Concert Band Festival in Chicago, at the International Youth Music Festival in Vienna, Austria and on performance tours in Canada, Europe, and Japan. He is a staff member with the Oregon Ambassadors of Music, which have taken thousands of Oregon students on performance tours of Europe.

JOHN McMANUS (1921–2010), A LIFE OF SERVICE



Excerpts from Dave Doerksen article published in OMEA Journal, Spring 2011

John was born September 24, 1921 in LaGrande. He attended LaGrande schools, where he came under the lasting influence of his mentor, Andy Loney. John enrolled at the Northwestern University School of Music, completing his bachelor's degree there. It was at Northwestern that he met his wife Beth, a constant source of

love and support throughout his career and their 66 years of marriage. Upon graduating from Northwestern, John became part of the “greatest generation,” enlisting in the U.S. Army Air Corps. John returned from the war and began his career as a music educator in Chelan, Washington. He then interrupted his teaching career to earn a master's degree in music education from Columbia University in New York City.

Returning to Oregon, he built what was generally recognized to be one of the finest music programs in the Pacific Northwest at McMinnville. In 1965 he was named Oregon “Teacher of the Year” for his work there, and he was one of five finalists for “National Teacher of the Year.” After 17 years at McMinnville, John went to the University of Oregon as chair of

the music education department, serving there with distinction until his retirement in 1983. In his last years at McMinnville John had an epiphany of sorts. Even though his students played with a beautiful sound, and had solid technical and music-reading skills, he was dissatisfied that they weren't getting a comprehensive music education. This led to John's becoming a national leader in the Manhattanville Music Curriculum Project and a clinician for the Contemporary Music Project. He also served as a member of the following groups for the MENC: the National Board, the Editorial Board, the Commission on Instruction, and the Committee on Standards.

One particular example of his leadership in Oregon came in the early 1960s, when, as president of OMEA, he was responsible for the reinstatement of the State Solo Contest. OMEA honored John in 2000 by establishing the John C. McManus Distinguished Teacher Award, OMEA's highest honor, given in recognition of those who have contributed in a significant way through a lifetime of musicianship, service, and leadership. John had three qualities found in a great music teacher: a deep love of music, an inner desire for excellence, and strong beliefs about what should be taught and how it should be taught. He has been, and continues to be—both personally and professionally—an inspiration and a model for us all.

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Choral

Dr. Steven Zielke
Russell Christensen

Elementary

Katie Hadley

Instrumental

Dr. Christopher Chapman
Dr. Brad Townsend
Dr. Jason Silveira



Dr. Jason Silveira Instrumental Music Education

We are pleased to welcome Dr. Jason M. Silveira as assistant professor of music. Dr. Silveira teaches graduate

and undergraduate classes in the Professional Music Teacher Education Program and conducts the OSU Wind Symphony. His research interests include perceptions of teacher effectiveness and teacher evaluation and preparation. He has served as assistant conductor for the Florida State University Wind Orchestra, Chamber Winds, Concert Band and Campus Band, and taught instrumental music in the state of Rhode Island, where he received two citations for promoting excellence in music education.



Julia Hadfield Voorhies,
BS 2006, MAT 2007

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Ensemble Performance Schedule

Time: Saturday, 3:00 P.M.

Soreng Theatre, Hult Center

Clackamas High School Chamber Orchestra- Lisa Hanson, Director

Willamette Valley Symphony- Sean Paul Mills, Director

Clackamas High School Chamber Orchestra Program



Concerto Grosso for String Orchestra and PianoErnest Bloch
Prelude Judy Ryu, pianist

Intermezzo Sinfonico from *Cavalleria Rusticana*Mascagni
Arranged by Simpson

Concerto Grosso in B minor.....Vivaldi
for 4 violins and string Orchestra

Bachianas Brasileiras No.5Heitor Villa Lobos
CHS Chamber cellos, Matt Rowning, guitar

Fiddler's Holiday.....Leroy Anderson
an arrangement of *Bugler's Holiday* Arranged by Lisa Hanson*

*Authorized for use by Clackamas High School Orchestra by Hal Leonard Publishing

Clackamas High School Chamber Orchestra Bio: The Clackamas High School Chamber is an audition-only orchestra that meets every other school day. Many of the students play in PYP, MYS, are leaders of NHS, Key Club and sports teams. Nine of these students were accepted into All-State Orchestra this year. Most of these students began studying stringed instruments in the 6th grade with Dave Anderson. They met twice a week for 35 minutes. Lisa Hanson was the instructional assistant at the time. There are currently 48 students in Chamber Orchestra. The Clackamas High School Orchestra program currently has an Intermediate Orchestra, Freshmen only, with 87 instrumentalists. Yes, that means 87 students in one class. There are two Advanced Orchestras that total 105 students. The total of students in Clackamas High Orchestra program is 240.

Clackamas High School Chamber Director Bio: Lisa Hanson was born and raised in Minneapolis, Minnesota. She began studying violin at age 10 with Esther Wenzel. At age 13 she won the Minnesota Music Teacher's



Solo Contest and performed at the MMTA Convention. She moved to Oregon at 15 and attended Clackamas High School. There was no orchestra, so she joined choir.

While raising three children, she assisted Dave Anderson in the North Clackamas string program as an instructional assistant. Dave convinced her to become a teacher, so Lisa went back to PSU and studied

violin. She graduated from Portland State with a Masters in Music Education. In 2009, she was hired to teach and direct the Clackamas High School Orchestra. She was awarded the Oregon Symphony Patty Vemer Coaching Assistance award in 2010. She currently plays with the Vancouver Symphony and teaches the *String Techniques* class to music majors at Portland State. Lisa is thankful to David Hattner, Ken Selden, Dr. Larry Zgonc, and Salvador Brotons who regularly come out to mentor the CHS students, and to Dave Anderson for beginning these students and still coming to teach and mentor her after his retirement.

Willamette Valley Symphony Program



Fanfare for the Common ManAaron Copland (1900 - 1990)

Freedom Overture*Timothy Scott Misner (1966 - 2011)

Symphony No. 2 in e minor "Gaelic"Amy March (1867 - 1944)
IV. Allegro di molto (excerpt) Cheney Beach pub.

Willamette Valley Symphony Bio: Founded in December 2007, we are a community-based, volunteer symphony orchestra comprised of professional, semi-professional, avocational, and student musicians from throughout Oregon's Willamette Valley. Above all else, we are dedicated to providing quality musical opportunities and performances for the residents of the Willamette Valley. The ultimate goal of the Willamette Valley Symphony is to provide a forum to exchange experiences and talents in a musical environment for the benefit of both the performers and the communities of the Willamette Valley.



Director Bio: Sean Paul Mills is a native of Eureka, California and attended Humboldt State University, the University of Oregon (Bachelor of Music and Master of Music degrees), and the University of Iowa (Doctor of Musical Arts Degree in Violoncello Performance and Pedagogy). Sean has performed as cellist and conductor in California, Oregon, Arizona, Nevada, Iowa, Illinois, Switzerland, France,

Germany, and Austria. Sean has also served on the faculties of Grinnell College, Kirkwood Community College, Coconino Community College, and Oregon State University. He is a Founder of the Flagstaff Light Opera Company (FLOC) and served as the Music Director & Conductor for the FLOC, the Coconino Community Orchestra, and the Coconino Chamber Orchestra. He also served as the Director of Music at The Church of the Red Rocks, Music Director of the Verde Valley Sinfonietta, and as the Artistic Director & Conductor of the Red Rock Community Chorale.

Sean is the Founding Music Director & Conductor of the Willamette Valley Symphony, and a member of the music faculty at Chemeketa Community College.



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Understanding The Process...

Gene Burton
OMEA 2nd Vice President

For this issue I have decided to write my article from the perspective of the middle school band manager. First of all, I am extremely excited to have Michael Sweeney as this year's guest conductor.



Michael Sweeney is currently Director of Band Publications for Hal Leonard Corporation in Milwaukee, WI. In addition, he contributes as a composer and arranger in all instrumental areas with over 500 publications to his name. Mr. Sweeney is a 1977 graduate of Indiana University, and taught middle and high school band in Ohio and Indiana prior to joining Hal Leonard in 1982.

A winner of multiple ASCAP awards, many of Michael's compositions have become staples in the repertoire for young bands. His works appear on numerous state contest lists and are included in the "Teaching Music Through Performance" series by GIA Publications. His commissions range from middle and high school bands to the Eastman Wind Ensemble and Canadian Brass. Michael is also in demand as a clinician and conductor for honor bands and festivals. Mike will also be presenting a session on Saturday morning dealing with making wise choices when selecting music for young bands. I look forward to seeing you all at the conference!

Secondly, over the past years I occasionally am asked the question of how the middle school band is selected. I would like to share the process that I use to select the group. This is a process which has evolved over the years and one that I find to be the best and most fair approach to selecting this group. I welcome any and all feedback on this process. If you have any ideas to make this process better, please do not hesitate to let me know. The general rule is that every school will receive at least 1 accepted student. That way we can guarantee that all schools are represented. Schools that get their nominations in early usually get 2 students.

Here is the process for the Middle School Band:

1. All nominations are sent to the manager in the order they were received online.

2. The manager then goes through the painstaking process of selecting the group. A group which consists of approximately 110 students and based on a well-balanced group of instruments.

3. The manager then proceeds to go down the list and start filling the spots with everybody's first choice until the sections are filled. If filled, then they take the 2nd choice or 3rd choice if needed to complete the instrumentation for each section.

4. Once they get to the bottom of the list, they go back to the top and start filling out the sections with 2nd and 3rd choices until the sections are filled for the entire band. If there are a lot of nominations, they usually don't get to the bottom of the list a second time. We try to get every school to have 2 students ..but if there are a lot of schools nominating students the band becomes too big to fit on the stage of the Hult Center. At this point, students are then placed on the alternate list.

5. Pay attention to all deadlines, including fees to be paid.

What can you do to have a better chance of getting 2 students selected:

1. Get your nominations in as soon as the website opens up. (especially if they are flute, oboe, AS, Bassoon) Trumpets usually don't fill up so fast, but this year we had a lot of trumpet players nominated for some reason. **It is a first come-first served kind of process.**
2. Nominate the maximum amount of kids so we have more kids to pick from.
3. Nominate your best students from larger sections such as clarinet, trumpet, French horn, trombone. If you are only nominating students from smaller section such as flute, oboe, bassoon, saxophone, percussion, get your nominations in as early as possible.

In addition, you must be sure your membership current and that you have registered for the conference. I truly hope this information is helpful to you and I look forward to working with all of you and your outstanding musicians! Have a great year and I will see you in January.

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Advocacy Committee

Frank Petrik
Advocacy Chair

Why Advocate?

Although it may not be part of the “job description,” many music educators engage themselves and others as advocates for music education on behalf of their students, schools, and communities. These educators value advocacy and are aware of the importance of their efforts towards sustaining a supported program. They also are attentive to making connections, educating, and building a “community fortress” that will ensure program vitality.

We all are faced with the packed calendar of concerts, parades, booster meetings and the other events, yet we need to make it a priority to continue to evaluate and advocate for our programs to ensure that our calendars do not become blank slates.

Your Oregon Advocacy Committee understands the issues educators face and is committed to providing assistance and support for your students and program. NAFME also recognizes the pressures and demands music educators face and have developed the advocacy hub “Groundswell”.

What is Groundswell?

The purpose of Groundswell is to cultivate an online community of NAFME members from across the country interested in participating in advocacy initiatives, engaging in discussions about advocacy and regularly digesting advocacy news.



What does the Groundswell offer?

- Streamlines advocacy information via a variety of digestible communication tools, including blog, Facebook, Twitter, RSS and blast e-mail.
- Provides timely, fluid, and dynamic advocacy intelligence focused on relevant news and research reporting, state advocacy stories, digital media accessibility, resource integration, professional development, and interactive advocacy opportunities for NAFME members.
- Serves as an “advocate identification” resource, allowing NAFME to better communicate with individuals most interested in becoming advocacy leaders at the local level, and building capacity for jurisdictional policy initiatives.
- Ignites member passion for advocacy, motivates and mobilizes those most interested in getting involved, and provides NAFME with a modern online advocacy hub.

Inspiring Minds in Music Conference

Advocacy Sessions

Tina Bull and the conference committee have developed a schedule to ensure this year’s conference is packed with a multitude of useful and inspiring sessions. The advocacy committee is also excited to announce a three session offering by Sue Rarus.

Currently, Sue is the director of advocacy research and resources for NAFME. Sue also continues to assist **Frank Petrik, Advocacy Chair**, constituents, staff, leadership and the public with music education needs.

The sessions will focus on the 3 most common stages of advocacy; “**reactive**”, “**proactive**”, and “**continuing/sustaining support**”.

In addition to the sessions, OMEA Advocacy will have a booth supplied with materials, and knowledgeable members who want to hear from you. Please find time to share with us what is happening in your schools and how we can support. Your needs will drive the direction and goals set for the committee.

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Also, visit oregonmusic.org for additional advocacy resources.

We look forward to seeing you at the conference!

OMEA Advocacy Committee

NafME Model for Advocacy

Pre-Concert Welcome

"Welcome and thank you for attending our [e.g. winter/spring concert, senior night, showcase, etc].

While you enjoy the concert, please remember that in addition to the skills the students demonstrate, music education helps prepare young people to think creatively, learn how to work collaboratively, and to become disciplined, critical thinkers and problem solvers.

Research shows that children who receive a comprehensive, sequential music education taught by exemplary music educators do better in overall school achievement, social development, success in society, and earning potential.

Times are very tight fiscally, and music education is under threat in many places. If you recognize the value music education has for your child, your continued support of this program will help ensure that music remains an essential component of your child's education. After all, music and the arts are considered a "core" subject in the federal Elementary and Secondary Education Act.

Please let me know if you would like more information on how to become involved in supporting our music program. You can also contact MENC, The National Association for Music Education (www.menc.org) with any questions about how you can support music in the schools.

Thank you for being here tonight, and I hope you will enjoy the hard work these students have put into making this program possible."



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Thank you, teachers.

The Portland Youth Philharmonic recognizes your hard work and commitment to tomorrow's musicians and music lovers. We want to strengthen our relationship with you through shared communication and collaboration.

Please use this list to contact us with any concerns or questions you might have regarding our outreach programs, low-cost peer mentor music lessons, school visits, orchestra requirements, and schedules. We can connect you with the right person to talk to. Just call our offices at **503.223.5939**. You can also find our Musician's Handbook and concert schedule available on-line at www.portlandyouthphil.org.

David Hattner, Conductor and Music Director
Kevin A. Lefohn, Executive Director
Ann Cockerham, Orchestra Manager
Carol Sindell, Young String Ensemble Conductor
Larry Johnson, Conservatory Orchestra and
Wind Ensemble Conductor

Sincerely,
All of us at the Portland Youth Philharmonic Association

PORTLAND YOUTH PHILHARMONIC ASSOCIATION



The Oregon Music Advocacy Tool Kit

Be proactive...

Collect contact information- (Music Petition) <http://www.oregonmusic.org/files/file/Music%20Petition%20Sheet.pdf>

Develop impact statements- <http://www.oregonmusic.org/files/file/Impact%20Statements.pdf>

Understand curricular elements- <http://www.oregonmusic.org/files/file/Curricular.pdf>

Use The Advocate's Plan- <http://www.oregonmusic.org/files/file/3.TheAdvocatesPlan.pdf>

Publicize your program and the benefits of music education...

News Releases, Media Alerts, Templates- <http://www.oregonmusic.org/files/file/MediaCommunicationsTemp.pdf>

Media Contacts- <http://www.ap.org/northwest/ormembers.html>

Sample letters- http://www.americansforthearts.org/public_awareness/get_involved/003.asp

Make your case and let people know- http://www.menc.org/supportmusic_cases

Research and Statistics- <http://www.oregonmusic.org/files/file/SUCCESS%20IN%20SCHOOL%20AND%20LEARNING.pdf>

Music Education- <http://www.oregonmusic.org/files/file/Keeping%20Our%20Balance%20-%20S%20Shuler.pdf>

Make your own video- (The Advocacy Committee is working on an Oregon Advocacy Video.)

<http://www.oregonmusic.org/files/file/Video%20Taping%20Advocacy%20Messages%20for%20Music%20Promotion.pdf>

Build community relationships...

Oregon Legislators- <http://gov.oregonlive.com/legislators/> & <http://www.oregonmusic.org/files/file/Legislators.pdf>

School Boards - <http://www.oregonmusic.org/files/file/School%20Boards%20Endorsements.pdf>

<http://www.oregonmusic.org/files/file/Centralized%20and%20Site%20Based%20Administration%20Systems.pdf>

Understand Educational Terms- <http://www.oregonmusic.org/files/file/5.GlossaryEducationalTerms.pdf>

Build good media relationships- <http://www.ap.org/northwest/ormembers.html>

Know the numbers behind your music program...

Make your case- http://www.menc.org/supportmusic_cases

Annual Reports- <http://www.oregonmusic.org/files/file/Annual%20Reports.pdf>

Money is actually saved- <http://www.oregonmusic.org/files/file/Music%20Cuts.pdf>

Recognize and thank supporters...

Preserve music education- <http://www.oregonmusic.org/files/file/25%20things%20Community.pdf>

We endorse John L. Benham's book MUSIC ADVOCACY: Moving from Survival to Vision

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News and Opportunities

NAfME Northwest Division Seeks Proposals for 2013 Conference

The Northwest Division of the National Association for Music Education (NAfME) is now accepting session proposals and applications for performing groups for the next Northwest Division Conference. The conference will be February 14–17, 2013, Presidents Day Weekend, in Portland, Oregon.

The 2013 conference in Portland, OMEA will join WMEA and NAFME-NW in combining forces of their state events (in particular honor groups) so that more than 3,000 students will be showcased in those groups in addition to the equal number participating in conference-related performance groups.

Do you want to present a session?

Do you have a topic you want to learn about?

Do you have a presenter you would like to see?

The deadline for conference proposals is April 15, 2012. Please see details and application at <http://mencnw.org/subcontent.aspx?SecID=890>

Performing group applications, including a performance CD or DVD, must be postmarked by June 2, 2012. Please see details and application at <http://nafmenw.org/subcontent.aspx?SecID=897>

Northwest Division President Sean Ambrose will issue performing group invitations on or about September 15, 2012.

Honor group audition materials for 2013 will be posted by May 1, 2012, with audition materials posted by September 1, 2012, and online auditions/applications due in early October 2012.

NAfME and European American Musical Alliance Collaborate to Offer New Opportunities for Student Composers and Music Educators

RESTON, VA (November 3, 2011) – The National Association for Music Education (NAfME) announced an agreement with noted American composer Philip Lasser and the European American Musical Alliance (EAMA). The collaboration will provide exceptional opportunities for participants in the Composition Academy during Music Education Week in June 2012 and all students who enter the NAfME Student Composers Competition.

As a result of this agreement, all student compositions entered in the 2012 NAfME Student Composers Competition will receive an evaluation written by one of select composers from across the country. Lasser will lead a composition session for the competition winners and music educators who attend the NAfME Composition Academy, part of Music Education Week in Baltimore, Maryland in June, 2012.

Competition winners will receive a cash prize provided by the European American Musical Alliance, which is directed by Lasser. Winning compositions will be performed in a Millennium Stage Concert at the John F. Kennedy Center for the Performing Arts.

For more information, visit www.nafme.org.

OSU Rehearsal Pedagogy Workshop

2nd annual OSU rehearsal pedagogy workshop is taking place on January 20 – 21, 2012 at Benton Hall on the OSU campus. Last year's Paula Crider workshop proved quite successful and many of you asked for us to do this again. So, this year we are bringing out Jerry Luckhardt from the University of Minnesota. Jerry's ensembles are known world-wide and he is a frequent guest conductor of honor bands across the U.S. and abroad. The two-day event will feature workshops dealing with rehearsal strategies and conducting advice from Professor Luckhardt in a relaxed setting with many of our colleagues. A high school band will serve as the Friday evening rehearsal ensemble, and the OSU Chamber Winds will serve as the conducting workshop ensemble on Saturday. The event is kindly co-sponsored by Gracewinds Music in Corvallis and we are thrilled with their participation. If interested in joining us, please feel free to get in touch with me. We will have 4 conductors and as many participants as possible. Conductors will be chosen on a first-come basis. Conductor's fee is \$100 and the observer's fee is \$50 for the entire two-day event. We'd enjoy seeing you all here on January 20 -21!

Contact Information: Dr. Chris Chapman, Director of Bands OSU, chris.chapman@oregonstate.edu

One Year Grants for Handchimes

Area 10, of Handbell Musicians of America, makes two annual grants to Oregon teachers to receive a three octave set of handchimes and curriculum to use for one school year.

Handchimes are great tools to teach note and rhythm reading skills and ensemble skills to students of all ages. Kids are proud to show off their instant success at performances. For more information on how to apply, contact Diane Barnes at dkbarnes@jeffnet.org or Wendy McPhetres at wkmcp@aol.com.

The Music Education Policy Roundtable Welcomes Support of GRAMMYS®

RESTON, VA (November 15, 2011) –The National Association for Music Education (NAfME) and the American String Teachers Association (ASTA) announced the GRAMMY Foundation® and The Recording Academy® as official members of The Music Education Policy Roundtable, a coalition of music associations that advocates for sequential, standards-based music education.

The GRAMMY Foundation works in partnership year-round with The Recording Academy to bring national attention to important issues like the value and impact of music and arts education and the urgency of preserving our rich cultural heritage.

"As we continue to stress the importance of music education as our industry's R&D, we are delighted to partner with NAfME and ASTA in The Music Education Policy Roundtable. We look forward to working together toward the goal of music education for every student," said Neil Portnow, President/CEO of The Recording Academy.

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