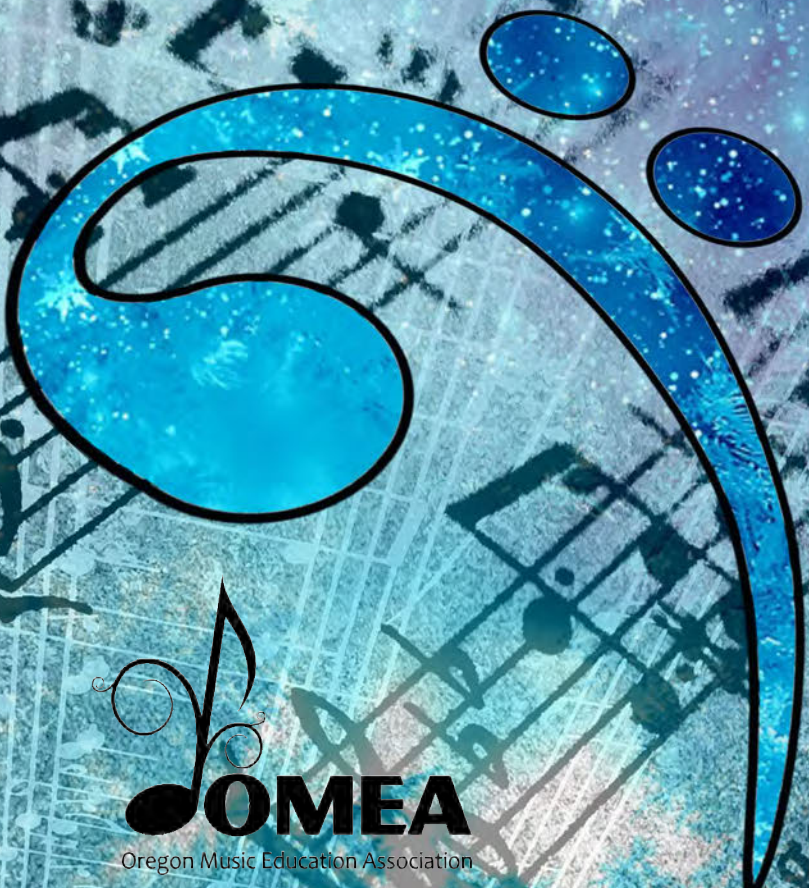


Winter 2014

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OMEA Dates and Deadlines

2013-2014

All-State and OMEA Conference

- 01/16/2014-01/19/2014
Eugene Hilton Conference Center, Eugene
- 11/01/2013 Conference Registration Begins
- 01/01/2014 Cutoff for Banquet and Conference Registration (Fees Increase)

All-State Dates

- 01/16/2014 All-State Jazz and Middle School Groups Begin
- 01/17/2014 All-State High School and Elementary Groups Begin

OMEA Board Meetings

- 01/19/2014 Full Board- 8:30-12:30, Eugene Hilton
- 06/07/2014 Full Board- 8:30-3:30-TBA

Oregon Music Educator Journal

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

OSAA State Solo Contest

- Registration Deadline-March 31, 2014
- Saturday, May 3, 2014, Lewis and Clark College
- OMEA Chair- Tom Muller, tom_muller@ddouglas.k12.or.us
- OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

OSAA Choir Championships

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

OSAA Band/Orchestra Championships

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



All-State and OMEA Conference

January 16 - 19, 2014



Feature Entertainment:

Breaking Winds Bassoon Quartet

An innovative chamber ensemble that pushes the limits of creativity and entertainment in instrumental music.



- Oct. 1, 2013** Auditions/ Recommendations for All-State Close
- Nov. 1, 2013** Conference Registration Begins
- Jan. 1, 2014** Cutoff for Banquet and Conference Registration, Fees increase, so register early!

Kids First!



Larry J. Livingston, *keynote speaker*
 USC Thornton School of Music,
 Chair, Department of Conducting.
 Livingston is a distinguished
 conductor, educator, and
 administrator, and a highly
 respected motivational speaker.

All-State Conductors



High School Symphonic Band

Timothy J. Robblee is Associate Director of Bands at Northwestern University and conducts the Symphonic Band and Contemporary Music Ensemble.



High School Orchestra

Donald Schleicher is in his twelfth season as Professor of Conducting and Music Director of the University of Illinois Orchestras in Urbana-Champaign.



Wind

Paula Crider, following a distinguished 33-year teaching career, continues to share her passion for making music as guest conductor, lecturer, clinician and adjudicator in the U.S. and abroad.



High School Choir

Christopher Peterson is Professor of Music at California State University where he directs the CSUF Concert Choir, the Titan Men's Chorus, and teaches classes in choral music education.



Jazz

Robert Tapper is a native of Boston, Massachusetts and is currently Assistant Professor of Trombone and Director of jazz at the University of Montana.



Middle School Boys Choir

David L. Brunner is acclaimed as one of today's most active and versatile conductors and composers. His wide and varied expertise embraces all ages in professional, university, public school, community, church, and children's choruses.



Middle School Girls Choir

Georgina Philippon; enthusiastic, knowledgeable, pedagogue, master teacher- these are all adjectives to describe the multi-talented Georgina Philippon.



Middle School Orchestra

Jeffrey S. Bishop is a composer and writer based in Kansas City. He's published over one hundred works for band and orchestra and has several non-fiction articles in trade magazines. He has written five novels for young adults as well.



Middle School Band

Richard Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works, and choral compositions. He is currently on the writing staff for the Hal Leonard Publishing Corporation.



Elementary

Dr. Susan Brumfield is Professor of Music Education at Texas Tech University and holds a Ph.D. in Music Education from the University of Oklahoma. She is widely known throughout the United States and the United Kingdom as a clinician, consultant, author, composer, arranger, and conductor of children's choirs.

Quick Glimpse at Friday's Events

FRIDAY	Elementary	Choral	Orchestra	Band	Special	Jazz
8:00	Registration and Exhibition Booths in the lobby of Hilton					
9:00	Elementary Musicals - Common Core Made Easy	Middle School Choral Reading Session	Back to Basics: Steps to Establishing Solid Rhythm, Intonation, and Tone from the Beginning	CONCERTS OSU Horn/Low Brass West Salem Trumpet (9:30 AM)	Eugene Symphony Link Up Professional Development	
10:00	Getting Them Begging to Perform	High School Choral Reading Session	Composing and Arranging Music for Your Ensemble, Classroom or Studio	Ten Steps to Building a Great Trumpet Section	Advocacy	
11:00	In-Depth Examination and Analysis of New Music Standards	The Engaged Musical Mind: The Art and Science of Effective Rehearsals	String Pedagogy 101 for School Orchestra Teachers	CONCERTS CHS Wind Ensemble Western Oregon Winds (11:30 AM)	Research Poster Session	
12:00	Lunch and time to visit Exhibition Booths in the lobby					
1:00	What to do with the Boys in the Middle?	Laughing Your Way to Artistic Excellence	String Techniques for Band Directors	CONCERTS Oregon Wind Quintet UO Tuba-Euphonium Ensemble (1:30 PM)	Round Table The First Years of Teaching	Working Up A Jazz Standard
2:00	Energizing Musical Study with Manipulatives	CONCERT LBCC Re-Choired Element Chamber Choir (2:30 PM)	String Techniques for Band Directors <i>(continued)</i>	Crafting a Purposeful Warm-up for Your Young Band	Performance-Only Grading in your Ensemble	Teaching "Jazz" during your Jazz Ensemble
3:00	A Joyful Celebration for Lower Elementary	"Community" within your Class and Beyond!	CONCERTS McKay H.S. Orchestra Grants Pass H.S. and M.S. Honor Orchestra (3:30 PM)	Bring Music Back to the Rehearsal Process	Advocacy Session	
4:00	Building a Successful Middle School Choral Program	CONCERT LCC A Cappella Nova McNary Choir (4:30 PM)	String Music Reading Session	Winter Meeting for the Oregon Band Directors Association		
5:00	All-State Middle School Gala CONCERTS - at Silva Hall in the Hult Center					
	5:00 PM - Band - Richard Saucedo, director, Ann McBride, manager 5:45 PM - Orchestra - Jeffrey Bishop, conductor, Brenda Simmons, manager 6:30 PM - Young Men's Choir - David Brunner, conductor, Brice Cloyd, manager 7:15 PM - Young Women's Choir - Georgina Philippson, conductor, Melinda Murdock, manager					
7:00	University of Oregon Reception in O'Neill			Oregon State University Reception in Vistas 1		

Quick Glimpse at Saturday's Events

SATURDAY	Elementary	Choral	Orchestra	Band	Special	Jazz
8:00	Visit Exhibition Booths in the lobby of the Hilton					
9:00	Building Rapport: a new priority for the music classroom, part 1	Middle School Boys Choir Conductor	Mastery Grading: Everyone in Orchestra SHOULD earn an 'A'	Do Your Students Really Know How to Listen?	From Student to Teacher: Tips for Making the Transition	Strategies for Sight Reading jazz
10:00	General Session with Larry Livingston as keynote, at Hellman/Williams/O'Neill					
	All-State Elementary Choir Dr. Susan Brumfield, Conductor; John Hillan/Kimberly Putnam-Spreier, Co-Managers					
11:00	Folk Dance: A Joyful Celebration for Upper Elementary	Middle School Girls Choir discussion	CONCERT Whiteaker Advanced Orchestra (11:30 AM)	Breaking Winds Bassoon Quartet Session	Putting Research Into Practice	Basic Grooves and Beats for the Jazz Drummer
12:00	Lunch and time to visit Exhibition Booths in the lobby					
1:00	From YouTube to Your Classroom	CONCERTS La Grande A Capella Choir <hr/> Westview Choir (1:30 PM)	Practice Techniques	Concepts of Effective Musical Interpretation	Apps for Your Classroom	Jazz Clinic
2:00	Building Rapport: A New Priority for the Music Classroom, Part 2	CONCERTS North Albany Middle School Girls Ensemble <hr/> OSU Meistersingers (2:30 PM)	Composing and Arranging for School Ensembles	Breathe Like a Baby, Play Like an Angel	Top 20 Tips for Student Teachers	Reading Kicks and Set-Ups for the Jazz Drummer
3:00	Elementary Honor Choir Conducting Session	Creating a Powerful Woman's Chorus Sound	Beginning String Quartets	Featuring Soloists with your Band	Think Like a Composer	Working with Your Rhythm Section
4:00	WHOkulele? YOUkulele! Ukulele Made Easy	Sight Reading: Methods to Dispel the Madness	Conducting with Confidence	The History and Role of the Steelband	Handling Difficult Situations for the Developing Teacher	
5:00	Jazz CONCERTS at Soreng Theatre, Hult Center All-State Jazz Band University of Oregon Jazz Ensemble					
6:30	OMEA Banquet and Celebration - at Hellman/Williams/O'Neill Dr. Larry Livingston, keynote Entertainment by the Breaking Winds Bassoon Quartet					

Quick Glimpse at Sunday's Events

SUNDAY	Elementary	Choral	Orchestra	Band
9:00 AM to 12:00 PM	College Fair at the Hilton Exhibition Hall			
	OMEA Board meeting O'Neill Room			
9:00			High School Orchestra Conductor Session	Things I've Learned
10:00	Elementary Round- Table/Social			Getting Beyond the Tricks - Productively Observing a Guest Conductor
11:00	Elementary/General Music Sharing	High School Choir Conductor		Basic Improvisation: Everyone Can Do It!
12:00	Lunch			
1:00	High School Gala CONCERTS at Silva Hall, Hult Center			
	1:00 PM - Symphonic Band , Dr. Tim Robblee, conductor 2:00 PM - Wind Ensemble , Dr. Paula Crider, conductor 3:00 PM - Orchestra , Donald Schleicher, conductor 4:00 PM - Mixed Choir , Dr. Christopher Peterson, conductor			

STANDARDS FOR MUSIC EDUCATION

NATIONAL

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

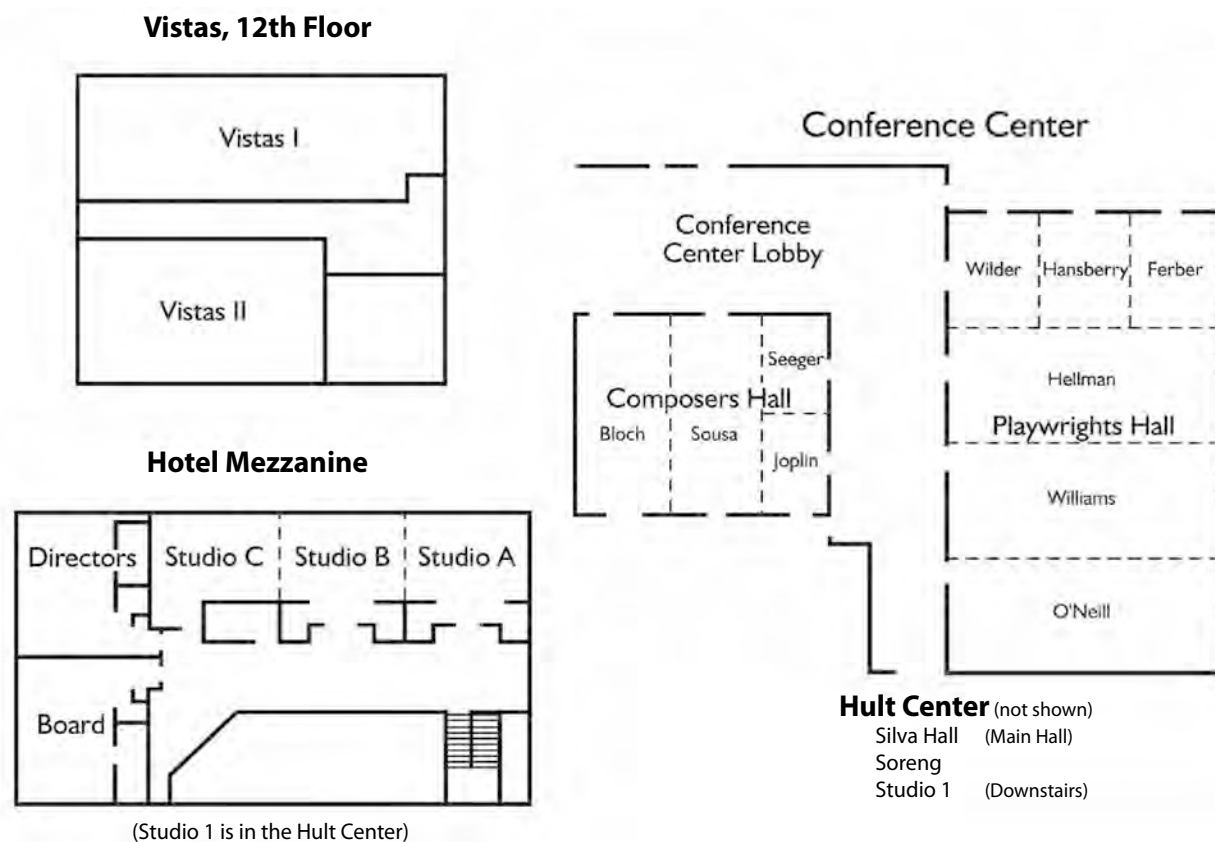
OREGON

All district teacher evaluation and support systems must include the following six elements:

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



Hilton Hotel Map



OMEA Presidents

Tina Bull..... 2012-Present	Debbie Glaze..... 1998-2000	Adrienne Harris..... 1982-1984
Christopher Silva 2011-2012	Dave Becker 1996-1998	Lynn Sjolund 1980-1982
Jeff Simmons..... 2010-2011	Bobbie Holsberry..... 1994-1996	Keith Eide 1978-1980
Christopher Silva 2008-2010	Solveig Holmquist 1992-1994	Larry Morrell 1976-1978
Steven Zielke..... 2006-2008	Gene Slaytor..... 1990-1992	Doug Anderson..... 1974-1976
Pat Vandehey 2004-2006	Sally McBride 1988-1990	Steve Stone 1972-1974
Jim Howell 2002-2004	Gary Frame..... 1986-1988	Lamar Jensen 1970-1972
John Skelton 2000-2002	Roul Maddox 1984-1986	Lynn Sjolund 1968-1970

Exhibitors Booths 2014

Buffet Group USA, Inc	JW Pepper	Oregon State University	University of Oregon
Conn Selmer	Kips	Pacific Winds	University of Portland
Educational Travel Services	Metropolitan Youth Symphony	Peripole-Bergerault, Inc	Wally's Music Shop
Eugene Symphony	Northwest Band Camps	Picaboo Yearbooks	Willamette Valley Music Co
George Fox University	Northwest Christian College	Rosebush Marimba	Yamaha Corporation of America



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My All-State Conference Schedule

Friday, January 17

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 18

8:00 a.m. Registration

9:00 a.m. _____

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

11:00 a.m. _____

1:30 p.m. _____

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

Sunday, January 19

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

▶ Cut out for your quick reference schedule

2014 OMEA Conference: Kids First!

Performance Schedule at the Hull

Friday

Soreng: Admission is free and open to the public

- 9:00 am OSU Horn choir and Low Brass Ensemble & West Salem Trumpet Choir
- 11:00 am Corvallis HS & WOU Wind Ensemble
- 1:00 pm UO Woodwind Sextet & UO Low Brass Ensemble
- 2:30 pm LBCC Choir
- 3:00 pm McKay Orchestra & Grants Pass Orchestra
- 4:00 pm Lewis and Clark Choir & McNary Choir

Silva: Ticket price \$10

Middle School Gala Concert

- 5:00 pm Band
- 5:45 pm Orchestra
- 6:30 pm Boys Choir
- 7:15 pm Girls Choir

Saturday

Soreng: Admission is free and open to the public

- 11:00 am Whiteaker MS Orchestra
- 1:00 pm La Grande Choir & Westview Choir
- 2:00 pm North Albany Girls Choir & OSU Meistersingers
- 3:30 pm Oregon Jazz Ensemble Dress Rehearsal
- 4:00 pm All-State Jazz Dress Rehearsal

Soreng: Open to families of performers and conference attendees only

- 5:00 pm All-State Jazz Concert

Sunday

Silva: Ticket price \$15 includes admission to all four concerts

High School Gala Concert

- 1:00 pm Symphonic Band
- 2:00 pm Wind Ensemble
- 3:00 pm Orchestra
- 4:00 pm Choir

Music Makers

OMEA Board of Control

OMEA President

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

OMEA President-Elect

Tom Muller
David Douglas High School
tom_muller@ddouglas.k12.or.us
503-261-8386

OMEA 2nd Vice President

Branden Hansen
Roseburg High School
bansheethx@att.net
541-440-4167

OMEA Past President

Christopher Silva
David Douglas High School
christopher_silva@ddouglas.k12.or.us
503-261-8273

OMEA Treasurer

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

OMEA Executive Directors

Jim & Jane Howell
Board Advisors/No Vote
janejim@oregonmusic.org
541-962-6262
toll free 877-452-6632

District Chairs

District 01 Chair

Jane Schrepping
Hosford Middle School
jschrepping@pps.net
503-916-5640

District 02 Chair

Rob McGlothlin
Sandy High School
robert.mcglathin@ortrail.k12.or.us
503-668-8011 x7226

District 03 Chair

Terry Dahlgren
Seaside HS/Broadway MS
Tdahlgren@seaside.k12.or.us
503-738-5586

District 04 Chair

Kelsie Demianew
Cummings Elementary
kelsie.demianew@gmail.com
503-399-3141

District 05 Chair

Dan Judd
Summit High School
dan.judd@bend.k12.or.us
541-355-4185

District 06 Chair

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

District 07 Chair

Chris Schlievert
Coquille High School
cschlievert@coquille.k12.or.us

District 08 Co-Chair

Yoko Kan
South Medford High School
yoko.kan@medford.k12.or.us
541-842-1496

District 08 Co-Chair

Jon Soderberg-Chase
Ashland High School
jon.soderberg-chase@ashland.k12.or.us
541-482-8771

District 09 Chair

Carl Sorensen
Nyssa MS & HS
csorensen@nyssa.k12.or.us
541-372-2287

District 10 Chair

Gale Graham
Glide High School
gale.graham@glide.k12.or.us
541-496-3521

District 11 Chair

Aubrey Peterson
Corvallis High School
Aubrey.Peterson@corvallis.k12.or.us
541-757-5907

District 12 Chair

Gabe Dickinson
Cascade Middle School
dickinson.gabe@gmail.com

District 13 Chair

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

District 14 Chair

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

District 15 Chair

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

Area Chairs

Advocacy Chair

Frank Petrik
Silverton High School
petrik_frank@silverfalls.k12.or.us
503-825-5575

Band Chair

Jennifer Brooks-Muller
David Douglas High School
tom_muller@ddouglas.k12.or.us
503-261-8386

Business/Sust Memb Chr

Al Kato
Jesuit HS
akato98@yahoo.com
503-292-2663

Choral Chair/ACDA Rep

Emily Mercado
Crescent Valley High School
emily.mercado@corvallis.k12.or.us
541-757-5828

AS Elementary Choir Co-Manager

John Hillan
Cedarok Park Primary
HillanJ@wlvv.k12.or.us

General Music Chair

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

Historian

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

Membership Chair

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

Orchestra Chair

Sean Williams
Stephens Middle School
smw428@gmail.com

Small Schools Chair

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

SMTE Co-Chair

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

SMTE Co-Chair

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

State Solo Contest Chair

Tom Muller
David Douglas High School
tom_muller@ddouglas.k12.or.us
503-261-8386

OMEA Recording Secretary

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

OSAA Band/Orch Contest Chr

Chuck Bolton
Retired
tubasat@aol.com

OSAA Band Rep

Jennifer Brooks-Muller
David Douglas HS
Jennifer_Muller@ddouglas.k12.or.us
503-261-8246

OSAA Choral Liaison

Marci Taylor
Westview High School
Marci_Taylor@beaverton.k12.or.us
503-259-5218

OSAA Choir Contest Chair

Matthew Strauser
Corban University
mstrauser@corban.edu
503-589-8167

MIC Representative

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

NW NafME Regional President

Mark Lane
Central Washington University
lanem@cwu.edu
307-630-7129

All-State

AS-HS Wind Ensemble Manager

Jennifer Brooks-Muller
David Douglas High School
Jennifer_Muller@ddouglas.k12.or.us
503-261-8246

AS-HS Symphonic Band Manager

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

AS-HS Choir Manager

Karen Bohart
Reynolds High School
karen_bohart@reynolds.k12.or.us
503-667-3186

AS-HS Orchestra Manager

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

AS-Jazz

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

AS MS Honor Band Manager

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

AS MS Girls Choir Manager

Melinda Murdock
Jackson Middle School
midgetmissy@hotmail.com

AS MS Boys Choir Manager

Brice Cloyd
Centennial MS
brice.cloyd@gmail.com

AS MS Honor Orchestra Manager

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

AS Elementary Choir Co-Manager

John Hillan
Cedarok Park Primary
HillanJ@wlvv.k12.or.us

AS Elementary Choir Co-Manager

Kim Putnam Spreier
Buckingham Elementary
musicputnam@gmail.com
503-673-7174

All-State Housing Chair

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

All-State Food/Transport Manager

Marcia Stevens
Corvallis High School
marcia.stevens@corvallis.k12.or.us
541-757-5860

All-State Equipment Manager

Megan Hansen
Roseburg High School
ilgsen614@gmail.com

All-State Booth Manager

Al Kato
Jesuit HS
akato98@yahoo.com
503-292-2663 x7040

Publishing and Printing

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Howell, Frank Diaz, and Jason Silveira
PO Box 1235 La Grande, OR 97850
janejim@oregonmusic.org
541-962-6262 www.oregonmusic.org
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Educational Travel Services, Inc.
Julie Sabala
PO Box 82605
Portland, OR 97282
julies@etsi.ws, www.etsi.ws

Gracewinds Music
Travis 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

Kemtone Repair & Music Co./dba
Willamette Valley Music Co.
Charles "Randy" Kem
484 State St.
Salem, OR 97301
Sales@wvmc.net, www.wvmc.net

Linda Scott Pianos
4415 SW 94th Ave
Portland, OR 97225
pianositter@aol.com,
www.pianositter.com

Metropolitan Youth Symphony
Diana Scoggins
4800 SW Macadam Ave. #105
Portland, OR 97239
dscoggins@playmys.org,
www.playmys.org

Music Education Assistance Project, Inc.
Bruce Fife
325 NE20th Ave.
Portland, OR 97232
bfife@afm99.org, www.MEAP.org

Northwest Band Camps
Jim Douglas
1428 NW 13th St.
Corvallis, OR 97330
jmdskd@peak.org

Oregon State University 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
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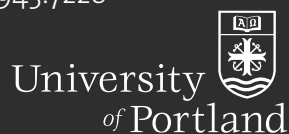
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“You can’t do this job by yourself” is an important thought when it comes to proactive advocacy for our profession. The National Association for Music Education (NAfME) is your partner when it comes to developing and providing the tools you need to launch an advocacy support group, known as a music coalition. NAfME and the Advocacy Policy Roundtable work together to make sure that music remains part of basic education at the federal level. They also work to make sure that there is ongoing research on the value of music education. I would like to share a couple of thoughts about what needs to be an important part of what we all do...advocating on behalf of music education. All of the information in this column is taken from the writings of John Benham, who is a leading music advocate and consultant. A must-have for every music educator is his book, *Music Advocacy – Moving from Survival to Vision*, published by Rowman & Littlefield in conjunction with NAfME.

We have two choices when situations arise, we can be reactive or we can be proactive. Sadly, most of the time, our actions are reactive. Music educators have spent many, many years reacting to situations that could potentially threaten their programs. We also deal with educational reforms that many times have harmful unintended consequences and affect our students and us. Because of this, we sometimes become numb and ignore the many negative issues that come our way and, all too often, end up in a reactionary mode in dealing with the consequences. We must change our mindset from a reactive to a proactive mode.

To begin with, what is the difference in addressing advocacy issues from a proactive stance instead of a reactive stance? The meaning of proactivity is based on initiative, responsibilities and actions; this gives priority to values and actions instead of feelings. This sounds great, but in reality we spend a lot of time in a reactive mode and end up spending too much of our time and energy complaining about the negative consequences. Reactionary behavior assumes a reactionary posture of maintaining the status quo and is often accompanied by a sense of denial that something could negatively affect our program. These teachers assume that the program is safe from attack. To be effective advocates for music education, we simply cannot operate from a reactive position. You, along with other music staff members, must take proactive steps NOW if music education in your school and district is to look the same a year from now. This is not the time to wait for someone else to take care of it for you!

Being proactive in regard to music education advocacy is something we all hear about and, in most cases, know about, but *knowing* and *doing* are not the same. First, you must have an active, positive, well-informed music coalition in your district. If you don’t, you are already in a somewhat reactive position or, at the very least, in a defensive position. The music coalition is *your voice* to the decision makers in your community and school district. The leaders of the coalition group need **not be** the loudest and most bull-headed members. In fact, those types of leaders

will not be effective. The spokespeople for this group need to be well informed, well spoken, and respected in the community. Below are some bulleted items for you to think about (no, not just think about) and put into action.

Proactive music advocacy is identifiable by one or more of the following characteristics:

- It is organized and unified in its efforts.
- It is connected with other local, regional, and national coalitions.
- It is becoming more prepared and strategic in its efforts.
- It is more informed about the value of music education for all children, from philosophical, intrinsic, and practical perspectives.
- Teachers are viewing themselves as music educators, not just general music, band, choir, or orchestra teachers.
- Music teachers are becoming less competitive with each other and more focused on student-centered decision-making and competence achievement.
- It is establishing positive, collaborative working relationships with educators and legislators, and has extensive involvement with the local school district.

If you and your community members are to be a proactive force, all involved must know what the music program should look like now and what you want it to look like five years and 10 years down the road.

Step one is to assess where the program is now and develop a profile of what it looks like. These are the things you should do:

- Establish a unified, district-wide music coalition.
- Attend school board meetings regularly, even when there isn’t a budget crisis or an agenda item relating directly to the music program. Strong relationships, based on trust and open communication, are key to the successful resolution of problems when they arise.
- Determine the FTE value of your music teachers. You typically teach more students than a regular classroom teacher.
- Create a profile of current enrollments in band, choir, and orchestra.
- Determine the student-faculty-ratio (SFR) music teachers to eligible students.
- Develop a written curriculum, with adequate assessment procedures.
- Define the various aspects of your music program as to its curricular, co-curricular, and extra-curricular components.



Be Proactive, not Reactive!

Mark Lane
NW President

- Analyze the current status of the music budget (average allocation per student in each category of the budget).
- Raise community awareness about the importance of music education. Let parents, teachers and others know about the Community Action Kit and Keep Music Education Strong brochure and other materials that are available free-of-charge on the support music website. (www.supportmusic.com)

Next, dream and dream big! If there were no constraints, what would the ideal music program look like in your district? Just as we encourage our students to set high goals, we must do also for our programs. Be specific, develop a timetable, and work towards those goals one step at a time.

Finally, you and your coalition need to be fully aware of the laws and policies and their potential implications on your program. It is the parents and your music coalition that have the ability and power to force a district to comply with the law, Department of Education policies, and district policies. Remember, the arts are a part of basic education at the federal level, and in most cases, at the state level as well. Too many administrators and decision makers don't really know that, and sadly, many districts will make cuts. It is not because they don't value

the arts. Most of the time, they are just unaware of the law and how they must be accountable. YOUR JOB through your coalition is to help them understand. Be careful...let parents deliver the message. Don't use school time or the school computer, but you have every right to do what is best for your students!

Please, if there is any thing the National Association for Music Education and I can do for you, do not hesitate to contact me.

The Many Benefits of Music Education—Tips to Share with Your Principal

Here are some simple ways principals can assist their school's music educators:

CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:

- **Study** the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- **Provide** adequate funding for instruments and music education materials.

COMMUNICATE CONSTRUCTIVELY

- **Encourage** music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- **Share** your students' successes with district colleagues.

Visit www.nafme.org for more Principal Resources.



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Developing a Professional Identity

If you've been a music teacher for a while, it might be difficult for you to remember a time when you were not a teacher. Sometimes we might feel we've been teaching our whole lives! But every music educator has to make the transition from seeing one's self as a student to seeing one's self as a teacher. How does this happen? Is it important for music education students to make this transition early in their college program, or does it only happen once the student acquires a credential and stands in front of her own classroom? How can music education faculty and cooperating teachers help students make this transition? Various researchers have examined points along the continuum from student to teacher at which the formation of a professional role identity is critical, including music education methods courses, peer-teaching and micro-teaching experiences, and student teaching. In addition, the ways in which the roles of performer, educator, and scholar intersect for music education students are important to the formation of their professional role identity. In this article, I discuss some research on developing a professional identity, along with suggestions on applying this research to benefit pre-service teachers.

Performer, educator, and scholar

Pre-service music teachers go through a process of socialization in which they develop their professional identities as music teachers—an identity which includes aspects of a performer, an educator, and a scholar. The presence of diverse, supportive influences in the undergraduate curriculum, including peers, applied faculty, music faculty, and music education faculty, helps students integrate these three aspects into a coherent identity (Austin, Isbell, & Russell, 2012). Isbell (2008) also found that in many cases, parents, school music teachers, and private instructors all had a positive influence on the students' decision to pursue music as a career. In addition, students' occupational identities consisted of three parts: their identity as musicians, how they see themselves as teachers, and how they perceive that others see them as teachers. Experiences (students' experiences as musicians and teachers) have more of an effect on students' occupational identity than people (faculty, peers, family) do.

Bouij (2004) found that music education students may experience tension between the aesthetic and the pedagogical aspects of their curriculum, and that they may experience multiple and shifting role identities through the course of their studies (all-around musician, specialized performer, student-centered teacher, or content-centered teacher). In contrast, Woodford (2002) found that most undergraduate music education students see themselves as performers first and teachers second. Roberts (1991) discovered in interviews with more than one hundred undergraduate music education students, that the identity of musician/performer was the primary identity, not music educator. Roberts suggests that this belief may be due to the structure of many schools of music, which gives music performance a higher social status than music education, leading to great pressure to be a high-

level performer above all else. Interaction with graduate students, particularly Ph.D. students that are former music teachers returning to pursue advanced studies, also helps undergraduates shape their role as music educators (Conway, West, Eros, & Pellegrino, 2010).

Suggestions for helping students see themselves as educators:

- Students have many opportunities to perform and write early in their studies, but fewer opportunities to teach. Give music education students small teaching tasks when the opportunities arise, so that they can begin to develop their identity as an educator along with their identities as performer and scholar.
- Encourage participation in your school's NAFME Collegiate chapter. Provide opportunities for inservices or other professional development exercises related to music education so that even students who have not begun the music education sequence can become familiar with professional expectations.
- Provide opportunities for networking and discussion with local public school music teachers. For many students, their only experience with public school music is their own personal experience, and interaction with currently practicing professionals can broaden their horizons and expose them to different perspectives. Weekend or summer workshops can be a fruitful setting for this type of interaction.



Methods courses

A significant part of a music education student's preparation is various music methods courses, but it is rare for these courses to address the role of teacher identity development (Dolloff, 1999). In addition, methods courses that focus on mechanics of lesson plans and strict adherence to a particular pedagogy inhibit students from developing a professional mindset and force them to remain in a "student" identity (Conkling, 2004). Russell (2007) found that when students were part of a supportive peer group in a methods class, and that peer group had a high opinion of the course and instructor, the students were more motivated and invested in the class. In addition, Russell found that students who have a teaching-related developmental crisis or who are open to knowledge that contradicts their previous knowledge will be more invested in the methods course, perhaps furthering their teacher identity.

Suggestions for methods courses:

- Establish professional expectations for peer participation during peer-teaching in methods courses. Discourage students from asking "gotcha" questions designed to cause problems for their

peers. Encourage supportive interactions.

- Allow students to work out pedagogical problems independently. A fill-in-the-blanks approach to lesson planning discourages the development of professional judgment.

Teaching experiences

Experiences in peer-teaching, field experiences in schools (including professional development schools) and student-teaching have an important role in developing a music education student's professional identity. As students in one study participated in teaching activities at a Professional Development School, they realized that it is just as necessary to rehearse teaching a lesson as it is necessary to rehearse music for their own performance/applied instrument (Conkling, 2003). Hatson and Russell (2012) found four themes that emerged from the information gathered from their research with music education students involved in an experience at a professional development school: the development of general pedagogical knowledge, knowledge of self, performer/teacher symbiotic outcomes, and professional perspectives. Students expressed the belief that working with their peers in the professional development school was a positive experience, facilitated professional discussions, and helped them grow as teachers. They also stated that their lesson planning skills (and the ability to deviate from the lesson plan when the situation warranted), classroom management skills, and confidence in teaching improved. Some students felt that they were "thinking like a teacher" more and that thinking transferred to their own applied study and helped them improve in that area.

In a study of string pedagogy students gaining experience in a professional development school, Ferguson (2003) found that their thoughts and feelings about their practical teaching experiences were colored by their perception of their own educational experiences in music, and were most uncomfortable in situations that differed from their personal experience (for example, students used to large ensembles were less comfortable with one-on-one instruction, students used to private instruction were less comfortable leading large ensembles). This is similar to a finding by Campbell (1999), that music education students' teacher identities were strongly influenced by their experience in secondary education. Campbell also found that these students emphasized performance, and saw themselves as "directors" whose job is to "tell students what to do" – they also

perceived teachers as people who "make music fun" and felt that success is defined by having a performance-focused music program.

Student teaching

A large part of the development of preservice music teachers' role identity happens during the student teaching phase, and the mentor/collaborating teacher has a strong influence on preservice teacher socialization. Student teachers learn many teacher behaviors from the mentor teacher, not only pedagogically, but socially, such as how to interact with administrators and support staff, the expectations of professional dress and demeanor, and how to appropriately interact with students (Weasmer & Woods, 2003). Timostuk and Ugaste (2010) found that student teachers developed negative views of their professional identity if they received criticism or reprimands from their mentor teacher without details or reasons as to why their work or behavior was less than acceptable. This often occurred when the student teacher gave a grade or direction to students and then was overridden by the mentor teacher without an explanation or reason. In addition, they found that if elder teachers displayed a lack of enthusiasm for teaching, the student teachers perceived it as personal rejection. The researchers suggest that student-teacher identity formation and development of the social aspects of learning to teach be addressed early in the pre-service teacher's education, long before they are placed in student-teaching situations.

Continued on page 16

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The Orchestra Moves

CARNEGIE HALL
Weill Music Institute

Suggestions for support for student teachers:

- Criticize in private, praise in public. Unless it's an issue that can only be addressed "in the moment," the cooperating teacher should strive to give most corrections and criticism of the student teacher away from the students. This helps establish the student teacher's identity as a teacher, not a student.
- Give clear reasons for any suggestions or criticism of the student teacher's instruction. Be sure that your suggestions have a solid pedagogical basis, instead of "this is how I've always done it." Your student teacher will be more likely to incorporate your suggestions if they have a logical rationale.
- Be aware that your student teacher may emulate you in many ways. Your student teacher may adopt such things as your tone of voice, the level of respect you have for students and colleagues, your level of pessimism or optimism, and the general standards you establish for your classroom. Make sure that you are modeling the level of professionalism you expect to see from your student teacher.

On the job

Once they are in teaching situations, new music teachers may express different concerns than they did while they were still students. Youn (2000) found that beginning teachers are mostly concerned with classroom management (getting students to participate, being shocked when students are disinclined to behave, being too strict or too lenient), the fear of failure (having "bad" lessons, not being able to communicate with students, not being able to help them learn), and "displaying teacher habits". Teachers with music as a second career have many of the same concerns as first career teachers (Berg, 2004), but were more likely to seek out mentors and other sources of help. An examination of why second-career beginning music teachers are more likely to ask for help and mentoring could yield results that enable music education faculty to encourage pre-service and beginning teachers to ask for help when it is necessary.

Suggestions for support for new teachers:

- Provide a mentor. Perhaps the school district or principal could assign an experienced teacher to serve as a mentor for each new teacher.
- Schedule regular meetings between new teacher and mentor. This way, the new teacher doesn't feel that asking for help is an imposition on the mentor, or a sign of weakness or incompetence.
- If there are multiple new music teachers in your district, consider starting a group for them that meets with experienced music teachers in the district on a regular basis. This group could provide a variety of supports to new music teachers, from helping them navigate district policies to an exchange of lesson plans and ideas

(which can benefit experienced teachers as well).

The factors that influence music education students' professional role development are varied and multifaceted. By examining the process of development of a professional identity more closely, music education faculty and cooperating teachers may be able to foster this development earlier in a music education student's training in the hope of building a secure foundation for a successful career.

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Tom Muller
President-Elect, 2014 Conference Chair

As you go through this journal, I am hoping you have taken the time to go through the offerings for this year's All-State Conference. Along with my planning team, I have put together a slate of sessions that I hope attendees will find valuable, informative and inspiring. All of our conductors will have great kids to work with to create wonderful performances. It has been a long road to get to this point, and without the exhaustive efforts of my team and our executive managers this would never have become a reality. For that, I thank them.

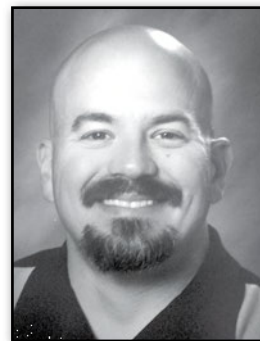
It is now time for me to begin to think about becoming your president, and to look at the direction our Association needs to be moving. Under Tina Bull's guidance, we now have a clear set of Policies and Procedures that clearly outline how OMEA is to be governed. As a volunteer organization whose leadership is constantly changing, this is a much-needed addition. While the general membership may not notice major changes in policy, this will really help with the "behind the scenes" operations. My plan is to begin to energize how we advocate for music education with our elected officials.

Advocacy (in my opinion) has become an overused, and outdated term. How groups approach this concept often leads to lip service from legislators, and groups can easily be dismissed. It is easy to support an idea because it has been introduced in such a way that there is no accountability. Too many times we hear stories about how a program suddenly is cut even though there is perceived "support." We can quote facts, and talk about brain research as much as we want, but I have yet to meet a student in my class that started to play an instrument to improve their math score. At the same time, discussing aesthetics with an elected official is a complete waste of time. So what is the answer?

It begins with you, the membership. We need to encourage ALL music teachers in our state to join NAFME and thus, OMEA. If you know of

teachers in your district that are not members, please encourage them to join. When it is time to meet with leaders, saying that I represent Oregon music educators is one thing, but saying I represent 100% of music educators is vastly different. Giving a hard number sends the message that we are a force to be reckoned with. If a state legislator or governor knows that supporting what we do enhances their chance of election or re-election, then we can begin the process of definitive change and stop the lip service. OMEA is exploring ways to become more visible in Salem and your leadership is working on ways to be notified when education policy is being looked at or voted on so we can hope to influence these decisions to positively impact how we can do our jobs. At times, this may lead to a call to action. If there are times that we ask you to contact your legislator, I personally ask you to be the "squeaky wheel." It takes only a few minutes, and the more visible we are, the better our chances are to exact change. These are things that have been on my mind as I begin this transition from President-Elect, to President of OMEA.

I hope that when the 2014 Conference is concluded you will have found information that you are able to implement immediately, and that all of you gain the mid-year battery recharge you deserve. I would also encourage you to get involved with the leadership of OMEA. This is your Association. Help with OMEA District events, become a District Chair, become part of the Board of Control. There are many ways people can get involved. It is always easy to look at something and point out how it could be done better. It is another thing to get involved, and help OMEA to continue to grow and evolve in future years.



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1. With a large spoon, toss in the music

Begin with a revisitation of why you chose music as a career. Demonstrate this passion repeatedly and in particular, while standing in front of an orchestra. This initial step is critical as we can easily get bogged down with workaday struggles such as repetitive rehearsal moments, pesky parental advice, or annoying bosses.

2. Follow the composer's recipe

The composer is our guide and our leader. Humility to the composer's intent is a responsibility as well as a key factor in our success. We should be prepared for each rehearsal as if it was the concert. *Note: It is possible to sneak extra score preparation during hall duty, lunchroom duty, and the like. "Hey, you got five minutes, learn a measure!"*

3. Add an ample amount of calm leadership

The posture of a conductor is that of a strong communicator. Orchestra musicians, especially those that are inexperienced, fluster easily when led by a noticeably tense conductor. During musically challenging passages such as starts, fermatas, rhythmic or technical complexities, etc., a conductor can easily, and without notice, fall into poor posture traps such as excessive leaning, physical tension, or uncontrolled gestures. Post-its with the word "relax" strategically placed on your music stand, or in your score, can serve as a simple reminder for you to maintain a calm posture.

4. Stir up the art as the craft

It is easy for the conductor to get preoccupied with helping the technical progress of an orchestra. As a result, the craft of our gestures can unknowingly determine how the music sounds. For example, when trying to be effusively clear for a downbeat that is no more than a passing beat in a musical line, the large downbeat shows clarity, yet disturbs linear progression. Striving for gestures driven by musical intent, rather than precision, is the optimum way to enable great music making. Conductor Maurice Abravanel once said, "Never let precision get in the way of the music!"

5. Drain out confusion

Our brightest orchestra musicians notice far more conducting gestures than we think. If a conductor verbally asks for something, but does not physically exhibit the verbal request, confusion can take place. "But, Mr. Smith, do you want us to play what you are showing us or what you are telling us?"

6. Add a generous amount of gestural variety

While attending a Leonard Bernstein conducted concert, this writer overheard an adept definition of conducting from a concertgoer. "Hey, you can kinda tell what the music is going to sound like in advance just by watching him!" Our gestural vocabulary is unlimited in its potential.

The music itself is the guide.

7. Wrap with freedom

Maestro Simon Rattle once said to a student conductor, "If you leave them alone, they'll be OK!" This step is a complicated and rewarding mission towards preparing the orchestra to be more musically responsible. A good rehearsal practice is for the conductor to step away from the podium, thus empowering the musicians to listen and fend for themselves. This freedom opens the door for the conductor to return to the podium and serve in a more important artistic capacity.

8. Cook up good listening

The ears of the musicians should always be encouraged to function at a heightened level. In an orchestra, extreme and controlling beats from the conductor can discourage the musicians' ears from hearing at their most alert state. In contrary, subtle and less controlling gestures, coupled with a *trust the orchestra approach*, can enable an ensemble to listen acutely. The end result will be rewardingly - *big chamber music*.

9. Season with internal leadership

An orchestra is filled with potential leaders. Among the many jobs of the conductor is to find, nurture, and then seek the assistance of these helpers. Further, it is important that these internal leaders be strategically placed throughout the orchestra. Since the back stands of the string section are difficult places to sit, the strategy of placing strong leaders at or near the back can strengthen the whole. Similarly, pairing strong rhythmic leaders on an outside stand with strong tonal leaders on the inside can reinforce a section from within. *Note: This also reduces the need for competitive front to back chair placement.*

10. Bake the positive

Our rehearsals and concerts should, of course, aspire to be positive experiences. Our non-verbal gestures, however, can unintentionally contain negativity. For example, the musicians can misinterpret an intense fortissimo if it contains an angry facial expression. Or, the infamous left hand piano gesture - given with good intentions of achieving appropriate balance - can appear to the musicians as a negative command. If the music itself is utilized as the highest priority, gestures can be turned from a negative into a positive. Lastly, the ingredient of a sense of humor will provide the finishing touch for the climatic *icing on the cake!*

Donald Schleicher is Director of Orchestras and Professor of Conducting at the University of Illinois. Previous positions include Music Director and Conductor of the Quad City Symphony Orchestra, Principal Opera Conductor at the Pine Mountain Music Festival, Associate Director of Orchestras and Associate Director of Bands at the University of Michigan, Director of Bands at the University of Wisconsin-Stevens Point, and Band Director at Williamsville South High School in Williamsville, New York.



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Creativity Potential in Public School Music

This fall I had the privilege of giving a lecture at the Sichuan Conservatory in China. After the lecture, students had questions about music education in the United States. I was surprised to discover that a common theme among these questions was creativity. “How do you teach creativity in school music classes?” Initially, I felt a small amount of discomfort welling in the pit of my stomach. Teachers often struggle with the process of guiding students to create music in our schools. A common defense is the explanation that by interpreting musical scores written by others, we are being creative. Each re-creation may be unique and musical. However, this does not directly serve to help students become composers and improvisers. Skilled composers and improvisers need a great deal of practice with the art of composition and improvisation. How does that fit within the tight schedules of public school music classes, particularly with performance demands?

What is creativity exactly?

- the capacity to generate and apply new ideas
- the ability to produce art that is novel and appropriate
- making associations using elements in a new way

In music specifically, Webster (1990) stated that music creativity is “the engagement of the mind in the active, structured process of thinking in sound for the purpose of producing some product that is new for the creator” (p. 22). Webster’s extensive work on creativity in music education centers on the processes of two types of active thinking by students—divergent and convergent. Divergent thinking is like brainstorming. Other terms may be, “thinking outside the box.” Generate multiple ideas. Convergent thinking is taking stock of all of those divergent ideas and paring them down, converging on a final project or conclusion. Most time in schools is spent on convergent thinking, yet divergent thinking is critical and limited. Imagine music teachers who say, “You have 15 minutes to write your song. Go!” Unfortunately, the product and process will both suffer. Yet, time is always in short supply and it is easy to understand a teacher’s predicament. How can we better improve our pedagogical approaches to help students learn to become creative thinkers, using both divergent and convergent thinking, in order to arrive at new musical sounds, all within the constraints of school schedules?

First, teachers should make creative work a priority for their students. If teachers do not value this, it will not take a central role in a child’s music education. This feels daunting to so many. How can a large ensemble be expected to compose, for example? What if the teacher is not a composer and never learned to facilitate the composition or improvisation steps with students? How does an elementary music teacher, with perhaps only 25 minutes of class, possibly find time to allow students to become composers?

The good news is that there are some steps that encourage the process of creating new music that are not so daunting. I hope to provide a few examples of steps you may take to get these young musicians composing and improvising.



1) Improvisational exercises: With large choral or instrumental groups, teachers can start with improvisation exercises. Form a circle and sing or play a simple, familiar tune in unison. After once or twice through, re-familiarizing the students with the song, challenge them to change something. I like to start with keeping the same melody, but changing the rhythm. One student performs over a set of eight beats, or one phrase, going left to right around the circle until each has had a turn. A nice aspect of this approach is that there is no time for them to become very nervous in anticipation of their turn. Just matter-of-factly take turns, in order, and if one balks, just keep it moving forward. The second time through, perhaps keep the original rhythm, but change the melody. Third time? Keep the underlying chord progression, change parts of the melody and rhythm. Very early in this exercise it feels like a fun challenge, a unifying group experience, and students will likely start to “think differently.”

2) Group composing in general music: Create sets of (laminated) cards ahead of time. Each set of cards will consist of: a) a meter; b) a key; c) a rhythm pattern; d) a set of dynamics; e) a set of articulations; f) a form (ABA, AB, ABACA, etc.). Divide the class into small groups and give each group a set of cards. They are going to compose together! Encourage them to choose from available pitched and non-pitched instruments and go to work on their composition. Ask each group to find a way to record their work so they can continue it into the next few classes or even work outside of school. Personally, I allow younger and less experienced students to use whatever notation system works for them—it may be something non-traditional. Or perhaps you want to incorporate more focus on music literacy and encourage them to notate the music as accurately as possible with standard notation. The most important part of this experience is allowing them plenty of time. Good composing requires a great deal of time in the divergent thinking stages (experimenting, exploring) and then also significant time in the convergent thinking stage (refining, editing, finalizing). Lastly, be sure to provide an opportunity for the class to perform and respond to each group’s work. An assessment opportunity arises when the listeners respond—can they identify the meter, the scale upon which it was based, the form, the articulations—just by listening? I love the idea of videotaping the work in order for students to have a forever record, a student portfolio, or even presenting it at one of your “informances” for parents.

3) Composition assignments in performance classes: Challenge them with a composition assignment that can culminate in a public performance or “informance” as well. Perhaps the most successful pieces can be “premiered” by your own ensemble. How exciting would that be for students? Consider parameters you can set for your students in band, orchestra, or choir courses. The instrumentalists could write chamber music, if writing for a full band or orchestra feels too difficult. Choral students could write in two, three, or four parts. Provide them also with a context—perhaps a photograph or poem could serve as their artistic inspiration. Provide them with good instrument ranges to follow. My favorite “first step” project for a secondary performance class would be to start with a “theme and variations” project. You can all agree on the theme, then send students off to work on their own personal variations.

4) Homework: Let’s face it—this is the best answer to the challenge of few teaching minutes per week. With the technology resources available to students these days, the process of composing music both in and outside of school may be easier than ever before. Many students will have access to software at home and can devote time to their composition that equals their interest. Others may be able to use a school library, tablet or smart phone app, community library, or perhaps a computer station in your classroom. A local orchestra teacher once reserved the school computer lab for an entire term, to allow his students opportunities to compose during their music class. I have seen a number of students grow very excited for the opportunity to write original music, to share those personal musical ideas in such a way that others can hear and experience them. There are software programs and applications for music creation that integrate both traditional and non-traditional notation, so those just learning to be musically literate can still create the sounds they imagine. Even if the students do not yet have the skill to personally perform the music they write, the software may make it possible to hear what the composer intended. If these projects can be pursued outside of school, students can devote that additional time to the divergent parts of their composition activities. They can write, re-write, re-work, destroy, start over, and keep going until they have reached a goal. Again, give them parameters so this is not an overwhelming task and set them free to work until they feel it is finished or until the deadline you set arrives.

How can you tell if students have developed characteristics of creative thinking? They will demonstrate intense desire and internal motivation to work on their project. They experience risk-taking and develop a willingness to fail along the way, in order to get to the finish line. They set personal standards for quality. And they spend time in the “flow,” undergoing divergent, fluent, and metaphorical thinking. Csikszentmihalyi, noted for his creative “flow” theory, describes this state as the extent to which a person taking part in an activity feels: a) concentration, b) control, c) a loss of self-awareness, and d) a sense that the task is intrinsically rewarding. Are your students wrapped up in their

writing, forgetting about time, hunger, and the rest of the world? If you create an environment in which they can experience “flow,” they will possibly be hooked on composing for many years to come.

By communicating well with parents and administrators, and setting up an environment for composition, your school may develop a new culture of musical creativity, with a focus on unique student creations that can encourage a different kind of excitement in music. Perhaps your new tradition may be featuring student compositions on each winter concert, for example. Once the ball gets rolling, the possibilities grow. In addition, student compositions can provide excellent examples of student work for assessing their musical understandings.

Perhaps you have seen the TEDTalk with Sir Ken Robinson. He argues that schools educate students to become good workers rather than creative thinkers. He challenges viewers to rethink schools, cultivate creativity, and acknowledge multiple intelligences. I hope to challenge you to get started on composition projects with your students. Get over your personal discomfort with the process of composing, and encourage students to get over theirs. As with all forms of art, experience brings excellence. Over time, the quality of both process and product will improve. Most importantly, music provides a context for creativity not found in any other art form. Students who experience the powerful accomplishment of music writing while in school may carry that privilege in the decades that follow their formal education. What a wonderful way to meld formal and informal music, allowing lifelong learning a more comprehensive and potentially meaningful direction.

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For more information:

TEDTalks: Sir Ken Robinson: <http://www.youtube.com/watch?v=iG9CE55wbtY>

TEDTalks: Mihaly Csikszentmihalyi and Flow Theory: <http://www.youtube.com/watch?v=IkxZOVq6EKs>

TEDTalks: Amy Tan: Where does creativity hide? <http://www.youtube.com/watch?v=8D0pwe4vaQo>

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Music Teaching and Mindfulness:

How to improve attention and promote better self-regulation in the music classroom

Michelle and Michael are 10th grade trumpet players in Ms. Fry's high school band. It is 3:00 pm on a Friday afternoon and both students are tired after a long week of classes, homework, and after school rehearsals. As Ms. Fry tries rehearsing the last few measures of the showcase piece for next week's concert, an interesting but not uncommon situation unfolds.

"Trumpets, we are still cutting off the end of the phrase at measure 82. Please make sure to subdivide that last dotted quarter and release together." Michelle thinks about Ms. Fry's directions and then proceeds to quietly subdivide the measure in question. She is diligent in her attempts, and although students around her are fidgeting, whispering, or otherwise tuning out, her ability to focus through distractions helps her learn the passage after just a few tries. In contrast, Michael is struggling. Despite his best efforts, he is fidgeting, playing games with the iPhone hidden on his stand, and is having trouble following and remembering Ms. Fry's directions. To make things worse, he notices his friend entering the band room just a few minutes before the bell. Before he has a chance to think about it, he is already yelling, "wait for me ..."

Ask any music teacher and they will undoubtedly tell you that they have worked with both a "Michelle" and "Michael" at some point in their career. They might even confess a little confusion as to why, under identical situations, one student would react completely differently when compared to the other. Often, these same teachers are well trained in classroom management, have exemplary groups, and think carefully about how they structure learning environments for their students. Yet, dealing with discrepancies in focus and self-regulation, which can be significant hindrances to successful learning, continue to be a major concern for them.

Part of the issue in addressing problems with focus and self-regulation is that many educators lack familiarity with how these faculties function within the brain. Although teachers are often trained to work with the observable, i.e., desirable or undesirable "behaviors," they have little knowledge regarding the biological and neurological underpinnings of these behaviors. This is not to say that an in-depth understanding of these underpinnings would be indispensable to successful teaching, but key relationships between attention, self-regulation, and successful learning are subtle and complex, and new ways of thinking have emerged that offer greater clarity in respect to these relationships.

One specific research finding provides evidence that attention is subject to modification through deliberate practice. This is important because it is often taken for granted that attentional skills, such as prolonged states of undistracted and voluntary focus, are either at the mercy of environmental influences, or otherwise biologically fixed. In fact, recent studies indicate that strategies based on a practice known as "mindfulness" are especially useful in enhancing attention and self-regulation throughout various populations.¹

In its most basic form, mindfulness may be described as a cognitive strategy that pairs goal-directed attention with a skillful and non-reactive orientation to distracting thoughts, emotions, or other undesirable cognitions.² Its origins can be traced to non-western philosophical, psychological, and religious practices that were designed to cultivate a specific set of mental capacities and promote wellbeing. Despite its association with non-western religious practices, mindfulness as used in modern therapeutic, scientific, and educational contexts is often deliberately decoupled from its religious roots. This has allowed secular institutions such as schools and hospitals to explore how mindfulness might benefit their communities.



Mindfulness-based techniques seem especially relevant to music learning because their basic protocols are adaptable in a number of musically related exercises, offering an effective yet non-punitive method of improving attention among students.

As a teacher, I became interested in mindfulness after years of using it in my own work as a performer and conductor. I noticed that I could deal with stressful situations more effectively, and was more focused and creative in how I approached my work. I figured that with appropriate modifications, mindfulness-type strategies could be incorporated into warm-ups and other activities in my classroom. The key was to make them relatively short, and to relate them to a musical concept or skill. After years of working on and refining these activities, I feel that they have been incredibly useful in my work as a teacher. To this day, I continue to work with mindfulness as a researcher, conductor, performer, and teacher.

In this article, I describe what mindfulness is, and suggest concrete ways of using mindfulness to improve attention and self-regulation during music learning.

What is mindfulness?

The basic practice of mindfulness can be described as paying attention to the present moment, on purpose, with a sense of openness and curiosity. Typical mindfulness-based exercises require participants to focus their awareness on somatic sensations, thoughts, or other experiences, without any attempt to block or otherwise suppress associations that might arise during this process. When these types of associations do arise, practitioners are directed to simply acknowledge them then re-engage with the object of their attention.

Since the 1980s, the use of mindfulness-based techniques have become widespread, with programs supported in institutions as diverse as hospitals, corporations, the military, and schools. Initially, mindfulness

was explored as a method of alleviating psychological discomfort resulting from chronic pain. Jon-Kabat Zinn, one of the most prolific writers in the field of mindfulness, began exploring the technique as a palliative tool at the Massachusetts General Hospital Stress Reduction Clinic in the 1970s. Since then, there have been several findings indicating the benefits of short- and long-term mindfulness training on improving attention. With its implications for self-regulation, the use of mindfulness-based techniques by classroom teachers may result in several benefits in student behavior, focus, and meaningful engagement.

How does Mindfulness Work?

Although the science behind mindfulness is complex, its effects on the brain can be conceptualized in a simple manner. Basically, mindfulness refines parts of the brain that deal with attention and self-regulation. Your attention system, which has three distinct but overlapping functions, is used extensively during musical activities. These functions can be described as focus, awareness, and orienting, and are mapped to different parts of the brain. Focus deals with your ability to sustain attention without distraction, which is important for activities such as tuning to a pitch or working intently on a difficult passage. Awareness is what you use when you are monitoring your environment for important information, and is in play when we engage in activities such as blending, matching, or responding quickly to a cue from a conductor. Finally, there is orienting, which deals with your ability to change quickly and purposefully between different types of tasks. Self-regulation, which is related to our ability to plan intelligently and persevere through difficult tasks, improves greatly when these attentional capacities are refined.

Mindfulness-based Techniques in the Classroom

Just as we strengthen our students' psychomotor skills through careful and deliberate repetition of scales and other fundamentals, we can use mindfulness-based strategies to help train the fundamentals of attention and self-regulation. For example, music educators employ lessons and exercises that address intonation, technique, pulse, tone production, and other concepts, in hopes that students will develop a set of skills that can be called upon and transferred to performances and other musical activities. When a student works on a difficult technical passage in a Mozart symphony, or is asked to keep a steady pulse during a march, we expect them to draw upon concepts learned and reinforced through fundamental training. When the strategy works, students either implicitly or deliberately transfer their accumulated knowledge of scales, fingerings, or other fundamentals to these passages, hopefully with minimal to no prompting from the teacher. Similarly, a student who has worked deliberately and routinely on focus and self-regulation may habitually, or perhaps with some guidance from the teacher, draw upon these skills to deal effectively with a variety of difficult or frustrating learning situations.

Musical activities, specifically those dealing with psychomotor and listening skills, are especially conducive to promoting mindfulness.

Since mindfulness-based strategies involve a basic protocol of guided attention to a stimulus, paired with prompts to re-engage with the stimulus when presented with distractions, these fundamental procedures can be adapted into musical warm-ups, listening tasks, and somatic awareness tasks. Creative music teachers can incorporate these exercises in a number of ways, but in Figures 1-4, I offer suggestions that include a basic preparatory protocol (Figure 1), followed by examples of specific exercises that can be used within instrumental, choral, and general music classes (Figures 2-4). Furthermore, specific musical, attentional, and self-regulation benefits for each exercise are included in Table 1, along with a suggested mindfulness prompt to accompany each of the exercises. With time, these exercises should strengthen a number of mutually dependent musical, attentional, and self-regulation capacities, offering a skill set that can be transferred to a variety of music learning and performance contexts.

Adaptations to these exercises are potentially limitless, and can range from a few minutes to longer sessions based on context and time availability. Ideally, there would be some mindfulness-type exercise occurring on a regular basis, as the research literature suggests that short exercises that occur regularly are most useful in promoting long term changes to a student's ability to focus and self-regulate. Even short periods of mindfulness, however, have been shown to be beneficial.

Mindfulness-based Strategies Applied

Although there are a number of settings in which mindfulness training can be beneficial, let's examine how regular mindfulness practice might affect a student who is having difficulty with focus and resilience during a difficult learning task. Michael, the 10th grade trumpet student who we referred to earlier, is working on an awkward fingering pattern in his festival music. He is aware that the pattern is difficult, but with his teacher's help, is being led through a strategy that encourages him to work on just one aspect of the passage at a time. Initially, this involves just fingering through the music without creating a sound, and going slowly enough to commit these fingerings to memory. Everything is going fine until Michael tries to pair this step with the next component, which involves producing the actual pitches that are notated in his music. After making just a couple of mistakes, and despite encouragement from his teacher, Michael starts to become frustrated, and his concentration begins to suffer. Furthermore, he is now overwhelmed by distracting and negatively colored thoughts about his playing, his probability of success, and what his teacher and peers might think of him.

At this point, if Michael has been practicing mindfulness-based strategies, he has a set of skills available that will help him get through this situation in an effective way. First, since Michael has been working on maintaining focus during warm-up sequences, despite the fact that he is often tired and distracted at the beginning of rehearsals, he is aware that he has some control over his ability to sustain attention for prolonged periods of time. In fact, a skillful educator might remind him of this fact, much like when students are reminded that the tone quality

Continued on page 28

Mindfulness continued...

of a particular chord should resemble the tone quality they have been working on during their warm-up chorale or tuning sequence. A typical prompt could be something to the effect of, "Michael, this is a difficult passage, but we have been working on maintaining concentration during many of our warm-ups, even when the task is difficult, boring, or long. Bring that character of thinking to what we're doing now. With some careful and extended work, the passage *will* get better."

Also, since mindfulness-based strategies require that individuals deal with distractions by acknowledging them but not dwelling upon them, Michael is spending less energy ruminating over negative thoughts, and no energy on suppressing these thoughts either. The net effect is that Michael is more likely to engage in the difficult task because he can self-regulate the emotional and cognitive distractions that would typically derail him under similarly difficult learning situations. In fact, this is precisely what the research literature suggests will happen when a person engages in mindfulness-based activities on a regular basis.

The Skill of Mindfulness and Improved Instruction

When you practice mindfulness-based strategies, you are essentially practicing a skill. Specifically, this is the skill of strengthening your attention system so that it serves you rather than the other way around. You learn to do this skillfully and realistically, knowing that there are limitations to attention, and that working with distractions and unwanted emotions rather than *against* them is the key. This is the essence of what it means to *self-regulate*.

It is important to note that using mindfulness techniques might not *directly* affect the quality of a student's task performance or ability to learn. In other words, good teaching is still required. Good teaching, however, is greatly facilitated when students are less distracted, have increased skills in cognitive and emotional self-regulation, and are primed to be active, aware, and engaged during learning tasks. There is also research suggesting that mindfulness-based strategies can lead to more engaged listening, increased enjoyment of musical tasks, and might even facilitate states of focused enjoyment known as "flow." In one study, musicians who participated in a brief mindfulness induction before listening to operatic music reported increased engagement and less distractibility during listening.³ The same study demonstrated that listeners experienced longer periods of concentrated enjoyment, or flow, after engaging in a brief mindfulness induction.

For music educators, the use of mindfulness-based approaches is limited only by their willingness and creativity. In fact, there are now several organizations, publications, and conferences dedicated to using mindfulness in the classroom.⁴ These resources can serve as a clearinghouse of ideas for music teachers looking to enhance how students learn and stay engaged within their classrooms. Furthermore, in an age where opportunities for distraction and instant gratification are increasing at a rapid pace, developing skills in concentration and control can only help enhance our students' well-being and opportunities for success.

Frank M. Diaz is on the faculty at the University of Oregon, where he teaches courses in music education and conducts research on music learning, perception, and cognition. He also serves as Co-Chair of the Society of Music Teacher Education for the Oregon Music Education Association.

Figure 1: Preparatory Protocol for All Exercises

- (1) Ask students to close their eyes, sit comfortably, and take a few deep breaths. Prompt them to *allow* their breathing to become normal and relaxed, rather than purposefully changing their breath or *actively* trying to relax.
- (2) Tell students to pretend that there is a string on the top of their head that is gently pulling them towards the ceiling. They should feel their upper body become a little taller, supported by a gentle lifting in the area of their spine.
- (3) As their breathing becomes slower and relaxed, ask students to move their upper bodies left to right and side-to-side until they find a position in which they feel balanced, alert, and relaxed.
- (4) For all exercises, remember the goal is to focus attention on a task or goal while prompting students to *acknowledge* distractions rather than suppress them or over-react to them. This is done through gentle reminders to re-attend to the task at hand, rather than ruminate on distracting thoughts or other sources of competition for focus of attention.

Figure 2: Exercise: "Focused breathing"

Musical goal: Breath control for sustained phrasing, builds focus for contexts in which musicians must maintain focus on a target despite distractions (for example, tuning, delaying gratification during complex learning tasks)

Setup: In instrumental ensembles, students should put their instruments on their laps and both feet on the ground (if sitting).

- (1) Students should then place their index finger approximately two inches from their chin, making sure their middle knuckle is directly across their lips.
- (2) When the knuckle is in place, the teacher should lead them through measured inhalation/exhalations (4-4, 3-6, 2-8, etc.), reminding students that the goal is not only to work on breath control, but on focus as well. This can be done by gently prompting students to attend completely to the physical sensations of air rushing in and out from their lips to the knuckle, while acknowledging distractions and then returning their focus to the breath.

Mindfulness Prompt: "Focus on the sensation of air moving across your lips and on to your knuckle, if you become distracted by any sounds or thoughts, simply acknowledge the distraction and bring your attention back to the breath."

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- ⁴ There are several professional organizations that host websites dedicated to disseminating research and applications of mindfulness in classroom settings. More information can be found at www.mindfulschools.org, www.mindfuled.org, and www.mindfuleducation.org.

Figure 3: Exercise for Orchestra/Band/Choir: "Adjust to your partner"

Musical Goal: Listening and adjusting to quickly changing musical elements

Setup: Split the class into pairs or small groups. Students in each pair or group should rotate between the role of "leader" and "respondent(s)." Make sure there is enough distance between groups so that students can hear their "leaders" clearly. This exercise works well in sectionals and can be used in one-to-one instruction as well.

Procedure:

(1) Select a short musical passage or exercise that can be easily memorized or that is played/sung often, essentially something that can be played/sung with eyes closed. Scales or passages from warm-ups are excellent for this purpose.

(2) During the exercise, the leader begins by performing the passage two times, demonstrating a clear pattern of dynamics, timbre, or articulation. With their eyes closed, respondents focus on these musical elements and then attempt to imitate what they heard.

(3) The tempi and variations of the pattern should progress from slow and less varied to faster and increased variation.

(4) The leader changes pattern *only* when they feel that their partner(s) have responded correctly. This serves as a method of feedback for the respondent(s) and helps to sharpen attention throughout the task

(5) As an added element of difficulty, the student leader can begin a new pattern while the other students(s) is still playing, especially if they are confident that it will be completed correctly.

Mindfulness Prompt: "As your partner shifts the weight of their articulations, tone colors, and dynamics, do your best to match their approach. As the changes happen quicker, the task might become a little frustrating. If this happens, acknowledge the frustration and return your attention quickly to the task at hand."

Figure 4: Exercise: "Find the Pitch"

Musical goal: Error detection and listening across the ensemble

Setup: This exercise will require teachers to purposefully identify pitches and notes within vertical sonorities as targets for listening, or to identify students or sections to assist in purposefully playing incorrect notes within a melody or vertical sonority.

Procedure:

(1) Select a target pitch nested within a warm-up exercise or from selected repertoire. For example, the third of a Bb major triad, which will be played by a specific instrument or section during or at the end of a passage

(2) Prompt the group to listen carefully for the occurrence of the target pitch, and to be prepared to identify which section/player performed it, and for added difficulty - when, how many times, at what dynamic, etc. As always, start with easy and progress to more varied and difficult tasks as students improve. Students with the target note must be notified in advance that they should not raise their hand or provide an answer during this time. To keep students on their toes, make sure everyone has an equal chance of being selected.

(3) Variations of this exercise can be developed for identifying *incorrect* pitches, vertical harmonies, or other musical elements.

Mindfulness Prompt: "While performing your part, listen carefully across the ensemble. See if you can detect which instrument has the target note. If you become too focused on your own part, or become distracted, mentally acknowledge this and then reengage with finding the target."

**Table 1
Musical and Self-Regulation Benefits of Sample Exercises**

	Band	Instrumental/Choral	Instr/Choral/General
Musical Domain & Concept	<i>Psychomotor</i> "Breathing"	<i>Cognitive/Psychomotor/Affective</i> "Adjust to your partner"	<i>Cognitive</i> "Find the pitch"
Focus of Attention	Measured inhalation and exhalation aimed at the knuckle (see Figure 2). Develops <i>goal-directed</i> attention	Individual along with a partner's performance of a musical element (see Figure 3). Develops <i>orienting</i> attention	Target pitch within a chord performed by a specific instrument or section. Deviations from a target vertical sonority (see Figure 4). Develops appropriate <i>stimulus-driven</i> attention
Self-Regulation Benefit	Ability to focus on a target/goal while dealing skillfully with distractions	Purposeful and rapid shifting between two tasks. Dealing quickly and effectively with frustration. Decreases unnecessary rumination on mistakes.	Awareness and sensitivity to important environmental cues
Musical Context	Sustaining breathing through a difficult phrase, sustaining a target pitch, tempo, or focus on a specific musical element	Monitoring and quick adjustment shifts between individual and ensemble performance of musical elements such as articulation, intonation, or blend. Following a conductor.	Active ensemble listening, error detection, decreases excessive focus on students' individual part, encourages ensemble engagement and sensitivity

Ideas or Thoughts?

Branden Hansen
2nd Vice President

Greetings fellow Oregon Music Educators! I sincerely hope your respective school years are progressing well and that amidst your busy schedules you are able to take the time to reflect on the wonderful things you are accomplishing for your students. This being my first article for the *Oregon Music Educator*, I wanted to express how fortunate I feel for the opportunity to serve on the Executive Board these coming two years. I am honored to have the opportunity to both celebrate and help further music education in Oregon. I firmly believe that we as music educators have one of the single most important and rewarding jobs that exist. As a board member, and the 2015 Conference Chair, I look forward to working together so that we can continue to advance our collective causes in this great field.

With all of this in mind, it seemed appropriate to very briefly introduce myself to those of you whom I have not had the pleasure of meeting. I currently teach and direct all of the bands at Roseburg High School—you can probably guess the name of the city that school is in—where I have been for the last 4 years. I have also had the wonderful experience of serving as the equipment manager for each of the all-state and all-northwest conferences since 2011. Despite how stressful and seemingly

thankless that sort of “behind the scenes” work can be, I know from past experience just how rewarding it is to help support music educators in our state.

On that note, I am already looking ahead to the 2015 conference I will be chairing. Although the emphasis right now is understandably on the 2014 conference, I am already gathering ideas and plans for the one to follow. Every time we descend upon the Hilton and Hult Center we are greeted by an abundance of outstanding sessions and concerts, and I aim to build on that tradition for the 2015 conference. If you have any ideas or thoughts for the conference, please do not hesitate to contact me (bhansen@roseburg.k12.or.us.us). In the meantime, I hope the coming months treat you and your students well. Thank you for all that you do for our students and I look forward to seeing you at this year’s conference.



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CWU

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Attention Directors: Affordable on-campus housing is available for your groups when visiting the CWU campus or when taking summer classes. Please visit our website at <http://www.cwu.edu/conference/> or call 509-963-1141 for more information

Am I the Only One Feeling It?

Nevin Van Manen
General Music Chair, OMEA

SB 290, proficiency based grading, new report cards, professional learning committees, SMART goals, site council, jog-a-thon, PBIS committee, huge class sizes, and the list goes on and on. I am sure there are many responsibilities you could add to your personal list. I will be honest; it can all be totally overwhelming.

All of these things are important. Many times they are required for keeping our job. Some of these "extras" we could probably say no to, but in order to be a team player and to keep our administrators happy, we often end up saying yes, and in the meantime stretch ourselves thinner and thinner.

It is no wonder that we all often feel so tired and frustrated. What seems especially difficult is carrying out policies that we have no control of, yet they control us. Our jobs are based on a constantly moving target that is our state budget. It is the kind of environment that could breed apathy and maybe even a loss of purpose.

For me, there are two things I do to help combat "policy-committee-overload-ism." The first comes down to the kids. The students who enter my room everyday could probably care less about the latest teacher evaluation process. Even though their growth is now tied to my evaluation, I still don't believe a deep conversation about SB 290 is going to go very far with a room full of 8 year-olds. They come into the music room, and they are excited to learn about music. Something happens for me when I can put the rest of the "stuff" in its right place, and just try to be the best music teacher I can be. It sounds crazy, but the other day I found myself smiling because I was just enjoying listening to the sound of my kids singing. How easily the simple joys of teaching music can get lost in the business of education. At 8:15 my 3rd-grade students are waiting in a nice quiet line outside of my door, and from that point on, I get to be a music teacher.


The second thing I do to fight off overload is to seek out people who do what I do. I have many close friends on our current staff who would willingly admit they have no idea what a day in the music room is like. If I call my friend Marianne across town, I know she gets exactly what I am saying, and she is either feeling the same way, or she has been there and has some ideas.



So let me once again make a plug for the OMEA conference in January. We have a great list of presenters and clinicians, and a world-class conductor of the elementary choir. And best of all you can come and recharge your batteries by spending time with the only other people in the state who live and breathe what you live and breathe every day.


I hope we can see each other in Eugene.





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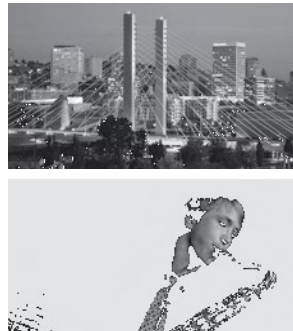
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Practicing – How to Make it Work

Rob Trapper
University of Montana

As musicians, our lessons, ensembles and professional groups require that we practice; however, we never really get into the 'how' of this process. We were told when we began playing our instruments that spending hours in the practice room would give us some semblance of an answer, and that we would eventually learn that 'how' for ourselves. In actuality, practice is less about how much time you put in and more about what you accomplish with that time. Every time you enter the practice room you should be searching for ways to improve your performance and get the most out of your time. One of the first rules you should set for yourself is to allow for both mistakes and growth. BE KIND TO YOURSELF! You have to spend a lot of time alone working on your craft, so you might as well make the best of it. This means that you need to check your ego at the door. Getting mad or beating yourself up while practicing will only build walls in your mind, shutting out creativity and learning.

The first step to developing practice skills is to "isolate and conquer". Instead of starting at the beginning of a piece and playing until you make a mistake, try beginning with the section you are trying to perfect. This could be a certain passage or phrase, or a longer section. Even professionals spend time perfecting just a few notes, so don't feel like you need to conquer the world every time you pick up your instrument.

To get the most out of your time, use a metronome. Find a tempo that allows you to play the section well, with correct rhythm and notes. Painfully slow? Then you are headed in the right direction. A general rule is to play through the phrase 3-5 times before moving to a quicker tempo. *Active repetition* breeds consistency. Make sure you realize the difference between *mechanical repetition* and *active repetition*. If repetition robs you of focus, try subtly altering some aspect each time you play through the phrase. This can be the loudest note, a specific articulation or a breath reassignment. Each time you play through, listen for accuracy. When you are satisfied, raise the metronome marking – *incrementally!* Don't listen to your ego telling you to leapfrog the tempo. Continue this process until the passage sounds – and feels – great.

You can also improve consistency and musicality by singing and buzzing pitches on your mouthpiece. Singing is a great way to take your practice to a new level by using syllables similar to your tonguing technique. Creating lyrics for more challenging intervals also enhances progress, allowing you to take the horn off your embouchure while reducing fatigue and lengthening your focused practice time. Singing does not eliminate mistakes, but it does help you internalize the music and build confidence.

Listening to recorded excerpts of your playing allows you to hear exactly what your teachers hear. Try using an inexpensive recorder during your practice sessions, playing back each section. This is a spectacular way to document your growth, giving your practice time purpose and enabling you to conquer your own challenges; also, it improves your listening

skills. Compare your own recording to the professional recordings you own or borrow from your library. Keeping notes and jotting down ideas as you listen to the recordings is also tremendously helpful.

Simple things, like having a mirror to view your embouchure and checking it as often as possible, will result in major payoffs in the long run. Placing a small, inexpensive mirror on your music stand while you warm-up or play through a daily routine can help tremendously. Practice room mirrors are also useful for viewing your posture, instrument position, and breathing process.



Your pencil is another underestimated tool. Have it with you whenever you pick up your instrument. Developing your own 'marking language' saves you an incredible amount of time and prevents you from repeating mistakes. Marking for dynamics, cues, unisons, and harmonies can make a big difference in how you play.

Finally, playing in front of as many people as you can helps with many aspects of your musicality and growth. I remember playing my audition material for our 13-year old paperboy the day before auditioning for the graduate program at Yale. I was inexplicably nervous then, but for some reason, I felt the exercise had a calming effect when it came time for the real thing! Play for as many people as you can as often as you can. You can learn quite a bit performing for your practice room buddies, your girlfriend, or your relatives.

Good luck and have fun!

Rob Trapper is currently Professor of Trombone and Director of Jazz at the University of Montana and is a Getzen Clinician playing on the 3047AFR and the 3508Y.

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How do You do Professional Development?

John Hillan
Elementary Chair

Some of us shudder at the term professional development. It often means spending a day (conveniently occurring right before a busy time: a holiday, start of the school year, etc.) to listen to someone (generally not you) talk for hours about a specific topic (usually not music). You might spend the time attempting to connect that topic to what you teach in your music room, or you might spend the time secretly checking e-mail. You might even have a principal who excuses you to take care of more pertinent business, but that's not really professional development, is it? I consider myself lucky to teach in a school district that provides a monthly early-release day. It has allowed music teachers to collaborate on a pretty frequent basis. Collaborating with others in your field is one of the best methods of professional development. OMEA's January conference, "Kids First," just happens to be a place where you will find other professionals in your field. We welcome you to come professionally develop!

One of the head presenters this year is the duo of Rick Layton and Jacquie Schrader from the Key School (Baltimore). Both are internationally renowned teachers in the Orff-Schulwerk approach and will have you moving, playing, and learning from YouTube. Roger Emerson returns to share musical productions that are both exciting for students to perform and useful for reinforcing other Common Core subjects. Lavonna Zeller-Williams-Bratschi, Bryan Wilkins, and David

Adee round out our local talent. They will present on ukulele, manipulatives for increasing understanding, and rapport-building in the music classroom. Speaking of Common Core, as new standards roll out for music we have invited Nancy Carr and Richard Burrows to share some of the work they have done using those standards to strengthen instructional practice.



You will not want to miss Sunday morning at the conference. Past-Elementary Chair, Melinda Jordan, will lead attendees in a round-table and sharing session. If you have a topic you'd like to present, (but perhaps weren't sure about doing a whole session), here's your chance to share your expertise with the Oregon music teacher community. Feel free to bring a song, piece, activity, dance, etc... to share or just come soak up materials!

Just like the airlines, we realize you have a choice with where you receive your professional development... we really think you'll enjoy making the OMEA Conference one of those choices!

I hope to see you in Eugene!

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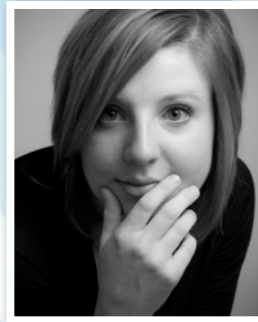
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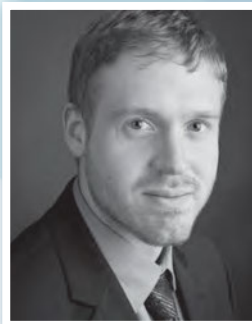
Aubrey Peterson

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



Jenna Gagne

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

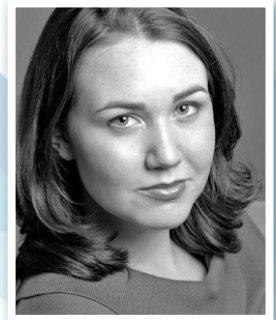


Tim Brassfield

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

Emily Mercado

Director of Choirs,
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School, Corvallis, Ore.

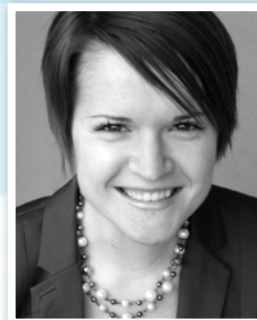
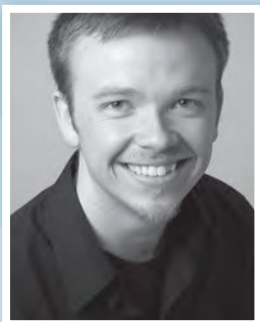


Katie Hadley

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

Branden Hansen

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



Anna Rikli

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

Music

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