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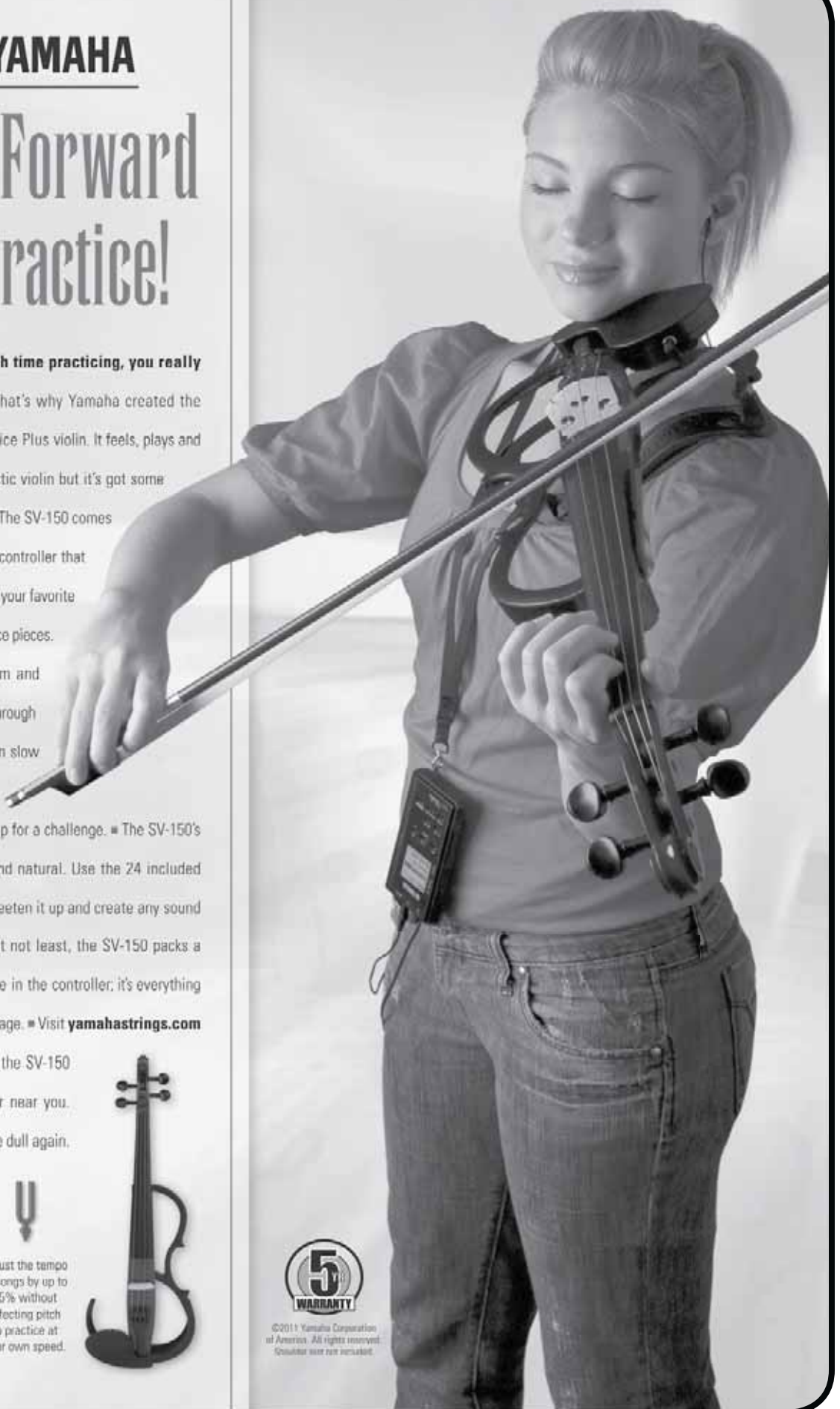
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Dates to Remember:

State Solo Contest: April 30, 2011, at Lewis and Clark

State Choir Competitions: Registration Deadline - April 16, 2011, (3A, 2A/1A Finals- May 5, 2011), (5A, 4A Finals- May 6, 2011), (6A Finals- May 7, 2011)

State Band Competitions: Registration Deadline - April 16, 2011, (4A, 3A Bands- May 11, 2011), (5A, 2A/1A Bands- May 12, 2011), (6A, May 14, 2011)

Orchestra Competitions: Registration Deadline - April 16, 2011, (Orchestra Finals- May 13, 2011), (6A, May 14, 2011)

OMEA Board Meeting: May 21, 2011, Full Board - 8:30-3:30, Crowne Plaza Hotel, Lake Oswego

You may notice that the Oregon Music Educator has a different look. We want to welcome Bekki Levien, our new graphic designer. She has been remarkable to work with!

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Music Makers

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John McManus (1921-2010)

A Life of Service

John McManus, a former president of OMEA, died November 12th, 2010 of Alzheimer's disease. A celebration of life was held on November 20th in Eugene, with many friends, former students, and colleagues attending.

John was born September 24, 1921 in LaGrande. He attended LaGrande schools, where he came under the lasting influence of his mentor, Andy Loney. During his high school years, John hitch-hiked regularly to Portland—down the old Columbia River Highway—for clarinet lessons with Owen Sanders, then principal clarinet with the Portland Symphony. The lessons paid off, with John winning first place in the state solo contest in 1937 and 1938. After graduating from LaGrande High School, John enrolled at the Northwestern University School of Music, completing his bachelor's degree there. It was at Northwestern that he met his wife Beth, a constant source of love and support throughout his career and their 66 years of marriage. In 1996 John and Beth established a unitrust to provide long-term financial support for the LaGrande Schools Music Program.

Upon graduating from Northwestern, John became part of the "greatest generation," enlisting in the U.S. Army Air Corps—as it was known then—and serving two years as a B-24 bomber pilot. He flew 19 combat missions, mostly over Germany and Austria, and survived a fiery crash-landing. He later wrote a book about his war experiences. Originally intended for family members, the book reached a much wider audience over time.

John returned from the war and began his career as a music educator in Chelan, Washington. From there he went to Klamath Falls, Oregon. He then interrupted his teaching career to earn a master's degree in music education from Columbia University

in New York City. Returning to Oregon, he built what was generally recognized to be one of the finest music programs in the Pacific Northwest at McMinnville. In 1965 he was named Oregon "Teacher of the Year" for his work there, and was one of five finalists for "National Teacher of the Year." After 17 years at McMinnville, John went to the University of Oregon as chair of the music education department, serving there with distinction until his retirement in 1983.

The McMinnville High School band under John was characterized by elegant tone quality, and musical finesse and polish. Ugly, overblown, and out-of tune sounds were never tolerated. Students were held to the highest musical standards, and former students look back on this program with great respect.

Will Vinton is a winner of several academy awards for documentary films and animated features, including the famous "California Raisins" and "M&M" commercials. Will—we called him Bill then—says, "It was amazing. Mr. McManus asked for perfection, but I'm sure we didn't always come up to his standards." Vernon Horn, first trumpet in the All-Northwest Band in 1965 and now retired as a leading cardiologist in Dallas, Texas, says "The list goes on and on. Musical excellence aside, what I remember is that Mr. McManus cared about all of his students. He was the epitome of what a teacher should be."

In his last years at McMinnville John had an epiphany of sorts. Even though his students played with a beautiful sound, and had solid technical and music-reading skills, he was dissatisfied that they weren't getting a comprehensive music education. Most music educators are unburdened by that kind of self-criticism; others, and there are a few, limit their hand-wringing to articles in professional journals or speeches



John McManus

at conferences. John, however, in typical fashion, took direct action: he turned his band into a teaching lab. While students continued to perform at a high level, they also composed, arranged, and analyzed music. This led to John's becoming a national leader in the Manhattanville Music Curriculum Project and a clinician for the Contemporary Music Project. He brought these ideas to the University of Oregon School of Music, where he developed one of the most innovative music education programs in the country.

The MMCP and CMP are not the only interests that put John on the national stage. He also served as a member of the following groups for the MENC, The National Association for Music Education: the National Board, the Editorial Board, the Commission on Instruction, and the Committee on Standards.

One particular example of his leadership in Oregon came in the early 1960s, when, as president of OMEA, he was responsible for the reinstatement of the State Solo Contest, an event that had been in limbo since it was canceled in 1950 by school administrators because of logistical concerns. John lobbied the powers-that-be for two years, ultimately convincing them that OMEA would be a

responsible custodian of the event, which is alive and well today.

His OMEA-related publications include *The Oregon High School Band Movement—Its Roots and Development* (three volumes), *A History of the Oregon State Solo Contest, 1924–1993*, and *All You Ever Wanted to Know About OMEA—A History of the Oregon Music Educators Association*.

Other publications include *Guidelines for Performance of School Music Groups—Expectations and Limitations*, and *School Music and Performance Groups: Addressing the Challenges of the 90s*.

OMEA honored John in 2000 by establishing the John C. McManus Distinguished Teacher Award, OMEA's highest honor, given in recognition of those who have contributed in a significant way through a lifetime of

musicianship, service, and leadership.

An outstanding band director, John was the founding conductor of the Salem Concert Band. He also served as a guiding force for the Northwest Bandmasters Association, an organization of band directors who are elected to membership. When a lapel pin was created for this group in 2003, the first pin cast was presented to John “to honor his tireless work for our organization over a twenty year period.”

But John McManus's legacy is far more than teaching, service, and publications. His whole life was one of an unselfish desire to open musical doors for his students and of reminding his colleagues of the possibilities and responsibilities that are ours. In spite of his accomplishments, he never sought the limelight. He had three qualities found in a

Dave Doerksen was a team teacher with John McManus in the early 60s in McMinnville, and succeeded him as Chair of Music Education at the University of Oregon. Steve Stone, a former OMEA president and colleague of John McManus at the University of Oregon School of Music, contributed to this article.

great music teacher: a deep love of music, an inner desire for excellence, and strong beliefs about what should be taught and how it should be taught.

His influence will live on in the lives of others long after he is gone. He has been, and continues to be—both personally and professionally—an inspiration and a model for us all.

*2011 MS All-State Band,
Photo by Musical Memories*



Imagine an Oregon where every student has the opportunity to fully realize his or her potential as a leader, creator, or innovator. Imagine students having the opportunity to develop skill mastery through persistence, intuition, compounded skills, and collaborative process. Imagine all of the students of Oregon growing up with the skills to analyze, process, and produce while adhering to quality and timeline standards, while participating with other diverse individuals to achieve a common goal.

What would these same students look like as adults? These same students could be working together to create a cure for disease, a more fuel efficient car, or a more stable funding system for Oregon's schools. Imagine these students as the next great artists, engineers, doctors, politicians, performers and any other great careers they choose. In no other discipline is this limitless potential within students realized. Music students are the culmination, the capstone, and the standard for which all creativity, mastery, application, and demonstration of skills are achieved.

Music educators know and take for granted that they teach students the skills they need to achieve high academic standards. We know the limitless potential that music education taps in young people. We know feelings of confidence, hard work, creativity, and innovation that walk out of our classrooms EVERY DAY! We know, because we have seen how music can help an autistic child gain a sense of belonging in our schools, how music can take children from troubled and potentially hazardous home situations and give them a reason to come to school and achieve more than they ever believed they could or were expected to. We know that music students perform better on tests, because we teach them to perform. We teach them to master skills, re-analyze skills, and then apply skills to



multiple challenges. We know students can do all of this, because music education offers them the opportunities to master these skills in a rigorous and academically challenging format. We teach children to think, do, and perform ALL tasks that are asked of them. We know this.

Shame on us for keeping it to ourselves.

Music education is currently being questioned in numerous districts around the state for its academic viability, because in many cases we have failed to share the greatness that is music education. We do an excellent job of illuminating the successes of our students in competitions and awards, and many district school boards and superintendents enjoy the recognition that comes to their districts for these accomplishments. The challenge then becomes to validate music education as a viable curriculum without subjugating it to the title of an 'extra-curricular' competitive activity.

We have the opportunity now to frame music education as the most vital subject in school—the subject that is the culminating project of every child's school experience, where skills are mastered and applied, goals

are set and met, multiple approaches to one problem are fostered, emotional individuality is balanced with intellectual demands, physical control is applied, positive lifestyle choices are developed, personal responsibility is maintained, history is learned, and a positive self-image of success in any task is reinforced.

So what do we do now? We continue to offer the great instruction that we do. But now we have the responsibility to ensure that these offerings are present for generations to come. Get involved with your local district at the committee level. Find the committee that is assessing student learning, and make sure that a music educator is on that committee. Think right now of 10 things that are demonstrated daily in your classroom, write them down, and share them with your principal. Frame these 10 things not as music education, but as whole-child learning. Explain how these lessons demonstrate learning and the application of skills from all other areas of the building. In the picture of your classroom, make sure that the education happening is seen as vital to the balancing of every other subject.

Thank you all for what it is that we do. This is the most rewarding career in the world, and I am honored to share the stage with all of you.

*2011 HS All-State Orchestra,
Photo by Musical Memories*



A Tale of Two Realities

As I wrap up my term as NW Division President, I can't help but reflect on what an interesting and powerful experience it has been. It has been a pure pleasure to meet so many wonderful music teachers and see the great work that is being done throughout the Northwest Division. Thousands of students have had their lives changed due to the impact that you, their music teacher, and the music program in your schools have had on them. That being said, times are certainly changing, and we must be prepared to change, adapt, and advocate for our music programs if they are to remain healthy, strong, or even in existence.

The first duality that is apparent as I travel around the Northwest is the disparity in state economies. Two of our Northwest states have budgets that are in the black, they are not cutting teachers or music programs, and they do not anticipate this happening anytime soon. The students in Montana and Wyoming have great access to music programs and their teachers are upbeat (and in one case, quite well paid) about their situations. The other four states are in flux with their budgets and confidence about what the future holds for music education. They have music teacher surpluses and their students are seeing music class offerings cut, graduation requirements rising, and in some cases, whole periods going away out of the school day. Even in these states, there are many terrific programs and some valiant stories of programs that have been strengthened and



saved. But across the board, the programs in the most rural and most urban centers have been marginalized.

The other duality that is cropping up a lot lately is this issue of teacher accountability and teacher training/licensing. This is a huge and highly charged topic, but suffice it to say that there are no shortcuts to becoming a music teacher. It is time to insist to the "one size fits all" folks in teacher training and licensing and testing that Music is different.

My colleagues in our School of Education are flat-out astounded at the number of courses and years of focused training that it takes to become a qualified music teacher. I often tell them, and they reluctantly have to agree, that with a few courses, and a lot of work, I could become a decent Social Studies or English teacher, as could the majority of music teachers. But the opposite is just not true, due to the years of specialized training and experience and multiple skill-sets that music requires. The "fast-track"

and alternative licensure programs that exist around the country in music have high burnout and low retention rates, which is simply no surprise and does not serve our profession, which, now more than ever, needs our best and brightest and most well-trained teachers. "You pay now or you pay later" is a phrase that is used in this regard and it is apt. And weakened programs are easy to cut out of the curriculum.

So what can we do about all of these shifting realities? We must continue **to stick together**, as we have always done in the Northwest, and support each other. Our Division conference is one of only two in the United States, and is the envy of many other divisions. We must continue to **learn about advocacy** and what works and what doesn't. We must make the time **to attend** not just the final School Board meeting where big decisions are made, but Budget meetings, where ideas are surfaced about where and what to fund. We must take the time to **celebrate and publicize** our students' successes. And most of all we must continue to **educate** our clients and constituencies about why a music education is vital for the development of the whole child and what is necessary to achieve this music education. Knowing what we now know about the growth and development of the human brain, not to mention the human spirit, how can we do any less?

*2011 HS All-State Women's Choir,
Photo by Musical Memories*



The Only Constant: Change!

Tina Bull
President-Elect

This is a challenging year for so many of us, with uncertainty in employment, severe budget cuts, and waiting for news about the year ahead. I have heard from many OMEA members who feel the pressure of wondering about their job security and from those who know they will definitely need to find work during the next school year. Certainly I hope we have reached the bottom of the barrel, but it is difficult to know whether that is true.

As we prepare for the January 2012 conference, there are several things I want to share with our members. In particular, we heard you talk about the difficulties families are having financially. One of my goals is to stretch every penny as much as possible, while still creating and providing a high quality conference where teachers can come together and revive, grow, learn, and renew.

OMEA is changing its organizational structure to better fit our goals and embrace opportunities available to non-profit organizations, such as grant money. It is a wonderful opportunity to change in order to better serve the needs of music teachers, music students, and music supporters. Jane and Jim Howell, our executive co-directors, are working closely with an attorney to



work through this process carefully. Our president, Jeff Simmons, has organized a committee of volunteers ready to consider new policies and procedures and make recommendations to our board of control at the next meeting. Please feel free to contact us if you have ideas to share or have an interest in serving on the board as we move forward.

I have often felt that when times become difficult on a personal level, perhaps the best way to respond is to do something for someone else. This spring, I challenged the women's and men's choirs at Oregon State to embrace a cause I believe in—St. Baldrick's Foundation. This foundation provides millions of dollars of grant money that goes toward research into childhood cancers. The event is next week, so I have no final numbers yet to share. However, I

can tell you that we have grown together in this cause to help raise money that, in the long run, may eventually keep innocent children from suffering through this difficult and deadly force. Our students have benefited from working together for others, and I'm sure yours will do the same. How can you ease some of the stresses of your school challenges by seeking out ways to serve and provide to those in need?

Certainly, we need to help each other right now. We need to share job opportunities, speak to school boards (yours and others), grow parent booster organizations, honor excellent teaching, and most of all—teach with energy and joy. Remind the parents and administrators of your colleagues that their work is tremendous. Ask parents to advocate for their students to continue getting arts in their education. Share with the public the numbers of musicians you reach every day. And, care for and listen to each other. In the news lately, we have seen tremendous numbers of people who pulled together and became stronger as a result. We musicians are passionate, intelligent, and driven. I hope we can rise up, meet these challenges, create possible solutions, and watch out for each other.

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Call for Presentation/Session Proposals

2012 OMEA State Conference

January 12-15, 2012 • Eugene Hilton & Conference Center

MENC Member Submitting Proposal: _____ MENC # _____
Address _____ City _____ State _____ Zip _____
Work Phone _____ Home Phone _____ Cell Phone _____
Email Address: _____ Session Topic: _____
Session Title: _____
Session Category (Check One) Band_ Choir_ Orchestra_ General_ CMENC_ Higher Education_ Other_ _____
Session Description (Attachments Accepted): _____

Equipment Needs: _____
Demonstration or Performance Group Required: Yes No
Could the demonstration group be one of the groups invited to perform at the conference? Yes No
Suggested Clinicians (include name, address, and school or industry affiliation) _____

If suggesting another conductor/teacher are you willing to preside or organize this session? Yes No

Note: All music educators appearing on OMEA programs must be members of MENC and pay their own expenses to register and attend the conference. Honoraria are not offered to Oregon Music Educators. Expenses and fees may be paid to educators from other states.

Please submit no later than June 1, 2011 to: Tina Bull, tina.bull@oregonstate.edu, or mail to Oregon State University, Tina Bull, 304 D Benton Hall, Corvallis, OR 97331. Deadlines will be enforced.

Call for Performance Opportunities

2012 OMEA State Conference

January 12-15, 2012 • Eugene Hilton & Conference Center

MENC Member Submitting Performance recording (CD): _____
MENC #: _____ Email Address: _____
Address: _____ City: _____ State: _____ Zip: _____
Work Phone: _____ Home Phone: _____ Cell Phone: _____
Performance Ensemble Name: _____
Performance Ensemble Category (HS Band, MS Choir): _____
Detailed Description of Ensemble: _____

Would you be willing to be a demonstration group for a clinician? Yes No
If suggesting another conductor/teacher are you willing to preside or organize this session? Yes No
If invited to perform, are there any special performance and equipment needs that OMEA needs to be made aware of? (Piano, Percussion, Stands, etc.) _____

Note: All music educators appearing on OMEA programs must be members of MENC and pay their own expenses to register and attend the conference. Honoraria are not offered to Oregon Music Educators. Expenses and fees may be paid to educators from other states.

Please submit no later than June 1, 2011 to: Tina Bull, tina.bull@oregonstate.edu, or mail to Oregon State University, Tina Bull, 304 D Benton Hall, Corvallis, OR 97331. Deadlines will be enforced.

National Coalition for Music Education:

Building Support for School Music

Organizing for Action

Set up a small and enthusiastic team, and ask each team member to develop a network of helpers.

Getting Started

Individuals, informal groups, and a few interested organizations have fought for years to maintain and improve the place of music in the public schools. In today's budgetary climate, however, sporadic and uncoordinated actions are not enough. Everyone in the music community—educators, performers, and people in the music business—needs to work in a concerted, consistent, and constant way toward the goal of music for every child. A sustained campaign is needed, a campaign active not only at the national level, but at the state and local levels, with groups of dedicated individuals working together.

Most decisions about the curriculum and budget in America are made at the state and local levels. So while the National Coalition for Music Education works on issues of importance to us all, advocacy groups must work to improve music education locally. All of us share several important goals and strategies and share knowledge of several important facts:

- Support for music education in our nation requires urgent and continuous action. The time for action is now—with efforts being maintained for the foreseeable future.
- Ad-hoc reactions to crises are inadequate. The most effective time to defuse a curricular crisis is before it hits.
- The health of music education depends upon the support of several groups: legislators, school board members, school administrators, and the general public. Any campaign designed to aid music education must reach all of these

groups.

- Many of the problems that exist in our music programs didn't occur overnight, so complete success in implementing change may also come only after a long campaign. We need to focus on both the short-term needs of music in our schools and the long-term establishment of balance in our children's curriculum.
- Many of the problems faced by music programs stem from the fact that the public and decision makers simply do not understand the nature and value of music education. They need to be educated about its importance.

Local advocacy groups need to respond to these facts. If you would like to work in your local community to support music education, you need to join forces with others who have the same goal.

First: Find out if another music education advocacy group is already active in your area. If so, you may want to join their efforts. If not, plan on forming a local group with a team of five to seven committed individuals. Select your team members from the various segments of the music community (especially those of local music educators and music merchants), and seek dedicated parents.

Second: Identify the special abilities and resources of your team members. This information will come in handy when you begin to divide the tasks that make up your campaign. Ask these questions:

- Who on your team has the best access to parents?
- Who has the best access to civic and community groups?
- Who has the best access to the media?
- Who can best make contact with school officials?
- Who can most easily identify, monitor,

and call on legislators, school board members, or other decision makers for your school system?

- Who has the knowledge needed to continuously monitor the school budget, giving your music education advocacy group guidance and input that can influence your actions?

Third: Divide various tasks among several individuals. Monitoring the development of budgets, for example, can be a time-consuming task. Each team member should, therefore, set up a list of colleagues from the team and other volunteers who can be counted on to help. For speed, efficiency, and flexibility, this list may take the form of a telephone tree.

Take advantage of existing organizations, such as the local arts council or the local unit of the Alliance for Arts Education, that are working to support music education. Remember also to call these people:

- Your teachers' organization—it is their job to help all members.
- Music coordinators in the local district and in nearby districts.
- Retired music teachers and music supervisors—they may be able to contact their former colleagues.
- Your students' parents (perhaps through a booster's organization)—they may want to get involved in petitioning and other helpful actions such as circulating flyers about school board meetings. They may also permit one or more of their children to address the board of education.
- Well-known local musicians—they can bring your cause to the public.

Working Together

Even before you begin work on your campaign, you need to work on managing the actions of your campaign for maximum effect. Make certain that every member of your team agrees to the following:

- Each contact with an individual or group, each effort to track or influence legislation or analyze progress toward attaining the levels outlined in the National Standards, and each item of publicity generated for your campaign should be part of a well-orchestrated effort to reach the goals that your team has set.
- Clear lines of communication should be established within your team as well as with other groups and institutions. Circulate short, written summaries of information or actions to everyone on the team.

Analyzing the Budget

Keep in mind that the making of a school budget is an extended project. As soon as one year's budget is completed, work starts

on the next. This means that the only way to avoid unpleasant surprises is to be involved in monitoring the budget on a year-round basis.

To determine the nature of budget problems, ask district officials for a rundown of the budget process. You may also need to obtain the following documents and information:

- The school budget (both the published budget for the current year and the proposed budget for the coming year). Generally, the budget is proposed by the administrators and adopted by the school board after comment is received from the public. It may have to be approved by the electorate, especially when funding depends on the issuance of bonds.

- The school system's allocation policies, which contain information on what level of funding can be expected by particular schools or by particular programs. Copies of these policies are probably available from the administrators and financial officers of the district's central office.

- The district's past financial reports. These reports describe what was actually done with the district's money. If these documents do not provide the detail you need, you may have to ask for figures from the district's accounting records.

If you are to make intelligent decisions about what to do, you will have to gather

information about the evolving actions of school boards and other decision makers. This information might include reports about proposed changes in administrative procedures and news about who said what at public meetings. Consider drawing on the following sources:

- Volunteers such as teachers, parents, and others from a cross section of the music community who will attend and report on the meetings of the entities involved. This strategy not only serves to lessen the time required of any one person, it helps get a large number of people involved in your campaign.
- You local PTA or teachers' professional organization. These groups may already send representatives to attend and report on important meetings; ask them if they would be willing to share the information they gather with you.
- "Insiders" such as sympathetic school board members and supervisors of music.

Analyzing the Decision Making Process

Does your music program truly have the informed support of those who make and institute policy? Decide where your support is strongest and where it is weakest—and find out who makes the policy decisions that shape the future of the music program. (You should not attempt to fix blame on any individuals; you should rather identify people and groups that need to be educated about school music and gently pushed to support music in your schools).

Of course, the concept of "support" can be quite complex. Most administrators and board members support the idea of music education, but they may not always act in support of the music program, especially when tough choices must be made. To begin to understand the situation in your area, ask the following questions:

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I am interested in joining the Piano Guild. Please send me more information about membership and Guild goals.

Mr. Mrs. Ms. _____

Address _____

City _____ State _____ Zip _____

National Coalition for Music Education:

Gauging Public Support

Your campaign will be directed toward obtaining the goal of a strong music program. The long-term health of your school music program depends in part on the attitude of the public. Does your music program lack public support, or is it facing the erosion of existing support?

Again, “support” can be a difficult thing to pin down. The public may simply not think about the music program until someone brings up the fact that it is in danger.

To begin to understand the breadth of public support that school music commands in your area, determine whether you have the informed and active support of the following groups:

Public Support Checklist *(select yes or no for each item below)*

- Do the parents in your community support school music? (Name your strongest supporters)
- Does the teachers’ organization support school music? (Name your strongest supporters)
- Do local community organizations support school music? (Name your strongest supporters)
- Does the local business community support school music? (Name your strongest supporters)
- Do teachers of other subjects support

school music? (Name your strongest supporters)

- Do the school guidance counselors support school music? (Name your strongest supporters)

What Do You Do Now?

Even if your music program is in great shape, you must build and maintain a base of support. Do this by offering your students the broadest and best music education possible, and by letting the public, parents, and administration know about it.

- Try to develop a program that involves as many students as possible—performers and nonperformers.
- Be sure your students and parents understand about the importance of music education and about the lifelong knowledge and skills your students are gaining. Use a variety of means to do this, including providing information at performances, at meetings of parents, and through the media.
- Be sure that your school and district administrators and your school board members understand the value of your program. Invite them to attend your programs, to visit classes, to open concerts, and to present student awards. Also, provide them with reports at least once a year on the needs, goals, and values of the music program.
- Write thank you notes to decision makers for their support. Ask students and parents to do the same.

- Make sure that the purpose of music instruction in your schools is expressed in terms of its value to the students. Support for music suffers if the program is seen as ego gratification for the teachers.

And that is just the beginning. Getting principals and other administrators to give a favorable recommendation to the school board usually requires careful work (they may need to be gently pushed to do the right thing).

To Meet Budget Problems...

1. To meet budget problems that affect the school system in general, plan to concentrate on PR and political action. If the problem is specifically targeted at music, concentrate on direct action toward the decision making level at which the problem lies.
2. If your school district faces funding cuts that are applied evenly across the board, join forces with other organizations, such as the PTA, that support the general quality of your schools. Your efforts must:
 - a. Make a concerted attempt to reach and influence those with power over the budget as a whole.
 - b. Gather support from parents and other members of the community.
3. If your music program has been singled out for budget rollbacks, you must establish the point that every part of the school program must be affected equally.

*2011 HS All-State Symphonic Band,
Photo by Musical Memories*



Building Support for School Music

- a. Contact music supervisors, the superintendent, and the school board, and convince them of the importance of maintaining funding for the music program. (Go through the established decision-making structure).
- b. Gain the support of citizens, principals, and other teachers—all those to whom the decision makers turn for information and opinion. (Show them the videotape *School Music and “Reverse Economics,”* in which John Benham addresses budgetary problems and program cuts.)

To Gather Public Support

If your program is successful, well established, and faces no current emergencies in funding or legislation, congratulations! Even with this type of success, however, a lack of support from all the members of the school system and of the wider community may lead to eventual trouble. If you have identified any erosion in your base of support, take time to rectify matters now.

- Work toward educating all the residents in your community at large about the value and purposes of music in our schools. Usually they have only a vague understanding of the program.
- Ask music educators to work more effectively with their colleagues, even those not in music.
- Work with the entire music community to maintain better contact with the community at large.
- Contact specific portions of the community at large, such as merchants or business executives, directly or through appropriate community organizations.
- Use the local media to increase the visibility of the program.

Mapping the Power Structure- Before you

start to work directly with your local leaders, you will have to determine which legislative or administrative bodies hold the specific power to improve the music program. You need, in other words, to construct a table of organization. Your work with these groups will be greatly helped if you answer three questions about each group:

- Who are the most influential individuals (committee chairs, senior members, or other respected figures)?
- When and where can they be contacted? You will need to know the calendar of each legislative or administrative body.
- To whom are they responsible? You should gain support from the constituents of elected officials or the superiors of middle-level officials—and you should use this support as a point in your favor.

Getting the Facts Down

Develop a fact sheet for your campaign. This should outline the information that is most basic to your efforts in a form that can be used as a basis for all of your groups' letters, speeches, and releases. Make certain that it includes:

1. A line that identifies your music education advocacy group.
2. A statement of practical philosophy—why music education is so important to young people.
3. A description of the current state of music education in your area.
4. A list of the goals that you have set for the school music program. You will probably find it useful to link these goals to the National Standards at <http://www.menc.org/resources/view/national-standards-for-music-education> and to MENC's Opportunity-to-Learn Standards at <http://www.menc.org/resources/view/opportunity-to-learn-standards-for-music-instruction-grades-prek-12>.
5. A summary of your basic strategy,

written in general terms (a “call to arms” rather than a detailed course of action).

Workers in your campaign will likely use this fact sheet as their single most important source of information—so you need to pay special attention to the accuracy of every detail that it contains.

Call on all of your team's talents and resources to contact and convince the many groups whose goodwill is essential to your success. Your success in reaching decision makers will depend largely on your ability to use the media effectively and to influence the following groups:

- Parents
- School Personnel
- Community Organizations

Parents

Parents need to understand the benefits of music study. Remember that they are your strongest potential allies. It is, after all, their children who benefit from efforts to support music education.

- If your area has active parents' organizations, guide them in supporting the overall music program, not only a particular performing group.
- To reach parents who have not yet become active in supporting the education of their children, you will probably have to work through the media.

School Personnel

A music program may be supported by the community, publicized by the media, and approved by the legislature, but its implementation is still controlled by music teachers and, indirectly, by other school personnel. Consider how you can work with the following people to develop support for your school's music program.

- School music teachers. Enlist the support of every music teacher in every school in your district: the importance of your campaign will be obvious to them.

National Coalition for Music Education:

- Teachers of other subjects. Always treat them with professional courtesy. Also, seek the support of your teachers' union.
- School guidance counselors. Be sure that they have an adequate understanding of the goals and advantages of music education.
- School principals. Inform them about the needs of the students in your area. Ask them to express their support to their superiors in the supervisor's office and on the school board.

Community Organizations

Community organizations, including social organizations, arts councils, arts-related organizations, and business groups, can help you present your case for building a strong school music program to the public at large. They can sometimes help you reach decision makers, who know the influence of these groups and are often members themselves. You should also welcome charitable groups, nonprofit foundations, and the like to share in your activities.

Community Business Leaders

Seek out influential people and enlist their support. Executives of local businesses, for example, are often interested in activities that improve the basic quality of life for their employees and for the community at large. Read some of the quotes from chief executive officers that are printed in "America's Culture Begins with Education"; solicit similar expressions of support for education in music and the other arts from your local business leaders for use in your campaign. (You can use these quotes in press releases, letters to decision makers, and any other publications you generate.) Ask executives to:

- Write letters to the school board.
- Speak at school board meetings.
- Sign a "Businesses for Music" petition or group letter to be published in the local newspaper.

- Get involved in music activities! For example, they could contribute funding for a summer music camp scholarship.
- Use their contacts to convince others about the value of music education.

You will want to present your case to a number of people and organizations. Contact music-related groups such as the local unit of the American Federation of Musicians, local private music teachers' organizations, and youth orchestras or music camps, but do not limit your efforts to these groups.

You will want to reach parents' organizations (such as the local PTA), civic and service groups (such as the Junior League or the Rotary), business associations (such as the chamber of commerce), arts advocacy groups (such as the local arts council), youth groups (such as the YMCA/YWCA), and veteran's groups. Also include in your efforts individuals such as performing artists, business leaders, and others who are local supporters of the arts.

Present your goals to the organizations and individuals that have been targeted as potential supporters. You can reach most organizations by speaking at one of their meetings. Prepare for your presentation in a letter that introduces your team and its goals and that suggests topics you would like to put forth. (Your chamber of commerce may be able to supply you with a list of the names and addresses of the program chairs for many of these organizations.)

Keep a record of each contact with each organization, of the speeches you have arranged, and of the response to any contacts. You may recruit speakers from within your team or beyond. Consider the public-speaking abilities of each potential speaker, but be certain to remember that the person best qualified to address a given audience is the person who knows and is most able to identify with that audience.

Identifying Local Decision Makers

The function of both school boards and various administrators differs from system to system. You must take the workings of the system into account in designing your campaign.

Tips for Communication with Decision Makers

- Tailor every new letter or presentation of testimony to its target audience.
- If you mount a letter-writing campaign, avoid presenting potential writers with a form letter. Instead, pass out copies of your fact sheet along with the addresses of the officials you need to impress. Then, ask people to write personal letters.
- Avoid speaking about teachers' jobs or salaries. Instead, concentrate on the value of music in every child's education.
- Avoid complaining about the present state of affairs, especially about any problems that you may have with individuals. Focus on reasonable, attainable goals.
- Emphasize statistics that bolster your case, such as research results proving the value of music education, your analysis of budgetary line items, or information about the percentage of the public that supports your case.
- Use anecdotal evidence in support of your point. This type of evidence can catch the interest of leaders who are jaded by overwhelming and often contradictory collections of "facts." Make certain that the anecdotes are positive in nature.
- Do not waste the official's time. Be professional and to the point. Simply state your case and identify your base of support, naming sympathetic organizations, experts, and other

Building Support for School Music

legislators or administrators whose names may carry weight with the person you are trying to convince. Most of all, be certain that you and the other members of your team present a united front.

- Once you make direct contact with a decision maker, continue that contact. Follow up with telephone calls, invite him or her to school music events, and send a thank-you note for any favorable attention you receive.

District Administrators

- If there is a supervisor, a director, or a coordinator for the overall music education program, then you should certainly work with him or her.
- If there is no person officially designated as head of the music program, ask the superintendent to identify a person from among the district's music teachers to fill that role.
- The superintendent needs to be able to say with confidence that the music program is providing something of value to students. Give the superintendent data that will convince board members of the importance of supporting school music.

School Board Members

- If the school board is heavily influenced by one of its members, direct your efforts toward that person.
- If the board tends to rely heavily on whatever the school administration recommends, trying to work directly with the board is unwise because such efforts may be perceived as an "end run" around those in authority.

Communicating with Decision Makers

Once you are ready to make an informed presentation to decision makers, you should proceed on three separate but interrelated fronts:

- Testify at public hearings.
- Write to key officials and organize a campaign to encourage others from the community to write.
- Circulate, tabulate, and publicize a petition like that in appendix 2.
- Make appointments to see each key decision maker in person.

Using the Media

The media—newspapers, magazines, radio, and television—are the means by which you can obtain the broadest dissemination of your views to the community. If you expect editors and producers to publicize your material, however, you must make it relevant, timely, and interesting. You must also supply media representatives with the tools they need to do their job: well-written releases, good photographs, and high-quality recordings.

Tips for Communicating with the Media

The ability to get your message across through the media depends on choosing the right content for the needs of the moment and putting it in the form that will have the greatest impact. Remember that the media reports news. Therefore, consider what makes a particular event or concern newsworthy.

- Stress facts and stories that illustrate the local impact of music education.
- Generate news of your own (sending invitations to media personnel well in advance of the event). You can:
 - Publicize school music concerts.
 - Present an award to a local government official.
 - Conduct a survey of parents.
 - Issue a report on some aspect of music education in your schools
- Make personal contacts with reporters or sources of interesting stories that appear in your local paper.

- Write in a way that gains the attention, concentration, and the agreement of your audience. A simple, straightforward approach is nearly always best, but use an appropriate format, narrow the points covered, and slant the style of each communication to the needs of your reader or listener. Consider including:
 - Statistics—for proof of your assertions
 - Quotes—to give weight to your opinions
 - Anecdotes—to give your statements a human element
 - Colorful, interesting, and informative facts

Taking Aim and Making Contact

Reaching large numbers of people depends on using the media. Your job is to lead editors, reporters, and managers to the realization that music in American schools must be clearly identified as central to the well-being of young people, schools, and society—and that it is central to the interests of their readers, listeners, or viewers.

In working with the media, remember that every editor, reporter, or producer is a professional whose primary task is to present important and interesting information to the public. Prove that you are a reliable source of this information.

For more details - <http://www.menc.org/resources/view/building-support-for-school-music>

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2011 State Solo Contest

Tom Muller
State Solo Contest Chair

Contest Changes

Members should be aware of the changes to State Solo Contest and how they came about. The following changes came about from a committee of music educators, who met last spring and then recommended them to the OMEA Board of Control. After discussion, the Board voted to adopt the changes and a recommendation was made to the OSAA who then adopted them.

At the end of 2010, because of the current budget crisis, OSAA required a 20% reduction in their Championships. The first suggestion for the State Solo Contest was for this cut to happen in all categories. Not only would this have led to a general reduction in the total number of students but some categories would have had as few as three participants. The OMEA board requested that a committee be

formed to find an alternative reduction that would have the least impact on State Solo Contest while still meeting the necessary cuts. After much deliberation, the following recommendations were made and adopted by the OMEA Board:

1. The following categories were eliminated from competing at the state level; Piano, Harp, Guitar, Rudimental Snare, and Multiple Percussion.
2. Any category that does not have a total of five competitors at the time of scheduling will not compete at the state level for that current year only.

Piano, harp and guitar were eliminated because they are not traditional instruments offered in school programs, and some (i.e. piano) have competitive offerings in other venues. The cuts in the percussion categories were made because they traditionally have few competitors (Multiple Percussion), or there are many people who

compete in many areas (Rudimental Snare and Orchestral Snare).

While change can be difficult, the fact remained that State Solo Contest needed to be reduced by 20%. Some will argue that the event will become elitist or exclusionary. However, these changes were made by your fellow music educators and they allow such categories as Soprano, Strings, and Clarinet to operate at almost the same number as in previous years.

At the winter Board meeting, District Chairs were once again given the rationale, and were also encouraged to allow the categories listed earlier to compete at their respective District Solo Contests. District Champions can be named in all of these categories, however they will not compete at the state level.



MUSIC is Important

A Message from Scott Shuler
President of MENC

Hello. I'm Scott Shuler. I've been a teacher, professor, assistant superintendent of schools, and statewide curriculum leader. Currently it is my privilege to serve as President of MENC: The National Association for Music Education.



Thank you for supporting student musicians! You know how important music is to each of them.

- **In music** class students find a peer group where they belong, and make lifelong friends
- **In music** students learn to collaborate on a team where everyone is important, and no one sits on the bench
- **In music** students achieve a level of excellence that far exceeds the 90% that would earn them an "A" in any other class.
- **And in music** students find a creative

outlet and an excitement for learning that gets them up each morning to go to school.

No wonder research shows that students who study music consistently achieve better grades and higher test scores, that they are more likely than other students to complete school and go on to college... and that after graduation they will lead longer, happier, healthier lives.

Most important, in music class these students are learning to appreciate and enjoy our world's varied and ever-changing array of music not just for one concert, but for the rest of their lives.

Like everything that is truly important, there is a cost to offering students the excellence and lifelong joy that music brings – but there would be a much greater cost if such opportunities were lost. Can we afford NOT to have schools that are exciting and engaging,

where students enjoy their education even as they strive for excellence? Music enriches all of us, throughout our lives, and the earlier students have access to music instruction, the more they benefit.

As schools and districts are tempted by tight budgets to narrow their curriculum to chasing test scores, your support is needed more than ever before. Ask what you can do to help ensure that all children have the opportunity to receive a quality music education. Now is the time to get the message out to your community, to your school board, and to your local and state elected officials that you support music programs. They need to understand why music education is essential in the school curriculum.

For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators.

Why Strings?

Sean Williams
Orchestra Chair

In this harsh economic climate, many of us find ourselves needing to justify the importance of string programs to our administrators, school boards, and communities. The American String Teachers Association has produced a brochure entitled, "Why Strings?" which addresses that very question. The text is reproduced below, and you may find a PDF of the brochure at www.astaweb.com. (Follow the link to Advocacy and look for the "Why Strings" Brochure.)

Best of luck to you all in the challenges ahead.

Why Strings?

A string and orchestral music education adds a unique dimension to a child's life that cannot be fulfilled by any other type of music instruction.

Playing a stringed instrument enhances a child's quality of life. It provides creative, emotional, and social opportunities and can also lead to improvements in academic performance in other areas beyond music.

- All children are capable of learning to play a stringed instrument, regardless of "talent," "giftedness," or musical background. String classes have been successfully taught to diverse populations and in diverse settings.
- Unlike most other musical instruments, stringed instruments come in a variety of sizes so that children as young as three years old can begin instruction.
- Orchestral music, which is considered one of Western culture's greatest treasures, cannot be performed without stringed instruments.
- Contemporary music increasingly relies on strings. Some of the popular musical genres that feature stringed instruments include jazz, country, pop, mariachi and Tejano. Other world cultures also use stringed instru-



ments in their music making.

- Lifelong opportunities to perform on a stringed instrument abound. According to the American Symphony Orchestra league, opportunities exist for adult musicians in more than 1,500 orchestras in the United States. Greats in all fields have played stringed instruments for lifelong fulfillment, counting among their number Thomas Jefferson, Benjamin Franklin and Albert Einstein.

- Playing a stringed instrument enhances the enjoyment of music and leads to a lifelong appreciation of music. An estimated 32 million people currently attend concerts each year in the United States.
- Colleges and universities often need string players for their orchestras and may offer scholarships to qualified students regardless of their intended academic major.

- Opportunities also abound for undergraduate string education and performance majors. Today, more than 8,000 string teaching positions exist in the public schools alone.

A community benefits from area schools that offer a full complement of fine arts courses, including stringed instrument study, to all of its students. Businesses often appraise the cultural climate of a region when making decisions about where to locate. Parents often base family relocation decisions on the strength of the arts programs offered by local school districts.

A good string and orchestra education, as part of a comprehensive fine arts program, is a hallmark of a quality school district. Without a string program, a school district's curriculum is incomplete and its students are underserved.

In every school, there are students who are inherently attracted to the sound of stringed instruments. Without a string and orchestra program to provide access to string education, students are denied the possibility of realizing their potential.

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Advice for Music Boosters

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

Introduction

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

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

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

- The booster program should always be thought of as an addition. The funds it raises are not a replacement for school funding to justified programs. Rather, it provides means for students to have music experiences beyond what the school can supply.
- The goal of a booster program is to assist and support the music educator so that he or she can maintain a music program that will be educational, enjoyable, and rewarding. But its authority should never reach into the content and priorities of the music program.
- A booster group is a music education advocacy group. When possible, it should be involved in supporting the

entire music program, not just the chorus or marching band. After all, these are community members who have seen how important the arts are in children's educations and in their school experiences.

- When you are very active in fundraising, you need to be more aware than ever of your relationship with the community. Fundraising can be viewed as a form of supplemental taxation.

Functional Relationships

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

Music Director

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

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

Boosters

The boosters organization must identify ways it can support the music program. This will often mean developing, managing, and implementing fundraising projects. Usually these projects are to buy items or finance projects that might be thought of as beyond the "baseline" curriculum: awards, banquets, special equipment, or trips. Booster groups might purchase items such as special music arrangements, stationery, risers, stands, tuners, banners and flags, duplicating equipment, or percussion supplies. It is to be hoped that the baseline

curriculum is financially supported by the school, but in some cases booster assistance may be required to buy basic items such as instruments or music.

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

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

Administration

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

Fundraising

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

Student Participation

Student participation in fundraising

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

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

Advance Planning

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

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

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

Choosing a Project

Seek the advice of parents in the booster group who have sales experience. They can be helpful in planning and executing the fundraising program. A fundraiser in which volunteers provide a service (such as a car wash or flea market) usually involves little or no overhead. Most of

what is taken in is profit. The resale of items purchased from a fundraising company, on the other hand, involves accurate planning and sometimes calls for a large cash outlay at the beginning.

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

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

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

Project Execution

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

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

- Financial goal and results
- Number of participants and total work-hours expended
- Breakdown of areas of responsibility
- Support requirements
- Committee assignments
- Problems encountered
- Recommendations for improvement

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Advice for Music Boosters

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

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

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

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

Marketing

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

Profit Margin

The difference between the price that an organization pays for each item and what it charges for the item is called the markup. The markup divided by the total selling price is the profit margin. For example, if you pay \$.75 for an item and sell it for \$1.00, the

markup is \$.25. Divide that by the selling price, and the profit margin is 25 percent. Generally speaking, sales programs in which the markup is less than 33 percent usually fall short of their goals; those that exceed 50 percent are probably overpricing the product and will lose sales.

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

Calculating Profits

In making this calculation, the overall profit is an important consideration. If sales quotas are used, try the following method to determine them: Subtract the cost from the selling price to get profit per unit. Divide the profit into the fundraising goal to get the minimum number of units that must be sold. Divide that number by the number of members participating in the sale to get the quota for each. Here is an example in which the goal is \$3,000, the cost of each item is \$1, the selling price is \$2, and two hundred people have agreed to help sell the product.

Selling price - Cost = Profit (\$2 - \$1 = \$1)

Goal/profit = Minimum units (\$3,000/\$1 = 3,000)

Minimum units/participants = Sales quota for each participant (3,000/200 = 15 per person)

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

Project Duration

A short-term, "blitz" approach is often effective. The area to be covered is mapped out and sellers are given specific area assignments to avoid duplication and ensure total coverage. It is also helpful to have area

chairpersons to whom sellers report. An entire project can be completed in three days or less. For some projects, however, a long-term approach will be more successful. Once the organization establishes a project and repeats it regularly, the community will be aware of its efforts and the quality of the product or service. Examples of long-term projects are concession stand sales at sporting or other recurring events, periodic hoagie sales, and sales of gift wrapping in malls or stores during the holiday season.

Publicity

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

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

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Breakthrough in Music Education

As you know from previous articles, I like to keep an eye out for “new” items of interest. There’s a new music program designed to bring added excitement to the way music is taught to elementary school children – Quaver’s *Marvelous World of Music*. Combining the latest technology in web design with interactive white boards and high definition production on DVDs, Quaver’s *Marvelous World of Music* is the place where learning music is seriously fun.

Quaver’s Elementary School Program is a comprehensive classroom DVD series, Teacher Guides and website designed to help elementary teachers inspire children to learn and love music. The DVD program features 30 high-energy and entertaining episodes, each covering an essential music element: theory, instruments and ensembles, composers and music history, and music styles. A full-color **Teacher Guide** including guidelines for teaching tips, hands-on student projects, and



other tools accompanies each episode. In addition, teachers will receive full access to **Teacher-Only** resources on QuaverMusic.com, which will provide several music creation tools when it launches to the public later this spring.

“By combining Quaver’s inspiration and familiar technology, the program contributes to critical thinking skills needed by 21st century learners,” adds Steve Gilreath, series Producer. “It’s a student-centered resource that uses culturally relevant production examples and integrates arts education into other subject matters. We believe it’s a breakthrough in the way music

can be taught and know teachers will love it.” Quaver’s *Marvelous World of Music* features an energetic Englishman named Quaver, a musician and music store proprietor whose mission is to inspire kids to discover and love music. Quaver’s “signature” upbeat and impromptu style strikes a chord with kids as he leads them on an exploration of his Music Shop to understand important music fundamentals.

“I’ve been surrounded by music my whole life, and want young people to find the same joy in discovering music for themselves,” says professional musician and music educator Graham Hepburn, who is the energetic star behind the Quaver character. “Life is underscored by music. It will help transform their lives.”

QUAVER MUSIC made a big hit in Georgia and Texas. To learn more about this exciting new music program go to QuaverMusic.com or visit <http://www.facebook.com/QuaverMusic> or contact Amanda Thompson, 615.598.0490, Amanda@QuaverMusic.com.

I hope this will be of use to you and your music programs!



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The following comments were prepared by Past President, Christopher Silva for the OMEA Banquet during the awards presentation ceremony on Saturday, January 15, 2011. The awards were presented to the awardees by the current OMEA President, Jeff Simmons.

2011 Service to the Profession Award

Recipient: **Mr. Mike Wallmark**

The OMEA Service to the Profession Award was established in 2008 to recognize individuals who have made important contributions to music education in our state.



OMEA intends this award to recognize individuals whose tireless work on behalf of music education merits important and significant statewide attention.

Please join me in congratulating our 2011 OMEA Service to the Profession Award recipient, OSAA Associate Executive Director, Mile Wallmark.

The winner of this award has for the past three decades, been a tireless advocate for Oregon's high school music teachers and students by running quality high school championship events with grace, fairness, and understanding. He has worked hard to successfully build and maintain strong ties and open communication with leading high school music educators of large and small schools. He has been a strong voice of support for quality music education when interacting with the principals of OSAA member schools.

After a distinguished career as a speech teacher at Sunset High School, he fully understood how non-athletic high school events should function and had much experience in managing successful events.

As a bonus, he was a fine tuba player and had a passion for bands. He quickly earned the respect of his OSAA colleagues and the OMEA representatives who worked with him to make a smooth transition as the OMEA State Solo Contest moved under OSAA's direction and the Band, Orchestra and Choir State Championships were created.

Our winner has kept a steady hand on the tiller of all aspects of OSAA music events. His understanding and attention to details have given us successful, professional events to showcase our best high school musicians and ensembles.

Excellence in Elementary Music Education Award

Recipient: **Louise Kienzle**

The Excellence in Elementary Education Award was established in 2007 to recognize excellent music teaching of Oregon children at the elementary level.



This year's nominee was nominated by a remarkable number of supporters, from administrators, to colleagues, parents, and students. The letters speak of a passion and energy and a steadfast commitment to excellence in everything she does.

Please join me in congratulating our 2011 OMEA Excellence in Elementary Music Education Award recipient, Louise Kienzle

Our award winner knows the music standards and designs her music lessons around them. She does an excellent job of communicating the standards to her students and parents through her school's curriculum website. She worked with Peter Wordelman and Eastern Oregon University to start an Eastern Oregon Children's Choir festival held for the first time at Eastern in 2009. This festival gives kids from all over eastern Oregon the opportunity to work with skilled conductors, experience other choirs

and to perform in an auditorium, something not always available in smaller communities.

In addition to the larger festivals, she works hard to obtain opportunities for kids to perform in other venues throughout the community and ensures that kids who have the pre-requisite skills are nominated appropriately each year for the Oregon Elementary Honor Choir. She has sent students each year since the inception of the All-State Elementary Choir in 2006.

In addition to her efforts at Humboldt Elementary School, she is the president of the Juniper Arts Council and in that capacity she and the Arts Council have brought many fine arts programs to Grant County. She is a truly remarkable teacher and community leader.

Outstanding Contributor Award

Recipient: **Keith Weathers**

OMEA benefits from the contributions made by many people and organizations. These people may or may not be members of our profession, but the



work of OMEA and this conference meeting could not happen without their important service. This award is intended to recognize these individuals and thank them. This year's recipient of this award is certainly an example of how the loyal and faithful service of an individual can make all the difference in making music education work for thousands of students by:

- Providing good quality instruments that fit the needs of band and orchestra students.
- Providing sheet music service for school needs.
- Lobbying for the maintenance of music education in the schools.

Music Education Awards

- Allowing the use of store facilities for student concerts, recitals and meetings that support school music programs - all free of charge.
- Providing door to door instrument repair service for schools.
- Enabling private teachers to establish studios in his store for private music lessons.
- Consulting with music educators on specifications for school instrument needs.
- Facilitating the donation of instruments to schools.
- Operating a highly effective pre-school music program.

The recipient is also a capable musician and band conductor with a passion for music education. Please join me in congratulating our 2011 OMEA Outstanding Contributor Award recipient, from Weathers Music in Salem, Keith Weathers.

Outstanding Administrator Award

Recipient: **Lynn Baker**

OMEA annually recognizes an administrator that has provided remarkable and unusual support for music education. During these very tough times for education in general, the success of music programs in our schools is dependant upon the support of our administrators.



Please join me in congratulating the 2011 OMEA Outstanding Administrator, principal of Summit High School, Dr. Lynn Baker.

One nominator wrote, *“During this past year, we have faced our share of budget woes due to the current economy. We have had our budgets reduced, but our programs remain*

intact, for which I feel very fortunate. I feel that this nominee truly respects what I do in the classroom and helps me to find solutions to the budget problems that come up.”

Another nominator stated: *“Not only does he see that my program has the necessary funds, he supports me in a number of other ways. This year has presented challenges with parents, wayward students, and misunderstandings. Dr. Baker has been unwavering in his belief in me and has been instrumental in supporting me through the process of resolution. He and his wife attend my concerts and encourage my students’ performances.”*

It was also mentioned that a few years ago, his district was looking at the possibility of switching to a trimester schedule. When he realized that it would be detrimental to the music program, he stood in front of the staff and told them that he could not support the trimester schedule at the expense of the music programs. What a guy!

Outstanding Music Educator Award

Recipient: **John Hammond**

Each year, OMEA recognizes an individual whose commitment to students and quality teaching represents the highest standards of our profession. I think you will all agree that this year’s recipient certainly fulfills those criteria. This award represents the highest honor we can give to a music teacher. All levels and disciplines of Oregon music educators qualify for consideration for this award.



Our award winner for 2011 has been teaching middle and high school music in coastal Oregon for 34 years. He first taught at Neah-Kah-Nie, followed by Nestucca, Tillamook

and now Warrenton. He consistently brings artistic excellence to wherever he teaches. His level of care for his students is legendary for those who know and work with him in OMEA District Three.

As evidence of the high standards he maintains for himself and his students, his band has placed first in the state band championship for the past two years, in addition, his choir has qualified and been selected to perform at state as well. The principal at Warrenton High School writes, “I am in awe of this individual’s ability to get the best out of his students. His classes are a hodge-podge of students representing every subgroup in school from the skater to the Homecoming Queen. He performs his magic and gets them to work together masterfully, like any hall of fame coach. When you hear his music groups play, you hear them testify to their leader’s passion for his students and the music they make.”

Please join me in congratulating the 2011 OMEA Outstanding Music Educator, John Hammond.

John C. McManus Distinguished Teacher Award

Recipient: **Gene Burton**

The John C. McManus Distinguished Teacher Award is the highest honor that OMEA can bestow on members of our profession. It honors the life and work John McManus who served music education selflessly and tirelessly. Winners of this award are a “who’s who” hall of fame of music educators in our state. It reflects a lifetime of passion and dedication to their art, as well as a commitment to advocacy and service.



Our 2011 award recipient is in his 29th year

Music Education Awards

of teaching and is currently the director of bands at Dexter McCarty Middle School in the Gresham-Barlow school district. He currently has over 30% of the student body enrolled in his classes, which include five bands.

His principal writes, *"The breadth and depth of this teacher goes beyond notes and reeds. This teacher could teach Science or Spanish and I honestly believe I'd be nominating him for something in that field as well. He is the consummate educator who happens to teach music. A man with high expectations and heart. A connection-maker. A promoter and a believer. An excellent team player who possesses the integrity to get the job done on his own if needed. Open-minded, dedicated, and kind."*

Another nominator writes, *"If you Google 'Middle School Band Director,' at the top of the search list you will find a picture of this teacher. I have had the privilege of working with this director as a colleague in the Gresham-Barlow School District for the last eleven years. No music educator I have known in my 30 years of teaching band is better at what he does. He is a complete package: excellent musician, master music*

educator, compassionate counselor, an involved music advocate, mentor for young teachers, amazing organizer and most importantly, fun! You can't spend any time around him for any length of time without feeling included, accepted, and welcomed. He is constantly advocating for young people and their right to experience music."

Please join me in congratulating the 2011 OMEA recipient of the John C. McManus Distinguished Teacher Award, Gene Burton.

2011 Service in Leadership

Recipient: **Steven M. Zielke**

The OMEA Service in Leadership award is presented to past presidents to acknowledge the dedicated serviced they have given to OMEA.



Steven M. Zielke, director of choral studies at Oregon State University, directs the OSU Chamber Choir and teaches choral conducting and choral music pedagogy. He

earned his doctoral and master's degrees in choral conducting from Florida State University where he studied with Andre Thomas and Rodney Eichenberger. During the last decade, Steven has positively influenced choral music education across Oregon.

Son of Vern Zielke, the most recent recipient of the Harry Robert Wilson Award from Kansas ACDA, Steve has choral conducting in his blood! It has now been his passionate mission to instill the love of the art of choral conducting in countless numbers of young music educators. Needless to say, we have high expectations for David and Rachel Zielke.

At Oregon State, Dr. Zielke has grown the OSU Chamber choir into one of the finest collegiate choral ensembles in the state and region. As a professor, Z. shares his love of teaching and musicianship with eager young undergraduate and graduate choral conductors.

Please join me in thanking Steve for his dedication and his service. OMEA is a stronger organization due to his leadership as president 2006-2008.



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Letter to the School Board

Oregon Music
Educators Association

Dear School Board

We know that you are faced with many difficult decisions as you deal with school budget deficits. We have an answer to help you, your students, and your school. Keep your music programs ... they save money and students!

“Most people don't realize that money is actually saved by making in-school music programs stronger – and that it costs more in the long run to make cuts to programs. This concept of “reverse economics” is at the heart of nearly every school board discussion about making cuts to music programs.” –Dr. John Benham, Administrator, Music Educator, Music Cuts and Reverse Economics; www.oregonmusic.org/files/fileMusicCuts.pdf

Music classes can effectively accommodate more students than most classes. To calculate the principle of “reverse economics” take the number of students who are, or could be, in a music class and divide it by the number of teachers you would have to pay if those students were not in that class.

Music also teaches the skills students need to know! The American Association of Colleges for Teacher Education (AACTE) advisory group and the strategic council of the Partnership for 21st Century Skills outlined these skills:

Learning and Innovation Skills

These are the skills most often cited when

referring to 21st century skills. They are increasingly being recognized as attributes that separate students who are prepared for a more and more complex life and work environment in the 21st century, from those who are not:

- Critical Thinking and Problem Solving, e.g., effectively analyze and evaluate evidence, arguments, claims and beliefs; solve different kinds of non-familiar problems in both conventional and innovative ways.
- Communication, e.g., articulate thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts.
- Collaboration, e.g., demonstrate ability to work effectively and respectfully with diverse teams.
- Creativity and Innovation, e.g., use a wide range of idea creation techniques to create new and worthwhile ideas. —21st Century Knowledge and Skills in Educator Preparation, 2010, page.7; www.p21.org

Research affirms that music teaches the 21st century learning and innovation skills listed above. Music is cost effective and teaches the skills students need! We encourage you to increase music instruction in your school, for the quality of life in your school and as a money savings strategy that benefits students.

Schools that have music programs have significantly higher graduation rates than

do those without programs (90.2% versus 72.9%). In addition, those that rate their programs as “excellent” or “very good” have an even higher graduation rate (90.9%). Schools that have music programs have significantly higher attendance rates than do those without programs (93.3% versus 84.9%). —Harris Interactive poll of high school principals conducted Spring 2006; funded by MENC and NAMM. For more info, contact info@menc.org.

Lastly, data show that high earnings are not just associated with people who have high technical skills. In fact, mastery of the arts and humanities is just as closely correlated with high earnings, and, according to our analysis, that will continue to be true. History, music, drawing, and painting, and economics will give our students an edge just as surely as math and science will. – Tough Choices or Tough Times: The report of the new commission on the skills of the American workforce, 2007, page 29; www.skillscommission.org

Respectfully,

OMEA-The Oregon Music Educators
Association

PO Box 1235, La Grande OR, 97850
Phone: 877-452-6632
Email: admin@oregonmusic.org
Web: www.oregonmusic.org

A copy of this letter is on the OMEA website
www.oregonmusic.org

*2011-Elementary All-State Choir,
Photo by Musical Memories*



Research

Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs).—Texas Commission on Drug and Alcohol Abuse Report. Reported in Houston Chronicle, January, 1998.

“The fact that choral singing is a communal activity is especially significant today when we increasingly rely on internet-based communications, rather than face-to-face interaction. Several recent studies have shown a significant decline in civic engagement in our communities.” —Robert Putnam, Harvard University’s Kennedy School of Government.

It is also well known and widely recognized that the arts contribute significantly to children’s intellectual development.” In addition, one or two years of Visual and Performing Arts is recommended for college-bound high school students.—Getting Ready for College Early: A Handbook for Parents of Students in the Middle and Junior High School Years, U.S. Department of Education, 1997; www.ed.gov/pubs/GettingReadyCollegeEarly/step2.html.

We need to favor an education that cultivates the critical capacities, that fosters a complex understanding of the world and its peoples and that educates and refines the capacity for sympathy. In short, an education that cultivates human beings rather than producing useful machines. If we do not insist on the crucial importance of the humanities and the arts, they will drop away. They don’t make money; but they do something far more precious; they make the world worth living in. —Martha Nussbaum, Ernst Freund Distinguished Service Professor of Law and Ethics, University of Chicago; Newsweek International, August 21 – 18, 2006; “Teaching Humanity”; www.msnbc.msn.com/id/14322948/print/1/displaymode/1098/.

The arts provide one alternative for states looking to build the workforce of tomorrow - a choice growing in popularity and esteem. The arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism, and better skill building. An even more compelling advantage is the striking success of arts-based educational programs among disadvantaged populations, especially at-risk and incarcerated youth. For at-risk youth, that segment of society most likely to suffer from limited lifetime productivity, the arts contribute to lower recidivism rates; increased self-esteem; the acquisition of job skills; and

the development of much needed creative thinking, problem solving and communications skills. Involvement in the arts is one avenue by which at-risk youth can acquire the various competencies necessary to become economically self-sufficient over the long term, rather than becoming a financial strain on their states and communities.—The Impact of Arts Education on Workforce Preparation, May 2002, The National Governors Association; www.nga.org/cda/files/050102ARTSED.pdf.

Schools that have higher levels of student participation in the fine arts receive higher academic ratings and have lower dropout rates. Average student enrollment in fine arts courses is 17 percent points higher in high schools that are rated—exemplary than in those rated—low performing, based on data from the Texas Education Agency on 951 high schools. Schools with the lowest dropout rates on average have 52% of their students enrolled in fine arts classes while schools with the highest dropout rates have only 42% of their students in fine arts courses. The data from 864 middle schools followed the same trend as high schools. —Analysis conducted by the Texas Coalition for Quality Arts Education and the Texas Music Educators Association (www.tmea.org). Full report: www.music-for-all.org/WME/documents/TexasArtsStudy.pdf.

Students of the arts continue to outperform their non-arts peers on the SAT, according to reports by the College Entrance Examination

Board. In 2006, SAT takers with coursework/ experience in music performance scored 57 points higher on the verbal portion of the test and 43 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 62 points higher on the verbal and 41 points higher on the math portion. —The Student Descriptive Questionnaire, a self-reported component of the SAT that gathers information about students’ academic preparation, gathered data for these reports. Source: The College Board, Profile of College-Bound Seniors National Report for 2006; www.collegeboard.com.

“When I hear people asking how do we fix the education system, I tell them we need to do the opposite of what is happening, cutting budgets by cutting music programs.... Nothing could be stupider than removing the ability for the left and right brains to function. Ask a CEO what they are looking for in an employee and they say they need people who understand teamwork, people who are disciplined, people who understand the big picture. You know what they need? They need musicians”. — Former Arkansas Governor Mike Huckabee, MENC Centennial Congress, Orlando, Florida, June 2007.

More substantiating evidence www.oregonmusic.org/files/file/SUCCESS%20IN%20SCHOOL%20AND%20LEARNING.pdf.

ORFF WORKSHOP IN OREGON

Orff Schulwerk Level I
June 20–July 1, 2011

University of Oregon School of Music and Dance, Eugene

Clinicians: Amy Beegle, Basic Pedagogy
Ann Palmason, Recorder and Movement

This course is designed to develop understanding of the teaching and learning process using the Orff Schulwerk approach to music and movement. The daily schedule includes focus on rhythm, melody, Orff instruments, movement, recorder playing, improvisation, musicianship, Orff theory, orchestration, and pedagogy/special topics sessions.

For more information: Alli Bach: abach@uoregon.edu
<http://music.uoregon.edu/programareas/camps/orff.htm>



Advocacy Committee

Cherie-Anne May
Advocacy Chair

Thanks to everyone for a great conference. I know that I left inspired after attending so many great sessions, greeting old friends, and meeting new colleagues. Thanks to all of you who took copies of the Advocacy Toolkit and I hope that you are starting refreshed as we face the continuing threats to our discipline. One useful article in the Toolkit helps us to define music as a curricular activity. Often times we are considered co-curricular and outside of the core. These points help us all focus to keep music a part of the foundation of a fundamental education. As Dr. John Benham states:



academic, intellectual, expressive and communicative development. Music education is curricular for some very practical reasons:

- Music classes, including rehearsals, are held during the regular school day (one reason why it's vital to maintain performance rehearsals during regular class time). Once a performance program is moved outside the regular schedule, it becomes extra-curricular and vulnerable to cuts, since extra-curricular programs are generally the first to go.
- The regular salaries of music teachers are funded by the same budget as other academic teachers.
- Music teachers have a full-time equivalent (FTE) value that is similar to that of other classroom teachers. In fact, music

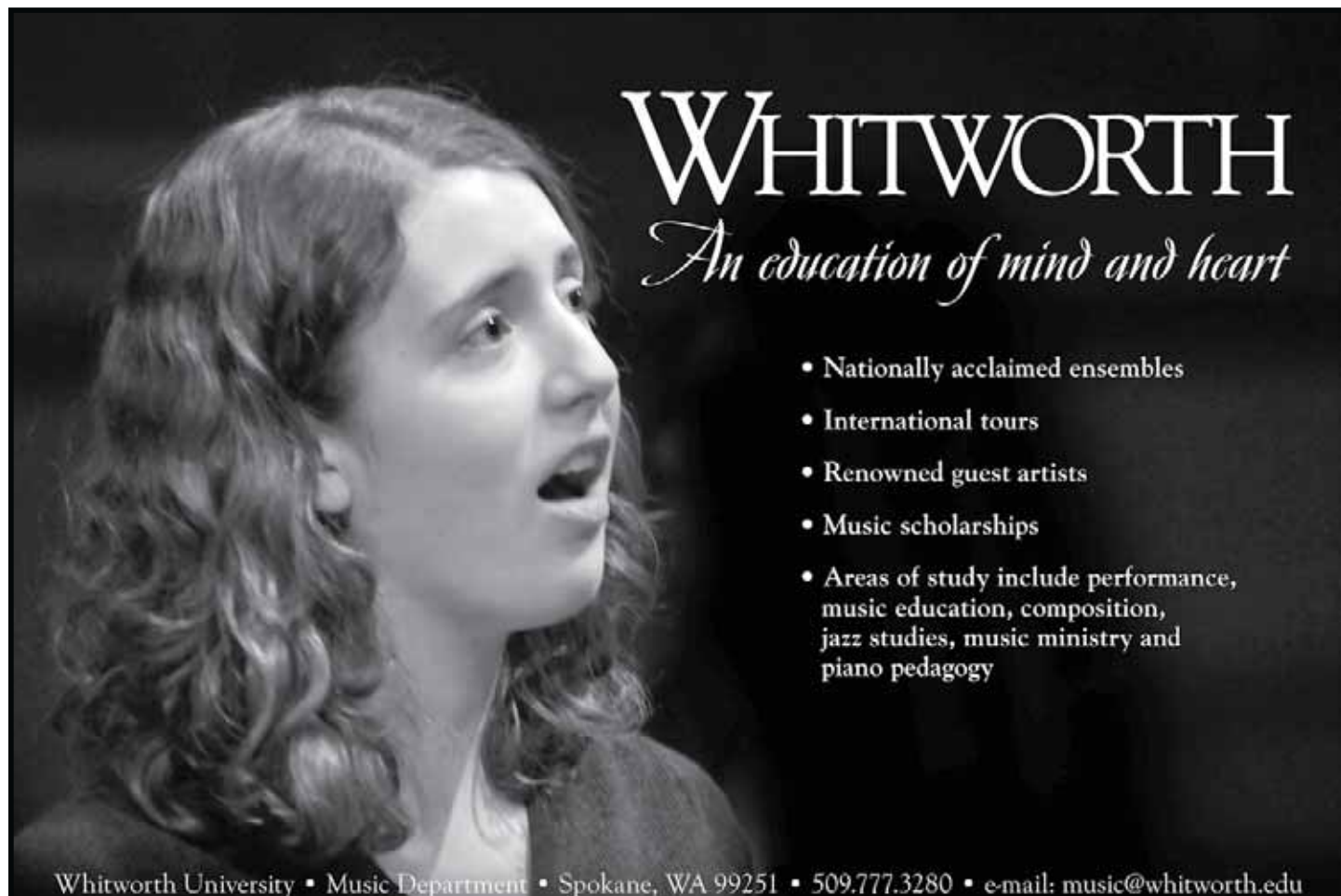
ensemble teachers, especially at the secondary level, usually have a greater financial value to the district because they teach larger classes.

- All music courses (should) receive academic credit. Curricular examples of music: (nonperformance) classroom general music, music theory & history, music appreciation, rehearsals of music performing organizations in preparation for co-curricular concerts (including the content and process of learning about music as stated in the fulfillment of competencies outlined in the curriculum).

Please bear these simple and clear thoughts in mind when advocating for your music programs. Keep the faith, fight the fight, and know that we are out here to help you. Please feel free to contact any of us on the Advocacy Committee and remember advocacy resources are as close as your computer.

Curricular Music Education

Curricular activities are primarily cognitive events, not just "thought-less" activities. They contribute substantially to students' social,



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The Oregon Music Advocacy Tool Kit

Be proactive...

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

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

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

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

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

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

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

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

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

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

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

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

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

Build community relationships...

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

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

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

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

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

Know the numbers behind your music program...

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

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

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

Recognize and thank supporters...

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

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

As we have searched for advocacy materials it has become very clear that there is a lot of information available. The difficult thing is to decide what to use and when to use the available materials. This magazine is full of information that is on our OMEA, NAMM and MENC's websites. Some of the information is new but some of the information is good "old information" that helps with organization and outlines the things that we know and do but find hard to communicate to people who



would like to help us.

Pending budget cuts and the apparent need for everything in school to be tested in order to be important makes every music educator's head swim from time to time. Do what you can, make every public opportunity a chance to promote music education and what it does for students. Give personal accounts of what you have witnessed with your own students and parents. Most of all stay centered and keep it simple.

On that note we would like to share three simple lists, facts and tips that we have found in our search to support you and your music programs.

Simple Version of National Music Standards

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.

21st Century Skills- Learning and Innovation Skills

These are the skills most often cited when referring to 21st century skills. They are increasingly being recognized as attributes that separate students who are prepared for a more and more complex life and work environment in the 21st century, from those who are not. These four skills are practiced and learned in music classes!

- **Critical Thinking and Problem Solving**, e.g., effectively analyze and evaluate evidence, arguments, claims and beliefs; solve different kinds of non-familiar problems in both conventional and innovative ways.
- **Communication**, e.g., articulate

thoughts and ideas effectively using oral and written communication skills in a variety of forms and contexts.

- **Collaboration**, e.g., demonstrate ability to work effectively and respectfully with diverse teams.
- **Creativity and Innovation**, e.g., use a wide range of idea creation techniques to create new and worthwhile ideas.

Communicate (Stories, Concerns and Insights) with Music Education Allies

1. Parents
 2. Students
 3. Past Students
 4. School Personnel
 5. District Administration
 6. School Boards
 7. Arts and Music Organizers and Organizations
 8. Community Organizations
 9. Community Business Leaders
 10. Elected Officials
 11. Legislators
 12. Media and Social Media
- Remember that you are not alone and that OMEA is here to support you!

Thank you, teachers.

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

Please use this list to contact us with any concerns or questions you might have regarding our outreach programs, low-cost mentor music lessons, school visits, orchestra requirements, and schedules. We can connect you with the right person to talk to.

Call our offices at 503.223.5939.
You can also find our Musicians Handbook and concert schedule available on-line at www.portlandyouthphil.org

David Hattner, Conductor and Music Director

Kevin Lefohn, Executive Director

Ann Cockerham, Orchestra Manager

Carol Sindell, Young String Ensemble Conductor

Larry Johnson, Conservatory Orchestra and Wind Ensemble Conductor

Sincerely,
All of us at the Portland Youth Philharmonic Association

PORTLAND YOUTH PHILHARMONIC ASSOCIATION



GRAB and GO ADVOCACY

CRISIS MANAGEMENT

When Times Get Tough...

- 1 Get the Facts Down**—Develop a fact sheet. Make sure it's accurate and up-to-date. **Don't forget to include a couple of personal anecdotes about your program.** Legislators/administrators remember anecdotes better than facts. Too many statistics can be overwhelming.
- 2 Know the Arguments**—Be prepared to debate the issues and have ready answers when presented with uncomfortable questions. Testimony from a professional, knowledgeable educator will have a tremendous impact.
- 3 Map the Power Structure**—Determine which legislative or administrative bodies hold the power to improve your music program. Who are the most influential individuals? To whom are they responsible?
- 4 Involve the Media**—Invite your local newspaper's metro beat reporter to a school board meeting. They're always on the lookout for stories about students achieving great things. Blogs and other social media also help get the word out about your program.
- 5 Follow Up**—Write a letter of thanks following any meeting to reiterate your position. Be ready to provide more information if asked.

Want to know more?

- **Advocacy and Public Policy Quick Resources:** www.menc.org/resources/view/advocacy-and-public-policy-quick-resources
- **Benefits of the Study of Music:** www.menc.org/documents/temp/benefits_of_music.pdf
- **The Power of Music:** www.menc.org/resources/view/the-power-of-music-advocacy-brochure-series

Questions? Write to advocacy@menc2.org or call (800) 336-3768
Source: <http://www.menc.org/advocacy>

News and Opportunities

OMEA Elects New 2nd VP and Elementary

Gene Burton, 2nd VP: Gene's two year term will begin in July. As the 2nd Vice President his main responsibility will be the 2013 conference. Gene is in his 29th year of teaching and is currently the director of bands at Dexter McCarty Middle School in the Gresham-Barlow School District. He currently has over 30% of the student body enrolled in his classes which includes five bands. Gene also enjoys teaching West African drumming to students after school.

He has held leadership positions at several district events, presided over OMEA clinics, has been the organizing chair for the All-State M.S. Honor Bands from 2005-2011. He has conducted various honor groups around the Portland area, and enjoys adjudicating at middle school contests. Gene was awarded the John C. McManus Distinguished Teacher award in 2011.

Melinda Jordan, Elementary Chair: Melinda teaches K-6 general music and directs choirs at Verne Duncan and Mount Scott elementary schools in North Clackamas school district. Within the 30 years that Melinda has been in the district, she taught first grade for eight years. Level II Orff-Schulwerk certified, she utilizes her training in Kodaly, World Drumming, and brain learning developments.

Melinda served on the Portland Orff Schulwerk Association board for 10 years, including POSA president from 1989-91. Currently, she is a music mentor for teachers in her district, and has worked on leadership committees to design music curriculum and to advocate for music education. She received the OMEA award for Excellence in Elementary Education in 2008.

FYI-All-Northwest in Portland in 2013: All-Northwest Conference, a biannual event, rotates between Bellevue, Spokane, and Portland. In 2013 All-Northwest will be in Portland. We will NOT be producing a state OMEA Conference that year.

We WILL be producing Oregon All-State groups in Portland, in conjunction with the All-Northwest Conference. This is the same way that Washington did their All-State groups at the same time as All-Northwest this year. Conference sessions and presentations are selected by the All-Northwest Board, which includes the Oregon President and President-Elect.

New Treasurer: After years of dedicated service, Tracy Ross has stepped down and David Becker has stepped up to become the new OMEA Treasurer. David looks forward to working on the Executive Board as he retires from Lewis and Clark. He has been an active leader in OMEA for many years and he is excited to be taking on new responsibilities for the organization. If you run across Tracy, be sure to thank her for nine years of dedicated service to OMEA!

Honors for Southern Oregon Students

The Schoenard Trio, consisting of southern Oregon student musicians pianist Ashley Hoe (17), violinist Eleanora Schaer (18) and cellist Chas Barnard (16), was selected to by video audition to compete in the junior division of the 2011 Fischhoff National Chamber Music Competition. The Fischhoff Competition, scheduled for May 13-15, 2011 on the campus of the University of Notre Dame in South Bend, Indiana, has grown to become the largest chamber music competition in the world, and one of the most prestigious classical music prizes attainable today. The Schonard Trio formed a year ago at Ashland High School to perform at the Oregon Music Educators Association District 8, Solo & Ensemble

Festival and has continued studying and performing throughout the year. They coach with Tom and Cynthia Stauffer of Ashland, Oregon.

Southern Washington and Oregon Kodály Educators: Upcoming Events

Friday, May 13, 2011

SWOKE Choral Festival
Guest Clinician/Conductor **Megan Oberfield**

Saturday, May 14, 2011

Workshop with Megan Oberfield:

Making It Up As You Go Along: Building Confidence, Community, and Compositions through the Improvisation Process"

Description: Experience a sequenced approach to choral improvisation. Help your singers gain the experience, confidence and skills necessary to create their own music. Take home activities, literature, and ideas for improvising with choral and general music students of all ages.

Where: Valley Community Presbyterian Church - 8060 SW Brentwood, Portland

Cost: OAKE/SWOKE Members: \$35
Non-Members: \$40
Pre-registered member: \$25
Pre-registered non-member: \$30

Friday, October 7, 2011

Peter and Mary Alice Amidon of New England Dancing Masters!
Authors of [Chimes of Dunkirk](#), [Jump Jim Joe](#), [Listen to the Mockingbird](#), and [Sashay the Doughnut](#)

Please visit the SWOKE website for more information at www.swoke.org/index.html



MENC MUSIC EDUCATION

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ARTS & COMMUNICATION

Music at Oregon State

Since 2000, more than 100 students have successfully completed their master's degree and become licensed music teachers at OSU, making our Professional Music Teacher Education Program one of the largest and most successful in the Northwest. Nearly 100% of our licensed graduates have found immediate employment as music teachers, and the attrition rate for OSU graduates teaching music is 40% lower than the national average.



Programs of Study:

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Vocal Performance

Piano Performance

Instrumental Performance

Recording & Editing



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