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The Mission: To Speak with One Voice

Greetings to all of you in Oregon! I hope your summer was relaxing and reinvigorating and that you found time to reconsider and recommit to this vocation of teaching music that we believe in and love so much. I look forward to meeting many of you in the next two years at your state conferences, board meetings, and at our 2011 Conference in Bellevue.



I must first acknowledge the wonderful work done by my predecessor, Dave Weatherred, especially in regard to the 2009 Northwest Conference in Spokane. Dave's vision was carried out with the tremendous help of the Washington MEA Board. Make no mistake; this conference was a sort of big experiment to see if we could, in fact, run our own conference. It succeeded on so many levels that we are confidently moving forward with the Bellevue plans for 2011. I appreciate the many of you who provided feedback so that we know what to work toward in 2011. We had record attendance and record submissions for both performing groups and clinicians for the Spokane Conference, which speaks to your desire to shape and create a meaningful and musical experience. Thanks again, Dave and Washington MEA Board.

After spending eight days in Washington D.C. at the first MENC Music Education Week in Washington, as well as the National Assembly, I came away with many thoughts and impressions. The first might be that we are definitely in different times in Music Education. Many states, including our own northwest quadrant, have seen unprecedented budget cuts and job uncertainties and losses. It is sobering to hear stories from all over the country about the plight of music education. Conversely,

it is extremely heartening to hear the solid stature that music holds in many, many school districts. This is due to a number of things, not the least of which is that music is essential to life and in every student's life in some way. Brain research and the dissemination of information about how children learn have helped spread the word about the value of early music education.

And lastly, it is timely that MENC has declared as its most important element of its Strategic Plan to be **ADVOCACY**. Your state Presidents and other delegates swarmed Capitol Hill after being trained so that their visits were informed and productive. Additionally, we were treated to several presentations by Capitol Hill insiders that gave us much insight into the value and effectiveness of advocacy in the nation's capitol. Above all, they stressed, "You are here, speaking as one voice for Music Education, which is

most important. Your voice is being heard." Secretary of Education Arne Duncan, Kareem Abdul Jabbar, and Florence Henderson were present at many activities and were spokespeople for Music Education, all coordinated by MENC staff. All in all, the week in Washington was a substantive and successful series of events; concerts, receptions, institutes, and legislative connections. What a perfect city in which to experience these events; check the MENC website for more information and photos. I recommend that you consider attending this national music conference next June.

Conversations around effective advocacy are on the front burner in most states currently. We in the Northwest need to have our own unique conversations and remember that the best advocacy tools are well-qualified teachers, teaching students who grow and develop skills and a love of making and appreciating music of all kinds. Conversations also need to center around the 80+% of students who are not currently enrolled in a music course in most high schools. What should we be doing for the vast majority of our students and how should we be doing it? These issues will continue to dominate our agendas in the near future. We know how to run festivals and conferences; we know how to train, equip, and teach the standard musical offerings of Band, Choir, Orchestra, and General Music. Let the Brainstorming begin. I look forward to the next two years with the great music teachers of the Northwest.

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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

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I am occasionally asked the question, "Why should I be a member of OMEA?" and I have never had a problem providing a list of member benefits that justify the expense involved. The list of member benefits has, up until now, not included much having to do with our parent organization, MENC. Last June, Jeff Simmons, Tracy Ross and I, traveled to Washington DC for "Music Education Week". The week included advocacy visits with our Oregon Representatives and Senators, great performances, guest speakers and general assembly business.



It was during our week in Washington that the value of MENC membership was truly made clear to me. MENC is the largest arts education association and the only association that addresses all aspects of music education. Currently, the main focus of MENC and thus our dues money is advocacy at the national level legislatively and with the Department of Education (DOE). None of our state organizations have the resources to lobby effectively at the federal level, we need MENC to work for music education at the DOE and in Congress.

The MENC staff helped us set up and prepare for visits with our Senators and Representatives while we were on Capital Hill in June. Each state delegation hit the hill on the same day with a unified message. This is what we were speaking about and asking from our congressmen:

Keeping the Arts as Core

The "definitions" section of the Elementary and Secondary Education Act currently lists "the arts" as a "core academic subject." Our ability to defend music services to disadvantaged students (title I), and teacher quality (title II) all stem from this definition. The fact that the arts are a core subject that can be funded under Title I, part B was clarified by Secretary Rod Paige (under the Bush administration) in a letter to all school superintendents.

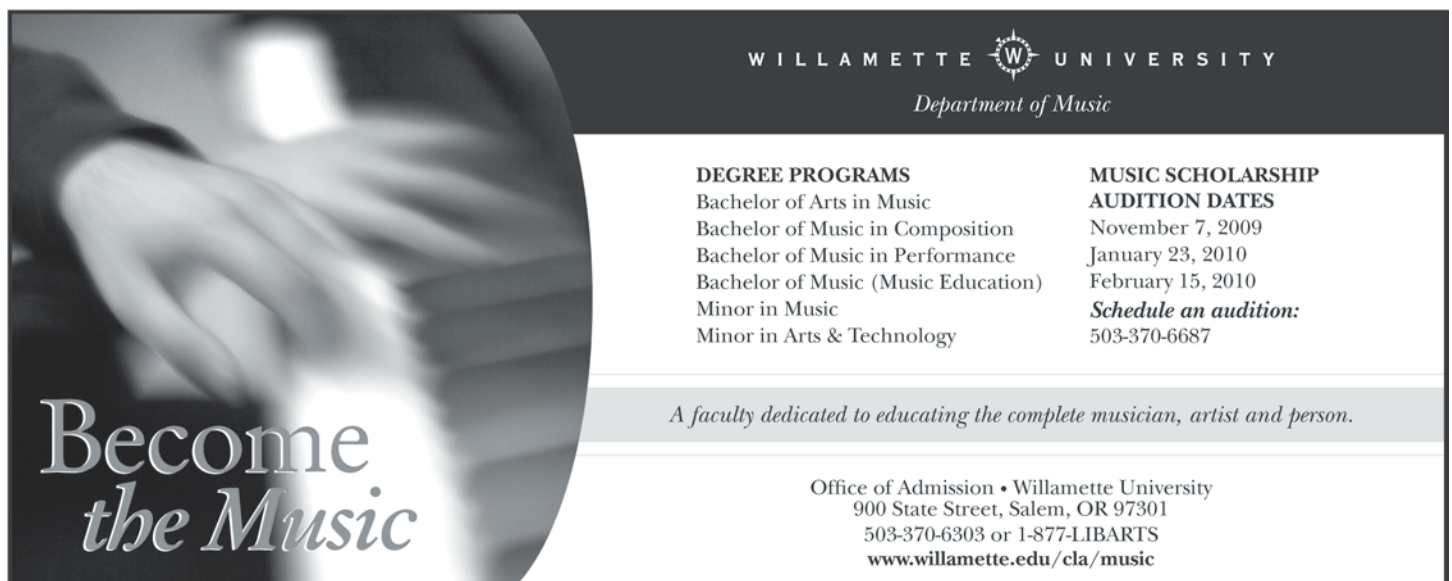
Data Collection and Research

Decision-makers depend on data to make rational decisions regarding education. The Department of Education has been uneven in meeting this need with data collected on music education. OMEA and MENC feel it is essential that congress provide funding for development of a NAEP arts framework

(which is scheduled again for the arts in 2016), and include language that directs the National Assessment Governing board to undertake a full evaluation of the level of the NAEP for the Arts completed in 1997. Language needs to be included in the reauthorization of ESEA directing the Secretary of Education to include the collection of significant data on education in music and the other arts, as is done with other core academic subjects.

Maintaining Teacher Standards

There is a new movement in this area with the emphasis on national service initiatives, including service by musicians in schools. This new emphasis is good in that it recognizes the importance of arts instruction. It is also in line with the MENC "Opportunity to Learn Standards," which state that "musicians and music institutions of the community be utilized, when available, to enhance and strengthen the school music curriculum." All this must be done carefully, however, if we are to retain the goal of truly developing in our students key areas of knowledge and skills. Current education law (which is not overridden by the Serve America Act) deals with this kind of service by wisely requiring that individuals giving instruction who are not "highly qualified"



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continued...

President's Column

teachers be deemed "paraprofessionals" and work under the direct supervision of teachers. Implementing this ideal is a great way to use worthwhile resources while maintaining an effective teacher workforce and giving all students instruction planned specifically for the development of specific skills and knowledge.

Accountability for Music Education

The current version of the Elementary and Secondary Education Act, the No Child Left Behind Act of 2001 requires "report cards" to allow communities to hold their officials accountable for the quality of education in local schools. This accountability should be for the provision of all aspects of a child's education, including music and the other arts. Where schools now have to report math and reading scores and graduation rates, they should also report basic information on the services to students in the way of music programs. The exact nature of that information could be chosen by each state.

the membership. Plan now to equip yourself with the resources available through the MENC website and sessions at the all state conference so that you'll be as prepared as is possible for what may be a very tough spring throughout the state.

Our OMEA Executive Board met last month in Eugene and began working on ways that the OMEA board can strengthen our ability to help our members advocate for their programs at the local level. Although there is no foolproof way to save a program from being cut in this financial climate, an excellent program that is highly visible and led by a well respected music educator is still the best first defense. Take every opportunity that arises this year to let your community know

about your program and it's value. I hope to see all of you at All State Conference in January where we can sit down together and share ideas and success stories.




Cristi Miller, Oklahoma President and Chrostopher Silva,
Photo by Chuck Chapman, Editor Oklahoma Music

Without the preparation, training and experience of our MENC staff, we would have been stabbing in the proverbial dark while on the hill. During the National Assembly, we heard from speakers representing all of the main stakeholders in music and arts education advocacy and from our MENC employees about how they work for us both on and off of Capital Hill. We are fortunate to have such a strong organization working on our behalf at the national level.

The MENC website at www.menc.org, is a great first stop as you look for resources to help defend and advocate for your program at the local level. The National Executive Board recognizes that most funding decisions are made at the building or district level and has been working hard to make advocacy resources and tools available online for

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First VP Column

Jeff Simmons
1st Vice President

Welcome back friends and colleagues to a new school year! I hope your summer was restful and that you are returning to eager and insightful students. Preparations continue for the upcoming OMEA conference "Melodic Motion" in Eugene, January 14-17, 2010. We have an amazing line up of people coming to share their teaching and knowledge with us this year, due to the phenomenal area chairs and group managers of Oregon!

Dr. Tim will be joining us for the general session along with the Elementary Honor Choir and the PSU Guitar Orchestra in Silva Hall. Dr. Eugene Migliano Corporon will be directing the All-State Wind Ensemble, Dr. Frank Tracz the All-State Symphonic Band, Jung-Ho Pak for the All-State Orchestra.



Dr. Willie Hill will be directing our Jazz Band, and our very own Dr. Steven Zielke will be leading the All-State Choir!

The middle school All-State Band will be directed by composer Andrew Balent, and All-State Choir by Dr. Corin Overland. Bob Phillips will be making the journey to share his amazing energy with the Middle School Orchestra, and Gilberto Soto will be headlining the elementary sessions. And that's not all! The two-time Grammy winning Turtle Island String Quartet will entertain us for the banquet, with Dr. Hill joining for a song or three.

We have a world class line-up of conductors and we have a world-class line up of sessions as well! Every content area is scheduled to capacity. Oregon groups that

will perform for us include the Oregon Symphonic Band, the U of O Chamber Choir, the OSU Brass Ensemble, Whitaker Middle School Choir, West Salem High School Choir, the Linn-Benton Community College Chamber Choir and the Cascades Horizon Band that is made up entirely of members in their "mature" years. In addition, the Crescent Valley High School Orchestra and Chorus will be delighting us with the Faure Requiem in its entirety.

In short, there will be an abundance of "Melodic Motion" this January. Your OMEA Board is working feverishly to produce for you a conference to remember and for our students a singularly excellent experience at All-State.

Given the current state of educational funding in our great state, your OMEA Board made the decision to freeze the registration rates for this year's conference and for All-

continued on page 10...

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First VP Column

continued...

State attendees. We hope this helps, and we hope that you make the extra effort to attend. We are also offering complimentary registrations to any of our members who find themselves in the unfortunate situation of seeking a classroom due to budget cuts, so please pass the word!

This last June a delegation of OMEA members made the journey to Washington DC to lobby and to learn on your behalf. We met with all Oregon Senators and Congressmen to plead the case of music as a core subject in the public school curriculum, and then we spent two days learning about federal policy that will affect us in the classroom

now and in the immediate future. It was an amazing journey, if you are ever afforded the opportunity to visit our capital and learn about the political machine, it is well worth the trip.

We all need to keep up our efforts, carry them home, and positive change will happen for the good of all!

Music Facts:

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

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8 Tips to Get You Off To a Great Start

It's fall already. Here you are back at work ready to start making beautiful music with your students. But before the first note fills the air there is some basic planning that needs to take place. Here are a few ground rules to help you to relax and have fun once the busy year begins.



1. Lesson plan books: Music teachers have special needs when it comes to laying out a lesson plan book. Unless you have found one that you love, take the time to create a template that works for you. Send it off to your print shop and have them tape or spiral bind it and keep it on file so you can have a new one printed up each year. It has to have enough periods in the day to accommodate a teacher that sees 10 plus classes. Make room for extracurricular activities, after school choir, extra band rehearsal, etc. Make a page for a seating chart. Include as many as you need for the amount of classes you have.

2. Take the time to fill in the dates for the entire school year. Mark all of the holidays and time off. This is the best way to outline the year. The holidays are fixed and you want to make sure you don't schedule a concert right after spring break when your students return and don't remember what they rehearsed. If possible find out the dates of your schools carnival, jog-a-thon or special event that would not welcome music programs during the same week.

3. Schedule all programs for the year. This means taking the time to meet with grade level teams. Contact your feeder middle school band and choir directors so that you don't have sibling scheduling conflicts when it comes to concert time. Make sure you know when your school has its Dibels and OAKS testing. Approaching staff members with concern for their scheduling needs will ensure that no one will be surprised by you pulling their students out of class for a rehearsal. Most teachers like to know well in

advance when your music program is going to be. Students get excited about programs and a well organized teacher will plan that week of the program accordingly.

4. Plan the week before the program carefully. Elementary music teachers often continue teaching core curriculum to four or five other grade levels while preparing for a concert with a specific group. If you are meeting with a grade level for rehearsal and giving 110 percent with sound checks, costuming, hauling instruments etc; you will love yourself for planning lessons with the other grade levels that are automatic for you. This could be written lesson in workbooks, musical puzzles, games or a variety of projects that run themselves. There are plenty of well planned visual documentaries or movies about the life of famous musicians. This can be a valuable time to use those resources wisely. Remember to schedule in some down time so you can focus on the task of putting on a production.

5. Think about what you want each grade level to know by the end of the year. Create timelines in your lesson plan book with realistic goals for each grade level. If you have selected nine songs that teach nine different skills or standards per trimester to your third graders you can include those in your plans as accountability goals. Each song can address many standards but you may wish to focus on one or two with each lesson. There are nine content standards. Simply put they are: Sing, play, improvise, compose, notate, analyze, evaluate, correlate and understanding historical and cultural perspectives.

6. The National Standards give us accountability. MENC puts out a publication entitled 'National Standards for Arts Education; What Every Young American Should Know and Be Able to Do in the Arts'. (Rowman & Littlefield Publishers) This book provides a framework for state and local decision making in regard to the nine content standards. Teacher observation summaries require you to identify the

standards that you address in your lessons. As you plan it is prudent to notate next to the lesson or unit the standard that you are addressing. When the time comes to fill in your observation form for your principal or administrator it will be easy to summarize your areas of strength and the areas that need refinement. The standards are a guideline not a lesson plan. You know what works for the students that you have. Motivation is the key. Keep your lessons interesting.

7. Set the tone for the year with clear concise procedures for your students. Use the first week to talk about how things are done in your room. Post your rules and phrase them in a positive way. Explain the way you want things put away at the end of a session. Students should understand where instruments go, how to carefully put them away, appropriate noise level for the task, line up procedures and the time it should take to get this done. Give students an overview of the year. Your students will appreciate this. Let them know where you are going with your lessons and what you expect them to learn in the nine months that you are together. If you do theory lessons on the first day of the week then explain that you will be doing hands on practice the other days of the week. Students like this sense of routine and will oblige you willingly. Take the time to do this and you will only have to remind them gently when things get out of kilter.

8. Finally, make closure with your lessons, programs and the end of the year. Make it your goal to finish projects and let your students know that the goal is to learn all 25 songs in the practice book or whatever that goal may be. Make your goals realistic and give yourself enough time to complete the lesson thoroughly. With each accomplishment make sure you celebrate or acknowledge this with your students. Keep a checklist that students can see. Letting your students know that they have accomplished the requirements for a year in your classroom is a great way to send them off for summer vacation and a great way to welcome them back in the fall!

Membership Column

Lynnda Fuller
Membership Chair

Robert Nye and Orff instruments as published in the *Oregon Music Educator*¹

The year was 1956. Elvis Presley recorded "Heartbreak Hotel," "Dear Abby" appeared for the first time in newspapers, Egyptian women obtained the right to vote, the Dow Jones closed above 500 for the first time, Grace Kelly married Monaco's Prince Rainier III, Dick Clark first appeared as host of American Bandstand, Stravinsky's "Canticum Sacrum," premiered in Venice², and Oregon music educators saw the first Orff instruments in the state.



MENC and OMEA have played an important role in bringing new and innovative teaching strategies and tools to the state. The introduction of the Orff process and instruments is a case in point. Although Carl Orff had been developing his process over several decades, music educators from around the world first heard of his work at the 1955 ISME (International Society for Music Education) conference in Lindau, Germany. Shortly after the ISME conference the *Oregon Music Educator* published an article about the conference written by conference attendee, University of Oregon's

Dr. Edmund Cykler. The article referred to Orff's work: "The Orff-Schoolworks [sic] used emphasized creative improvisation of harmonic and rhythm accompaniment figures by the youngsters."³ Because of an OMEA publication, Oregon music educators were quickly informed of a significant new teaching strategy.

MENC leaders brought Orff instruments and presentations to the 1956 conference in St. Louis. At the conclusion of the conference Cykler purchased the demonstration instruments for the U of O: "The Sonor people sent the instrument over, and because they didn't want to send them all back to Europe, I acquired them for the University of Oregon."⁴ These were the first Orff instruments west of the Mississippi. They were featured in the September-October 1956 issue of the *Oregon Music Educator*. OMEA and MENC made it possible for the music teacher in Astoria, Burns, or Drain to be informed about exciting new pedagogy from Germany.

Whether you teach band, orchestra, choir, or general music, you can count on OMEA and MENC to keep you abreast of new developments in your specialty. New methods, literature, technology, and research results are available to you through these professional organizations. As we begin a new school year, I encourage you to use all of the resources available to OMEA/MENC members. Use the journals, web page, and conferences to make this the best school year ever.

(Endnotes)

1 "Nye to Demonstrate Orff-Designed Instrument," *Oregon Music Educator* 8, no.1 (September–October 1956): 27.

2 "Brainy History" Sept. 2, 2009, www.brainyhistory.com/years/1956.html

3 Edmund Cykler, "The First General Assembly of the ISME," *Oregon Music Educator* 7, no.3 (January–February 1956): 8

4 Ibid., 283.

5 Lynnda N. Fuller, "The History of the Inclusion of Orff and Kodály Methodologies in Oregon Music Education, 460, repositories.tdl.org/tdl/handle/2346/1153.



PLAN for Success

A new year has begun. As with any fresh start, we look forward to a successful year. So what is the key to a success in general music classes? PLAN. Whether you are a seasoned music teacher or a beginner, a plan is critical. The following outline will help all of us plan for success.

Know the big picture.

What is it that students at each grade level should know before advancing to the next grade level? The national and state standards are very helpful as you plan. (You can find the national standards in the MENC website. State standards are published on the Oregon Department of Education website.) Once you know the end goals, you can begin to develop units that will get you there.

Plan units of study.

Units will develop around specific skills or maybe even themes. Write down the goals for each unit. Know which skills you will assess throughout the unit. Units are still a bit broad, but allow you to break the year into smaller segments. When designing each unit incorporate a number of strategies that address the skills you have identified. Gather resources to use during the unit (textbooks, songs from a variety of sources, instruments, possible assessment tools, etc). It is also important to list vocabulary as part of the unit plan. Students must develop a vocabulary with which to talk about music.

Develop detailed daily lesson plans.

Be specific about your goals for the lesson. What do you want the students to know when they leave the room? List the skills, concepts and vocabulary clearly. Post goals and key vocabulary on the board and draw attention to them before, during and after the lesson. List all materials and resources needed for the lesson. Each lesson should lead to meeting the unit goals. If someone walks into the classroom, it should be clear to them what the focus of the lesson is.

Plan for variety and repetition. Students need to use the skill and concept in many ways before it is a part of their musical understanding. For example, when teaching the concept of high and low, young students will sing, use hand signs, use movement to show high and low sounds, play pitched percussion, etc. All of these can be used throughout one lesson to keep students engaged. By using variety, repetition is built in, but be sure to come back to the songs and concepts throughout the unit – even later in the school year.

Plan to assess progress.

Assessment is both formal and informal. Typically music teachers use informal assessment on a day to day basis, but formal assessment is equally important. I like to design unit projects that allow students to demonstrate the skills with which they have been working. I choose a song that allows students to use vocabulary, evaluate

performance, sing, play instruments and often use some movement. The project will take several music periods to complete, but students love it. I record the final project on video or DVD to use for student discussion/evaluation. Some of the projects lend themselves to performance during student assemblies. Use written assessment as well. Students can complete rhythmic or melodic dictation, write and play short melodic patterns, complete a “worksheet” while listening to musical selections. Don’t avoid written assessment. It is a very important tool.

Monitor and adjust:

Continually check for understanding and re-teach skills that students have not mastered at the appropriate level. Don’t be tied to a strict schedule or method; be willing to slow down if necessary or move on more quickly if students are ready. It may be necessary to find a different strategy for some of your students. Always be willing to change the way you do things if it will help your students.

Teaching music is very rewarding, but being an excellent teacher is hard work. Know your curriculum at every grade level and be able to articulate it to your supervisors, parents and colleagues. Planning will insure a comprehensive music program in which students will thrive. You will have a program of which you can be proud and which has the support of administrators, staff and the community alike. PLAN for success this year.

Music Facts:

“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

Music Education Week: In Washington

Why read this article? It's time for all educators to be aware that education is changing and reform is happening. Unlike the days of CIM/CAM where most teachers just waited for them to disappear, the Oregon Diploma, and the reauthorization of NCLB are not going away, they are here to stay. Lots of things happening in education, so keeping informed needs to be a priority for all music educators so we can advocate for ourselves at the local level with the correct information.

MENC put a lot of effort in preparing us for the "Trip to Capital Hill". Before we left for the trip we watched two webinars about going to Washington DC. When we arrived in DC, we got our packets, which had a lot of material to help us with our meetings. They encouraged us to meet with our Senators and Representatives on Thursday, the first day we arrived at the National Assembly. Christopher Silva made appointments for us with Senators Jeff Merkley and Ron Wyden. We each contacted our own Representative, mine being Peter DeFazio. It took many phone calls to his staff; I believe we changed the appointment four times within a week. One of the issues was that we did not realize the distance between Senate and Representatives buildings. We spent from 9:00AM until 4:00PM meeting with all our legislators.

Our first go at advocacy was a coffee hour with Jeff Merkley and 15 other Oregon Constituents. One of things we learned is that every Congress member has a huge staff, and finding out who the legislator's education aide is, is key, you want to talk with them because they have the Congressmen's ear. We met with Ron Wyden's aide later that day. On the Representative side of Congress, on Thursday they were in session the entire day, eight hours, and

they voted on 28 appropriations for one bill. It became the longest session voting on one appropriations bill.

We met in Peter DeFazio's office with his educational staff person. When we went to Greg Walden's office we got to go underground and were taken to a room off of the Representative floor and actually met Greg Walden in between votes for 10 minutes. It was pretty cool! We also met Earl Blumenauer's aide that same day. As we met with everyone, we felt prepared and hopefully articulate about music education and the arts. By the time we got back to our hotel we were tired from lots of walking and lots of talking.

Greg Walden shared with us that the only Oregon Congress Member on the Congressional Committee that deals with education is David Wu. All of the other legislators support David Wu, this was a key thing to know since David Wu was not Christopher's, Jeff's, or my representative we had not contacted him. Because I was staying an extra week, I did meet with Mr. Wu's education aide that next week.

If you want to contact our legislators the education aides are; Tyler Frisbee for Earl Blumenauer, Ben Whidneses for Ron Wyden, Kris Pratt for David Wu, and Angela Crowley-Koch for Jeff Merkley.

Nothing is easy on the federal level. If you think our state moves slowly, go hang out on Capitol Hill and watch some Congressional hearings and sessions. After going and seeing how it works, it's amazing that the American Recovery and Reinvestment Act (ARRA) actually got passed quickly into law. The whole Advocacy thing can be overwhelming when you start diving in and learning about how to do it. MENC did a great job giving us talking points and information about legislative recommendations they are promoting. The reauthorization of NCLB is going to happen. No one is sure when, but it will happen within the next

two years. It was obvious to us that the main focus in Washington DC is healthcare reform. The Congressional Committee that deals with healthcare also deals with education, so the reauthorization NCLB is on the back burner.

After healthcare reform is passed, then conversations about the reauthorization will begin, hopefully later this fall or winter, it could be as late as next summer. NCLB is a name from the past and the new name has not yet surfaced. Keep your ears open in your school districts and listen for Elementary and Secondary Education Act (ESEA) because they might end up using this name or some other catchy acronym.

On Friday, we went to the Lincoln Memorial for the National Anthem Sing with speakers and the Marine band. Later that day, we did a "Briefing on the Hill" and heard five speakers: Leo Coco, is a senior policy advisor for Washington, and Daniel Domenech is the executive director of the American



Association of School Administrators, Randall Moody, manager of Federal advocacy for NEA, Susan Sweat, legislative director for Senator Roger Wicker, and Claus Von Zastrow, executive director of the Learning First Alliance.

At the time, I did not realize why these people were talking to us. It made more sense after I returned and figured out that they are people that will play a key role in the reauthorization. One of the key points I learned on this trip is who the players



continued...

the View from Washington

are and how they all work together to accomplish this huge task of reauthorization. We also did some breakout discussions and met with other music educators from around the United States.

On the last day, we met with our friends in the Northwest region. They also put us in groups of same state size, to discuss issues and advocacy. Utah, Louisiana, Arizona, New Hampshire, and Oklahoma are the five states that are the same size as Oregon, just for a piece of trivia you may not have known.

After this trip, I feel a sense of hope about keeping music in our schools. MENC has a great understanding of how Washington DC works and they are doing some great things to advocate for us. They are moving in the right direction and are on the forefront in the changes that are coming. This led the OMEA Executive Board to look at ways we can help support MENC at the national level and start working towards helping music stay alive in Oregon schools at the state level.

The biggest impact is still made at the local level. Having "the Arts" in ESEA, and some way of being accountable at the state level will help you at the local level. We lost many music jobs and more and more students are not receiving music in their schools. We need to rally and work together these next couple of years to ensure the best music education for all students.

At the next board meeting, the district chairs will be helping in a "think tank" to be the first steps of how we can advocate for music education in Oregon. In January, we are going to send all the Oregon State legislators a CD of 2009 All-State Gala Concert, with a program, so they can listen and see how many students are involved around the state. They will be heading back into session on February 1st. This was an idea from one of the Congressional legislator aides and this alone may make an impact. Legislators can listen to it in the car and no one has to make appointments to go to Salem. That is a first step in OMEA

advocating for music education in schools.

Just as we found out, this can be an overwhelming task, but being informed is the first step. I thank you for reading this article



- it's an attempt to help our members know what is going on and to start conversations this year about keeping music alive in Oregon's schools.

My focus this year through journal articles and through doing a session with Jane Howell at the January conference is to help our members understand what is happening at the national and state levels and to prepare for the changes this reauthorization will bring to the educational world.

One last thought and request: How can you help?

Please invite all school board members to concerts, invite State Legislators to your fall/winter concerts. Invite them before they go back into session on February 1st. I would even invite your United States Representative to a concert. Any of these people could even MC; they are elected after all, and are always looking for ways to reach their voters.



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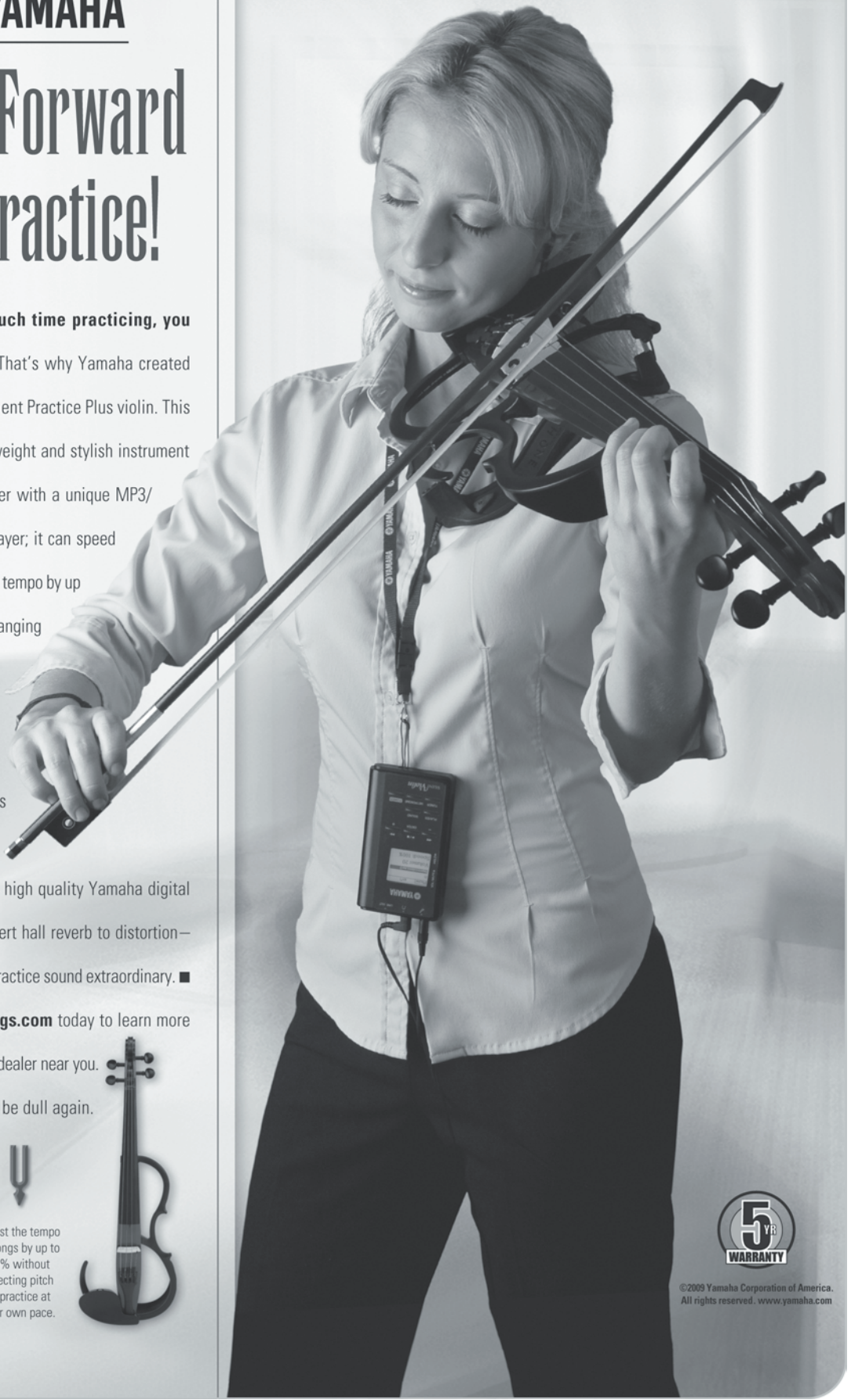
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The Story of the Reluctant Leader or How I Led a Small Group of Citizens to a 4-1 School Board Victory

In June, a small group of arts leaders in San Diego successfully campaigned to keep the San Diego Unified School District from eliminating the arts. The district's board was voting on whether or not to eliminate the Visual and Performing Arts Department as a means to help balance its budget for 2009-2010.



The District faced a \$180 million gap, an astronomical figure even for the second largest school district in California. But the Visual and Performing Arts Department (VAPA) was the only curricular department on the list of cuts and the costs of losing the department, by our estimations, would far exceed the \$3.2 million they would save by eliminating it.

I have had a lot of people e-mail me since our win on June 2 with praise and interest in how we did it. Since I led the effort, I was interviewed for the California Alliance for Arts Education newsletter and it continues to be the best documentation of our efforts and the role that carefully constructed advocacy played in our success. I won't recount that part of the story because you can find it online. What I do want to share is my leadership experience—that is to say, the experience of a “reluctant leader”—with the hope that it will inspire others to lead (less reluctantly).

When I learned that the District included the VAPA Department on the list of options for budget reductions, I thought to myself, “Oh God, it's happened.” In San Diego, the VAPA Department has quietly done great work over the last few years, and it hadn't been threatened by the budget axe since 1998. So we had kind of been sitting on our

laurels. Try as we might, there is no specific agency or organization in San Diego that acts as an arts education partnership or other leadership organization dedicated to arts education. I had been complaining about the lack of leadership around this issue for years. So when I realized we needed to start seriously advocating

to maintain the Department, I also realized that there was no one to go to. We have a well-functioning Regional Arts and Culture Coalition which advocates each year for city arts funding very successfully. So it was the first place to which I turned. In speaking with its chair, Dalouge Smith, it occurred to both of us, that if it was going to get done, I was going to have to lead the charge.

It was at this point that I got in touch with my inner-reluctance. I am a consultant with paying clients who help put food on my table and a roof over my head and keep me busy. My initial thoughts were: I don't know how to do this; I've never led an advocacy effort; I don't have time; I have other work to do; this could get messy; I research and write about leadership and arts education, I don't actually DO it; and finally, If I agree to do it...I'm committed to the end. Then I thought to myself, “If I don't do this and we lose the department, I will regret doing nothing for the rest of my life.” And so it began. I found I had a great teacher in Dalouge Smith, I had cheerleaders and co-leaders in arts and arts education colleagues, Patti Saraniero and David Plettner, and I had 10 people from the arts community in my living room during our first meeting willing to follow my lead and help out over the next three months.

It was easier than I anticipated, almost natural and intuitive. We lined up meetings with a few school board members, created a Facebook page, started an e-mail campaign, did our research, and created our talking points. People looked to me for guidance and strategy and I was

encouraged by their enthusiasm to help. Everywhere I turned, people got behind the campaign and I helped lead them. I don't want to make it sound seamless or overly simple, but what I'm trying to say is that when one is in the middle of something that they believe in, figuring out how to do it becomes easier. When you are guided by a sense of purpose and vision, you can inspire others to act and do things they don't see themselves doing either. In the end we won four out of five school board votes. It wouldn't have turned out that way, I'm convinced, were it not for our efforts. I never worried about losing the department; I couldn't lose faith or have time to get lost in what-ifs. I simply kept moving forward with my eye on the prize and the belief that the right decision would be made if the arguments were cogent, passionate, and articulate.

I could not have accomplished my role and purpose as the leader had it not been for the encouragement and enthusiasm of those who agreed to work with me and every person who helped along the way. So my message here is, if you find yourself passionate about something and that something is in need of leadership, don't let the excuses keep you from stepping forward and taking it on. It could be the most gratifying use of your limited time and very capable, inner resources you'll ever experience.

As a post script, it should be noted that the department is back on the list of budget reductions for 2010-2011. Our work is just begun and we're not letting up now.

Victoria J. Saunders, (<http://victoriajsaunders.com>) provides arts and culture services to the non-profit and government arts agency communities. She is experienced in both non-profit management in community-based organizations as well as in the work of the local arts agency and its role as a funder and cultural policymaker. She is a graduate of the University of Oregon. Published with the consent of the author and the “Americans for the Arts”.

Media Relations

Joe Demianew
All-State Housing Chair

You Need To Be Your Own PR Person

Last spring we all had friends and colleagues who lost all or part of their jobs. We, as music educators, cannot wait to promote our programs. Now that we are beginning a new school year, we all need to sit down and think how we can promote our music programs. I hope that we all have learned that music is never safe from educational cuts; even those that have strong and supportive districts.

Here are several ideas that work well in promoting our programs and receiving support from district leaders and school communities:

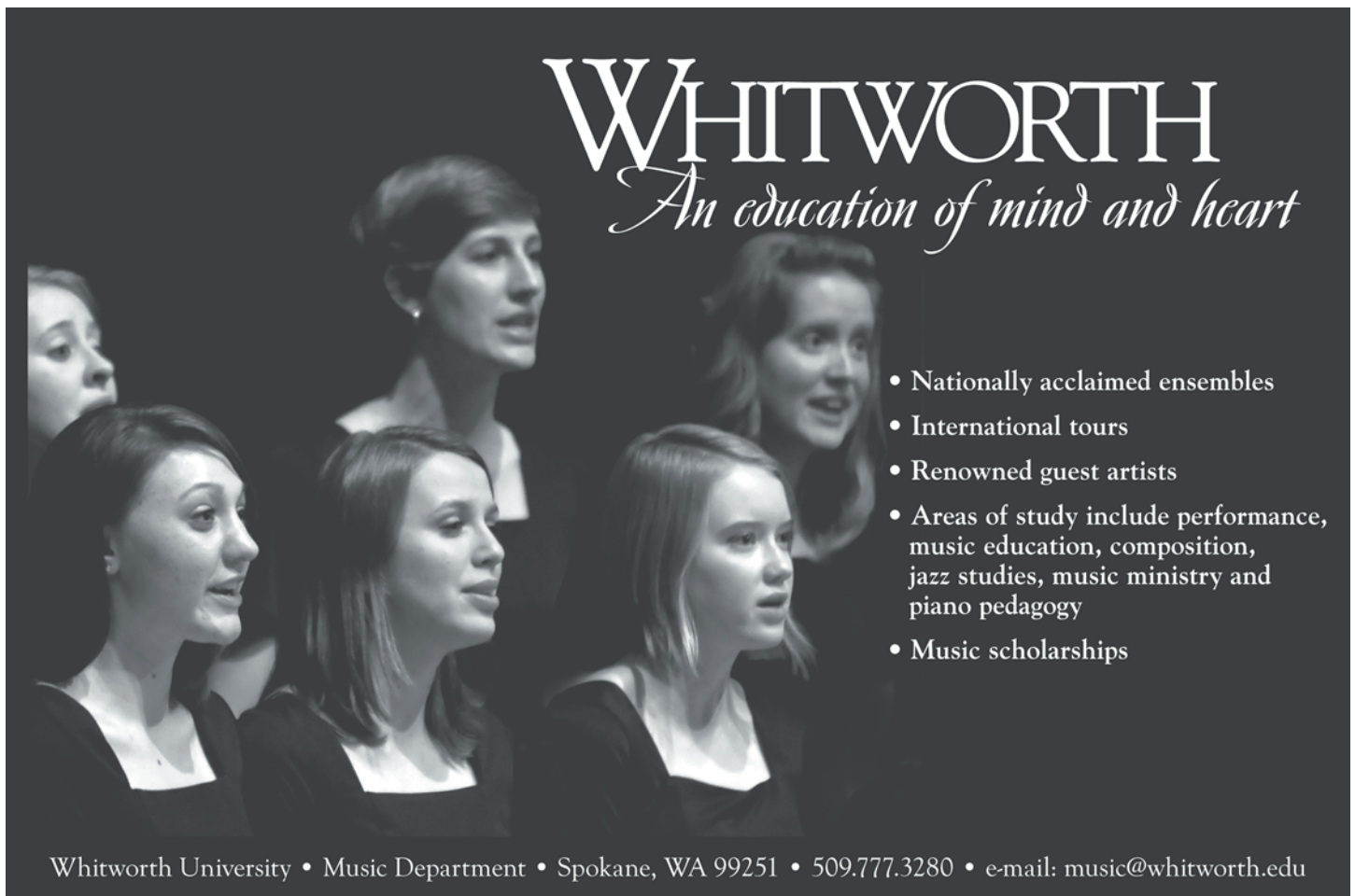
Schedule groups from all levels of your K-12 music programs to perform at school board meetings. This will keep the music program in the minds of the people who make the decisions on the budget. I ask you not to only feature your high schools groups, but get all grades involved. You need the elementary school choirs to sing, and instrumental groups playing recorder and Orff instruments. The school board needs to see music as a K-12 program and if they cut elementary or middle that will affect the high schools.

March is "Music in Our Schools Month." Think ahead and plan something for that month. Last year my district made a CD of every music group from all the schools in the district. This CD featured the elementary

choirs, the middle school bands and choirs, and all the high school groups. We gave it to the school board and all administrators.

February and March is when solo and ensemble festivals take place in the middle and high schools. Find a coffee shop, restaurant, or other small venue in your town and see if your students can perform their festival pieces. This is a great opportunity for the public to hear your individual students perform and it allows the students to perform their pieces in front of an audience.

Schedule your groups to perform for Rotary Club, Kiwanis Club, retirement communities and any other organizations in your town. This will help pull in community support for your music programs. Influential people



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continued...

Media Relations

belong to these types of organizations. When you give back to the community, they will in turn support their local schools.

Add a K-12 performance to your schedule for the year. The concert should feature an honor group from the elementary level, as well as groups from the middle and high schools. The students, administrators, and community will see the connection and how important a K-12 program is to your school district. My district does a choral concert

and a band concert each year. We have a fifth grade honor choir, a combined middle school choir, the high school symphonic choir, a local college choir, and an adult community choir. The band concert has a combined middle school band, high school symphonic band, a local college band, and a community band. This shows that music is something you can do your whole life and it gets community members involved in the concert as well.

Use these examples in promoting your programs this year. Expand on them and think of ways to reach out to colleagues, students, teachers, administrators, and community members. Involve all the music teachers from your district in making plans. A K-12 program is stronger than divided ones. If you promote your program from top to bottom, and bottom to top, then it will show how important this part of education is to everyone. Show how great music is from kindergarten to high school seniors and beyond.

An Invitation from OPB

An Invitation from Oregon Public Broadcasting

Thank you, teachers.

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

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

David Hattner, Conductor and Music Director
Diane Syrcle, 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



Dear OMEA :

I'm writing to let your members know about an opportunity at OPB that might be of interest. Since June, OPB radio has been airing a series of stories, called "Hard Times," about how people in Oregon are weathering the recession. The theme song for our series is Stephen Foster's song "Hard Times Come Again No More," and we've asked musicians from around the region to submit their interpretations of the song.

So far, we've aired many different versions... and we've interviewed the musicians about what this song means to them in light of these difficult economic times. You can check them out here: <http://news.opb.org/hardtimesmusic/>.

We'd love to hear more, and that's why I'm writing to OMEA. Could you spread the word to your members? We're looking for many variations on the "Hard Times" theme-- instrumentals, choral groups, solos... classical, rock, jazz. The web page above has more details about how to submit recordings to OPB.

Thank you in advance for your help!

Eve Epstein Managing Editor OPB News

Experience vs. Knowledge

What is experience? What is knowledge? Do these things go hand-in-hand? Some folks in our profession believe that knowledge comes solely from experience, but I am going to ask you to think outside the box. I want you to think that maybe you do not need experience to have knowledge to share.



Dear Veteran Teachers, I have a challenge for you this school year: I challenge you to reach out to young music educators and offer your support. Yes, a lot of your knowledge did come from years of teaching experience. However, I want you to think of the knowledge our young educators already bring to the profession. Please do not count out first year teachers, or second, or third year teachers. Trust that they know what they are talking about.

If you witness a new music director displaying "advanced skills," do not count him or her out due to a lack of years in the profession. Put your arm around him or her and offer a genuine compliment. Then trust this new colleague as a knowledgeable musician.

The alternative is also true. If you have a new music educator in your district that appears to be struggling, offer yourself as a mentor. But I say it again; please do not count him or her out due to their lack of experience. Look for ways to help as well as ways to respect and you will find them.

Remember that everyone was once a first year teacher. You were all given a chance at the start of your career, and so was I. I entered the profession with a wealth of knowledge in vocal music, as this was my

area of study in college. I was hired because of this knowledge. Someone gave me a chance. However, I knew there were areas in which I could improve. This is where my mentors came into play. I did not have just one mentor, but more than I could count on one hand. Do you know what was special about that? Not a single one of those knowledgeable teachers counted me out for being new. They trusted my knowledge, and I am grateful.

Teachers of all ages and abilities, I ask you to come together and share your knowledge. Trust each other's knowledge. Trust each other's experience, no matter how many years they might have in the classroom. Make this school year one to remember, one that brings music educators together in a time of change. Perhaps this will be a year when you learned something new from a first year teacher. Think outside the box.

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Excellence in Elementary Music Education Award

Recognizes commitment to elementary music education and remarkable achievement in focusing on teaching children through music.

Criteria:

- Current member of OMEA and MENC
- Demonstrated excellence in teaching
- Betterment of the music education profession through exemplary service, leadership, and advocacy
- Professional accomplishments and recognition

Nominee Information:

Name: _____

Position: _____

Address: _____

City: _____ Zip: _____

Email (if known): _____

Telephone number: _____

Nominator Information:

Name: _____

Address: _____

City: _____ Zip: _____

Email: _____

Telephone number: _____

Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2010 OMEA Banquet on Saturday, January 16.

Send completed materials by December 22 to:

Steven Zielke, OMEA Past President,
Oregon State University,
101 Benton Hall,
Corvallis, OR 97321

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- Graduate Studies
- in Music Education
- Music Minor

Outstanding Administrator Award

Nomination Form and Instructions

Criteria:

- An outstanding administrator, currently employed in Oregon education
- Demonstrates outstanding achievement/support for the total music education program at the level for which he/she is responsible
- Promotes good relationships with music faculty
- Supports community cultural events

Nominee Information:

Name: _____

Address: _____

City: _____ Zip: _____

Email (if known): _____

Telephone number: _____

Institution: _____

Nominator Information:

Name: _____

Address: _____

City: _____ Zip: _____

Email: _____

Telephone number: _____

Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, parents of students, other administrators, and other relevant reviewers of the nominee's work (at least 2).
- Provide a list of other teachers served by this administrator.
- The award winner will be recognized at the 2010 OMEA Banquet on Saturday, January 16.

Send completed materials by December 22 to:

Steven Zielke, OMEA Past President,
Oregon State University
101 Benton Hall
Corvallis, OR 97321

Addition to UO Music Complex

The University of Oregon School of Music and Dance hosted a public dedication and open house last spring to celebrate its recent renovations and two brand new wings to the music complex. Special music included a trumpet fanfare written for the occasion by Professor Robert Kyr. Performances also included the UO Faculty Wind Quintet with pianist Alexandre Dossin, the UO Chamber Choir, and a jazz quartet.

“The University of Oregon has a strong national reputation for training excellent music educators and performers,” said UO President Dave Frohnmayer. “At long last we have facilities that truly reflect the talents of our music faculty and students. This new building stands as an incredible legacy for future Oregonians, and my siblings and I feel honored beyond words that it bears our mother’s name. She believed that music was as essential to life as oxygen and water.” (The music complex was re-named the MarAbel B. Frohnmayer Music Building in 2005 at the request of donor Lorry Lokey.)

The \$19.7 million project increased the size of the music facility by about 50 percent. It took ten years from the start of fundraising to completion, beginning with a lead donation from Kathleen Daugherty Richards Grubbe of Eugene, followed by major gifts from Gilbert and Thelma Schnitzer, Bob and Leona DeArmond, and Lorry Lokey.

“This opens a new era for our students, our faculty and staff, and our many constituencies in Oregon and beyond,” said Brad Foley, dean of the UO School of Music and Dance. “We have gone from having one of the nation’s least adequate music facilities for a school our size to one of the best.”

The music building was among the top three capital priorities of the UO’s record-setting Campaign Oregon: Transforming Lives, which raised more than \$853 million.

The UO School of Music and Dance surpassed its original campaign goal of \$10

million to raise a total of \$17,508,638 for the music building, equipment and instruments, scholarships, and programs.

“Especially in light of the current economic situation, we feel incredibly fortunate,” Dean Foley said. “This investment has transformed our building to create better opportunities for students to create and to collaborate.”

The expansion, designed by BOORA Architects of Portland, created two new wings, enabling the reallocation of older spaces for better and more appropriate purposes. The original 1920s wing of the building as well as portions of the other older wings received upgrades in their electrical and climate control systems.

The new academic wing, named for donor Leona DeArmond ‘51, provides new teaching studios, a new music education lab that

doubles as a 65-seat classroom and high-tech recital space, two new 35-seat classrooms, and a new suite of practice rooms.

The new performance wing, named for donor Thelma Schnitzer ‘40 (formerly of Portland, now of San Francisco) features a symphony-sized rehearsal hall along with dedicated teaching, practice, and rehearsal studios for the jazz and percussion programs.

The new instrumental rehearsal hall is named for donors Audrey Aasen-Hull ‘40 and Byrne Hull of Menlo Park, CA. With a 40-foot ceiling and enhanced technology and recording facilities, it enables the school to expand its training programs for students headed for the creative services industry, and serves as a key link between the university and the local arts and Northwest communities.



John C. McManus

Distinguished Teacher Award

To honor those with a lifetime of service to music education and a highly distinguished record of professional accomplishment

John C. McManus defined the standard of service for music educators through a life of selfless

service to his students and colleagues. Through teaching instrumental, vocal, and general music to students of all ages, John inspired his students to achieve the highest of performance standards and to secure a comprehensive music education. He served OMEA in diverse positions, including President, Historian, Directory Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators, as well as provided leadership to MENC at the regional and national level. John was awarded the Oregon Teacher of the Year award in 1965, the Distinguished Music Educator Award by the Northwest Bandmasters Association in 1966, the Distinguished Service award by OBDA in 1986, the OMEA Outstanding Music Educator Award in 1989, the MENC Distinguished Service award in 1989, and the OMEA Distinguished Service Award in 1996.

Criteria:

- A lifetime of exemplary service to Oregon music education, characterized by the highest professional standards
- A record of distinguished leadership and teaching
- A record of significant and notable honors and influence

Nominee Information:

Name: _____

Position: _____

Address: _____

City: _____ State _____ Zip: _____

Email: _____ Phone # _____

Place of Employment: _____

Nominator Information:

Name: _____

Address: _____

City: _____ State _____ Zip: _____

Email: _____ Phone # _____

Nominator Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2010 OMEA Banquet on Saturday, January 16.

Send completed materials by December 22 to:

Steven Zielke, OMEA Past President,
Oregon State University
101 Benton Hall
Corvallis, OR 97321

Directors Column

Jane & Jim Howell
Executive Directors

We are enjoying being the new Executive Directors of OMEA. We want to express our appreciation for this opportunity! We are learning new skills and employing existing ones so we can better serve you and the needs of the organization. We have a new toll free number (877) 452-6632 to make it easy for you to contact us with your ideas, questions or concerns.

We hope that you like the new look of the Oregon Music Educator and the website www.oregonmusic.org. We are working with two wonderful web designers, Marie and Art Wirtz in Bend at the "thegarageinc" on the website. It has been a real push to

get all of the information on the new site prior to the time that you need it. The site is almost complete and we think that it is going to be a very user friendly tool for sharing information.



Most likely, you have received e-blasts from us this summer and fall. We developed the e-blasts to help improve our communication with you as well as a way for you to communicate with each other. We set the e-blast program up so that we can send information to individual districts, combined districts, or the entire membership. All you need to do is send us the information and we will send it out for you.

We want to thank the Executive Board for all of the time they have devoted to answering our questions and keeping us on track. We would also like to thank Mark Jones for his continued support. We really appreciate the wisdom and the grace of all of our colleagues.

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Outstanding Contributor Award

Nomination Form and Instructions

Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy.
- The recipient does not need to be a member of OMEA or MENC.

Nominee Information:

Name: _____
Position: _____
Address: _____
City: _____ Zip: _____
Email (if known): _____
Telephone number: _____

Nominator Information:

Name: _____
Address: _____
City: _____ Zip: _____
Email: _____
Telephone number: _____

Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2010 OMEA Banquet on Saturday, January 16.

Send completed materials by December 22 to:

Steven Zielke, OMEA Past President,
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Exemplary Service to Music Education Award

(Award created in 2008)

Recognizes significant contributions to the music education profession through leadership, service, and advocacy.

Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy.
- The recipient must be a current member of OMEA and MENC.

Nominee Information:

Name: _____
Position: _____
Address: _____
City: _____ Zip: _____
Email (if known): _____
Telephone number: _____

Nominator Information:

Name: _____
Address: _____
City: _____ Zip: _____
Email: _____
Telephone number: _____

Nomination Procedure:

- Provide a letter of support for the nominee addressing your relationship with the candidate as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2010 OMEA Banquet on Saturday, January 16.

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