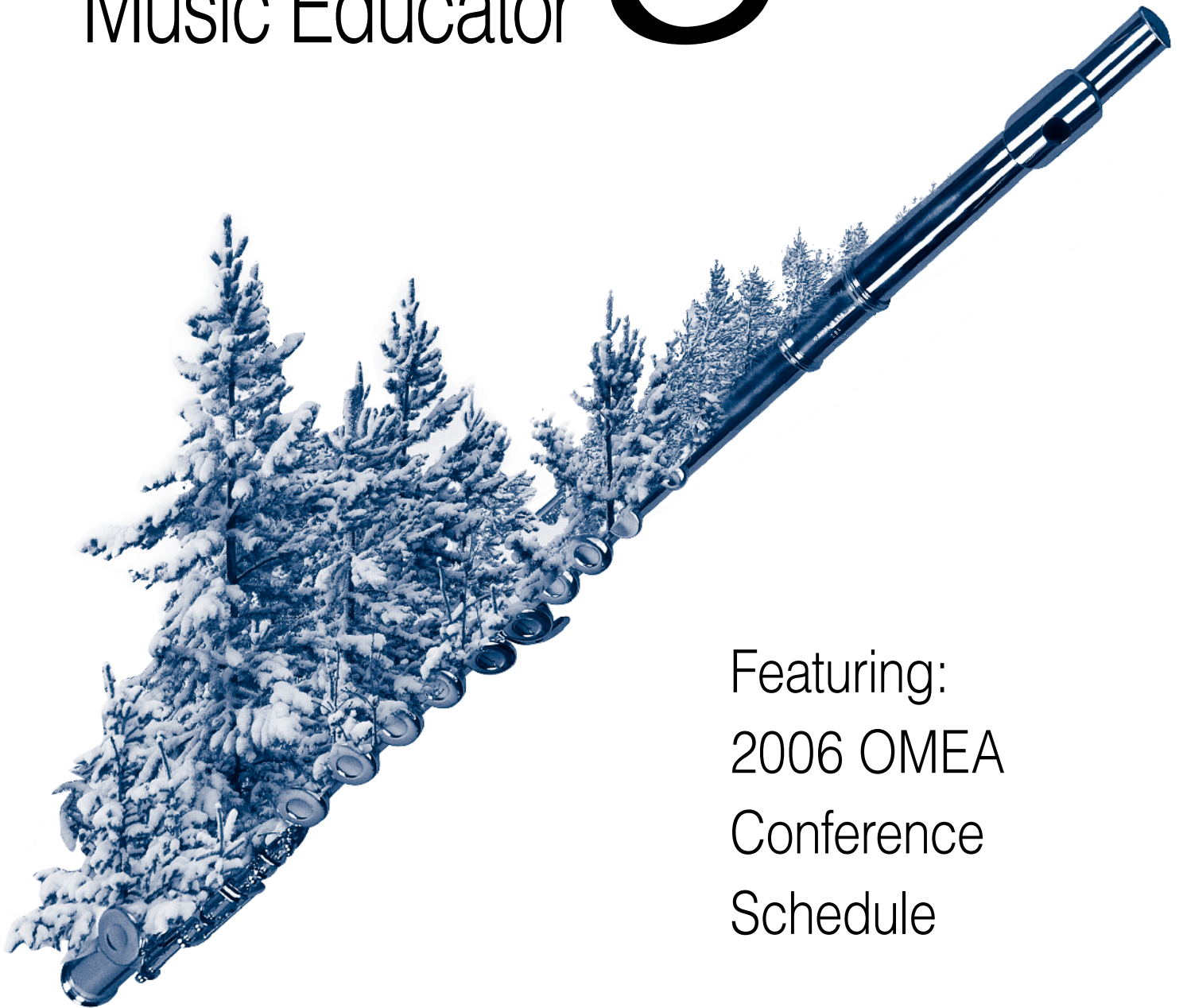


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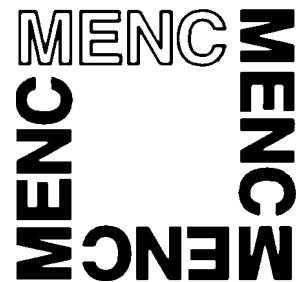
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503.259.5218, Marcy\_Taylor@beavton.k12.or.us

## EDITOR

Oregon Music Educator  
Mark Jones, MPA, Editor  
PO Box 69429, Portland, OR 97239  
503.233.3118  
E-mail: admin@oregonmusic.org  
website: www.OregonMusic.org

## PUBLISHING AND PRINTING

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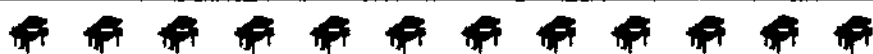
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# North By Northwest

Jim Rice  
MENC NW Division President

## So What's It Gonna Take?

One of the most beautiful places I can think of to go to when I want a getaway is Cultus Bay, just off the southern tip of Whidbey Island in Washington State. Ships pass in the distance between the Straits of Juan de Fuca and Puget Sound, which are guarded by the blue-hued, jagged, snow-capped peaks of the Olympic Mountains. Evergreens crowd shoulder to shoulder, hovering on the steep slopes, protecting the bay from northern breezes.

There are times when the stillness of the water reflects this scene with a clarity that rivals the original image.

It's fun to watch the entire glassy scene set into motion by the jump of the smallest fish as the rings emanate out from its initial breach. So often we have that same clear



vision of what needs to be done, but we're unwilling to make a ripple in the status quo for any number of reasons. The job is too big, too demanding, too risky, or too time consuming to consider. So what should we do?

Think big, but start small. It's not necessary to have a handle on the entire trip, and there is no dishonor in starting small. Just take that first step. Great things will happen!

"Taking first things first often reduces the most complex human problem to a manageable proportion."

—Dwight Eisenhower

Just starting will give you encouragement. There's something invigorating about completing a step—it provides energizing momentum to tackle the next step. Have you ever put off developing a new curriculum, avoided hosting your region's music festival, or procrastinated

cleaning the instrument storage room (I was going to say your desk!) because the job seemed too massive? Breaking the endeavor into smaller bits and dealing with them one at a time makes the whole deal less intimidating and more achievable. All around us we hear "don't sweat the small stuff." I submit that the opposite really is better. Sweat the small stuff and you won't have any big stuff!

"If you can't feed a thousand, then feed one."—Mother Teresa

Starting small allows you to focus your attention and set priorities on what is important. I don't know about you, but this hits me where I live. So often I feel bombarded by so many demands for my attention that I become "frozen"—unsure of how to accomplish it all. Stepping back, simplifying, and setting priorities allows me to focus my energy on manageable, attainable bites. Starting small helps me concentrate on what I can do now and prepare me for bigger things down the road.

continued on page 6...

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"Getting momentum going is the most difficult part of the job, and often taking the first step is enough to prompt you to make the best of your day."—Robert J. McKain

Momentum begins with the first step. I know it may seem obvious, but you can't take the second step until you take the first. Once you get the ball rolling, though, you'll find an increasing amount of energy carrying you forward.

Advocacy efforts are gaining momentum across the nation as MENC members make communities aware of the need for music

education through the National Anthem Project. State, divisional, and national initiatives continue to take steps toward establishing mentorship, teacher recruitment, and retention programs. Members in our division are diving in to volunteer their service as managing chairs of the All-Northwest Honor Groups. (Please thank Sam Ormson, Mark Lane, Steve Kuske, Dan Wing, Joel Karn, Scott Davis, and Chris Bruya for taking on these important roles on our behalf.) Committees have completed work on honor group audition revisions that will allow for a more accurate and streamlined assessment process. Further steps are being taken to

plan educational sessions for our biennial conference in 2007.

So what new challenge are you going to tackle? Will it be mentoring a new teacher? Will it be serving our profession on a board or committee? How about inspiring a student to become a music teacher? Or maybe it's establishing a new record keeping system? Whatever "it" is, the answer to the question, "What's it gonna take?" is simple—it's small steps. Just keep taking small steps. And, start taking them now.

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Being a part of the planning process for both the 2005 All-Northwest and 2006 All-State conferences, I noticed what might be a disturbing trend. Lately, there have been far too few performance audition tapes submitted from Oregon for both events. Undoubtedly, there are many good reasons for this. I would like to suggest a couple ways for how these reasons might be handled.



I think we, as OMEA conference planners, have shot ourselves in the foot when attempting to provide a conference that meets all the needs of all the membership. This seems to be an admirable goal, and I believe we have done a good job of offering many excellent sessions for all levels and disciplines of music education. The problem is our attendance at conferences is not large enough to fill the session rooms and the concert hall at the same time. This is especially evident when the Middle School Honor Groups concert is scheduled Saturday afternoon when the concert hours are taking place at the Hilton. The result is that many of our concert hours are not well attended.

At my conference 2 years ago, Steve Zielke attempted to alleviate this issue by putting all choral concerts on the same day. This

was very successful, and I believe he will try something similar this year. Still, I think some damage has been done. Too many fine directors have worked hard to prepare their groups for conference only to have their concerts sparsely attended. They have deemed the end result not worth the effort. I can't blame them for this conclusion. I suggest that, through careful planning, we can alleviate this problem. It is working for the choir and will work for instrumental groups as well. Give us another chance.

That response speaks to the directors who have made the sacrifice to come to conference in the past. What of those who have not?

Fear is the underlining issue. We all fear rejection. Submitting an audition tape only to have it returned can be very deflating. I encourage those of you who have this fear or have been rejected to try again. Be persistent and learn from the experience. Find out why you were rejected. Talk with directors who have successfully auditioned. Ask them what the process was that got them there. Getting your ensemble into a performance spot at conference is not that different from getting your students into the All-State Honor Groups. You need to play appropri-

ate literature well and send in a high-quality tape. It is really that simple.

Fear of performing at such an auspicious event can keep many from trying. This would go under the stage fright category. How do you get over that? You don't. I don't know anyone who isn't nervous, even fearful, before an important performance. Recently at George Fox University, we had jazz singer Carmen Bradford as a guest performer with our jazz groups. Before the performance she had her game face on. She is normally a vivacious, funny person. An hour before the performance she was quiet and withdrawn. I asked her whether she was keyed up for the performance. She said, "No, I'm scared!" She said she had stage fright before every performance. This is a woman who has performed with Count Basie, Ella Fitzgerald, and Winton Marsalis in some of the biggest venues in the world. How could she be scared in Newberg, Oregon? Once she hit the stage, the transformation was astonishing. She is a pro and put on a performance that dazzled everyone. We all get stage fright to some degree. The question is whether that stage fright is controlled or controlling. As professional educators we should never let it get in the way of professional growth. We should never let it keep us "in house" in the safety of

continued on page 8...



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# President's Column

continued...

our parental audiences. Such isolation is not good for the director or the students.

Another fear, and one that probably is a stumbling block to many, is that once you are accepted, you have to perform in front of your peers! This sounds silly, but it is the truth. All of us have sat in the auditorium at conference and listened to groups. Invariably there are minor issues in the performance, things that could have been better. We have all heard, or been a part of conversations, where the performance is picked apart and a spirit of negativity reigns. I am guilty! I'm not proud of it, but, if you are honest, you probably have submitted to the temptation to play "rip the performer" yourself. In fact, we are trained to evaluate and be evaluated. When directors seriously think about submitting an audition tape, memories of these conversations invariably come to mind. This is a very sad thing, because too often the director decides not to put their self into that kind of situation. Who needs it?

I remember coming out of the auditorium at the Mid-West conference after a very fine band had finished their performance. The band had an oboe player who was having some pitch issues. Still the performance was excellent overall. The talk in the hall


outside the performance area was brutal. I was flabbergasted and questioned if we had heard the same performance. Indeed, the standard at Mid-West is extremely high, but so is the process of getting accepted. Just to make the cut speaks volumes about a band program. I submitted a tape of the best band I ever had at Westview High School and was rejected. That was an excellent band but not good enough to make the cut. Most of us never make it to that level. Still, because of a bad day for the oboist, this excellent band was shredded.

I am not suggesting we need to lower our standards or accept mediocrity. I am saying that, in the spirit of collegiality, we need to give more credit to the effort made and reward those who have the courage to share their music in such an arena. The music conference should be a celebration of the product we all work so hard to produce. Attendance at the conference concerts should be a priority. Uplifting the ensemble performing and the director who had the courage to bring their music before us should be the norm. I would like to see a day when having your group perform at the conference would be a highlight of your year, if not your career—that it would take precedence over contests and festivals—that it would serve as

a hallmark of your program and a springboard on which your program grows. It certainly was for me.

I was rejected the first time I submitted a tape for the OMEA conference. I licked my wounds, talked with seasoned directors who had succeeded in being accepted to perform, and started the process of figuring it out. Two years later I tried again and that time was accepted. It was a terrific experience, and it propelled my band to a new level.

We have gotten too far into the business of beating each other up, either in contest or in the concert hall. We need to be more in the business of sharing our craft and lifting each other up. That is what conferences are intended to be. Please consider submitting performance tapes for future conferences. For the present, come to the conference in Eugene and attend as many concerts as you can. These are your colleagues performing. They are giving you their best shot and want you to be pleased. Accept their effort and give them and their students your sincere appreciation. We are all in this together. With this kind of mutual support we can share the burden and the joy of educating the young student performers.



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# First VP's Column

Dr. Steve Zielke  
First Vice-President

## Creating a World for Music

Without a doubt, some rehearsals are just really bad. Problems, solved long ago, re-emerge. I get bogged down while working on what seems to be simple musical issues. The students turn their heads to look at the clock or glance down at their watch. I see some students making comments to each other or passing looks across the room. Determined to squeeze some value out of the rehearsal, I press on harder than ever. Yawns happen. Tedium is evident. I grow frustrated. Students become disengaged.



dents and complain about our circumstances. There is always an external reason why we fail to succeed. When we do spend time in that world, however, we are amazed at the transformational power of music, and we revel in the progress of our students. We grow excited about new musical projects and spend our weekends attending workshops and conferences.

It's the kind of world, however, we really can't speak about with others. Folks will think we are squishy. They will think that we are not part of a serious profession. In the inner world of music, the ring of a properly balanced and tuned chord provides a sum that is much greater than the parts.

## The Other World is a Much Different Place

Our students come from a different world when they come to our rehearsal. They live under the pressures of tests, parental approval, and peer relationships. They are bombarded by media with messages that they need the right clothing and the latest in movies, music, and videogames. They face difficult moral choices and ethical dilemmas that are real and can have a profound effect on their lives. With these realities forefront in their minds, they are not prepared to enter a world of transformational music making.

In short, there is a gap between what they are experiencing in the hall outside our door and

Yet, other times I am amazed by the remarkable progress achieved with seemingly little effort. Difficult problems are resolved and musical challenges are cast aside. It is a rush of exhilaration of music creation—I leave rehearsals knowing there is nothing that we cannot accomplish. I start to doubt my own ears. Can we really sound that good?

Can you relate to the above rehearsal scenarios? I remain perplexed at how great some rehearsals can be and how worthless others are. Often, following the unproductive rehearsal, I resolve to be tougher, to demand more, and to not allow the students to be lazy. For me, however, this solution rarely results in the kind of rehearsal that I desire. It drives the students further away from a shared collaboration in the music. After such rehearsals, while I can usually see some progress, I almost always feel as though the students are merely observers, watching me flail away while attempting to improve the music by sheer effort.

## We Live in a Wonderful World of Music

The inner world of music is a wondrous and glorious place. It is the reason we teach. It is the reason we keep going. We love that place, and, if we are denied admission, we quickly grow cynical and angry at our students and colleagues. We question why we work so hard and so long for so little. We begin to scapegoat stu-



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continued...

# First VP's Column

what we hope to give them once they walk in. Too often, we don't recognize this, and we fall into the trap of allowing them to stay in that world while rehearsing the music. It's not enough for us to clamor and holler that the basses are flat, that the clarinets missed the f sharp in measure 33, or that the tenors were not precise with the "t" on the end of four. Honestly, who really cares? With trouble with a boyfriend, a math test next hour, and parents breathing down their neck about a tattoo, how can students possibly care about slightly lowering the third in order for the chord to come into tune?

Tedium in rehearsal is a natural result when you fail to rip the students out of their normal reality and entice them into the world of musical exploration and play. If students are focused on a relationship with a friend, about what clothes they need to buy, or an upcoming test, naturally the intricacies of breath control and tone quality will seem insignificant. The

rehearsal is a mundane series of pointless repetitions of rhythms and pitches unless the students make a transition to a place where musical exploration is the reality.

The question remains, how do we do this? What is the pedagogy for moving students into the inner world of music? What disciplines exist for us? Can we hope to accomplish this?

## Living a Life of Music

It's obvious that we must live our life as an example for our students. Gandhi famously stated "Become the change you seek in the world." If you cannot come to rehearsal prepared to live in the inner music world, it seems a bit silly to think that somehow your students are going to go there. Unfortunately, this is a difficult task. Much of our daily life conspires to keep us from going there. This is our challenge: to be the kind of musician we wish our students were.

In the end, the answer is quite simple. We must find a way to love music—to really love music, not as a task, nor as a job, nor as a way to be successful, but to love it for what it is. We must find a way not to love it as something we own but rather as something worth respecting as a force of nature.

Then, we must demonstrate what it means to live this life. This means going to rehearsals free of the anger or panic that generally accompanies our desire to do a good job. This means insistently and patiently showing students what it means to be transformed by music. It means being both a guide on their journey and also an honest traveler yourself. It means taking time to practice your instrument and listen to recordings. It means becoming a lover of music, not a master of it. Do you have time? I submit that we don't have the time not to do it.



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# Second VP's Column

Jeff Hornick  
Second Vice-President

I'd like to start my second column for the OMEA *Oregon Music Educator* by categorically denying that OMEA Board President Pat Vandehey, OMEA Band Chair Dave Sime, and I collaborated in any way, shape, or form on our articles for the previous issue. Must've been something in the air.

This second column has been much harder to write than the first, but, as so often happens, inspiration shows up when (and often where) we least expect it. In this instance it was an issue of the magazine *Wine Spectator* that I finally got around to reading. (Though dated November 30, 2005, it had been on the stack of magazines "to-be-read" for a couple of weeks.) Matt Kramer, who writes about wine for *The Oregonian* has been writing for *Wine Spectator* for nearly 20 years, and his column is usually one of the first things I read in each issue.

The point of this particular column was that the concept of "best" was detrimental to the wine business. In the article he mentions a wine writer who refused to give a deserved score to a particular wine because it was of an "inferior" type. Behind this belief, he says, is a "reluctance to be vulnerable to forms of beauty that aren't deemed or celebrated as 'best.'" Two other quotes from the article stood out as well:

"... the truth is that scores aren't causative. They're reflective. Instead, the cause is cultural..."

and

"The idea of 'best' is a lie. It's delusive, even destructive."

What, you may ask, does a column in a wine magazine have to do with music education in Oregon? High school directors are currently faced with a decision regarding the state contests. The restructuring initially put forward for discussion by the choir directors is now up for consideration by the band and orchestra directors as well. This proposal would replace the current format of first through fourth (fifth)

places with a gold/silver/bronze award system based on performance against a standard or, alternatively, some sort of hybrid.


I will be the first to say that the state contest has contributed greatly to the increased performance levels in the state. It's also led, undeniably, to excesses in some of our programs. As Pat Vandehey so eloquently put it with his last column in the *Oregon Music Educator*, "It's imperative that we continually question the decisions that we



make and ask ourselves whether those decisions are in our students' best interests." I urge you all to keep these points in mind as we proceed forward with the discussion of this very important question.

The last part of this column is an appeal for ideas for the 2007 state conference scheduled for the Martin Luther King, Jr. weekend in January 2007. With the All-Northwest conference a month later in Portland, the OMEA Board and I are looking for ways to set it apart from the norm. Feel free to contact me or anyone else on the board with your ideas. I look forward to seeing everyone in Eugene this coming January at our OMEA conference.

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There is a definite nip in the air. As we all prepare for the holiday season, it is important that we think about a present for ourselves. I am talking about staying current in our profession and making the time to attend the Oregon Music Educators Association Conference, January 26-29, 2006, in Eugene. This is the proverbial "gift that keeps on giving" and will energize you straight through the "winter blahs."

This year we have a first-class conference for elementary music! Participants will have the opportunity to learn from the legendary Phyllis Weikart. Ms. Weikart has been researching and teaching dance and movement for many years and her High/Scope Press materials are highly respected. She will lead an informal folk dance session on Friday evening followed by a



complete workshop on Saturday morning. This promises to be both fun and informative.

Also presenting is Dr. John Feierabend, expert in early childhood music. Dr. Feierabend has published many books and articles and has lectured around the country about the importance of musical experiences in early childhood. He emphasizes the importance of folk music and adults sharing their musical culture with their children. Dr. Feierabend is partially sponsored by GIA Publications, Inc.

If you have ever been interested in drum circles, the foremost authority is Kalani. Kalani, a level III Orff certified instructor, will be presenting several sessions on ways to incorporate drumming in the music classroom. He has lectured all over the world and performed with Kenny Loggins,

Barry Manilow, David Sanborn, Yanni, and many others. Kalani is generously sponsored by Peri-pole-Bergerault and Alfred Publishing.

Are you interested in Kodaly techniques? The conference will be the right place for you. Dr. Jill Trinka returns to Oregon with sessions on using Kodaly techniques in the classroom and an introduction to the new Silver Burdett music textbook series. Dr. Trinka studied Kodaly at the Liszt Academy of Music in Budapest, Hungary, and has taught and lectured throughout the United States, including during the summer institute at Portland State University. Dr. Trinka's sessions are sponsored by Scott Foresman Publishing, the Silver Burdett music series publishers.

These are clinicians that most of us would expect to see at a national or regional event, but we have them here in Oregon for our state conference. It is an opportunity not to be wasted. Come, join us in Eugene.

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**P**rep<sup>are</sup>, present, practice; these basics provide the structure of music lessons used by teachers following the philosophy of Zoltán Kodály. These three steps are followed as each musical element in the curriculum spiral is introduced. Although this structure for lesson planning is a hallmark of the Kodály method, it can also serve as a useful guide for other styles of music education.

Using the “prepare, present, practice” model, a teacher constructs multiple lesson segments focusing on each musical element as it appears in the curricular sequence. The term musical element in this case refers to a small piece of musical knowledge; i.e., *re* in *do*, *re*, *mi* motives, the set of four sixteenth notes, or duple meter. Each individual lesson features multiple elements, each at its own stage in the process. Thus, a third-grade class could be in the early preparation stage for singing in rounds, the late preparation stage with the element of low *so*, the present stage with the set of 4 sixteenth notes, and the practice stage with triple meter. Activities in each lesson reflect the stages of development for each element.

The preparation portion of this sequence is of utmost importance and proceeds through several phases of its own. In the early stages of preparation, lessons include songs and listening examples containing the element, but the students do not consciously focus on the particular element. This serves to build a repertoire of materials that are used as the process continues. In time, the target element is addressed more directly. Gradually the students become aware of the particular element, begin to describe the critical attributes of the element, and use the element in various ways. During this portion of the process, the element is not named. Students describe it instead: “The note we don’t know is higher than *do* but lower than *mi*,” and identify it in multiple examples. They may represent the new note by showing its relationship to the known notes of *do* and *mi* with gestures or by placing an icon on the board showing its relationship to the known notes.

After the preparation stage the teacher presents the name of the element. If an element has been systematically prepared, the presentation is a simple one-lesson segment in which the students identify the target element in a musical selection and list its critical attributes and the teacher simply says, “We call this *re*.”

The practice for each element includes using the element and calling it by its now known name. Many of the practice activities are the same as those used in the preparation phase with the

proper name now being used. This approach reinforces the understanding of the element.

Throughout the process, the student discovers the critical attributes of the element for his or her self. Katinka Dániel, a Hungarian-American music educator who worked with Kodály and Jenő Ádám in Hungary, stated in a recent interview, “When we teach children something new, they have themselves to find whatever that is.” Teachers who follow a Kodály learning sequence guide students to discover elements of



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continued...

# General Music Column

music for themselves rather than simply give students information.

A music lesson following this plan includes many songs, games, and activities, each of which has a place in the learning sequence of one or more elements. Each element has its place in the year-long curricular plan designed by the music educator, and each year's curriculum is part of a multi-year curricular

sequence that guides the teacher in creating a comprehensive plan for his or her students' music education.

Oregon music educators have the opportunity to study with two highly respected Kodály educators at the 2006 OMEA Conference. Dr. John Feierabend, a specialist in early childhood music education and movement, and Dr. Jill Trinko, a folk music and music literacy expert, are both highly regarded Kodály edu-

cators actively involved with Kodály certification programs and are two of the clinicians presenting sessions at the conference. Additionally, Orff and world-music specialist Kalani and renowned movement and dance specialist Phyllis Wiekart will be presenting clinics at the conference. OMEA has made a commitment to providing clinicians of the highest caliber for the elementary general music educators in the state. Please take advantage of this exceptional opportunity.

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# Collegiate Column

Dr. Shannon M. Chase  
Collegiate Chair

Dr. Shannon Chase, Collegiate Chair, and Mandy Mullett, Collegiate Representative, Co-authors

This year's state conference, themed Music for Life, offers several sessions and events geared specifically toward

MENC collegiate (CMENC) members. Each year the OMEA Board makes considerable effort to provide relevant and meaningful opportunities for teachers in training. It is recommended that collegiate members attend all general sessions, observe All-State ensemble rehearsals, and select interest sessions in various areas of expertise, as well as attend the many exceptional performances.



port, Pennsylvania, when they were awarded the MENC Exemplary Program Award. Dr. Raessler also recently served as President of the Texas Association of Music Schools and as the College Chair and Vice President of the Texas Music Educators Association

One incredibly advantageous opportunity of any conference is the ability to network with peers from other college and university programs. These peers will be our colleagues in the field one day. To facilitate this opportunity, CMENC will host an informal reception for collegiate members Friday evening during the conference weekend (location TBA). Pizza will be provided at no charge


and there will be a raffle for free tickets to the All-State Concert.

It is important to realize that conference coordinators rely on collegiate attendees who participate in the Collegiate Volunteer Program. Accordingly, all collegiate members are advised to volunteer for 4 or more hours during the conference weekend. This annual program functions to subsidize student registration to the conference as well as provide free banquet tickets for student members. Student members should go to [www.oregonmusic.org](http://www.oregonmusic.org) to register. By doing so, you will guarantee a free reserved seat at the banquet, and you will receive a free copy of the conference schedule.

A CMENC collegiate panel discussion entitled, *Tips: Practical Solutions for the First Year Teacher*, is scheduled for Friday. The panel, facilitated by Dr. Shannon Chase, MENC Collegiate Chair, consists of music educator specialists representing band, choir, orchestra, and elementary/general music. Topics will range from classroom management to new literature and teaching materials. This session offers a forum for students to raise questions and participate in discussions with expert teachers in the field.

Dr. Tina Bull, who currently serves as Coordinator of Music Education at Oregon State University, will present a Society for Music Teacher Education (SMTE) session. Dr. Bull conducts the women's choir at OSU and serves as the SMTE Chair on the OMEA Board. SMTE serves as an arm of MENC to improve music teacher education at the state, regional, and national levels.

CMENC members also have the unique privilege to attend a private breakfast session on Saturday morning with keynote speaker Dr. Kenneth Raessler. This is an excellent opportunity for students to have an informal audience with one of the conference's most prominent guests. Kenneth Raessler recently retired from his position as Director of the School of Music at Texas Christian University. He was formerly Director of Music in the Williamsport Area School District, Williams-



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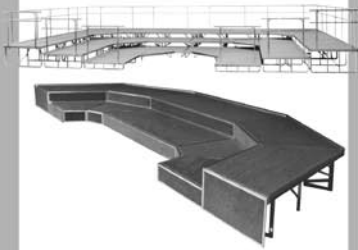


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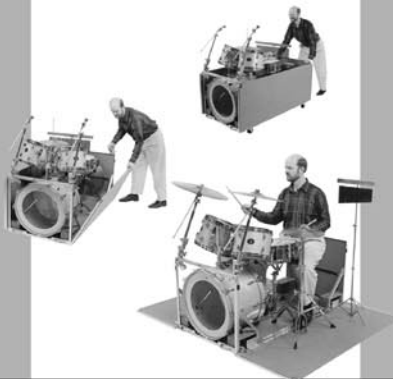
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# OMEA Conference Registration Policy

Steve Zeilke, First Vice President

During the past 5 years, the OMEA Board has adopted several policies regarding the conference registration of teachers of students participating in All-State ensembles. In 2004, the inability to successfully enforce these policies led to a Board decision regarding follow-up. In short, the programs of teachers who fail to pay the conference registration fee would be sanctioned from participation in All-State events unless the fee is paid. This policy led to notification letters being sent last spring to a handful of teachers. As a result, there has been a certain amount of discussion and controversy regarding the appropriateness of these policies. The purpose of this article is to clarify the reasoning behind some of the board's recent actions regarding their continued enforcement.

The policies at the center of this controversy are as follows:

**OMEA Board Policy:  
All-State Honor Groups—Teachers**

1. Middle-School Directors must be registered and be present at all conferences where they have a Middle School Honor Group participant(s). 9/23/2000
2. High-School Directors sending students to the All-State Honor Groups are required to register for the conference. A music teacher from the participating school or an OMEA approved representative must also be in attendance at the conference. 1/12/2002
3. Teachers of all students of all ages participating in OMEA Honor Groups shall be required to register for the full conference, pay in full, and be current MENC members. If such is not the case, that school's specific discipline (i.e., band, orchestra, choir) will be sanctioned from participating in honor groups until the bill is paid in full. 5/22/2004

Arguments against these policies have mostly focused on the two following points:

1. It is unfair to punish students because of the actions of their teacher. The basic point is why should students have to suffer? If we are concerned about students, then they should come first. We should never restrict student learning because of errant actions of the teacher.
2. It is unfair to require teachers to register so that their students can participate. Students already pay to participate, so why does the teacher also have to pay? Since teachers are already required to be a member of OMEA/MENC, is this not a required second membership?

OMEA is a professional, non-tax-supported, organization that exists to serve Oregon's music teachers. One of the ways we serve is to provide music opportunities for students of OMEA members. It is important to remember that, while we are devoted to the music education of students, our service is not actually to students, but to music teachers. Events, such as the All-State ensembles, are important because they provide an educational opportunity for students that teachers are not able to offer on their own.

And, when students benefit, teachers benefit.

1. Teachers benefit because they are able to provide their students with a transformational music experience that they cannot do in their own programs.
2. Teachers benefit because their students have the opportunity to interact with other music students from around the state and to develop new relationships.
3. Teachers benefit because their students broaden their perspective and increase their awareness of the importance of advocacy.

While all of this certainly benefits the students, the main reason we do this is to support OMEA members in their professional work.



# OMEA Conference Registration Policy for Teachers of Participating Students

## Someone should pay!

The second misconception is one of finances. We are all guilty in our lives, sometimes, of believing that “someone should pay.” When we say that we mean “someone else should pay.” Student’s families or schools or districts or booster clubs pay for the student to participate in the ensemble. Their fee is vital in paying the expenses of the All-State ensemble.

The key question is, who pays for the existence of OMEA? Who should pay? Of course, someone should pay. I wish it were someone else, but for better or worse, we are “the someone else.” A strong and active OMEA ensures that OMEA projects continue, including All-State ensembles. So who should pay? Well, the folks who should pay are the ones who benefit the most. Do you benefit when your students spend three days with other like-minded musicians studying at the altar of music with one of your profession’s best conductors? You benefit because your students benefit. Do you benefit enough to support the organization with your participation? That is a question all teachers must answer.

Should students suffer because of the failure of their teacher to register? Well, ideally the students should not have to suffer because of their teacher. But remember, OMEA is not a music association for music students—it is a professional association for music teachers. Membership has its benefits, and the willingness to support OMEA allows teachers to provide opportunity to their students for life-altering musical experiences.

Don’t the students already pay? Well, yes and no. They do pay for the expenses related specifically to the All-State ensembles. However, their fees do not pay for the organization that makes that musical event possible—OMEA

member support does that. The All-State ensembles are the fruit of our organization; they are not the tree. The tree is the many volunteers, the executive director, the web-page, and the structure of the organization: all of which requires funding to continue. While MENC dues pay for a portion of the organization’s expenses (i.e., \$30 of your individual dues comes back to Oregon), the organization itself could not survive without finances raised from annual conferences. Without participation fees, our organization would cease to exist, as would its activities, including the All-State ensembles. A strong and active OMEA ensures that OMEA projects, such as the All-State ensembles, continue.

In these days of budget cuts, paying for another conference and missing more school can be difficult. This is a very important point, and we must continue to remember it in our event planning discussions. When you have to not only pay MENC dues, but also the conference registration, room and board while in Eugene, and, perhaps, even pay for your own substitute teacher, it can be very difficult for some of you to participate. In a fair world, school districts would support vital professional development, such as the OMEA conference provides. In an ideal world, school districts would require their teachers to attend, and they would subsidize all expenses. We do not live in an ideal world. As conference fee and expense-paying board members, we understand that event expenses can hit you hard in the wallet (only board members whose conference duties preclude them from attendance are relieved of the conference fee).


I encourage those of you with comments and ideas regarding this article and the discussed policies to communicate your thoughts to me directly at [szielke@oregonstate.edu](mailto:szielke@oregonstate.edu).



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# Reminder

to OMEA  
Members and Friends

## Reminder to OMEA Members and Friends

Have you changed your school, position, subject, mailing address, phone number, or email address? Help us keep the OMEA Member Directory current by going to the OMEA website at [www.oregonmusic.org](http://www.oregonmusic.org) and making any needed changes to your profile.

- Click on “members area” in the left navigation bar.
- Log in—if you have forgotten your password, please click on “forgot your password? Get a new one here.” at the top right of the screen.

- Go to (your name)’s account at the bottom right of the screen. This will take you to a screen called “user tools.” Here you can review your basic information.

- Click on “edit” to make any changes to your basic information or subject matter, school or schools, grades taught, etc.

- When you are finished making changes, click the “edit” button at the bottom of the screen.

Voila—you are updated for the year—or until you want to make other changes.

The spring edition of the *Oregon Music Educator* is coming in April. Please be sure your mailing address is correct so you receive your copy in a timely manner.

If you have any questions, please feel free to ask. Contact me at [admin@oregonmusic.org](mailto:admin@oregonmusic.org).

Best regards and wishes for a fun remainder of the school year.

– Mark Jones, OMEA Executive Manager



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## Honor-Group Support

From the first thought of participation to the successful performance in the gala concert, our students depend on us, their teachers, to structure and support their experience as an honor group member. Many of these following suggestions come from observing my peers interact with their students.

Successful participation in honor groups often depends first on making students aware of the opportunity. Consider which students might be inspired by the opportunity to work with other gifted performers under the guidance of a master conductor. Have you made the case to your students and parents about how they can enhance a performance portfolio through earning honors in honor ensembles and solo festivals? Students should be able to consider the opportunity sufficiently early in the school year to make a commitment for all of the obligations related to earning the honor. These preparations include careful completion of all application materials, required auditions, music preparation, and fee payment. Ensuring that student schedules allow for full participation in all rehearsals and performances is essential.

You, as their teacher or director, should oversee all aspects of student preparation. Many students have been denied placement in honor groups because of missing selections on an audition or one not recorded as required. One audition received for this year's honor groups had the wrong instrument recorded. It is critical that you review auditions and application materials to ensure that they meet the requirements and are complete.

Once the audition process is complete, it is up to you to communicate with students about their acceptance or failure to qualify for the honor group opportunity. Students who do not qualify may need some nurturing and guidance. You may be able to help them adjust how they prepare for future opportunities.



Those students who are accepted deserve your congratulations and continued support. School announcements, articles in school papers, memos to the administration and school board, and press releases to the area media are all important—they honor the student accomplishments and reflect well on the quality of your program. Ensure that any required registration—for both students and yourself—is accomplished in a timely manner and submitted on time with required registration fees.

Check the student packets for completeness when they arrive.

Ensure that students have all required musical selections for the performance. Mistakes do happen. We have had students prepare literature that was not programmed and who have had to sight-read new literature at the first rehearsal. Our volunteers work to avoid this kind of trauma, but it is best for you to check it out before students begin working on it. Once students have the correct music, it is time to ensure that they are thoroughly prepared. Choral groups function at their highest level when students arrive having already memorized the music. Part tapes/CDs are provided in many cases to support student preparation. In other ensembles, students may not have an accurate concept of style or tempo without some additional guidance. Check with students well in advance of the conference to ensure that technical difficulties are being mastered and that students arrive for the first rehearsal ready to interact with the conductor. Honor groups realize their full potential when all students arrive

well prepared. This is also an appropriate time to ensure that your students understand all of their responsibilities associated with membership in an honor group. Review the behavior guidelines with them before they submit their final registration materials. Honor group membership should require honorable preparation and participation throughout the process.

Send invitations to school board members and administrators to attend the honor group performance. Have students consider which family members, teachers, and community members would enjoy being there to celebrate their performance.

When it is time to travel to the conference, ensure that students can travel there safely and on time. Be sure that they have complete and detailed instructions on where to report and when they are to arrive. Once students check in and are engaged in rehearsals, you can enjoy the learning opportunities the conference has to offer. Throughout the conference, you should know how to contact your students in case of emergency. It is advisable to keep copies of itineraries with you, including the rehearsal schedule and locations, meal times and locations, and the schedule of other activities planned for the group.

While directors with honor-group students at the conference are free to define their own agenda, some communication with students enhances their sense of security. Students should know how to reach you in case of an emergency. You should also know how to reach your students. You should have contact information, including each student's



# Membership Column

continued...

room number at the hotel or phone number for home stays. Both you and your students should know who is chaperoning the group. Hotel security and chaperones provide great support for students; however, we have had occasions where students were not following behavior guidelines and needed additional attention. For an entirely wholesome and inspiring honor group experience, be sure your students have adult support.

Plan to attend one or more rehearsals of the honor groups. Your students will view your presence as direct support and you will find that these rehearsals are a valuable clinic opportunity. OMEA strives to provide the most respected conductors and clinicians to work with your students. Seeing these conductors and clinicians hone an ensemble to perfor-

mance readiness in a few short rehearsals can provide valuable insights into effective rehearsal techniques.

Arrange a time to touch base with your students at least once a day. Let them share their excitement about their accomplishments in rehearsal. They can also let you know of any special needs. Some directors arrange to share a meal with their students. Arrange with students where they are to meet with you and their parents after the performance. Be sure that they understand room checkout, luggage management, and arrangements for travel home after the performance.

Attend the performance. It does matter to your students. Find a time to take a group photo of you with your students for your

classroom wall. Your "hall of fame" will inspire future students to earn this kind of honor. Make a point of meeting and congratulating parents and family members who attend the event.

Student experiences in honor groups can provide stimulation to inspire their peers. Friendships can be forged that will last lifetimes. Great students, great conductors, great music, thorough preparation, and great support from you, their teacher—these are the ingredients for successful honor group participation and your professional obligation to your students. The rewards you receive in return for your efforts can be measured in the success, appreciation, and devotion of your students and their families.



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# Oregon Ambassadors of Music

Dave Becker, OMEA Historian

## Oregon Ambassadors of Music Announce their Seventh European Tour

### Recruiting timeline changes to allow more time for planning and fundraising for 2007

The summer of 2007 may seem far off in the future, but the Oregon Ambassadors of Music (OAM) staff has already started work on our next tour. High school band and choir directors throughout Oregon will be receiving nomination materials from OAM mid-January as OAM solicits names of each program's top students in grades 9 through 11.

These nominations, which are due March 23, 2006, are based on character and musicianship. All students identified by this process will be contacted the first week of May and invited to attend 1 of 15 meetings around Oregon during the final 3 weeks of the school year. This is a departure from previous years when all meetings were held in the fall. OAM hopes that moving the timeline up in this way will give students and their families an entire extra summer to plan and gather funds to participate.

OAM was formed in 1994 when several prominent Oregon music educators wished to recognize the achievements of our best high school musicians through membership in a touring group for promoting goodwill concerts in Europe. Our first tour in 1995 featured an honor band and choir of 160 students from 52 Oregon high schools. Five biennial tours have followed, and now over 1200 students have shared this wonderful



2005 Oregon Ambassadors of Music Staff at the Matterhorn. Front row, L-R: Dan Foster, Russ Christensen, Lloyd Walworth, Vicki & Dave Sime, Kathy & Dave Becker, Steve Zielke, John Skelton, Judy Elliott. Rear row, L-R: Jim & Jane Howell, Gary St. John, Diane Walworth, Ben & Rebecca Brooks, Kristin & Pat Vandehey, Steve and Dorothy Thickett, Nicole Zielke, Charlie Moresi, Toni Skelton, Dick Elliott.

adventure. The tours typically involve 200 to 300 students and staff representing 70 to 80 high schools.

These musicians follow the itinerary that over 30 Ambassador of Music groups from other states use. After an intensive 3-day camp and farewell concert, the OAM band and choir travels for 16 days with performances to enthusiastic audiences in London, Paris, the Swiss and Austrian Alps, and Germany. Side trips include Venice, Italy, and the Matterhorn. These tours are organized and sponsored by Voyageurs International Ltd., a Colorado organization that has nearly 40 years of experience taking over 65,000 Ambassador of Music students on similar tours.

I have the privilege of continuing to lead the next tour July 3-18, 2007, with an all-star staff of some of Oregon's most respected music educators. OMEA's leadership has figured prominently in the OAM staff, and it has been a great joy for me to continue to work closely with all the OMEA presidents following my own tenure as president: Debbie Glaze (who conducted our choir on four previous tours) and current staff, John Skelton,

Jim Howell, Pat Vandehey, and Steven Zielke, who took over the choir leadership on the 2005 tour.

The single most important factor in the success of OAM is the quality of staff that participates. Our 2005 staff, shown at the Matterhorn in the accompanying photo, exemplifies this. For 2007 we are fortunate to have many staff returning for their fifth, sixth, or seventh tour, plus we have some exciting new additions that will help ensure that students have the best possible experience, both musically and socially. I will share the band podium with Ben Brooks, long-time director of the highly acclaimed band and orchestra program at Reynolds High School. Oregon State University's Director of Choral Activities, Dr. Steven Zielke, will be the primary choral conductor with assistance by Russ Christensen, director of the award-winning choral program at Sprague High School. An experienced staff of teaching section leaders and their spouses, who serve as chaperones and administrators, will provide additional support.

For more information, or to send nominations, please contact me via email at [dbecker@lclark.edu](mailto:dbecker@lclark.edu). I will be leading Lewis & Clark College's Fine Arts Semester Abroad in London until the end of April and can also be reached at The Foundation for International Education, 011 44 20 7591 7750 or fax at 7755.



# Music on the Move!

Dr. Fredna Grimland, Ph.D.

**B**ecause the OMEA Conference is always a time for meeting and greeting, networking, and sharing, consider the possibility of a kind of collegial exchange with a slightly different outcome—Music on the Move.

What is Music on the Move? The Southern Oregon University (SOU) MENC collegiate members (CMENC) decided that they wanted to share their love of music and their pleasure for music making by visiting local elementary schools. Some of these schools do not have music specialists teaching music curriculum; others have classroom teachers who are willing to extend experiences in general music lessons and activities. University students planned small group lessons to present to children in such elementary classes.

Various musical activities were organized and presented by SOU students, who planned 10-minute mini-modules with singing and musically related experiences. Some of the groups presented songs and allowed the children to suggest text substitutions. Others taught songs and included dance or movement. One group used traditional children's literature to guide the children to interpret the story with dramatic movements and with instruments. The children were divided into small groups of approximately 8 members. Each small group circulated to a different activity center. At the end of the 30- to 45-minute presentation, the children had participated in three different musical experiences led by music education students.

The interaction between elementary students and college students has a very special dynamic. In a sense, the university presenters are the "big kids." Their authority is not questioned because they are there to provide a fun diversion from the activities of the typical school day. The children welcome them and don't realize that they are learning. College students experience many realities of teaching:

- 1) Successful lessons take planning.
- 2) Teaching takes energy!

- 3) Learners are varied in their levels of experiences and abilities; accommodations have to be made—sometimes extemporaneously.
- 4) Each child is unique, and each group is fresh and different.
- 5) The comfort level for instruction increases with repeated experiences.

The benefits for community and pre-service music educators are immense. Children in these schools receive more music, even though the refinement of the instructional skills of the leaders is in the learning/novice stage, which should by no means be considered as a substitution for sequential instruction by qualified, certified music specialists. For university students, these events are not graded; they are safe occasions to experiment with the strategies of teaching they are learning and to make theoretical pedagogical knowledge an acquired skill. In addition, the feeling of satisfaction university students gain from participating in these types of activities encourages them to continue to pursue teaching as a profession; they feel gratification from the opportunity to give of themselves.

As music-teacher educators, we must create as many opportunities for our students to experience the act of teaching as possible. Applied music-education instructors create venues for performances ranging from studio classes to departmental recitals, concerts, contests, and, ultimately, paid performances. These opportunities to experiment with their playing or singing techniques are invaluable for learning proficiency in the role of performer. Similarly, music-education students need the opportunities to "perform." Our instrument is the classroom. Identification with a professional role comes with experiences in the role (Simpson, 1967; L'Roy, 1983; Paul, 1996). Perception of one's self as a music educator helps direct decision-making during teaching and also conditions responses in the leadership role of teacher (Conkling & Henry, 2002). Experiences in music education classes that extend beyond the music methods class, where peers provide unreal-

istic responses, and into field experiences, beyond observation, help prepare confident and competent music educators—even novice ones.

Conference time is a great occasion for university music-teacher educators to meet one another, make contact with the K-University music educators in, around, and beyond their own communities, and probe ways that university students can help the schools. The schools in turn can help music education students by providing opportunities to teach. Let's make Music on the Move a statewide campaign.

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# OMEA Board Candidates

This was posted to the OMEA website  
December 27, 2005

## Collegiate Chair

### Bob Brudvig

Robert Brudvig is an Assistant Professor of Music at Oregon State University. He is the director of all percussion activities at OSU, instructs first year music theory, and conducts the concert band. Dr. Brudvig, a native of Oregon, holds degrees from the University of Arizona, Portland State University, and Oregon State University. In addition to his duties at OSU, Bob is an active percussionist. He has performed with the Tucson Symphony, Oregon Symphony, Portland Opera, Arizona Opera, Oregon Coast Music Festival, Cascade Festival of Music and the Ernest Bloch Music Festival. He has performed as a soloist with the OSU/Corvallis Symphony Orchestra, University of Arizona Orchestra, and the Portland State University Orchestra. He has toured Japan and the United States with "Starfire," a trio of two harps and percussion based in Tucson, Arizona. He also enjoys performing in a flute and marimba duo with his wife Jeanette.

### Fredna Grimland

Dr. Fredna Grimland hails from Texas where she completed the Degree Doctor of Philosophy in Music Education from the University of North Texas. She has taught choral music in public and private institutions in all levels. Her choirs have won top honors in contests and choral festivals in Texas and Florida, and students from her private vocal studio have won first place in National Association of Teachers of Singing contests and positions in the highly competitive Texas All-State choir. Dr. Grimland has sung as chorister and soloist with the Dallas Opera Chorus, the Dallas Symphony Chorus, the Denton Bach Choir, and the Robert Shaw Festival Chorus, and she was twice a finalist in the Southwest Region Metropolitan Opera auditions.

In her new state of Oregon, Dr. Grimland is in demand as a choral and vocal adjudicator and clinician. At Southern Oregon University she serves as Director of Music Education, Teacher of Applied Voice, and Director of the Concert Choir. She is the president-elect of the Rogue Opera Board, serves on the Executive Committee for the Oregon chapter of ACDA, and sings with the Southern Oregon Repertory Singers.

## First Vice-President Candidates

### Christopher Silva

Christopher D Silva received his Bachelor's degree from the University of Oregon, where he was the recipient of the Max Reisinger Award and the Ruth Lorraine Close Scholarship. During his tenure in Eugene, Mr. Silva held the position of Conductor with the University of Oregon Children's Choir for four years, and Minister of Music at Wesley United Methodist Church for two years.

After his tenure in Eugene, Mr. Silva taught middle school vocal music in Salem, Oregon for 6 years. The choirs at Judson and Crossler middle schools under Mr. Silva's direction received many first place awards at local and regional competitions. It was during Mr. Silva's time in Salem that he completed a Master of Music degree in music education at Western Oregon State College. While teaching in Salem full time, Mr. Silva was also the director of the Salem Community Chorus and performed as a member of the Willamette Master Chorus under the direction of Dr. Wallace Long.

In the fall of 1996, Mr. Silva assumed the position of choral director at David Douglas High School in Portland. Under Mr. Silva's direction, the program has grown from four choirs to six and from 140 students to 300. The choirs at David Douglas consistently receive superior ratings at local and regional festivals and serve the David Douglas community with a great variety of performances throughout each school year. In addition to his current teaching position at David Douglas, Mr. Silva is the choral director at Resurrection Lutheran Church and is active in the region as a clinician, performer and adjudicator.

Currently serving on the board of directors of the Oregon American Choral Directors Association and the Oregon Music Educators Association, Mr. Silva has been a leader in the music education community for many years. Many of Mr. Silva's 2500+ former students continue to create, perform and teach music, a testament to the positive impact he has made in his 22 years of making music in Oregon.

### Judy Trohkimoinen

Judy Trohkimoinen teaches general music at South Baker Elementary in Baker City where she has taught for the past 16 years. She earned her AA from Casper College in Casper, Wyoming as well as a BME from the University of Northern Colorado at Greeley and a Masters Degree (MST) from Portland State University. She holds level II Kodaly certification and is currently the OMEA Elementary Music Chair (2004-2006). She has served 4 terms as President of the Baker Education Association, is currently serving her second term on the Oregon Education Association PIE (People for the Improvement of Education) Board and is the current president of the Eastern Oregon UniServ Council. She has served on the Oregon Department of Education Arts Content Standards Panel as well as the Textbook Adoption Committee. She is one of three National Board Certified music teachers in the state of Oregon earning her NBC in Early and Middle Childhood Music in 2004. For the past 11 years she has also been the choir director for the First Presbyterian Church of Baker City and is the founder of the local Sing-it-Yourself Messiah.

About music education Ms. Trohkimoinen has this to say: "I believe that early music experiences are vital to our children in order to make them well-rounded individuals and that music will nurture them for their entire lives. To that end we as music educators need to keep learning and growing to find ways to fully engage our students. We also need to advocate for music and the arts. In this age of shrinking budgets and political upheaval we must be at the front lines telling everyone who will listen that music is important in the lives of our children and that our programs must not be cut. OMEA can only do this by working together, at all levels, to give Oregon's students the best music education possible."

## Elementary Chair

### Nancy Milliron

Nancy Milliron is a native Oregonian and currently teaches elementary general music in breath-takingly beautiful Central Oregon (Bend). She received her B.A. in Ed. (music) from Pacific Lutheran University in Tacoma, WA, where she sang with the world renowned Choir of the West. She started her teaching career in Salem, OR in 1977 and taught elementary general music there for 11 years (with several years off to have babies!). The family's move to Bend 11 years ago found her sub-

stituting in all areas of music: K-12 band, orchestra and choir. She is thoroughly enjoying being back in the classroom with her own students.

While in Salem, Nancy served as a supervising teacher (MAT program through Willamette Univ.) and as a mentor teacher to music specialists who were struggling with classroom management issues. She also conducted inservices/workshops for Kindergarten teachers who were not being served by music specialists.

Nancy has been a private piano instructor, private voice instructor, field worker and area coordinator for the National Assessment of Educational Progress (specifically in the arts) and continues to coach/accompany students as they prepare for solo and ensemble competitions, scholarship auditions, recitals, and musicals. She also has played for several high school musicals and various workshops for vocalists.

Being in the general-music classroom daily is her first love, however. "I have known I would be a music teacher since I was in the 7th grade. I had a wonderful music teacher (Pat Baker) who allowed me to do some student directing and accompanying for the choirs as well as some exciting solo work. And I knew then that I wanted to teach music! I still do a project with my choir students that she did with us way back when." Nancy's strengths are classroom management, keyboard, and making music fun for kids. She strongly believes in engaging kids in music experiences early-singing and moving-and then building on that firm foundation through elementary school. "I hope to 'hook' them on music so they will be life-long participants whether that be as a performer (singing, playing, dancing) or as an appreciator/listener."

### Marianne Heater

After a short career as a performer, I found that sharing my love of music with others was a passion for me. I moved from the San Francisco Bay area, attended the University Of Oregon School Of Music and graduated with a Bachelor of Music in Education in 1991.

My career as a teacher has taken me from the tropics of Hawaii to the high desert plains of West Texas. I have taught choir, beginning band and K-9 general music in rural communities. In 1999 I was able to return to the Pacific Northwest and settle in the beautiful town of Grants Pass in the Rogue Valley. I have been at Riverside Elementary School in the capacity of vocal music specialist for grades K-5 for the last six years. I am involved in All District Honor Choir and All-State Elementary Honor Choir. In November 2005 I passed the National Board for Professional Teaching Standards - Early and Middle Childhood Music Certification. It is important to me to continue to augment my education with workshops in various modalities and methods including technological advancements.

I take the chairman position I am running for seriously. Oregon is my home, music is my passion and sharing the historical significance and diversity of music with others is an important part of my chosen profession. OMEA represents the best in music education in the State of Oregon. My family supports me in this important decision and I will be devoted, if elected, to the advancement of music education and educators in the state. I hope to share the best ideas from others in the industry so we can keep it fun, keep the next generation engaged and learn how to balance our lives so that our students and our families get the best we have to offer.



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