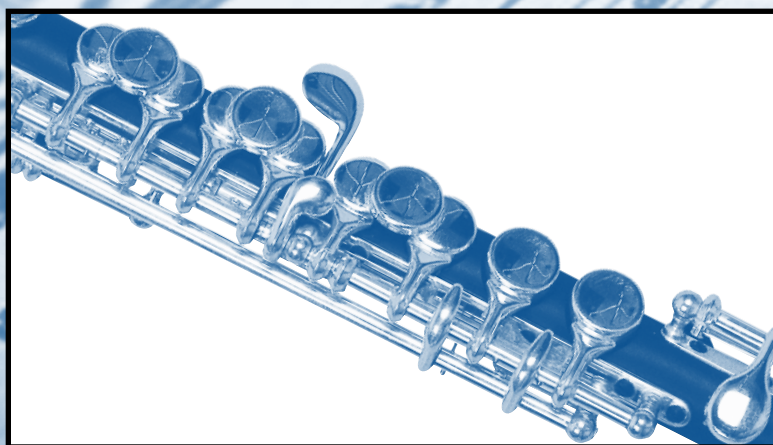


Oregon

MUSIC EDUCATOR



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Winter 2009/2010 Volume LXI # 2



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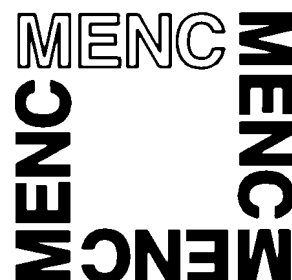
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Change Is Constant; Growth Is Optional

At first blush, this phrase struck me as a harsh indictment, but after understanding the context, I came to see the truth in it, and nowhere is it more true than in the teaching profession. And it seems truer now than ever before. As I meet and speak with students, teachers, and teachers-in-training, one of the constant themes is “change, flexibility, adaptability.” All seem to recognize and embrace the reality that the best prepared and most flexible and adaptable teachers will best weather the uncertain future for education and music education, specifically. And our students deserve no less, because the music education they experience is the only one they know—they have no sense of the “golden years” or the “good old days” or anything other than their own current experience. And, telescoping forward, their experience will guide their students’ future music educations.

So, ‘tis the season for many things: gratitude, reflection, concerts, conferences, and professional growth. The last three depend on your involvement and leadership, locally, in your state, and in the NW Division. Currently, we are deep in the planning of the Bellevue Conference for February 2011. So much change will be evident there; brand spanking new venues and performance facilities, our new management model that worked well in Spokane and that we are tweaking to make even better, and new curricular strands to better meet the professional growth needs of teachers. Please enter this arena. We would love to have performance ensembles of many genres, not restricted to Band/Orchestra/Choir. And we would love to feature teaching models of various strands, including teachers who are teaching a) in more than one area; b) in more than one subject; and c) who have created new and

innovative courses to capture the interest of more students. Encourage colleagues who have great programs of whatever genre, to submit a session proposal or performance cd. You will soon see forms for submission for this upcoming conference that promises to be an exciting and growth-oriented experience.



In this season of gratitude, reflection, and increasing busy-ness, it's also important to keep the big, cosmic picture in mind. As class sizes rise, jobs change and

morph with the uncertain economic times, and students come to us with new and different stresses and family situations, it's sometimes necessary to reflect on the “glass is half full” concept in teaching. What larger truths and glasses half-full can you celebrate about your life and work as a music teacher?

To what extent do you:

- Feel that teaching music is your passion and your calling?
- Feel lucky to have the opportunity to work with students and colleagues through music?
- Look forward to learning and growing as a teacher for the benefit of yourself and your students?
- Reflect and revel in how far you've come as a teacher and musician over the years?
- Feel responsible for shaping students' musical growth and attitudes?
- Let the beauty and importance of music in your students' lives transcend the day-to-day logistics of teaching music?
- Celebrate small musical successes to inspire and motivate students?
- Want to mentor and assist young and

future music educators?

- Take care of yourself, physically, intellectually, and emotionally so that you have your best self available to your students?
- Work to be inspired and inspiring every day?

These questions could seem like simple no-brainers to most music teachers, but everyone needs a reminder now and then of the importance of the opportunity and the potential we've been given. Above the details and minutiae of every day lies the true essence of the passion and calling you've chosen. Don't forget to appreciate and celebrate the gift of the “glass half full.”

On a national note, two initiatives from MENC bear mentioning:

The Advocacy program, supportmusic.com, created in 2003 has undergone significant improvements and revisions. The searchable database, known as “Make Your Case” features facts and figures on topics ranging from data such as: budgets, scheduling, staffing, curricular needs, and testing. The site also includes dynamic updates and anecdotal evidence that can be accessed by users when developing local advocacy statements. As advocacy has risen to the top priority of the Strategic Plan, this website promises to be a potent resource for sharing of facts and information.

The All American Honor Groups, premiering in Washington DC in June, have extended their application deadline to February, 2010. With a scheduled major performance in the Kennedy Center for the Performing Arts during Music Education Week in Washington, these groups offer a terrific, nationally auditioned opportunity for Northwest student musicians in Band, Orchestra, Choir, and Jazz Band.

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President's Column

Christopher D. Silva
OMEA President

Congratulations are due to Jeff Simmons and his conference planning team for putting together another great All-State conference. I hope each of you that attend will be refreshed, renewed and will be enabled to reach out with new vigor to enrich the musical lives of another generation of young musicians.

As we head into what may be a tough spring, I hope you will have new tools with which to advocate for your programs. Most funding decisions are made on the local level and that puts the burden on each music teacher to advocate for the students that benefit from



participation in school music programs. If you remain unsure of how to build support for your program, start by viewing the resources and suggestions found online on the MENC national website. Your OMEA district chairs may also be a good resource to head you in the right direction.

A recent survey went out to gauge the effect of academic eligibility standards on ensembles and soloists participating in OSAA sponsored events.

Please understand that even if adjustments are eventually made to the OSAA requirements that it is a long process and that each director is responsible to know and follow the regulations. You can find

the OSAA music rulebook on the OSAA site at, www.osaa.org.

Our executive directors, Jane and Jim Howell, struggle to get submission of articles for each issue of the OMEJ. I hope each of you will consider writing a short article for the spring journal and submit it to the Howells. You could write about advocacy efforts you've found to be successful in your school or district, a teaching strategy that you've tried and had great results with or a perhaps a piece of literature that you think should be better known and appreciated. The OMEJ is our journal and would be greatly improved with your input.

Christopher Silva

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Open Letter to all Oregon Music Educators

It seems that every few years there are severe school budget funding problems. Almost every time, school music education is the first thing cut. Once again, in 2009/2010 the legislature is telling us that schools will have to make deep cuts in their budgets, and that programs will undoubtedly have to be cut.

Oregon schools are financed through tax revenues collected from Oregon businesses and individuals, many of whom receive paychecks from Oregon businesses. In the tough financial situation faced by all of us in Oregon, it is in our own best interest that we protect our tax revenue. With jobs being lost and music programs being cut, why would any educator encourage students and parents to spend money out of state? Whether spent on the Internet, mail order or out-of-state businesses, it's revenue lost to Oregon and Oregon schools. Out-of-state businesses do not pay the taxes that support Oregon Schools. Not one penny. The stronger Oregon businesses are, the stronger the state economy will be, and the stronger music education will become.

Keeping it local makes good financial sense.

Please look for ways to keep your business and your students business in Oregon where it benefits us all.

Sincerely,

The Oregon School Music Merchants

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OMEA Conference Melodic Motion

OMEA 2010 Conference Registration

January 14th thru 17th • Hilton Eugene & Conference Center • Hult Center for the Performing Arts

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Follow I-105 until it ends at Jefferson Street.
Take left hand exit onto 7th Avenue as freeway ends.
Turn left on Oak Street. Turn left on 6th Avenue.

Personal Information

First Name _____ Last Name _____
Spouse First Name (if they are attending) _____ Spouse Last Name _____
Email Address _____ School _____

Contact Information

Address 1 _____
Address 2 _____
Phone Number _____ MENC # _____

Full-Conference Tickets (includes Banquet and All-State Concerts)

OMEA Members* (\$135.00 on-site).....	_____	\$120.00	_____
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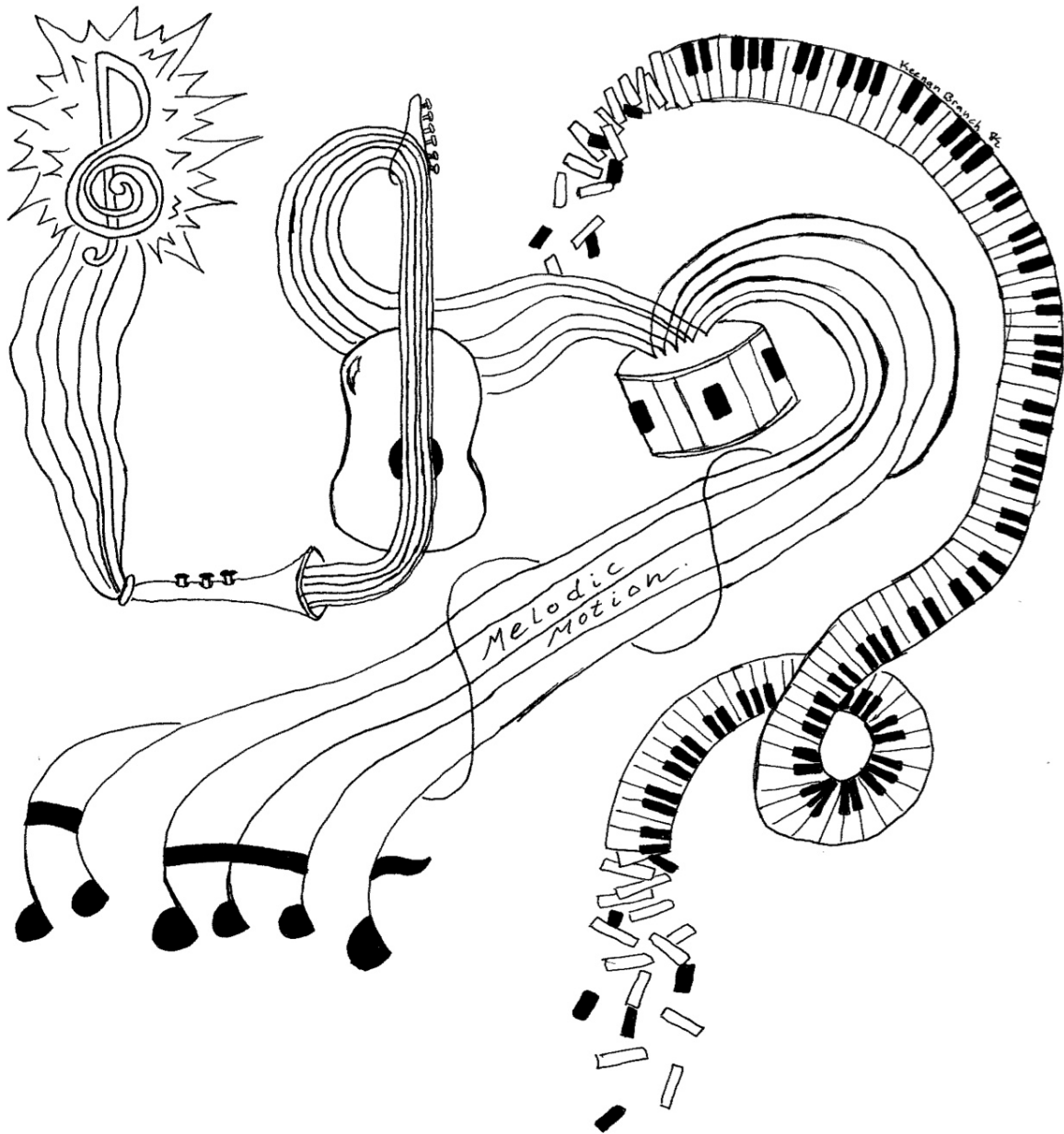
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Melodic Motion

CONFERENCE PROGRAM



OREGON MUSIC EDUCATORS ASSOCIATION
2010 ANNUAL CONFERENCE AND ALL-STATE CONCERTS
JANUARY 14TH – 17TH, 2009

Welcome

From the Conference Chair

Greetings friends and colleagues! Welcome to the 2010 conference 'Melodic Motion'. It always impresses me the collegiality that we have here in Oregon, and nevermore so than the process of preparing this conference for you.

We will have more performances of ensembles from around the state than in recent history, 1,100 students from every corner of our great state participating in honor groups, clinicians and guest conductors from every corner of the country, a band made up entirely of members over the age of 55, and one two-time Grammy winning ensemble to perform as well! Oregon music truly is world class!

I can't thank everyone enough that has and is helping to move this conference to presentation. To the eyes of experience and wisdom from those of the past that have helped to shape and develop a session schedule of constant options and choices in all areas and disciplines, thank you! To the area chairs that have developed a full and varied collection of session choices and clinicians, thank you! To the movers of equipment and managers of students that are making sure in advance that the needs of our members and students were met, thank you!

It is the hope of the OMEA board that this conference, like all those before and after, leaves you with a renewed feeling of joy and inspiration for music and teaching. It is a chance for us to come together and learn new ways to move the melody forward within our classrooms and into the future. As you reunite with friends and colleagues, you are sharing your vision for the future and firing the passions of creation to take back to our students!

Sincerely,
Jeff Simmons
Conference Chair/ 1st Vice President

Monday, February 15
Saturday, March 6

2010 dates for
Scholarship Auditions
Benton Hall @ OSU



Music

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Instrumental Performance
Piano Performance
Music Education
Composition,
Recording & Editing
Graduate Studies
in Music Education
Music Minor

Conference Schedule

Times and locations subject to change.

Thursday, January 14th 2010

6:00 p.m. ORCH Vista New Music Reading Clinic, Sean Williams, Presider

Friday, January 15th 2010

7:45 a.m. Exhibitors Breakfast – DIRECTORS

8:00 a.m. Registration and Visit Booths

9:00 a.m.

Session I

Concert Hour ► BAND PERFORMANCE - OSU Wind Ensemble - AND - WOU Wind Ensemble – SORENG
CHOIR Dr. Karen Kennedy - "Idol Worship: American Pop Stars, Vocal Technique, and the Choral Classroom"
Kim Kroeger, Presider – VISTAS 1

Concert Hour ► ORCH PERFORMANCE - McNary HS Orchestra
Sean Williams, Presider – STUDIO 1

10:00 a.m.

Session II

GEN/EL Dr. Gilberto Soto "Contemporary ELL and Bilingual Music in Early Childhood and Elementary Classroom: Part 1"
Wendy Appleton, Presider – COMPOSERS

BAND Dr. Barbara Heilmair, PSU, "Working with Clarinet Ensembles"
Greg Chapman, Presider – VISTAS 2

CHOIR Dr. Karen Kennedy "Conducting Workshop"
Kim Kroeger, Presider – VISTAS 1

ORCH Fritz Gearhart "Experience Scales and Experience Theory: an interactive curriculum for String Orchestra in two volumes,"
McNary HS Orchestra Demonstration Group Sean Williams, Presider – STUDIO 1

ACTV Debbie Glaze - PSU - "I got the Job now what: Music Administration Issues for the New Teacher"
Dawn Kinman, Presider – STUDIO BC

11:00 a.m.

Session III

GEN/EL Jayne Standley, "Music and Teaching Technique for Children with Special Needs"
Dr. Phyllis Paul, Presider – COMPOSERS

BAND Henry Henniger, OSU Trombone Choir "Working with Low Brass"
Frank Petrick, Presider – VISTAS 2

Concert Hour ► CHOIR PERFORMANCE - Whiteaker MS Mixed Ensemble - AND - Linn-Benton Community College Chamber Choir – SORENG
ORCH E. Daniel Long "Rehearsal Techniques that have Survived the Test of Time"
McNary HS Orchestra Demonstration, Sean Williams, Presider – STUDIO 1

ALL Fredna Grimland, SOU "Music on the Move" – STUDIO BC

1:00 p.m.

Session IV

GEN/EL Dr. Gilberto Soto "Contemporary ELL and Bilingual Music in Early Childhood and Elementary Classroom: Part 2"
Wendy Appleton, Presider – COMPOSERS

Concert Hour ► BAND PERFORMANCE - PSU Wind Symphony and Choir - Carmina Burana
Christopher Silva, Presider – SORENG

Concert Hour ► CHOIR PERFORMANCE - PSU Wind Symphony and Choir - Carmina Burana
Christopher Silva, Presider – SORENG

ORCH E. Daniel Long, Motivation: "Getting students to do what you want them to do, making them believe it is their idea"
VISTAS 2

ACTV Dr. Marcia Neel Making an Advocate Out of Your Principal:
Ten Things You Can Do Monday. Sponsored by Wenger Corporation, Tracy Ross, Presider – STUDIO BC

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2:00 p.m.
Session V

GEN/EL David Boggs, "Teaching Tales and Tunes"
Nancy Milliron, Presider – COMPOSERS
BAND Sydney Carlson, PSU, "The Tone Pyramid and Making the Flute Sing"
Greg Chapman, Presider – VISTAS 2
Concert Hour ► BAND PERFORMANCE - Sprague HS Camerata Orchestra - AND - OSU Brass Ensemble – STUDIO 1
CHOIR Scott Tuomi "Songs in Their Hearts: Selecting Solo Contest Literature for Young Vocalists" – VISTAS 1
Concert Hour ► ORCH PERFORMANCE - Sprague HS Camerata Orchestra - AND - OSU Brass Ensemble
Melissa Jacot, Presider – STUDIO 1
ACTV Tracy Ross, Sheldon HS and OMEA Treasurer "Action Steps to Save Music Programs"
Jane Howell, Presider – STUDIO BC

3:00 p.m.
Session VI

GEN/EL Jayne Standley, "Music Experience for Infants and Toddlers"
Dr. Phyllis Paul, Presider – COMPOSERS
BAND Larry Johnson, OSU, "Some Ruminations on Developing a Horn Program"
Stephen Fuls, Presider – VISTAS 2
Concert Hour ► CHOIR PERFORMANCE - UO Chamber Choir - AND - West Salem HS Choir – SORENG
ORCH Turtle Island String Quartet, "Island of Groove" – STUDIO 1
ALL Debbie Glaze, PSU "Don't Rip Off Your Brain: Enhancing the Teaching of Music Using Current Brain-based Practices"
Travis Cushman, Presider – STUDIO BC

4:00 p.m.
Session VII

GEN/EL Dr. Gilberto Soto "Contemporary ELL and Bilingual Music in Early Childhood and Elementary Classroom: Part 3"
Wendy Appleton, Presider – COMPOSERS
Concert ► ALL **Middle School All- State Gala Concert**
EMCEE/GUEST SPEAKER- Superintendent, Susan Castillo – SILVA

6:00 p.m.

GEN/EL Reception – STUDIO BC
BAND OBDA General Meeting, Tom Muller, Presider – VISTAS 2
CHOIR Reception – STUDIO A
ORCH Reception – BOARD

8:00 p.m.

OMEA District VI Reception – VISTAS 1
OMEA District VIII Reception – STUDIO BC
OFFSITE - OMEA District III Reception – TBA
OMEA District XIV Reception – VISTAS 2
OFFSITE - OMEA District V Reception Tracktown Pizza
Mike Preston Presider

Saturday, January 16th 2010

8:00 a.m. Registration and Visit Booths

9:00 a.m.
Session I

GEN/EL David Boggs, "Elementary Elements"
Lynnda Fuller, Presider – SOUSA
BAND Dr. Tim "Essential Elements", Jeff Simmons, Presider – O'NEIL
Concert Hour ► CHOIR PERFORMANCE - Cascade Chorus - AND - Oregon Symphonic Girls Choir – SORENG
ORCH Dr. Tim "Essential Elements", Jeff Simmons, Presider – O'NEIL

10:00 a.m.

Concert Hour ► **General Session**, Dr. Tim, Elementary Choir, PSU Guitar Ensemble – SILVA HALL

11:00 a.m.

Concert Hour ► **General Session**, Dr. Tim, Elementary Choir, PSU Guitar Ensemble – SILVA HALL

Conference Schedule

1:00 p.m.

Session II

Concert Hour ►	GEN/EL	<u>PERFORMANCE</u> - Walt Hampton "African Marimbas Performance" Wendy Appleton, Presider – SOUSA
	GEN/EL	Maria-Teresa Guillen, Elementary Honor Choir Conductor "Columbian Folk Song Rehearsals" Kelsie Demianew, Presider – VISTAS 1
Concert Hour ►	BAND	<u>PERFORMANCE</u> - Lake Oswego HS Concert Band - AND - Oregon Symphonic Band – SILVA
	CHOIR	Dr. Karen Kennedy Musical Chairs: "Using Timbre and Acoustic Seating Techniques to Bring out the Best in your Choir" Oregon Symphonic Girls Choir Demonstration Group – WILLIAMS
	ORCH	Bob Phillips, Middle School Honor Orchestra Conductor "Re-energizing the Beginning String Classroom: Many Roads to Successes", Brenda Simmons, Presider – VISTAS 2
	ACTV	Dr. Marcia Neel "Baking the Perfect Cookie" Sponsored by Wenger Corporation – O'NEIL

2:00 p.m.

Session III

	GEN/EL	Nan McDonald "Facilitating Learning in the K-8 General Music Classroom" Val Ellett Presider – SOUSA
	GEN/EL	Tina Bull – VISTAS 1
	BAND	Andrew Balent, MS Honor Band Conductor, "Writing for Young Bands-Basic Concepts for Playable Arrangements" Gene Burton, Presider – VISTAS 2
Concert Hour ►	CHOIR	<u>PERFORMANCE</u> - Crescent Valley HS Chorus and Orchestra, Faure Requiem – SOREING
Concert Hour ►	ORCH	<u>PERFORMANCE</u> - Crescent Valley HS Chorus and Orchestra, Faure Requiem – SOREING
	ACTV	Mark Lane, CWU, "Getting the Most from your Administrators" – STUDIO BC

3:00 p.m.

Session IV

	GEN/EL	Continued: Nan McDonald "Facilitating Learning in the K-8 General Music Classroom" Val Ellett, Presider – SOUSA
	BAND	Jay Chen, OSU "Adding a Few Thoughts about Building a Better Trumpet Section" Travis Freshner, Presider – BOARD
Concert Hour ►	BAND	<u>PERFORMANCE</u> - Cascade Horizon Band - AND - Dr. Roy Ernst, Eastman School of Music, Daniel F. Judd, Presider SILVA
	CHOIR	Corin Overland, MS Honor Choir Conductor "How we are NOT Rocking the Boat: Fearlessly Merging Authentic Popular Music into School-Based Education", Joe Demianew, Presider – VISTAS 1
	ACTV	Mark Lane, CWU, "You Can't Do this job by yourself" Patrick Murphy, Presider – STUDIO BC
	JAZZ	Chris Bruya, CWA "Demo Rhythm Section: Bass and Piano" – HELLMAN

4:00 p.m.

Session V

	GEN/EL	Walt Hampton "African Marimbas in the Classroom" Mari Schay, Presider – SOUSA
	CHOIR	Dr. Fredna Grimland, SOU "Girls Just Want to Have Song" – VISTAS 1
	ORCH	Bob Phillips, MS Honor Orchestra Conductor "Teaching Techniques Through Repertoire" Brenda Simmons, Presider – VISTAS 2
	ACTV	Dr. Marcia Neel - "How to Successfully Recruit and Retain Instrumental Music Students; A Practical Guide for Recruitment and Retention", Sponsored by the Music Achievement Council. – STUDIO BC
	JAZZ	Chris Bruya, CWA "Demo Rhythm Section: Bass, Piano and Percussion" – HELLMAN

5:00 p.m.

Concert ►

All State Jazz Band Gala Concert - Dr. Willie Hill Conducting – SORENG

6:00 p.m.

CONFERENCE BANQUET: E. Daniel Long Keynote, Debbie Glaze – PLAYWRIGHTS HALL

7:00 p.m.

Concert ►

PERFORMANCE - Turtle Island String Quartet with special guest Dr. Willie Hill

2010 • Melodic Motion

Sunday, January 17th 2010

8:00 a.m. Registration

9:00 a.m.
Session I

GEN/EL Toni Skelton "Dancing Down Under: Sharing the Folk Music of Australia"
Donna Kagen, Presider – SOUSA
BAND Dr. Frank Tracz, HS All-State Symphonic Band Conductor "You've Made it This Far, Will You Make it the Rest of the Way"
David Hodges, Presider – BLOCH
ORCH Jung-Ho Pak, HS All-State Orchestra Conductor "Saving Our Profession Through Renewed Purpose"
Travis Sipher, Presider – VISTAS 1
JAZZ Chris Bruya, CWA "Demo Rehearsal Techniques" – O'NEIL

10:00 a.m.
Session II

GEN/EL Debi Noel "Recipe for Rehearsal"
Mari Sahay, Presider – SOUSA
BAND Dr. Willie Hill, HS All-State Jazz Ensemble Conductor "Jazz Ensemble Rehearsal Techniques"
Joel Tanner, Presider – BLOCH
CHOIR ACDA Reading – O'NEIL
ORCH Lannete Shepard and Connie Noakes "A Picture is Worth a 1,000 words"
Sean Williams, Presider – VISTAS 1
OTHER OMEA Board of Control Meeting, Christopher Silva - President Presiding, Open to the public – VISTAS 2

11:00 a.m.
Session III

GEN/EL Lynnda Fuller "Bounce High, Bounce Low to Music Literacy"
Marsha Kelly, Presider – SOUSA
BAND Dr. Eugene Migliaro Corporon, HS All-State Wind Ensemble Conductor "Architecture of Conducting"
Tom Muller, Presider – BLOCH
CHOIR Dr. Steve Zielke, HS All-State Choir Conductor "Lifestyles of the Musically Rich and Famous:
Seven Resourceful Practices of the Successful Choral Director and the Students Who Sing for Them"
Marci Taylor, Presider – O'NEIL

1:00 p.m.
Concert ►

High School All-State Honor Groups – SILVA

MENC Northwest Division Conference 2011 CALL FOR SESSION PROPOSALS



**February 17-20, 2011
Bellevue Hyatt Regency**

**What sessions would YOU like to see
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The MENC Northwest Division Conference Planning Committee
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All proposals are to be submitted ONLINE.

Please go to www.mencnw.org and follow the steps for submitting proposals.

All proposals will be evaluated by the division leadership.

Deadline for proposal submissions is April 15, 2010.

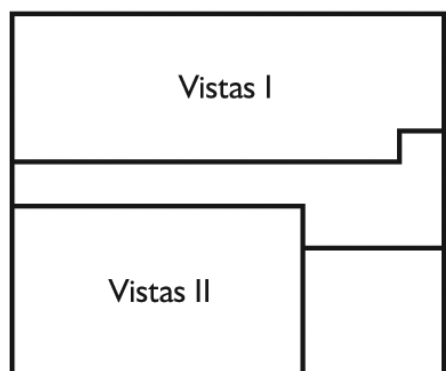
Invitations for sessions selected for the conference will be issued by email during the summer of 2010.

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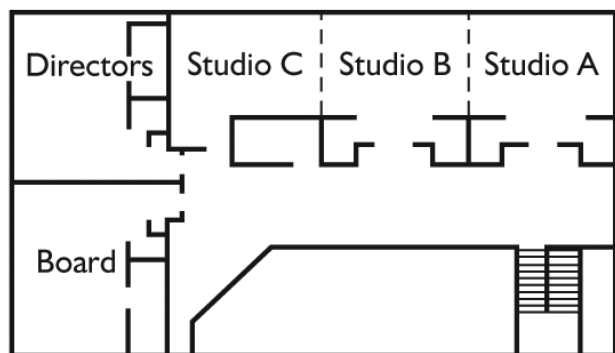
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Hilton Hotel Map

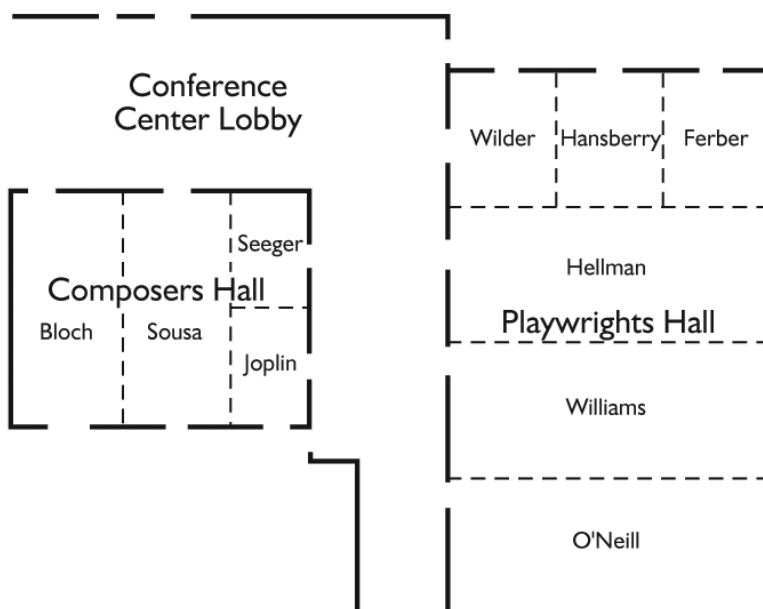
Vistas, 12th Floor



Hotel Mezzanine



Conference Center



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Clinicians and Conductors

Andrew Balent - Clinician and Conductor

Middle School Honor Band Conductor

Session: Writing for Young Band - Basic Concepts for Playable Arrangements



Andrew Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan where he played in the band under William D. Revelli and studied saxophone with Larry Teal.

He is a leading composer and arranger of educational music with 570+ published compositions and arrangements for band, orchestra, chorus, and instrumental ensembles. Having received over 30 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for young musicians.

Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada and Europe.

María Teresa Guillén Becerra - Clinician and Conductor

Elementary Honor Choir Conductor

Session: Colombian Folk Songs/Rehearsal Techniques



One of the pieces which I will focus on: "Juego a que me quemo" a popular song from Colombia that is published by Hal Leonard

María Teresa Guillén Becerra is a Colombian choral conductor of wide artistic trajectory known for her work as a musician and pedagogue, and for her valuable and constant contribution to the development and strengthening of the choral activity in Colombia. She created the National Choral Program of the Colombian Ministry of Culture, and has served as one of its directors, clinicians and permanent advisers, collaborating in the fields of choral conducting and vocal technique applied to choral singing for children and adults. She has led prominent choral organizations at the national and international level such as the Coro Polifónico Benposta, with which she won first prize in the Concurso Polifónico Internacional "Ciudad de Ibagué". She has been associate conductor of the Coro Nacional de La Opera de Colombia, music director of the Schola Guido D'Arezzo specializing in Gregorian chant performance, and singer and director of the Sexteto Vocal Guillén Becerra with which she recorded a CD of elaborate arrangements of Colombian folk music and Villancicos. She also founded and directed the Coro Infantil y Juvenil of the Colombian Ministry of Culture with which she received high acclaim and recorded two CDs of music from Europe and Latin America, spanning several centuries and styles.

Ms. Guillén Becerra holds graduate degrees in Conducting from the University of Northern Colorado, and in Music Education from the University of Chile. She has studied Gregorian chant with Johannes Berchmanns and Luigi Agustoni in Caracas, and with Helmuth Rilling at the Oregon Bach Festival and in Santiago de Compostela. She is currently guest professor of music at Javeriana University in Bogotá.

"Music by inheritance and by nature...María Teresa Guillén Becerra has been carrying out admirable work in the strictest sense of the word."

– Otto de Greiff, El Tiempo

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Clinicians and Conductors

David Boggs - Clinician

Session: Elementary Elements



Mr. Boggs received a BME degree from Shorter College in 1989, and a Master's Degree in Choral Conducting from the College-Conservatory of Music at the University of Cincinnati, in 1991. He's been teaching K-5 music since 1995 in Georgia.

David received his Level I Orff training in Atlanta, Ga. and Level II training in Memphis, Tenn. He is a member of the American Orff-Schulwerk Association as well as MENC. He was Co-chair for GMEA District 12 for two years. While holding this office, he helped organize elementary activities, which included the 5th Grade Honor Chorus, and Large Group Festival.

David is a singer/song writer and composes music for his classes and school chorus. He has written school theme songs, and songs to celebrate special occasions such as Character Ed pep rallies. He has presented "Elementary Elements," a collection of original songs and poems that teach the elements of music at local, state, and national music conventions. He has worked with church choirs and ensembles for over 15 years, and writes music for worship services and youth camps.

Chris Bruya - Clinician

Session 1: Demo Rhythm Section: Bass and Piano

Session 2: Demo Rhythm Section: Bass, Piano and Percussion

Session 3: Demo Rehearsal Techniques



Chris Bruya is in his eighth year at Central Washington University after spending 7 years at Mt. Hood Community College (Oregon) and 4 years at Pacific University in Forest Grove, Oregon. Bruya also taught high school in Washington and Oregon where his jazz bands consistently placed at numerous jazz festivals throughout the Northwest.

As Director of Jazz Studies at Central, Chris Bruya directs the Jazz Band 1, coaches jazz combos, teaches jazz composition and arranging, as well as music education courses. Bruya implemented the CWU Jazz Specialization degree in 2005 to the delight of the many talented and jazz focused students in Central's music program. He has directed the Washington Ambassadors of

Music Jazz Band, Edmonds Jazz Connection All-Star Band, Oregon All-State Jazz Band, Anchorage All-City Jazz Band, Salem All-City Jazz Band, the Central Oregon Honor Jazz Band and has been Organizing Chair for the All-NW Jazz Band and Choir as well as All State jazz groups numerous times. He was also director of the Jazz On The Water Instrumental Workshop and the Mt. Hood Festival of Jazz Instrumental Workshop.

Bruya maintains a busy schedule of performing, adjudicating and clinics throughout the Northwest. In 2005 the CWU Jazz Band performed at both the Montreux and North Sea Jazz Festivals in Europe and most recently they were one of six college bands nationwide selected to compete at the 2007 Next Generation Festival, a part of the Monterey Jazz Festival. The band's latest CD, "In A Mellow Tone", which Scott Yanow of Jazz Times magazine cited as "consistently impressive and well worth hearing", is available through Sea Breeze Records as well as the CWU Bookstore online. Chris is currently involved in creating a NW jazz educators organization to take the place of IAJE.

Dr. Tina Bull - Clinician



Dr. Tina Bull, associate professor of music and coordinator of music education at Oregon State University, completed her bachelor's, master's and doctorate degrees in music education at the University of Illinois, where she taught courses in choral methods and music technology. Dr. Bull currently works to prepare college students for the music education profession through teaching and administration of the graduate Professional Music Teacher Education. The program boasts over 100 graduate students successfully teaching music in Oregon public schools, as well as in many other states and countries.

Dr. Bull also founded and conducts Bella Voce, the women's choir, which tours annually in the state of Oregon and throughout the Northwest, and also tours internationally. Last year, the women's choir performed in several high schools, at the University of Washington, and in two other Seattle venues. This year, the OSU Meistersingers and Bella Voce will perform a concert tour together in Hawaii.

Dr. Bull is a frequent choral clinician and adjudicator in the state and region, serving in many schools annually. She serves as the Northwest Chair and member of the national executive board of the Society for Music Teacher Education. She is the editor of the Oregon Choral Director publication, Choral Focus. And, she also enjoys composing and photography as outgrowths of her interests in choral music.

Clinicians and Conductors

Sydney Carlson - Clinician

Session: The Tone Pyramid, How to Make Your Flutes Sing:



A method for teaching and refining tone production on the flute. A series of exercises that move through the range of the instrument, building from the low to the high register, to create a superior sound, better intonation and improved dynamic control. I will have no need for AV equipment nor do I have a sponsor.

Highly sought after as a performer and a teacher, flutist, Sydney Carlson was delighted to join the faculty of Portland State University as Professor of Flute in 2008. Dr. Carlson comes from the University of Houston, Moores School of Music. She is a former member of the Houston Grand Opera Orchestra and performed frequently with the Houston Symphony and Houston Ballet Orchestras. Sydney is the former Principal Flute of Minería Orchestra of Mexico City. Additionally, she has performed at the Bellingham Festival of Music and toured Europe as the Principal Flute of the American Sinfonietta Orchestra. She has appeared in Mexico and China as a chamber musician and soloist. Dr. Carlson has served on the faculty of the Texas Music Festival and the American Festival of the Arts. Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac. She has performed in the master classes of Julius Baker, Jean-Pierre Rampal, Robert Aitken, Samuel Baron and James Walker. She has recorded on the Mark, Delos, Albany, CIEM, and Urtext Digital labels.

Susan Castillo - State Superintendent of Public Instruction

Middle School Concert, Guest Speaker



Susan Castillo began her second term as Oregon's State Superintendent of Public Instruction in January 2007. First elected to a four-year term in May 2002, she oversees more than a half-million students in over 1,200 public schools. Susan believes there's a strong connection between raising achievement for all students and getting Oregon on track to a future of economic growth and prosperity. She has focused on key priorities to improve education in Oregon: making the education system more accountable; promoting literacy; closing the achievement gap; improving middle and high schools; strengthening community ties; and making the Oregon Department of Education more efficient.

As Superintendent, she has launched major academic initiatives to improve the performance for all students and to help close the achievement gap, including launching a comprehensive literacy plan so students not only learn to read but also read to learn; increasing the number of families in Head Start and expanding full-day kindergarten to every school in the state; revamping the high school diploma to ensure that graduates get a more rigorous, relevant education to prepare them for college and/or careers; improving guidance and counseling at high schools; and cultivating new leadership in schools and district through training and mentoring.

Susan is the grandchild of Mexican immigrants. Growing up, she saw the challenges her mother faced due to a lack of a formal education. As a result, Susan feels a deep commitment to ensuring that all children, regardless of their personal struggles or circumstances, receive the quality education that will give them opportunities in life.

She was the first Hispanic woman in the Oregon Legislative Assembly; she served in the Oregon State Senate from 1997 to 2002, where she was vice-chair of the Senate Education Committee. Susan received a B.A. in Communications from Oregon State University. Prior to entering public office, she enjoyed a long career as an award-winning television journalist for KVAL-TV in Eugene, Oregon. In 2004, Hispanic Business named her one of the "100 Most Influential Hispanics" in America. She is married to Paul Machu and lives in Eugene.

Greetings from the Portland Youth Philharmonic

We'll have a table at All-State and
hope to have a chance to say hello.



David Hattner,
Conductor and Music Director



Larry Johnson,
Conservatory Orchestra
and Wind Ensemble Conductor

Clinicians and Conductors

Dr. Christopher Chapman - Conductor



Dr. Christopher Chapman is the Director of Bands for the Oregon State University Department of Music, where he conducts the Wind Ensemble and Jazz Ensemble and teaches courses in music education and graduate and undergraduate instrumental conducting. Prior to his appointment at OSU he served as the Associate Director of Bands at Florida Atlantic University, where he founded the athletic band program and Symphony Band. From 2002-2005 Chapman worked as the Graduate Assistant Director for the University of Washington band program and before then served as the Director of Bands at Foothill High School in Henderson, Nevada. Originally from Columbus, Ohio, Chapman holds a bachelor's degree in music from The Ohio State University, a master's degree in music from the University of Nevada, Las Vegas, and a doctorate of musical arts degree from the University of Washington. He has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi "Tad" Suzuki, and Timothy Salzman. Dr. Chapman is a sought-after clinician, adjudicator, and conductor, and has worked with bands nationally and internationally including Oregon, Ohio, Florida, Nevada, New York, Arizona, Illinois and Japan. He has been a contributing author in *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a series of books on contemporary wind band composers for Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an honorary member of the Kappa Kappa Psi Honorary Band Fraternity where he has served as the Co-Governor of the Western District, and an honorary member of the Tau Beta Sigma honorary band sorority. He currently serves as President-elect for the Northwest division of the College Band Directors National Association and Oregon state representative for the National Band Association. Other organizations include the Oregon Band Directors Association, Music Educators National Conference, and Oregon Music Educators Conference.

Jay Chen - Clinician

Session: Adding a few thoughts about building a better trumpet section



Jay Chen obtained his bachelor's degree from the Sichuan Conservatory of Music in China, and his master's degree from Oregon State University. Instructor of trumpet at both Willamette and Oregon State Universities, he also directs the OSU Trumpet Choir which toured in China during September of 2009. In addition, he conducted the Willamette University Band for the last 5 years and will conduct the Linfield College Band and Brass Ensembles in Spring 2010 as a sabbatical replacement. Jay Chen is very active as a trumpet player. He is the principal trumpet for the Portland and Eugene Operas. He has performed with the Oregon Symphony, Eugene Symphony, the Oregon Bloch Festival in Newport, the Oregon Bach Festival in Eugene, the Oregon Coast Festival in Coos Bay, the Sunriver Music Festival in Sunriver and with the Cascade Music Festival in Bend, Oregon. He has been a brass faculty member at the Marrowstone Music Festival in Washington and is currently the trumpet faculty at the Young Musicians and Artists (YMA) summer camp in Salem. He also is a visiting professor at the Sichuan Conservatory of Music in Chengdu, China. Mr. Chen is in high demand as a soloist, clinician and adjudicator in China and around the Northwest. He is a clinician for the Yamaha Corporation of America.

Eugene Migliaro Corporon - Clinician and Conductor

All-State Wind Ensemble Conductor

Session: Architecture of Conducting



Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies he guides all aspects of the program, including the masters and doctoral degrees in Wind Conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers and critics alike. Having recorded over 600 works, including many premieres and commissions, his groups have released over 100 recordings on the Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, GIA, Albany, Naxos, and Centaur labels. These recordings, two of which have appeared on the Grammy nomination ballot, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is Past President of the College Band Directors National Association and a member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership.

Lynnda Fuller Ph.D. - Clinician

Session: Bounce High, Bounce Low to Music Literacy



Discover ways to use magnetic manipulatives, songs, games, play parties, and other activities to gently lead your students to reading, notating, and composing music. From simple so-mi to songs for recorders, these tools will be useful in kindergarten through fifth grade music classes.

Lynnda Fuller is an experienced general music teacher with both Kodály and Orff training. She holds a Ph.D. in Fine Arts-Music from Texas Tech University and was a Summer Fellow at Northwestern University. She has presented workshops, posters, and papers at national MENC conferences, Northwest MENC conferences, as well as state and regional Kodály focused conferences.

Clinicians and Conductors

Fritz Gearhart - Clinician

Session: Experience Scales and Experience Theory: an interactive curriculum for String Orchestras in two volumes



Violinist FRITZ GEARHART has performed for audiences from coast to coast. He has appeared in Weill Recital Hall at Carnegie six times since 1998. Several compact discs featuring Gearhart have been released in the last few years to rave reviews. A sampling from the press: "...a sizzling performance..."(The Wall Street Journal), "...supple and imaginative..."(The New York Times), "...a superlative evening of musicmaking..."(New York Concert Review), "Gearhart is a bold assertive player..."(Strad), and "...a magnificent young violinist..."(American Record Guide). Mr. Gearhart has been heard frequently on National Public Radio including several live broadcast performances. He has also been featured on the nationally syndicated program Performance Today.

Debbie Glaze - Clinician

Session 1: Don't Rip Off Your Brain: Enhancing the Teaching of Music Using Current Brain-based Practices

Session 2: I Got Job! Now What?: Music Administration Issues for the New Teacher



Session 1: This session focuses on infusing more creativity and student accountability into the ensemble rehearsal and General Music classroom. Using current research in how students learn, process and retain concepts, the music teacher can reshape the rehearsal/classroom paradigm into a more creative, fun, memorable and musical experience.

Session 2: Intended for CMENC students and young teachers. This session highlights administrative details that confront the new teacher, including resources for streamlining administrative tasks and advice from the experts.

Debbie Glaze is currently the President of the NW Division of MENC and assistant professor of Music Education at Portland State University in Portland, Oregon. She teaches choral methods and literature courses, childhood and introductory music education courses, conducts the Madrigal Singers, and supervises student teachers. She is Past President of the Oregon Music Educators Association and a former Music Supervisor of the Lake Oswego, Oregon schools. She conducted high school choirs for over seventeen years in California and Oregon, and was the choral conductor for four concert tours of Europe with the Oregon Ambassadors of Music Program. She is active in the Northwest region as a clinician and adjudicator. She holds a Bachelor of Music Education degree from Colorado State University and an MMEd. with emphasis in Choral Conducting from San Jose State University. Her particular passions at the moment include brain research applied to the music classroom and effective teacher training using current best practices.

Dr. Fredna Grimland - Clinician

Session 1: Music on the Move

Session 2: Girls Just Want to Have Fun



Dr. Fredna Grimland, Associate Professor of Music, completed the Degree Doctor of Philosophy in Music Education at the University of North Texas where she served as a Teaching Fellow in Music Education and Choral Conducting. At UNT, she was awarded Most Outstanding Graduate students in two areas: Music Education and Conducting. She has taught choral music and Applied Voice in all levels in schools, university and community college, public and parochial. In addition, Dr. Grimland has sung as chorister and soloist with the Southern Oregon Repertory Singers, Rogue Opera, the Dallas Opera Chorus, the Dallas Symphony Chorus, the Denton Bach Choir, and the Robert Shaw Festival Chorus, singing the music of Verdi in concert in Carnegie Hall. She studied opera in Florence, Italy, as part of her graduate studies, and she was twice a finalist in the Southwest Region Metropolitan Opera auditions. For the winter term of 2011, Dr. Grimland will be teaching Lied zu Tanzen: Musikalisches Wien! in Vienna, Austria for AHA studies abroad.

Dr. Grimland is in demand as a choral and vocal adjudicator and clinician, and she is a fully certified instructor of Orff Schulwerk. She was recently published in Choral Focus, the OMEA Music Educator, and Update, a professional journal for music educators, and has given presentations at Oregon Music Educators Association Conference, Association of Christian Schools International, and Texas Music Educators Association Conference. At Southern Oregon University she serves as Director of Music Education, Faculty Director of the SOU Honors Program, Teacher of Applied Voice, Director of the Concert Choir, and advisor for C-MENC.

Clinicians and Conductors

Walt Hampton - Clinician and Conductor

Session 1: African Marimbas in the Classroom, Part I:



Participants will experience first-hand the benefits and excitement of Zimbabwean-style marimba music in their classroom. They will learn playing and teaching techniques to bring to their classroom while they play some of this music, and also gain background information on the fascinating music of the Shona Culture of Zimbabwe. This session features the Rugare Marimba Ensemble as the demonstration group.

Walt Hampton received his teaching certificate as well as Bachelor of Music and Master of Music degrees in Percussion Performance from Central Washington University. He has served as Principal Percussionist or Timpanist with numerous symphony orchestras, and he frequently performs on drum set, providing backup for several notable jazz artists who tour the Northwest.

Walt has presented clinics and workshops on three continents, as well as national, regional, and state conventions for AOSA and MENC. He frequently tours and performs with his two student marimba bands, Rugare and 'Bahuru, performing energetic marimba music, including Zimbabwean-style marimba music from his two books, *Hot Marimba!* and *Marimba Mojo!* Mr. Hampton now teaches K-5 General music at Sunset View Elementary School in Kennewick, Washington, and is in his 20th year as a public school music teacher. Walt has received several awards for his teaching, including the Washington State Excellence in Education Award.

Dr. Edward Higgins - Conductor



Dr. Edward Higgins is currently serving as Associate Professor of Conducting/Wind Studies and Director of Bands at Portland State University in Portland, Oregon. His duties include conducting the Wind Symphony, Concert Band, and teaching graduate and undergraduate conducting. He also serves as Artistic Director and Conductor of the Pacific Crest Wind Symphony, and is the founder and co-clinician of the Oregon Conductor's Symposium at Portland State University. Previous music faculty experience includes brass pedagogy and conducting positions at University of California at Davis, California State University/Sacramento, Washburn University, and the public schools of Sacramento and Stockton, California. Dr. Higgins' instrumental career began with two seasons as a trumpeter with the Spoleto Festival Orchestra (Spoleto Italy) during which time he appeared as the Orchestra's

Principal Trumpet on a Grammy-award winning recording of Samuel Barber's *Anthony and Cleopatra*. He went on to become the principal trumpet of the Sacramento Symphony. Higgins now performs exclusively on the tuba and currently serves as principal tubist with the La Crosse (Wisconsin) Symphony. As a guest conductor, clinician, adjudicator, and music educator, he has made appearances throughout the United States.

Dr. Willie L. Hill Jr. - Clinician and Conductor

All-State Jazz Band Conductor

Session: Jazz Ensemble Rehearsal Techniques



Dr. Willie Hill is Director of the Fine Arts Center at the University of Massachusetts/Amherst and a Professor in Music Education. He received his B.S. degree from Grambling State University and earned M.M. and Ph.D. degrees from the University of Colorado Boulder. Dr. Hill was a Professor in Music Education, and the Assistant Dean at the College of Music at the University of Colorado-Boulder for eleven years; and, Director of Education for the Thelonious Monk Institute in Los Angeles, California. Prior to his tenure at the University of Colorado, Hill taught instrumental music for 16 years and served as instrumental music supervisor for four years in the Denver Public Schools (DPS).

His professional activities in the Denver/Metro area included the following: a former member of the Denver Broncos Jazz Ensemble, a regular performer at the Denver Auditorium Theater, Paramount Theater, Boettcher Concert Hall and a variety of nightclubs; guest soloist with the Garden City Community College, Hastings College, the University of Colorado, and the University of Denver Jazz Ensembles; a freelance performer with George Burns, Liza Minnelli, Lena Horn, Lou Rawls, Ben Vereen, Lola Falana, Johnny Mathis, Sammy Davis Jr., Dizzy Gillespie, James Moody, Jon Faddis, and many others. As a woodwind specialist, he has been a faculty member of the Clark Terry Great Plains Jazz Camp; Founder and Co-Director of the Rich Matteson-Telluride Jazz Academy, and Founder of the Mile High Jazz Camp in Boulder, CO. The Colorado Clarinet Choir was chosen to represent the United States in London, England (1984) at the International Clarinet Symposium and Dr. Hill was a member of that touring organization. His conducting experiences include numerous Citywide Honor performances, All-State Jazz Ensembles, All-County Bands, Musical Director at The Schwydler and Bonfils Theaters.

Clinicians and Conductors

He is Past-President of MENC: The National Association for Music Education (MENC); Past-President of the International Association for Jazz Education (IAJE); a member of the national board of directors for Young Audiences, Inc.; Past-President of the Colorado Music Educators Association, and Pi Kappa Lambda National Music Honor Society; and, was a member of the writing team for MENC's Vision 2020. In January 2001, Dr. Hill was the recipient of the prestigious Lawrence Berk Leadership Award presented by the International Association for Jazz Education. In 1998, he was inducted into the Colorado Music Educators Hall of Fame. A national artist/clinician for Yamaha Musical Instrument Company, he is co-author of *Learning to Sight-Read Jazz, Rock, Latin, and Classical Styles* (Ardsley House Publication), the author of *The Instrumental History of Jazz* (N2K, Inc.), *Approaching the Standards* (Warner Brothers Publication, 1999); and *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide* (Warner Brothers Publication, 2002). Hill is listed in the first edition of *Who's Who among Black Americans* and *Who's Who among International Musicians*.

Lawrence Johnson - Clinician and Conductor

Session: Some Ruminations on Developing a Horn Program

Lawrence Johnson is the French horn instructor at Oregon State University, where he leads the horn and brass ensembles. He is also currently a staff conductor with the Portland Youth Philharmonic, where he conducts the Conservatory Orchestra and the Wind Ensemble. He also conducts the North Coast Symphonic Band in Astoria, Oregon. An active solo performer Johnson has appeared with orchestras across Europe and Asia, as well as many cities in the United States. His professional credits include principal horn with Philharmonia Hungarica of Germany, assistant principal horn for the Oregon Symphony and regular appearances with the Seattle Opera's Wagner Ring productions since 1976. Johnson can be heard on numerous recordings with the Philharmonia Hungarica, the Oregon Symphony, the Pioneer Brass, and Ensemble Viento. He is also active in Seattle's commercial recording industry having played in numerous movie and video game scores.

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

Karen Kennedy - Clinician

Session: Idol Worship: American Pop Stars, Vocal Technique, and the Choral Classroom

Session: Musical Chairs: Using Timbre and Acoustic Seating Techniques to Bring out the Best in your Choir



Praised by the San Francisco Classical Voice for her "wizardry with voices" and named by the Honolulu Star Bulletin as "... a popular and charismatic leader," Karen Kennedy currently holds the position of Director of Choirs at Towson. Before joining the faculty at Towson, she held the positions of Chorus Director for the Honolulu Symphony, Artistic Director for the Hawai'i International Choral Festival, and Director of Choral Activities at the University of Hawai'i at Manoa. A recipient of the Doctor of Musical Arts degree in choral music from Arizona State University, Dr. Kennedy also received a Master of Music in choral conducting from Butler University and a Bachelor of Music Education from DePauw University.

During her time in Hawai'i, Dr. Kennedy regularly conducted the Honolulu Symphony Orchestra and Chorus, most recently in performances of Orff's *Carmina Burana*, Durufle's *Requiem*, Faure's *Requiem*, Mozart's *Great Mass in C Minor*, Mozart's *Requiem*, and Rutter's *Gloria*. She has conducted the New England Symphonic Ensemble and a 200-voice festival chorus in a Carnegie Hall performance of Mozart's *Vesperae Solennes de Confessore*, as well as choirs in venues such as the Mormon Tabernacle in Salt Lake City, Utah, the Royal Academy of Music in Stockholm, Sweden, Ely Cathedral in Ely, England, Southwark Cathedral in London, England, and Greyfriar's Kirke in Edinburgh, Scotland. She also enjoyed a residency at Stanford University as Conductor for the Stanford University Summer Chorus Festival. In addition, she is well known as a choral clinician and adjudicator, regularly working with Gateway Music Festivals, Music in the Parks, and Heritage Music Tours. She is also a popular honor choir clinician, having served as conductor of All-State and Festival Honor Choirs in Minnesota, Colorado, North Carolina, Oregon, Hawai'i, Florida, Nevada, Pennsylvania, Virginia, and Maryland.

Clinicians and Conductors

Mark Lane - Clinician

Session 1: Getting the Most From Your Administrators

Session 2: Your Can't Do This Job by Yourself



Session 1: The relationship you develop with your administrators in your building and district is vital to your success and your sanity! This session will explore many of the practical things you can do, as well as things you shouldn't do, to develop a relationship with your administrators that will benefit you...your program...and most of all your students.

Session 2: Developing a strong music coalition in your district and community is key in keeping music a part of basic education in our schools. An effective music coalition can save you time and especially energy and can insure a proactive approach in defending and supporting your program. Don't wait until it's too late -- A good offense is

always more effective than always playing defense.

Mark Lane is the Associate Director of Bands and Assistant Professor of Music Education at Central Washington University. Previously, he taught high school for 27 years in both Oregon and Washington. Mark holds a BA from Eastern Washington University and a MA from the University of Oregon. He has served on both the OMEA and WMEA Boards and is currently President of the Washington Music Education Association.

Mr. Lane was awarded Educator of the Year five times and has received two Citations of Excellence from the NBA. In 2001, Mark was inducted into the Sudler Order of Merit of the John Phillip Sousa Foundation and the BANDWORLD Legion of Honor. His bands have performed at conferences in both Oregon and Washington. In addition his groups have performed twice in the Pasadena Tournament of Roses Parade and twice at the Bands of America National Concert Band Festival. Mark is the Music Director of the Washington Ambassadors of Music, leading biennial European tours with over 200 high school musicians from the State of Washington.

Tim Lautzenheiser - Clinician

Key Note Speaker at General Session on Saturday at 10:00

Session: Essential Elements



Tim Lautzenheiser is a well-known name in the music education world as a teacher, clinician, author, composer, conductor, consultant, and, above all, a trusted friend to anyone interested in working with young people in developing a desire for excellence. His career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University. During this time Tim developed highly acclaimed groups in all areas of the instrumental and vocal field.

Following three years in the music industry, he created Attitude Concepts, Inc., an organization designed to manage the many requests for workshops, seminars, and convention speaking engagements focusing on the area of positive attitude and effective leadership training.

He presently holds the Earl Dunn Distinguished Lecturer position at Ball State University. Tim also is the Executive Director of Education for Conn-Selmer, Inc.

His books, produced by G.I.A. Publications, *The Art of Successful Teaching*, *The Joy of Inspired Teaching*, and *Everyday Wisdom* are bestsellers in the educational world. He is also co-author of Hal Leonard's popular band method, *Essential Elements*. Tim is a graduate of Ball State University and the University of Alabama. He was awarded an Honorary Doctorate Degree from VanderCook College of Music. Additional awards include the distinguished Sudler Order of Merit from the John Philip Sousa Foundation, Mr. Holland's Opus Award and the Music Industry Award from the Midwest Clinic Board of Directors.

E. Daniel Long - Clinician

Session 1: Rehearsal Techniques that Have Survived the Test of Times

Session 2: Motivation: Getting Students To Do What You Want Them To Do, Making Them Believe It Was Their Idea



E. Daniel Long is a retired public school teacher after directing bands and orchestras in Nebraska and Michigan. For 35 years, he was affiliated with the Ann Arbor Public Schools. He is the Founding Director of the School for Performing Arts-Ann Arbor Youth Symphony Orchestra. Mr. Long has appeared as a conductor and clinician at the Midwest Clinic and at Music Educators National Conference (MENC) and American String Teachers Association (ASTA) national, state, and regional conferences. He has been a guest lecturer at the University of Michigan and Eastern Michigan University and served as president of the Michigan American String Teachers Association.

Mr. Long is the recipient of numerous awards, including the Midwest Clinic Medal of Honor and the ASTA Elizabeth A. H. Green School Educator Award. He was awarded the Michigan Band and Orchestra Association's Teacher of the Year and the Michigan ASTA Teacher of the

Clinicians and Conductors

Year. He holds degrees from Chadron State College (Nebraska) and the University of Colorado. He received Chadron State College's Distinguished Service Award and was inducted into the Chadron State College Music Hall of Fame. He has been a member of the editorial board for the Music Educator Journal and the American String Journal and has authored articles for The Instrumentalist, Music Educator Journal and American String Journal.

Dave Matthys - Conductor

Dave Matthys is currently in his 7th year of teaching at Lake Oswego High School, where he also serves as a District Music Coordinator. He has taught for 31 years in a number of districts, including Portland, Beaverton, Reynolds, and Bandon. Mr. Matthys is a member of the Oregon Music Educators Association, Oregon Band Directors Association (past-president), and has served on several committees with the Oregon School Activities Association. One accomplishment that he is most proud of, is that several students each year choose to become music majors or minors in college. His main goal in teaching music is to make music a lifetime activity, and sense of enjoyment for his students.

Nan L. McDonald - Clinician

Session: Facilitating Learning in the K-8 General Music Classroom



Brief Description: Participants will be engaged in model lessons, discussions, and analysis of techniques to challenge and engage students in K-8 General Music classes using materials from Silver Burdett Making Music, 2008 Edition. Special emphasis will be placed on teaching with technology, literacy development through music, music assessments, cooperative learning, and connections across curriculum content areas. **Brief Outline of Session:** Participants in this hands-on session will engage in listening response activities, learn effective and creative ways to focus students on musical elements within lessons featuring technology, singing, movement, rhythmic speech and poetry, and purposeful connections to other arts and content areas. Sponsored by Silver Burdett/Pearson.

Dr. Nan McDonald has more than 25 years experience in preschool through university level music education. In her duties as Professor of Music at San Diego State University School of Music and Dance, she teaches Music for Children courses for music and elementary education majors as well as Music Education Practicum courses for the preparation of future K-12 music educators.

Dr. McDonald has twice served as Executive Vice President of the California Music Educators Association. Her honors include the following: 1997 Outstanding Faculty Award—SDSU Division of Undergraduate Studies (Liberal Studies); 2000 California University Music Educator of the Year (CMEA); 2003 Outstanding Faculty Award for the SDSU College of Professional Studies and Fine Arts; and 2005 Outstanding Music Faculty Award for the SDSU School of Music and Dance.

She co-wrote and performed in over 300 presentations of Literature Alive, a dance, drama, and music performance series for children. Dr. McDonald continues her action research with many teachers and students in inner city K-8 general classrooms where she guides teachers to design customized integrated arts lessons across the curriculum content areas. Dr. McDonald has authored and co-authored numerous articles and books including Developing Arts Loving Readers (Rowman & Littlefield), Teaching Literacy through the Arts (Guilford), and most recently, Handbook for K-8 Arts Integration: Purposeful Planning Across the Curriculum (2010, Pearson Allyn & Bacon).

Dr. McDonald is a member of the author team for Silver Burdett Making Music.

Dr. Ike Nail - Conductor

Band and Orchestra Director, Western Oregon University

James Isaac Nail earned the Doctorate in Symphonic Conducting from the University of Texas at Austin. His distinguished career as an orchestra and band conductor, teacher and music director has included appointments with the Chicago Lakefront Music Festival, Dallas (TX) Wind Symphony, California State University (Northridge), University of Southern Mississippi (Hattiesburg) and Sprague and West (Salem, OR), Richardson (TX) and Lee (Midland, TX) High Schools. He has been co-recipient of two Grammy Awards including the 2000 National Grammy Gold Award recognizing the most outstanding secondary music program in the country. His groups have won more than a dozen state championships and performed at regional and national MENC Conventions, The Mid-West International Band and Orchestra Conference and by invitation at the Kennedy Center (Washington, DC). He is Past President of the Oregon Band Directors Association, a permanent member of the Oregon Band and Orchestra Adjudication Committee and a National Honorary Member and President of the Oregon Chapter of Phi Beta Mu. He was named the 2009 Oregon Music Educator of the year by the Oregon Symphony Association in Salem.

Clinicians and Conductors

Marcia M. Neel - Clinician

Session 1: Making an Advocate Out of Your Principal: Ten Things You Can Do Monday

Session 2: Baking the Perfect Cookie

Session 3: How to Successfully Recruit and Retain Instrumental Music Students: A Practical Guide for Recruitment and Retention



Session 1: This informative, inspiring presentation was developed after a district-wide survey which asked principals what they appreciated most about their music educators and what one area that teachers could improve. Learn how the principals responded along with practical, proven ideas to build and maintain the teacher/administrator relationship. Your program can be the centerpiece of your school. Take advantage of these "Ten Things You Can Do on Monday" to build and maintain the teacher/administrator relationship. (Sponsored by Wenger Corporation)

Session 2: Have you ever tried to explain to your non-musically trained constituents what the perfect recipe is for a top-quality, comprehensive, sequential, standards-based music program? Based upon MENC's Music Program Assessment, this session looks beyond the focus on performance and considers curriculum and scheduling, staffing, materials and equipment, and facilities. To help you reach your goals, easy-to-use checklists will be provided that administrators, parents and others can easily understand. This presentation will be broken into two separate sessions. (Sponsored by Wenger Corporation)

Session 3: Based on "best practices" from highly successful band directors, the Music Achievement Council has compiled several tools that cover every aspect of recruiting and retaining instrumental music students. Because it covers the fundamentals in great detail, this information is great for new teachers, young teachers or experienced teachers. It not only provides sample forms and letters that are ready-to-use, but also shares retention ideas that can be implemented at any stage of the school year. (Sponsored by the Music Achievement Council.)

A veteran of 36 years in public school music education, Marcia Neel has directed successful secondary music programs in Connecticut, Ohio, Massachusetts, and Nevada. She served as the Supervisor of the Secondary Music Education Program of the Clark County School District (CCSD), headquartered in Las Vegas, Nevada, from 1994 through 2007 and during the course of those years, Marcia led the Secondary Music Education Program to a total class count of over 50,000 in 56 middle and 38 high school music programs and over 100,000 in Secondary Fine and Performing Arts overall. In conjunction with the National Association of School Boards, VH1 and NAMM awarded the National Distinguished Service to Music Education Award to the CCSD Board of School Trustees in 2007.

Well-known for her commitment to program expansion and innovation, Marcia is known for her creative approaches to curriculum design and implementation. One of those programs for which the CCSD is most well known is the Secondary Mariachi Program which was instituted in 2002 and is now staffed by 17 full-time, licensed Mariachi educators. She takes great pride in knowing that all of the students in each of the district's secondary schools are provided with an equal opportunity to study music. Marcia is the lead author of ¡Simplemente Mariachi!, an instrumental and vocal method series for mariachi students and educators. She has also co-authored and edited a number of publications for MENC, the National Association for Music Education and the Music Advisory Council.

Marcia is well known for her advocacy efforts in Music Education at the local, state, and national levels. Marcia has served as Western Division President of MENC; President of the Nevada Music Educators Association and President of the Nevada Choral Directors Association. The Disney Channel selected Marcia as their National Performing Arts Teacher of the Year and in 2007. Currently, Marcia serves on the Supportmusic.com Steering Committee, the MENC National Music Consortium whose mission is to unite leaders who share a passion to make music education an ongoing part of the lives of the children. Marcia is also the president of Music Education Consultants, Inc., a consortium of music education professionals who work with a variety of educational organizations.

Connie Noakes - Clinician

Session: A Picture is Worth 1,000 Words: Illustrations and Storytelling to Teach the Fundamentals in Instrumental Education

Connie Noakes teaches middle school choir and band in Longview Washington, where she has lived and taught for the past 30 years. She has a BA in Music Education and a BM in Education from Washington State University. She is currently a candidate for National Board Certification in music. Connie has spent her career teaching all age levels including: high school and middle school band and choir, elementary general music, all levels of church groups and private piano and oboe lessons. She has been the president of the local MTNA group and is an active member of MENC. Some of her work with students at school and at church has included producing 15 different musicals, directing the Monster Piano festival with 8 pianos and 16 to 24 students tickling the ivories at the same time, writing numerous musical arrangements for concerts, implementing collaborative practices with music teachers in the area. Connie has currently been collaborating with Dr. Lanette Shepherd on implementation of check-lists used in instrumental classes to help with better posture and sound quality. Come see our talk!

Clinicians and Conductors

Debi Noel - Clinician

Session: Recipe for Rehearsal



Session Description: Using Dr. Timothy Seelig's "Perfect Blend" book, Debi will add her own seasonings and flavors for a successful elementary school choral rehearsal. Her "For Chorus" meal will cover ideas from "Setting the Table" to "Tasty Tidbits for Dessert."

Debi Noel (MEd-OSU) is an energetic, passionate teacher of children from 4 years to adult. She has been an elementary music specialist for more than 20 years and is currently teaching music and directing the vocal music program at Oak Hill School in Eugene. She directs the Concert Choir at Lane Community College where she also teaches classes in Music Fundamentals, Group Voice, Keyboard Skills, and Music Appreciation. She has taught music classes for Education majors at the University of Oregon, Pacific University and Oregon State University. She is a certified Orff instructor and directs musical theatre productions for the Rose Children's Theatre.

Corin Overland - Clinician and Conductor

Middle School Honor Choir Conductor

Session: How We're NOT Rocking the Boat: Fearlessly Merging Authentic Popular Music Into School-Based Education ("They Know More About Eric Clapton Than You Do. Now What?")



Students in the 21st century have unprecedented access to a nearly endless catalog of music. Thanks to the prevalence of portable music players, robust downloading services, and relaxed attitudes toward music sharing services, current consumers of music are typically only a few clicks away from virtually every genre of music on the planet. This "musical globalization" has created a generation of consumers who can easily explore their personal preferences, and share discoveries with others. For those who are both musically and technologically savvy, current pop offerings are foregone in favor of smaller, independent labels. Media offerings such as "School of Rock" and "Nick and Norah's Infinite Playlist" demonstrate this shifting of opinion for contemporary youth culture. Where it may once have been considered cool to have an exclusionary take on music, (i.e., "I only listen to rap."), having breadth and depth of knowledge

of music history is now the social currency of the day. For music educators who primarily function within ensemble-based performance mediums, (choir, band, orchestra, guitar), the disparity between what we play and what students listen to is not a new phenomenon; indeed, many educators attempt to address these issues with pop-themed concerts or arrangements of contemporary music. Some of these adaptations translate well to performance ensemble, others do not—creating a laughable parody of the original artist's intent. While such adaptations are not inherently unmusical, they still are—presumably—not what the artist intended. This session will provide ideas and resources for music educators who want to include contemporary popular music in their ensemble classrooms, while still remaining true to the music's original intent. Current technologies and media outlets will be discussed, and sample lessons will be presented. Corin Overland received a B.A. in Music Education from Gustavus Adolphus College (MN) and holds certification in choral, instrumental and classroom education. He received the M.M. in Choral Conducting from the University of Missouri (Kansas City), and is currently pursuing the Ph.D. in Music Education from Temple University (PA), where he holds teaching and research assistantship positions.

Overland has taught middle and secondary choral music in Minnesota, Kansas and Missouri at public and private institutions. Most recently, Overland was Director of Choirs at Punahou Academy in Honolulu (HI)—the nation's largest independent school. Under his direction the program grew to nearly 300 students, and were consistently given top ratings in state, regional and national competitions. In 2004, Overland was given the Po'okela Award, recognizing outstanding contribution to the school community.

Overland is frequently in demand as a conductor, composer and independent clinician around the country, and is regularly featured as a clinician for World-Strides Heritage Festivals. He has several choral publications currently in print with Alliance and Santa Barbara Music Publishing, as well as scholarly articles in the Journal of Historical Music Education. He has presented interest sessions on at division, national and international conferences, including the 2009 MENC Eastern Division Conference, and the 2008 Annual International Music Education Conference in Lithuania. He remains active in the discipline's professional organizations, having held leadership positions with MENC and ACDA, serving in 2005 as the Hawaii All-State Honor Choir chair. He currently teaches choral music at Centennial High School in Ellicott City, Maryland.

Clinicians and Conductors

Jung-Ho Pak - Clinician and Conductor

All-State High School Orchestra Conductor

Session: The Global Warming of the Arts: Saving our profession through renewed purpose



A discussion of why classical music, among all the arts, has lost relevance in the concert hall and the classroom, and how we can change this through redefining why we conduct, teach and perform. Also, a look at the student as the most powerful advocate of our art on stage, and the audience as a consumer.

Described by the New York Times as a conductor who “radiates enthusiasm” and the Los Angeles Times as “a real grabber”, Jung-Ho Pak is known as a Music Director with a unique vision of classical music. Orchestra Nova (orchestranova.org), formerly San Diego Chamber Orchestra, appointed Mr. Pak as Artistic Director and Conductor in 2006, and in 2007 Mr. Pak began his tenure as Artistic Director and Conductor of the Cape Cod Symphony Orchestra (capesymphony.org), one of the largest orchestras in Massachusetts (second to the Boston Symphony Orchestra). Since 2003, he has been Director of Orchestras and Music Director of the World Youth Symphony Orchestra and at the Interlochen Center for the Arts (interlochen.org). Mr. Pak is also Music Director Emeritus of the New Haven Symphony Orchestra. As Music Director of the San Diego Symphony Orchestra (1997-2002), Mr. Pak led the orchestra from bankruptcy to a nationally recognized artistic and financial success. As a nationally recognized educator, he has served as Music Director with the University of Southern California (USC) Symphony and the San Francisco Conservatory of Music Orchestra. He has also served as Principal Conductor of the Emmy-nominated Disney Young Musicians Symphony Orchestra and as Music Director of the International Chamber Orchestra, NEXT Chamber Orchestra, Colburn Chamber Orchestra, and Diablo Ballet. Guest conducting has taken him to Europe, the Soviet Union, South America and Asia. Mr. Pak is also a frequent speaker on television and radio, as well as a clinician and guest conductor at national music festivals.

Bob Philips - Clinician and Conductor

Middle School Honor Orchestra Conductor

Session 1: Re-energizing the Beginning String Classroom: Many Roads to Successes

Session 2: Teaching Technique Through Repertoire



Session 1: Beginning string teachers teach in many different schedules and environments. In 28 years teaching beginners, I've done it all and used many different teaching strategies. No single approach works for everyone but everyone can find a path to success. Teaching is about choices and we will explore the many pedagogical choices, resources and technologies available to contemporary music teachers.

Session 2: How to extrapolate the techniques you need to teach from the repertoire you have chosen and how to choose the repertoire to support the technique you want to build.

Bob Phillips, pedagogue, composer, and teacher trainer, is known as an innovator in string education. During his 27 years of teaching in Saline, MI, Bob built a string program of over 700 students that was a national model of excellence in both classical and alternative music. He is an expert in the use of large group pedagogy and in the development of alternative styles for strings. One of today's leading educational authors and composers, his books and pieces are performed by thousands of string students each year. Bob is a prolific writer authoring many book series including the ground breaking Philharmonic series and String Explorer. His conducting resume includes professional, all-state, and youth orchestras. Currently he serves as string editor for Alfred Music Publishing. Bob and his wife, Pam, continue their music education outreach via their clinics at national and state music conferences as well as their leadership roles in the American String Teachers Association. Within ASTA Bob has chaired the Alternative Styles competition, served on the advocacy committee and as a clinician for the NOF.

James Ray - Conductor

James Ray is in his third year with the Salem-Keizer school district, where he directs orchestras at McNary High School and teaches elementary-level strings. He also performs as a violinist with the Salem Chamber Orchestra. Before coming to Oregon, Ray directed the Kittitas Valley Youth Orchestra in Ellensburg, WA and taught music theory as an instructional assistant at Central Washington University. Ray is an active string clinician. He has coached violin and viola for numerous school programs and youth orchestra organizations, and has served on the summer faculties of Icicle Creek Summer Symphony and Porter Music Camp. Mr. Ray holds a music performance B.A. from Central Washington University and an M.A. in teaching from Western Oregon University.

Clinicians and Conductors

Tracy Ross - Clinician

Session: Action Steps to Save Music Programs

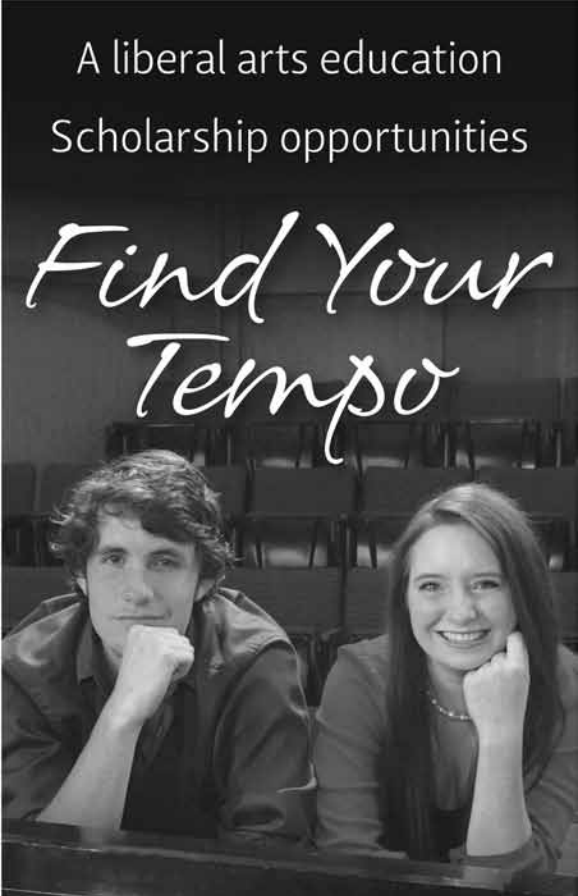
Tracy Ross has been teaching for 14 years. She is currently the Sheldon Band Director in 4J and has been there for 9 years. She taught Middle School Band at Meadow View and K-12 general music and band in the Harrisburg School District. Tracy received her Bachelors and Masters degrees from the University of Oregon. She also received her Initial Administrative License and worked this past year at Lebanon High School gaining administrative experience. Tracy has been on the OMEA Board for 14 years as Small Schools Chair, District 12 Chair and currently serves as the OMEA Treasurer. Tracy has been a guest conductor for District 7 Honor band, guest conductor at WIBC, and her jazz band performed at the OMEA Convention in 2006. In 2006, she received a "Humanities Award" centered around "putting kids first" from Sheldon High School.

Lanette Shepherd - Clinician

Session: A Picture is Worth 1,000 Words: Illustrations and Storytelling to Teach the Fundamentals in Instrumental Education

Stop students from tuning out and tune them in with stories and illustrations to teach music in all disciplines at all levels. Step-up your success and save your voice by referring to visual mnemonics and pictograms in your music room. Teach students to connect long lists of pedagogical information at the drop of a hat. Brain research shows most people learn best; first through the use of kinesthetic learning, then visual, and finally through auditory input. Yet, most instruction for proper musical posture and performance is generally done via verbal cues and modeling. "Music in Pictures" will revolutionize and revitalize the foundational work that every student needs for success!


Lanette Shepherd teaches middle and high school strings in Longview Washington, a small logging community on the Columbia River north of Portland. She is also the founder and co-director of KLASS (Kelso/Longview Associated Schools Symphony). She has a Ph.D. in Music Education from The University of Iowa and is a candidate for National Board Certification in music. Her dissertation topic explored the use of a vibrato practice video with middle school students and the results of this study indicated that vibrato performance can improve with systematic video-based instruction. She has been teaching for over two decades and her current work has been in the area of check-list assessments for various string techniques. Several of the assessments incorporate illustrations from familiar children's stories to help students easily remember details of bow hold or left hand posture. These assessments may enhance lessons to clarify lesson objectives for students and to provide data for use in grading, lesson planning or curriculum efficacy. If you want your lessons to have a clear objective, aligned activities, student engagement and appropriate assessments, these ready-to-use checklists can be a helpful tool for planning instruction.



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Clinicians and Conductors

Toni Skelton - Clinician

Session: Dancing Down Under: Sharing the Folk Music of Australia



Session Description: Join us as we explore Australian culture through its music! Participants will sing folk songs and learn dances that involve all grade levels (K-6).

Toni Skelton began her career in music education in 1979 as a band director, primarily at the middle school level. She entered her current position as a music specialist at Myers Elementary School in Salem in 1986, and has also taught beginning band and Rhythms during this time. Ms. Skelton graduated from Humboldt State University in Arcata, California with a Bachelor of Arts degree in Music Education. She has enjoyed post-graduate study at Western Oregon University, Southern Oregon University, the University of Oregon and Indiana

University. Ms. Skelton has served the Oregon Music Educators Association as an officer at the state and local levels since 1991, including a term as state General Music Chair, and three years as a Co-Manager of the All-State Elementary Honor Choir. Ms. Skelton was the 2008 recipient of the OMEA Service to the Profession Award. She is on the staff of the Oregon Ambassadors of Music, a statewide high school honor band and choir that tours Europe every other year. Ms. Skelton maintains an active performance schedule as a percussionist with the Salem Concert Band. Her home in West Salem includes her husband John, her Airedale Tess, and occasional visits from her granddaughter Colleen (and her parents).

Dr. Gilberto D. Soto - Clinician

Session 1: Contemporary ell and bilingual music education in the early childhood and elementary classroom: part I

Session 2: Contemporary ell and bilingual music education in the early childhood and elementary classroom: part II

Session 3: Contemporary ell and bilingual music education in the early childhood and elementary classroom: part III



Dr. Gilberto D. Soto is currently Professor of Music Education/Guitar at Texas A&M International University, where he teaches early childhood bilingual music education courses, as well as elementary and secondary music education courses. He also supervises the guitar and bass studios and directs the TAMIU Guitar Ensemble. He is the owner and director of Soto Academy of Music, a music studio for children ages 2–18 years of age. His university students are trained in his studio teaching lab in preparation for their music education careers.

Dr. Soto is the author of the bilingual books *Fiesta de Canciones* (primary and intermediate levels), co-author of *Multilevel Strategies for English Language Learners*, co-author of the national music series *Spotlight on Music*, and co-author for the national reading series *Tesoros de Lectura*, all published by Macmillan/McGraw-Hill. He has also written a bilingual book entitled *Music of Our World: Mexico* and written several articles for *Music Express*, published by Hal Leonard Corporation. In addition, he is the bilingual music arranger and editor for the Macmillan/McGraw-Hill national math series.

Dr. Soto has reviewed elementary music education textbooks and received many awards for his contributions to bilingual music education, especially in underprivileged school communities. He has also won many awards as a higher education instructor and guitar performer. He holds a BA degree in Education from Universidad Autonoma del Noreste, Mexico, a BA in Music from Abilene Christian University, and a M.M. and Ph.D. in Music Education from the University of Southern Mississippi.

Dr. Soto travels extensively offering hands-on clinics in bilingual music education and performs flamenco and classical guitar concerts throughout the United States, Mexico, and Central America.

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Clinicians and Conductors

Jayne M. Standley, Ph.D. - Clinician

Session 1: Music and Teaching Techniques for Children with Special Needs

Session 2: Music Experiences for Infants and Toddlers: Matching Neurological Capabilities to Maximize Learning



Session 1 will provide an overview of educational problems of children with special needs and discuss teaching techniques that foster music, cognitive, and social learning. Videotaped examples will be shown.

Session 2 will describe neurological growth and development of infants, toddlers, and preschoolers and discuss appropriate music activities that fit each developmental level. Videotaped examples will be shown.

Jayne M. Standley, Ph.D., MT-BC, is a Robert O. Lawton Distinguished Professor at Florida State University and the Ella Scoble Opperman Professor of Music. She is an internationally acclaimed researcher and has published extensively in music in learning, music in special education, and music in medical settings with refereed publications appearing in nursing, early childhood, music education, and music therapy journals. Most recently, she has specialized in research studies investigating music therapy for early intervention with premature infants in the Neonatal Intensive Care Unit. She directs the Music Therapy program at FSU, the Medical MT and Arts in Medicine Programs in partnership with Tallahassee Memorial HealthCare and the National Institute for Infant and Child Medical Music Therapy. Dr. Standley is a recipient of numerous awards and honors including the Publication, Merit, and Lifetime Achievement Awards from the American Music Therapy Association and The Florida State University honors of Distinguished Researcher, Named Professor, President's Award for Teaching Excellence, Teaching Incentive Awards, and Award for Professorial Excellence. She is currently Editor of the premiere journal in her field, the *Journal of Music Therapy*, and author of *Music Therapy with Premature Infants*, *Medical Music Therapy*, and *Music Techniques in Therapy, Counseling, and Special Education*.

Barbara Heilmair Tanret - Clinician

Session: Working with Clarinet Ensembles



Clarinetist Barbara Heilmair Tanret is Assistant Professor of Clarinet & Music History and Woodwind Area Coordinator at the Portland State University Music Department. She maintains an international career as performer, educator and scholar, and has previously taught at the University of California in Los Angeles (UCLA) and at the California State University in Long Beach (CSULB).

After her debut in Salzburg in 1995, Barbara Heilmair has played with symphonic orchestras such as The Bavarian State Theater in Munich, The Salzburg Mozarteum Orchestra, The Tyrol International Music Festival (IOE), The Santa Barbara Symphony, The Santa Barbara Choral Society, The Opera Pasadena, The Mozart Classical Orchestra, The New Valley Symphony, and The Brentwood-Westwood Symphony. Being part of Portland's vibrant musical scene, she has recently been heard with the Oregon Ballet Theater, the Oregon Symphony "Young Artists Debut", Peter Schickele's "PDQ plays PDX" orchestra, the Choral Arts Ensemble of Portland, as well as at the Portland SummerFest, the Astoria Music Festival, and the 2009 Oregon Sesquicentennial Film Festival, while serving as Principal Bass Clarinetist for the Vancouver Symphony since the 2008/09 season.

Barbara Heilmair's numerous performances at venues abroad include her 2009 appearances at the "University of Melbourne" and at the "Monash University" in Melbourne, Australia. As a dedicated chamber musician, she has played with local ensembles and with various ensembles in Western Europe, China, and Japan. Dr. Heilmair has performed and presented at several conference meetings, including the 2009 Portland Clarinet Symposium, the 2009 College Music Society's National Conference, and the 2008 Oregon Music Educator's Association Conference.

As a scholar, Dr. Heilmair specializes in working with original manuscripts, creating new editions, and researching Romantic composer Robert Fuchs, whose Clarinet Quintet she rediscovered and premiered in the US. The "Clarinet & Saxophone" magazine has covered some of her publications in fall 2004. Barbara Heilmair holds Diplomas in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with M.M. and D.M.A. degrees from UCLA. The artists who influenced her most through their teaching were Gary Gray (LA Chamber Orchestra), Rolf Weber (Bavarian State Theater), Michele Zukovsky (LA Philharmonic), and Karl-Heinz Steffens (Berlin Philharmonic). She also studied in master classes with Mitchell Lurie, Eddie Daniels, Ricardo Morales, Monica Kaenzig, Alois Brandhofer, Eduard Brunner, François Benda, and Milan Turkovich. A native of Germany, Dr. Heilmair is familiar with both the French and the German clarinet systems. She is fluent in English, German and French. Several prizes and scholarships, such as the UCLA Fund for Excellence Stipend, the UCLA Regent's Stipend, and awards from publisher C.F. Peters/ Frankfurt and composer Harald Genzmer, have supported her studies and work. Barbara Heilmair enjoys working with clarinet ensembles of all sizes.

Clinicians and Conductors

Andy Thomas - Conductor

Andy Thomas is a graduate of Western Oregon University receiving his Bachelor's of music education and did his graduate work at Portland State and Western Oregon University. Before coming to Whiteaker he spent six years in the Monmouth / Independence school district teaching music and drama at Central High and Talmadge Middle School. While teaching there his high school choirs were consistent trophy winners at jazz and choral festivals throughout the state. The past 8 years he has been apart the Salem/Keizer school district teaching choir, drama, and video production. Andy is a two time nominee for the Crystal Apple Award, nominated for the teacher of the year by the Salem Symphony Association in 2008, and received the educator of the year award in 1998 while working in the Monmouth/Independence school district. Andy has enjoyed being a vocal clinician for various honor choirs and music conferences over his career. Currently Andy also co-leads a worship ministry at New Hope Foursquare Church in Salem and is a contemporary keyboard and voice instructor at Corbin College.

The members of Concert Choir and Mr. Thomas are extremely honored and proud to be representing the Salem-Keizer school district and Whiteaker Middle School at the 2010 OMEA Convention.

Dr. Frank Tracz - Clinician

All-State Symphonic Band Conductor

Session: You've Made It This Far, Will You Make It The Rest Of The Way?



Dr. Frank Tracz is Professor of Music and Director of Bands at Kansas State University in Manhattan, Kansas. At K-State he coordinates the undergraduate and graduate conducting programs, teaches classes in music education, and administers and guides all aspects of the K-State band program. Dr. Tracz received the Doctor of Philosophy (music education) from The Ohio State University, a Master of Music degree from the University of Wisconsin-Madison, and a Bachelor of Music Education degree from The Ohio State University. Dr. Tracz has several years' experience teaching in the public schools of Ohio and Wisconsin. He has also served as Assistant Director of Bands at Syracuse University. Prior to his appointment at K-State, he was the Director of Bands at Morehead State University in Morehead, Kentucky.

He has served as an adjudicator, clinician and guest conductor for all-state and honor bands across the nation, as well as in Canada. Dr. Tracz is a past member of the Music Education Journal Editorial Board and is a contributor to the series Teaching Music Through Performance in Band. He also researched and developed a Master of Music Education/Band Conducting program that is now in place at K-State. In addition to being an inducted member of the Golden Key National Honor Society, he is a member of Pi Kappa Lambda, Phi Beta Mu, and Pi Lambda Theta. Dr. Tracz has received many awards and recognition. At K-State, he has been honored with the prestigious Stamey award for Outstanding Teaching, and has been recognized as a Mortar Board Outstanding Faculty Member. Most recently he was honored with the Outstanding Bandmaster Award from the Kansas Bandmasters Association and Phi Beta Mu.

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Doug Anderson1974-1976
Steve Stone1972-1974
Lamar Jensen1970-1972
Lynn Sjlound1968-1970

Clinicians and Conductors

Dr. Scott Tuomi - Clinician

Session: Songs in their Hearts: selecting solo contest literature for young vocalists



Dr. Tuomi has performed internationally to critical acclaim as a tenor soloist in recitals, opera, and oratorio, and is in great demand as a vocal and choral clinician and adjudicator. An established and highly respected vocal pedagogue, he is widely recognized as one of the finest vocal teachers in the Northwest. He has also appeared as guest conductor throughout the Pacific Northwest and toured internationally conducting the Pacific University Chamber Singers. He currently serves as Collegiate Repertoire and Standards Chair for the American Choral Directors Association for the state of Oregon. He has recorded numerous works, most recently as tenor soloist with the Portland Symphonic Choir in Rachmaninoff's Vespers due for release this spring.

Steve Zielke - Clinician

All-State Choir Conductor

Session: Lifestyles of the Musically Rich and Famous: Seven Resourceful Practices of the Successful Choral Director and the Students Who Sing For Them



Steven M. Zielke, director of choral studies at Oregon State University, directs the OSU Chamber Choir and teaches choral conducting and choral music pedagogy. He earned his doctoral and master's degrees in choral conducting from The Florida State University where

he studied with Andre Thomas and Rodney Eichenberger, and held the prestigious Clayton Krehbiel Fellowship, funded through the generous efforts of the late Robert Shaw.

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

Zielke is a frequent clinician and guest conductor, and has recently worked in Oregon, Washington, Idaho, California, Nebraska, Missouri, Nevada, and Kansas. He also guest conducted the Academic Orchestra of the University of Stuttgart and the University of Tübingen Chamber Singers in Tübingen, Germany. Choirs under his direction have appeared at state, regional, and national conference, as well as the Festival of Light in Bulgaria, and the Prague Musica Ecumenica concert series. Zielke is also the current past-president of the Oregon Music Educators Association, and is a contributing editor to Walton Music.

Zielke is also the founder and music director of the Corvallis Repertory Singers, a semi-professional ensemble devoted to exemplary performances of the finest in choral literature and serves as the Director of Music at the First Congregational United Church of Christ in Corvallis. Despite an exhilarating schedule, he enjoys playing with his children, watching college football, and gardening with his wife Nicola.



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Honor Group Rehearsals

Subject to change

January 14-17, 2010

Elementary Honor Choir:

Friday, January 15, 2010

Burke-Griffith Hall, Northwest Christian College

8:30am – 11:00am Rehearse

1:00pm – 5:00pm Rehearse

5:00pm – 6:00pm Dinner

6:00pm – 7:00pm Rehearse

Saturday, January 16, 2010

9:00am – 9:45am Rehearsal in Silva Theater, Hult Center

10:00am General Session/Concert

Middle School Rehearsal Schedule:

Thursday, January 14, 2010

1:30pm – 5:00pm Rehearse

Choir at First Christian Church

Band and Orchestra at Hilton 5:45pm – 8:30pm Rehearse

Friday, January 15, 2010

8:30am – 11:00am Rehearse

Rehearsals in Silva & Playwrights Halls

12:00pm – 12:30pm Orchestra Rehearsal; 12:30pm – 1:45pm

Band Rehearsal

11:45-12:30 Choir Dress Rehearsal

1:00-1:45pm Orchestra Dress Rehearsal

2:15-3:00pm Band Dress Rehearsal

4:00pm Band Concert

4:45pm Orchestra Concert

5:30pm Choir Concert

High School Honor Groups Rehearsal Schedule:

Thursday, January 14, 2010

1:30pm – 5:30pm Jazz Rehearsal

(The Shedd) 7:00pm – 9:30pm Jazz Rehearsal

Friday, January 15, 2010

8:30am – 11:00am Jazz Rehearsal (The Shedd)

1:00pm All Participants Meeting (Beal Hall U of O)

1:00pm – 5:00pm First Rehearsal All State Large Groups

Wind Ensemble (U of O Room TBA) Choirs (U of O Room TBA)

Orchestra (U of O Room TBA) Symphonic Band

6:00pm – 8:00pm Jazz Rehearsal (The Shedd)

6:30pm – 8:45pm Rehearsal All State Large Groups

Saturday, January 16, 2010

8:00am Orchestra Sectionals

9:00am – 11:00am Jazz Rehearsal

(The Shedd) 9:00am – Noon Rehearsal

All State Large Groups 1:15pm – 5:00pm Rehearsal

3:00pm-3:45pm Jazz Sound Check

4:00pm All State Jazz Concert

All State Large Groups 6:30pm – 8:15pm Rehearsal

Sunday, January 17, 2010

Dress Rehearsals TBA

1:00pm All State Gala Concert Concert Order:

Orchestra, Symphonic Band, Wind Ensemble, Choir

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Phoenix Inn

850 Franklin Blvd.
Eugene, OR 97403

Burke-Griffith Hall

Northwest Christian College
828 East 11th Ave.
Eugene, OR 97304

Instrumental Concert Hours

Subject to change

Friday, January 15, 2010

Concert Hour 9:00 am • Soreng

President: Ted Barton

Western Oregon Wind Ensemble

Conductor: Dr. James I. Nail



The Western Wind Ensemble is enjoying a period of tremendous growth and expansion. Supported by a generous University Scholarship Program that includes both music majors and non-majors, the group has grown into a fully instrumented and artistically flexible wind band. We have been presenting concerts of significant music each semester on the Western campus, but this performance is our coming out party for most OMEA members. We hope you enjoy it.

Please email naili@wou.edu to receive information about future concerts, the Music Department, scholarships or the University.

Celebration Fanfare..... Kevin M. Walczyk
KevEli Music

Winter Dances.....Fergal Carroll
Maecenas Music

March, Opus 99 Serge Prokofieff/Paul Yoder
Leeds Music Corp.

Bugs Roger Cichy
C. Alan Publications

Friday, January 15, 2010

Concert Hour 9:00 am • Soreng

President: Ted Barton

OSU Wind Ensemble

Director: Christopher Chapman

The OSU Band Program offers students a full compliment of ensembles from which to choose. Consisting of three concert bands (the OSU Wind Ensemble, the OSU Symphonic Band, and the OSU Campus Band) students have opportunities to play wind repertoire from the wind band/ensemble's vast history, from the Renaissance period to the Modern. The OSU Athletic Bands include the 215 member OSU Marching Band, the Basketball Pep Band, as well as several Olympic sport bands. Oregon State also offers jazz (the OSU



Jazz Ensemble and the OSU Jazz Combos) and chamber wind groups such as the OSU Chamber Winds, Horn Choir, Trumpet Choir, Trombone Choir and Brass Ensemble. All told, the OSU Band Program services the needs of nearly 500 students from all majors at the university.

Millennium Cannons..... Kevin Puts (b. 1972)
Arr. Mark Spede

Hold This Boy and ListenCarter Pann (b. 1972)

Bells for Stokowski Michael Daugherty (b. 1954)

Friday, January 15, 2010

Concert Hour 9:00 am • Studio 1

President: Sean Williams

McNary High School Orchestra

Director: James Ray

The McNary Advanced Orchestra is one of the premiere ensembles of McNary High School's active music program. This ensemble has performed at various venues throughout the Northwest, to include orchestra festivals in Gresham, Bend, and Tacoma, WA. This March, the Advanced Orchestra will make its debut appearance at the well-regarded orchestra festival at Central Washington University. They have regularly represented their school at local, state, and regional honor orchestras. The goal of the orchestra program at McNary is to develop skilled, thoughtful musicianship that leads to inspiring performances. Students develop these talents alongside personal characteristics that lead to success in whatever fields they choose to pursue.

Repertoire: TBA

Friday, January 15, 2010

Concert Hour 1:00 pm • Soreng

President: Christopher Silva

PSU Wind Symphony and Choir

Director: Edward Higgins

Portland State University Wind Symphony

With the goal of being one of the finest ensembles of its kind, the Portland State University Wind Symphony is comprised of the top wind and percussion players on campus. The ensemble is committed to delivering artistic performances that are both expressive and meticulously prepared. A considerable amount of attention is placed on the innovative programming process, an approach that illustrates the rich diversity that exists within the Portland community. The priority of the Ensemble is to achieve the highest degree of professionalism possible, and to share with its audiences the finest artistic repertoire, regardless of period, or style. The Wind Symphony has made appearances at the 2008 College Music Educator's regional Conference and the 2008 Oregon Music Educator's Conference.

Repertoire: TBA

Instrumental Concert Hours

Friday, January 15, 2010

Concert Hour 2:00 pm • Studio 1

Presider: Melissa Jacot

Sprague High School Camerata Orchestra

Conductor: Dijana Ihas



Sprague High School String Camerata is the chamber orchestra compiled of the most dedicated string instrument students in the music department of Sprague High School in Salem, Oregon. Music department of this school has been a recipient of the Grammy Award four times and this particular group has been recognized as one of the most outstanding high school chamber orchestras at the state, national and international level. Most recently, in September of 2009, the group was pronounced as the 2009 National Winner of the national competition for school orchestras and bands Mark of Excellence (adjudicated by Mr. Jung-Ho Pak), tied for the first place at the OSAA in May of 2009, and won the first place with a perfect score at the Heritage Festival, New York 2009.

Sergej Rachmaninow: Romance and Scherzo for String Orchestra (1891)
Publisher: Verlag Walter Wollenweber (WW) Munchen-Grafelfing

Dragan Suplevski: Capriccio # 1 for String Orchestra
Publisher: Macedonian Association of Composers (out of print)

Friday, January 15, 2010

Concert Hour 2:00 pm • Studio 1

Presider: Melissa Jacot

OSU Brass Ensemble

Director: Lawrence Johnson



The OSU Brass Ensemble, started by Jay Chen and Henry Henniger, is currently under the direction of Lawrence Johnson. This large ensemble's purpose is to expose our brass playing students to the repertoire, original as well as orchestral and operatic repertoire, for the brass family. This is a major performing ensemble at OSU. Our commitment is to give

our students the best possible educational and performing opportunities throughout our region.

A special thanks to the OSU Music Department, Dr. Marlan Carlson - Chair, and for their terrific support of our work. Also, many thanks to Dr. Robert Brudvig for lending us his percussion students for this concert.

Fanfare from "La Peri" Paul Dukas

Canzon in double echo Giovanni Gabrieli

Excerpt from "Goetterdaemmerung" Act III Richard Wagner

Libera Me from Requiem Gabriel Faure
Christopher Knotts, Euphonium Soloist. Arranged by: Scott Gerweck

Fanfares Liturgiques Henri Tomasi
Procession du Vendredi-Saint

Vienna Philharmonic Fanfare Richard Strauss

Saturday, January 16, 2010

Concert Hour 10:00 am • Siiva

PSU Guitar Ensemble

Director: Bryan Johanson



The Portland State University Guitar Orchestra is directed by Bryan Johanson was formed in 1979 as part of the Department's many performing ensembles. The Guitar Orchestra is comprised of students in the Portland State University music program. Though not exclusively limited to music majors, the group is primarily made up of students in one of the many degree programs in the Department of Music at PSU. The repertoire ranges in scope from Renaissance composers like John Dowland and Michael Praetorius; Baroque composers like Bach, Handel, Scarlatti, and Vivaldi; Classical composers like Mozart, Haydn, and Salieri; Romantic composers like Albeniz, Sibelius, and Puccini; and modern composers like Shostakovich, Bartok, Brouwer, and Piazzolla.

Sinfonia, K. 76 by W.A Mozart
Allegro maestoso
Andante
Minuetto
Allegro..... Transcribed by Bryan Johanson
Published by Les Productions D'OZ (Quebec, Canada)

The Miller's Dance Manuel de Falla
(from the Three Cornered Hat)

Instrumental Concert Hours

Saturday, January 16, 2010

Concert Hour 1:00 pm • Sousa

African Marimba

Director: Walt Hampton

Saturday, January 16, 2010

Concert Hour 1:00 pm • Siiva

Lake Oswego High School Concert Band

Director: Dave Matthys



Lake Oswego High School, with a population of 1,250 students, has seen its band program double in size in the past 7 years, with over 11% of the school now being a member of one of the bands. In addition to the Wind Ensemble, Lake Oswego offers a Concert band (freshman only), Symphonic band (10th-12th grades), and a Jazz band that meets during the school day. The football band is comprised of students from the Concert and Symphonic bands. Students in the Wind Ensemble are not required to participate, but can elect to do so for extra credit. The basketball band is voluntary, and consists of students from all bands. All band members march in the annual Rose Festival Starlight Parade. All band members are encouraged to participate in other school activities including sports, clubs, theater, and vocal music.

Saturday, January 16, 2010

Concert Hour 1:00 pm • Siiva

The Oregon Symphonic Band

Conductor: Michael Burch-Pesses



The award-winning Oregon Symphonic Band, Oregon's premier adult band, was founded in 1986 with the vision not only to create a performance medium for adults to make music, but also to set a high standard for musical excellence. The ensemble consistently has averaged 60 members, and draws its extraordinary membership primarily from the greater Portland and Vancouver areas. In addition to the OMEA conference, the band has performed at such prestigious events as the All-Northwest MENC convention and the Western International Band Clinic. In 2006 they were selected

to perform at the 60th annual Midwest Clinic in Chicago, and in 2007 the John Philip Sousa Foundation awarded the band the Sudler Silver Scroll, recognizing it as one of the top community bands in the nation. Their conductor, Michael Burch-Pesses, is Professor of Music and Director of Bands at Pacific University in Forest Grove, OR, and is a member of the American Bandmasters Association and President of the Northwest Division of CBDNA. His other professional affiliations include the National Band Association, MENC, OMEA, OBDA, and Phi Beta Mu.

Jericho..... Morton Gould
Belwin

Yankee Doodlin' Philip Parker
Southern Music Company

Lochinvar..... James Curnow
Curnow Music Press

Saturday, January 16, 2010

Concert Hour 2:00 pm • Soreng

Crescent Valley High School Chorus and Orchestra

Director: Charles Creighton



The Corvallis String Program strives to offer its students both continuity and a comprehensive musical experience. Students begin in 3rd and 4th grade with a district wide program of over 250 young students – administered by the Corvallis Youth Symphony Association. The "Camerata" orchestra was awarded the first place trophy in the 2009 OSAA State Music Championships. The Camerata has placed in the top three at the OSAA Music State Championship many times and won the first-place trophy at the NW Orchestra Festival over a dozen times. In the summer of 2008, the Camerata toured Northern Italy, with performances in Montecatini, Lucca, San Gimignano, Regello and Florence. Past students of Mr. Creighton are current members of the Boston Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, the Royal Flemish Philharmonic, the New Jersey Symphony and the Oregon Symphony. We are also proud to have a wonderful partnership with Chamber Music Corvallis which has allowed us to have mini-residencies with some of the world's greatest ensembles, including the Emerson String Quartet, Turtle Island String Quartet, American Chamber Players, Amelia Piano Trio, The Schubert Ensemble of London, and over twenty other world-renowned ensembles. The name "Camerata" translates roughly to mean "a group of scholars and artists with common interests".

Performed by the Crescent Valley High School Concert Choir and the Corvallis Camerata – directed by Emily Thielen

Instrumental Concert Hours

L'Inverno (Winter) from "The Four Seasons" Op. 8 no. 4 Antonio Vivaldi
..... Kalmus

Allegro non Molto
Largo
Allegro

Fantasia on a Theme by Thomas Tallis 1921 Ralph Vaughan Williams
Curwen

Performed by The Corvallis Camerata – directed by Charles Creighton

Requiem Gabriel Fauré
Kalmus

I. Introit and Kyrie
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In paradisum

Saturday, January 16, 2010
Concert Hour 3:00 pm • Siiva

Cascade Horizon Band

Director: Dr. Roy Ernst



On January 23, 2003, Sue Steiger met with 12 musicians who hadn't played their instruments for 30 to 50 years, but who were eager to make music again. Going back to basics, Sue helped them regain their tone and music reading skills and the Cascade Horizon Band was born. Soon, more musicians joined the group, eventually swelling the membership to as many as 72 members. As membership increased, the difficulty and quality of the music increased as well. Today, the band plays Spring, Holiday, and Winter concerts to appreciative audiences numbering more than 1000, and a small contingency of the band plays in nursing homes and at other social events. They also participate in the Sisters Rodeo Parade and the Bend Veterans Day Parade. In 2008 and 2009, the band was asked to play and accompany the Festival Choir in the very popular Bend 4th of July Concert, "Sound Fourth!". Cascade Horizon Band has become a vital lifeline to its members, allowing them to not only play music, but to meet and make new friends. (The band is the 74th band to join the New Horizon International Music Association.)

Porgy and Bess..... composed by - George and Ira Gershwin
with Du Bose and Dorothy Heyward
publisher - Walden

Keeping the Dream Alive composed by - David Mills
publisher - SEM Music – BMI

This piece was commissioned by Cascade Horizon Band of Bend, Oregon, in memory of Marilyn Burkholder, founding member and first president of the band.

The Acrobats..... composed by - David Reed
publisher - Grand Mesa Music Publishers

New Horizons March..... composed by - Jack Hossfeld & Jud Goodrich
published by – Judson E Goodrich

Saturday, January 16, 2010
Concert Hour 7:00 pm

Special Guest: dr. Willie Hill

Turtle Island String Quartet

"It must have been like this when Beethoven was taking Vienna by storm – the exhilaration of seeing the future of classical music unfold before your eyes and ears." – St. Louis Post-Dispatch



Its name derived from creation mythology found in Native American Folklore, the Turtle Island Quartet, since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Winner of the 2006 and most recently, the 2008 Grammy Award for Best Classical Crossover Album, Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined. Cellist nonpareil Yo-Yo Ma has proclaimed TIQ to be "a unified voice that truly breaks new ground – authentic and passionate – a reflection of some of the most creative music-making today."

The Quartet's birth was the result of violinist David Balakrishnan's brainstorming explorations and compositional vision while completing his master's degree program at Antioch University West. The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India ...a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch and Telarc, soundtracks for major motion pictures, TV and radio credits such as the Today Show, All Things Considered, Prairie Home Companion, and Morning Edition, feature articles in People and Newsweek magazines, and collaborations with famed artists such as clarinetist Paquito D'Rivera, vibraphonist Stefon Harris, guitar legends such as Leo Kottke and the Assad brothers, The Manhattan Transfer, pianists Billy Taylor, Kenny Barron and Ramsey Lewis, the Ying Quartet and the Parsons Dance Company.

One result of this dedication can be seen in Turtle Island's phenomenal international appeal, particularly in Europe where chamber music remains a vital facet of life. What was once termed 'alternative' chamber music now firmly inhabits the mainstream. Turtle Island members refine their skills through the development of repertoire by some of today's cutting edge composers, through performances and recordings with major symphonic ensembles, and through a determined educational commitment. Turtle Island Quartet promises to be the string quartet for the next century.

Choral Concert Hours

Friday, January 15, 2010
Concert Hour 11:00 am • Soreng

Whiteaker MS Mixed Ensemble

Director: Andrew Thomas

Accompanist: Jerry Bull



Whiteaker Middle School is one of 11 middle schools in the Salem-Keizer School District. Oregon's second largest school district, which serves more than 41,000 students residing in the state's capital, Salem, and the adjacent city of Keizer.

The choral department at Whiteaker includes more than 200 students from a student body numbering 900 (grades 6 – 8). These students may participate in 6 choral ensembles. Concert choir, Beginning S/A choir, Advanced S/A, T/B choir, All That Jazz, and Jazz Expressions.

The award winning concert choir consists of 107 singers. Whether they be performing at school concerts, local festivals, community events, music conventions, or traveling to perform at national festivals, you will find the ensemble focused on performing with a high level of artistic excellence receiving top honors. Over the past 10 years the choir has had the opportunity to travel to New York twice, Florida, and California to participate in national choral festivals. Over the past eight years the ensemble has placed in the top 4 at the Best in the Northwest Choir Competition at the University of Portland, having won the event in 2007 and 2009.

Performance selections to be selected from the following list

Festive ProcessionalAudrey Snyder
Publisher: Hal Leonard

Sic Parvis Magna Roger Emerson
Publisher: Hal Leonard

Set me as a Seal Upon Your heart..... David N. Childs
Publisher: Santa Barbara

Kaki LambeTraditional Senegal/Arr. Brian Tate
Publisher: Pavane

Keep Your Lamps!Andre Thomas
Publisher: Hinshaw

Hiney Mah Tov..... Arr. Iris Levine
Publisher: Mark Foster

Friday, January 15, 2010
Concert Hour 11:00 am • Soreng

Linn-Benton Community College Re-Choired Element Chamber Choir

Conductor: James Reddan



The Re-Choired Element Chamber Choir is the select, auditioned choral ensemble of Linn-Benton Community College in Albany, Oregon. The ensemble is composed of approximately 25 mixed voices. The students in the ensemble represent a wide variety of musical backgrounds and include majors from across the college including music, theater, computer science, health occupations, mecatronics, and many others.

The Re-Choired Element Chamber Choir has performed throughout the Pacific Northwest and the United States. Performances have included invited performances in Washington, California, and New York City. They have received top honors for their performances in the Oregon ACDA Small Ensemble Choral Festival, and Heritage Music Festivals and Festivals of Gold. In addition, the ensemble has performed for the Oregon State Senate, Northwest ACDA Convention, Oregon School Board Association. This is their first appearance at Oregon Music Educators Convention in many years.

Ding-a Ding-a Ding Greg Gilpin
(Shawnee Press A2310)

Lux Aurumque..... Eric Whitacre
(Walton Music Corporation HL8501528)

Jede Sedlak Jaroslav Krcek
(Alliance Publications Inc. AP-1104)

Tota Pulchra Es Ola Gjeilo
(Walton Music Corporation HL8501700)

We Three Kings.....Arr. Darmon Meader
(Carl Fisher, LLC. CM08863)

Choral Concert Hours

Friday, January 15, 2010

Concert Hour 1:00 pm • Soreng

President: Christopher Silva

PSU Wind Symphony and Choir

Portland State University Wind Symphony

With the goal of being one of the finest ensembles of its kind, the Portland State University Wind Symphony is comprised of the top wind and percussion players on campus. The ensemble is committed to delivering artistic performances that are both expressive and meticulously prepared. A considerable amount of attention is placed on the innovative programming process, an approach that illustrates the rich diversity that exists within the Portland community. The priority of the Ensemble is to achieve the highest degree of professionalism possible, and to share with its audiences the finest artistic repertoire, regardless of period, or style. The Wind Symphony has made appearances at the 2008 College Music Educator's regional Conference and the 2008 Oregon Music Educator's Conference.

The Portland State University Symphonic Choir is comprised of over 100 singers drawn from the Portland State University Chamber Choir and the University Choir, as well as other interested individuals. The Symphonic Choir partners with the Portland State University Symphony Orchestra and the Wind Symphony to present major choral repertoire. In recent years, the Ensemble has performed Daniel Pinkham's Christmas Cantata, Brahms's Nänie, Dominick Argento's I Hate and I Love, Mozart's Requiem, and J.S. Bach's St. John Passion

Friday, January 15, 2010

Concert Hour 3:00 pm • Soreng

University of Oregon Chamber Choir

Director: Sharon J. Pual



The Chamber Choir is the most select ensemble in the University of Oregon's eight-choir program. Comprised of undergraduate and graduate students, the Chamber Choir specializes in a cappella music from the sixteenth through 21st centuries. In recent years the Chamber Choir has performed under the direction of international guest conductors Helmuth Rilling, Maria Guinand, and Hirvo Surva. They have performed at MENC state and divisional conferences, and at the ACDA Northwestern Division conference in Portland.

Dessus le marché d'Arras..... Adrian Willaert
(c.1490-1562), Associated Music Publishers

Exsultate DeoGiovanni Pierluigi da Palestrina
(c.1525-1594), Choral Public Domain Library

The Blue Bird..... Charles Villiers Stanford
(1852-1924), ECS Publishing

Vending Machine Paul Carey
(b.1954), Walton Music

Laulu algus.....Veljo Tormis
(b.1930), Copyright Veljo Tormis - Used with composer's permission

Friday, January 15, 2010

Concert Hour 3:00 pm • Soreng

West Salem High School Choir

Director: Jesse Angelo



Choir of the Titans is the flagship choral ensemble at West Salem High School in Salem, Oregon. This 66 member mixed ensemble is proud to be performing at the 2010 OMEA Conference for the first time. Since the school's founding in 2002, Choir of the Titans has completed concert tours to Seattle, New York, Washington D.C., and will be touring Vancouver B.C. in May 2010. The choir is a six time OSAA State Championship Qualifier, placing fifth in 2007. West Salem High School is a public school for grades 9 - 12 servicing a population of over 1600 students. West Salem is home to numerous award winning clubs and programs, most notable being marching band, symphony orchestra, mock trial and various athletic teams. The WSHS choral department consists of over 200 students participating in five different vocal ensembles. The WSHS choirs are directed by Jesse Angelo.

All That Hath Life & Breath Praise Ye the LordRenÈ Clausen
Mark Foster Music

Weihnachten.....Felix Mendelssohn Bartholdy
CPDL

O sacrum conviviumVytautas Miökinis
Edition Ferrimontana

Hodie, Christus natus est.....Healey Willan
Carl Fischer

MLKarr. Bob Chilcott
Hal Leonard Corp.

Little Potato.....arr. Carol Barnett
Oolitic Music

Choral Concert Hours

Saturday, January 16, 2010
Concert Hour 9:00 am • Soreng

Cascade Chorus
Director: Coby Foster
Assistant Director: Mathew Crandall



The Cascade Chorus in Eugene, Oregon, was founded in 1946 to encourage the Barbershop style of four-part a cappella harmony. We are one of the oldest chapters in the Evergreen District of the Barbershop Harmony Society and have earned our way to International Contest ten times. We have appeared throughout the Pacific Northwest. We are actively supporting music education in Lane County through the Cascade Chorus Foundation which has contributed over \$30,000 to school programs in the last five years.

THE PIRATE'S LIFE

The Pirate's Life - Words & Music by Denny Stiers & Mel Knight
Arranged by Mel Knight

What Shall We Do with the Drunken Sailor - English Sea Shanty
Arranged by Alice Parker & Robert Shaw

A Son of the Sea - Words & Music by Lud Worsham - Arranged by Ed Waesche

A Whale of a Tale - Words & Music by Norm Gimbel and Al Hoffman
Arranged by Mel Knight

Safe Harbor - Word & Music by Denny Stiers
Arranged by Mel Knight

The Pirate's Life - Reprise

Saturday, January 16, 2010
Concert Hour 9:00 am • Soreng

Portland Symphonic Girlchoir's Intermezzo Choir
Co-Director: Debra R. Burgess
Co-Director: Roberta Q. Jackson
Pianist: Dr. Tamara Still



Since its debut in December 2000 under the direction of Co-Conductor Debra R. Burgess, the Portland Symphonic Girlchoir's Intermezzo Choir has been delighting and inspiring audiences in the Northwest and touring the Nation with its authentic interpretation of PSG's award-winning eclectic, adventurous repertoire, including world premieres of new works commissioned by PSG. Nearly 100% of PSG singers also participate in their school choir, band, and/or orchestra, benefitting from their music teachers' instruction and, in turn, sharing their Girlchoir "song" at their schools. The Intermezzo Choir performed for the 2008 NWACDA Convention in Vancouver, BC, and is pleased to be making its 2nd appearance at OMEA.

Gloria Tibi from "Mass" Leonard Bernstein
2 pt treble, Boosey & Hawkes M-051-46344-2

The Star Charles Collins
Unison Boosey & Hawkes B6796

Zol Zain Sholem (Let there be peace) SATB #024
HaZamir Publications World Music Press

Deep Peace, A Gaelic Blessing Amy C. Burgess, PSG Alum
Available from composer (amycburgess@yahoo.com)

Akakomborerwa (Benedictus) from "Shona Mass" Lee Kesselman
4 pt and percussion, Boosey & Hawkes B6935

Gloria from "Misa Pequena" Francisco Nunez
3 pt treble, Boosey & Hawkes LCB256

Choral Concert Hours

Saturday, January 16, 2010
Concert Hour 2:00 pm • Soreng

Crescent Valley High School Chorus and Orchestra

Director: Emily Thielen



The Crescent Valley High School Concert Choir & Choral Program
Crescent Valley High School is one of two public high schools in Corvallis. With an enrollment of approximately 1100, Crescent Valley competes in the Mid Willamette Valley League and The Oregon Music Educators Association District XI.

The Choir Program has thrived since the school opened in 1971. The outstanding direction of Gordon Tjernlund, David Pool, William Campbell, and now Emily Thielen has brought the joy and discipline of music to countless students. Currently the four choirs at Crescent Valley are Coro

Vivo, Men's Choir, Women's Chamber Choir, and Concert Choir.

Last year the Crescent Valley High School Concert Choir placed first at the OSAA 5A state choir competition. This October the Concert Choir had the honor of working with Eric Whitacre at the Oregon State University "Raise Your Voice" festival and fundraiser and Rodney Eichenberger at the George Fox University Choral Conductors Symposium. They have also stayed busy this year with performances, retreats, festivals, and fundraisers.

L'Inverno (Winter) from "The Four Seasons" Op. 8 no. 4 Antonio Vivaldi
Kalmus

Allegro non Molto
Largo
Allegro

Fantasia on a Theme by Thomas Tallis 1921 Ralph Vaughan Williams
Curwen

Performed by The Corvallis Camerata – directed by Charles Creighton

Requiem Gabriel Fauré
Kalmus

I. Introit and Kyrie
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In paradisum

MENC Northwest Division Conference 2011 CALL FOR SESSION PROPOSALS



February 17-20, 2011
Bellevue Hyatt Regency

**What sessions would YOU like to see
at our next Northwest conference?**

The MENC Northwest Division Conference Planning Committee
is soliciting YOUR proposals for the 2011 conference.

All proposals are to be submitted ONLINE.

Please go to www.mencnw.org and follow the steps for submitting proposals.

All proposals will be evaluated by the division leadership.

Deadline for proposal submissions is April 15, 2010.

Invitations for sessions selected for the conference will be issued by email during the summer of 2010.

This is YOUR conference.

**In order to be bigger and better than ever,
it needs YOUR input to meet YOUR needs.**



Become *the Music*

Degree Programs

BA in Music

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Music Scholarship Audition

January 23, 2010

February 15, 2010

Schedule an audition:

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A faculty dedicated to educating the complete musician, artist and person.

Willamette University • Office of Admission

willamette.edu/admission • 503-370-6303

willamette.edu/cla/music

My All-State Conference Schedule

Thursday, January 14

6:00 pm ORCH New Music Reading Clinic Vistas 1

Friday, January 15

8:00 am Registration

9:00 am _____

10:00 am _____

11:00 am _____

1:00 am _____

2:00 pm _____

3:00 pm _____

4:00 pm Middle School All-State Gala Concert Hult Center, Soring

6:00 pm Receptions

8:00 pm Receptions

Saturday, January 16

8:00 am Registration and Visit Booths

9:00 am _____

10:00 am General Session- All-State Gala Elementary Choir Concert, Dr. Tim and Debbie Glaze Hult Center, Silva

11:00 am General Session- All-State Gala Elementary Choir Concert, Dr. Tim and Debbie Glaze Hult Center, Silva

1:00 pm _____

2:00 pm _____

3:00 pm _____

4:00 pm _____

5:00 pm All-State Jazz Gala Concert Hult Center, Soring

6:00 pm Conference Banquet Playwrights Hall

7:00 pm Turtle Island String Quartet Playwrights Hall

Sunday, January 17

8:00 am Registration

9:00 am _____

10:00 am _____

11:00 am _____

1:00 pm High School All-State Honor Concerts Hult Center, Silva

[illegible]

[illegible]

MENC Northwest Division Conference 2011 Performance Groups

Bellevue, Washington—February 17-19, 2011



APPLICATION FOR INVITATION—Page 1 of 2

Conference performing groups will be invited by
MENC Northwest Division President Debbie Glaze

Application Postmark Deadline: June 2, 2010

Please return this application form and audition recordings to

Dave Weatherred, MENC NW Division Past President

Spokane School District, 200 North Bernard Street, Spokane, WA 99201

PLEASE PRINT OR TYPE CLEARLY

Group name (including school) _____

Address _____ City/zip _____

Work e-mail _____ School AC/phone _____

Director _____ MENC # _____ Exp _____

Director's HOME AC/phone _____ Cell AC/ phone _____

School principal or college department chair _____

Music supervisor or college dean _____

Superintendent or college president _____

List the number of participants by grade level for the 2009-2010 school year

K-4 _____ 5-6 _____ 7-8 _____ 9 _____ 10-12 _____ Coll under grad _____ Coll grad _____

Coll faculty _____ Adult/community musicians _____ **Total participants anticipated**

Total school enrollment _____ Type of community (urban, rural, suburban) _____

Please check the environment which best indicates that which this group will represent

☐ Elem ☐ Mid Sch ☐ Jr High ☐ Sr High ☐ Comm Coll ☐ University ☐ Community

List compositions in the order they appear on the audition recording

1. _____
2. _____
3. _____

If invited to the conference, for which of the following types of presentations would your group be willing to be available? (Check all that apply)

- | | |
|--|--|
| <input type="checkbox"/> Concert hour performance | <input type="checkbox"/> Present specific style/period of literature |
| <input type="checkbox"/> Work with guest clinician at a session or concert | <input type="checkbox"/> Present major selection of literature |
| <input type="checkbox"/> Prepare assigned literature | <input type="checkbox"/> Demonstrate music in general education |
| <input type="checkbox"/> Provide specific demonstration | <input type="checkbox"/> Present original compositions |
| <input type="checkbox"/> Present vocal and instrumental combinations | <input type="checkbox"/> Other interesting features |

PLEASE COMPLETE BOTH PAGES OF THIS FORM

MENC Northwest Division Conference 2011 Performance Groups



Bellevue, Washington—February 17-19, 2011

APPLICATION FOR INVITATION—Page 2 of 2

CONDUCTORS of performing groups wishing to be considered for participation on the program of the MENC NW division conference to be held during February 2011 in Bellevue should begin planning for the submission of their applications. The procedures below must be followed by all participants.

1. An application form, a single stereo cassette or CD of the current year's group, a recent concert program and any other supporting material must be **mailed and postmarked by June 2, 2010**. Packets delivered in person must be delivered by 12:00 PM (noon) June 2, 2010. Application packets are to be sent to Dave Weatherred, MENC NW Division Past President, Spokane School District, 200 North Bernard Street, Spokane, WA 99201. **Applications postmarked after June 2 or delivered in person after 12:00 noon June 2, 2008, will not be considered.**
2. Recordings of the current year's ensemble must include three selections that demonstrate a variety of ideas. **Please make duplicates of these recordings as they will not be returned.**
3. The signatures of the director and immediate supervising administrator (*school principal or higher education department chair*) below will certify that recordings are of the current (2009-2010) school year's group.
4. Recordings and applications will be screened carefully by the MENC NW Division Past President and others appointed to evaluate. Those endorsed will be forwarded to the MENC NW Division President for consideration of selection.
5. Please note that **requests by any session developers for a group to appear at the convention do not constitute an invitation to appear at the conference**. Qualified groups meeting planning criteria which apply via the prescribed procedure will take precedence over comparable groups suggested by planners but which do not apply or are ranked below other groups meeting the requested criteria.
6. Invitations to appear at the Northwest conference will be issued **only by President Debbie Glaze**. Invitations will be issued about September 15, 2010. Consideration will be given to conference needs, geographic representation, balancing school participation and frequency of appearance at state, Northwest and MENC conferences.
7. **Directors, teachers of groups applying to perform and all faculty participants in an ensemble must be members of MENC at the time of application and continuously through the conference.** This includes school music educators who are members of community ensembles.
8. Final copy of the performance program for all groups selected for the conference must be submitted in proper and complete form, ready for printing for the Spokane conference program no later than October 31, 2010. A 2010-2011 school year photograph of the group to be performing must be submitted at the same time.
9. In addition to the application form, a separate list of appearances including dates and events of note must be submitted. Awards and special information about the group may be included. **Performances at state MEA, MENC Northwest Division or MENC national conferences since 2000 MUST be included.**
10. Selected concert hour or meal function groups will be limited to a total 25 minute performance. Groups selected to perform in sessions will be given a maximum of 8 minutes to perform one selection, and the balance of the time will be mutually scheduled with the presenter(s). All times available include any **on-stage warm-up and tuning, announcements, setup and on-stage moving, and reasonable applause**. Encores are not permitted at MENC conferences. Groups exceeding this time limit may be interrupted and asked to stop and will be restricted from or refused future MENC Northwest Division performance consideration.
11. When a group is invited, it is expected that the program will consist of music performed by the group that applied. For example, while a "concerto grosso" is a very acceptable piece for an invited orchestra to do, it is NOT appropriate for an invited orchestra to include a separate number by a string quartet from within the orchestra. If that string quartet wishes to perform at the conference, it should apply separately.

**We attest that the recording included is of the 2009-2010 group named
on this application and agree to the provisions as outlined above.**

SIGNATURES: Director _____ Date _____

Immediate supervising administrator _____ Date _____

PLEASE COMPLETE BOTH PAGES OF THIS FORM

Music

Oregon State University

A Century of Song

Oregon State University is an equal opportunity, affirmative action institution committed to cultural diversity and compliance with the Americans with Disabilities Act.

oregonstate.edu/cia/music

For scholarship application and for more information:
 Write: Oregon State University
 Department of Music
 101 Benton Hall
 Corvallis, OR 97331-2502
 Email: music@oregonstate.edu
 Call: 541-737-4061

Programs of study:
 Vocal Performance
 Instrumental Performance
 Piano Performance
 Music Education
 Composition,
 Recording & Editing
 Graduate Studies
 in Music Education
 Music Minor

Announcing
the appointment of
Russ Christensen
Director of OSU Meistersingers

Second VP Column

Ben Lawson
2nd Vice President

Why I Attend Our State Conference

My first year of teaching was a long difficult year. I accepted a job at a school I had never heard of, moved to a town I had never been to and prepared to teach classes I had never taught. I was the new band and choir teacher at both the high school and the middle school in a small town. It was a one-man show... and I was in charge.



I arrived to work two-hours before school started and stayed no less than two-hours after it ended. There were so many things to work on and to prepare. Where were all the instruments being stored? Why did I have five trombones and no mouthpieces? Why did I have to fill out a purchase order and wait two weeks to get something I needed today? Where was the music that fit a band with 15 drummers and 20 winds? The questions and problems were endless and I didn't know where to start.

The days and weeks passed and the problems did not disappear. Instead new problems appeared on a regular basis. I have to have my grades posted by when? What do you mean I am in charge of the Sweetheart Dance? Two students did what in my practice room? I'm sorry I never filled out a purchase order but I needed that music immediately!

Before the year ended I experienced a trip to the emergency room on a band trip, embarrassingly low scores at a festival, a stowaway on a field trip, and an irate parent that would not disappear. Time did not stand still and the world did not end but it felt like the longest year of my life. I finally locked the doors on that last day of school and tried to forget the previous past nine months. I didn't look back.

Over that first summer, I spent as little time as possible thinking about the first year and spent even less time thinking about the next year, which was quickly arriving. But arrive it did and things were a little easier. I knew the routine and so did the students and I began to learn new things. I learned that you have to reimburse the school for items you get from the music store without a

purchase order. I learned that several items in the percussion section are flammable. I learned that inside the ceiling and air vents is a great place to skip class, and I even learned that if you ask a student to wait for the next rest stop because we are late to our festival they might just use an empty Gatorade bottle.

This second year was not starting out any better than the first and I often found myself questioning why I wanted to teach in the first place. A few months into this second year my former high school band director asked me to preside over a few sessions at the All-State Conference. I was hesitant at first. I had a new home, a young family and money was very tight, but when your former band director asks you to do something, you do it. So I found a way to attend the conference at a low price. I "borrowed" money from my parents for the gas and registration fee and

I went to the conference with no motel reservations. I figured that I could find some floor space in someone's motel room.

On that first day of the conference I attended several riveting clinics and listened to many outstanding performances. I was also able to spend time talking with friends, mentors, and colleagues that I had not seen since I started teaching. It was a very exciting day. I began to feel energized and rejuvenated. Going to clinics gave me new techniques and ideas for the classroom, listening to outstanding ensembles set a standard of musicality that I wanted to achieve. Talking with friends and colleagues helped me to understand that I wasn't the only person having difficulties in the teaching profession.

At the end of the conference on Sunday, I was ready to go back to my students with a newfound energy and greater passion for teaching. I remembered that I had reached my life long goal

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



continued...

Second VP Column

of becoming a music teacher and that I better take advantage of it. I realized that the day-to-day difficulties of teaching were not going to go away, and that I needed to accept them and move on and spend my days focusing on the students and not myself.

While reflecting back on those first years of teaching it was always about me. Why did I have these problems and why are these things happening to me? The isolation of being the only music teacher between two schools made it very difficult to get past the "I and Me" of teaching. I had no one to bounce ideas off of, no one to collaborate with, and no one to vent with that truly understood what it was like being a music teacher. It was just "I and Me". When I attended that state conference my second year it helped to me get past myself. It was a mid-year shot of reality that helped me keep perspective on my purpose as a teacher. That purpose is to serve the students and not myself.

For the past few years I have made it a point to attend every event I can where music educators join together. Whether it is our All-State Conference, All-Northwest, The Western International Band Clinic (WIBC), an adjudication workshop, the Lewis and Clark New and Proven Concert and Jazz Band Literature Workshop, a summer band camp, or even a my district OMEA meeting. I wouldn't miss these events for anything. These events are the part of music education that keep my sanity intact and keep me motivated for the next day. It is an opportunity to spend time with fellow music educators and discuss how the past


months of school have gone, to celebrate in their successes and even feel their pains in rough times; it is I time I always look forward to. More importantly these events are organized to make us better teachers and help us give our students a better experience.

Just this November I attended WIBC for the 11th year. I have attended this event since I was in high school and I plan on attending it well after I retire. WIBC is a four-day event filled with clinics from famous composers, concerts from groups across the globe, and it is the first opportunity of the year where I am able to meet with my friends from across the state. It has everything I need to keep me motivated until our state conference. On the first day of WIBC I had the opportunity to watch Dr. Tim Lautzenheiser give a leadership clinic to the 650 attending high school musicians. It was truly a sight to be seen. Dr. Tim had these students eating out of his hand for a solid hour, not for a second did the attention of these students lapse. I left the workshop so energized and so inspired that I thought to myself. "I want to be a band director when I grow up!" I quickly realized I was a grown


up and I was a band director! I knew then that I had the greatest job in the world. Luckily for us all Dr. Tim is featured clinician our conference this year and I hope you make a point of attending his clinic's. I guarantee you that when he is finished you will leave with a smile on your face and you will be eager to go back to your classes.

The Conference Planning Committee has worked very hard this past year to prepare for you a fantastic conference. I hope you take advantage of every clinic and every performance possible. Only one time a year do we come together as a state and celebrate music together - please don't let this opportunity pass you by. I challenge you all to meet a new colleague this year, to just walk up to someone you don't know and ask them how their year has been or ask them what they have planned for the rest of the year. Don't be scared to tell an embarrassing or humorous story about your year. If you don't know where to start, come find me and ask what happens when kidney stones and jazz festivals arrive on the same day. I look forward to seeing you all at our all-state conference this year and I hope you are eager for its coming as I am.

Reminder
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schedule to the conference!**



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OSAA Oregon Band

Jennifer Brooks-Muller
OSAA Oregon Band Rep

This year brings additional changes to individual eligibility rules as they apply to OSAA sponsored activities (Band, Choir, Orchestra, Cheer, and Speech) bringing us in-line with the athletic requirements. Last year brought us the number of classes that must be passed each semester and this year it has been clarified as to how many classes must be passed in order to be on track for graduation. Please read the excerpt below to ensure that you are in compliance as you prepare to begin festival season this spring. Keep in mind the any soloist or group that is to be adjudicated must be eligible (though nothing in the jazz or marching categories).

Please remember that there is a procedure to petition for an individual student's eligibility to compete and you should contact Mike Wallmark at OSAA (mikew@osaa.org) to discuss the process.

Taken from the 2009-2010 OSAA Handbook (you can read the handbook as it applies to your subject at www.OSAA.org).

Rule 8 – Individual Eligibility

8.1 Academic Eligibility Rule: An eligible student must be enrolled full time and making satisfactory progress as defined in this rule.

Rationale: The objective of the academic eligibility rule is to complement member schools' curriculum programs in recognition of the fact that interscholastic activity programs are an extension of the classroom. Academic standards help ensure a balance between activities and academic performance, promote the objective of graduation from high school, ensure that student participants are truly representing the academic mission of the institution, and allow the use of interscholastic participation as a motivator for academic excellence. It is in the interests of the member schools and the students participating in athletics and interscholastic activities that these objectives be promoted during the entire school year.

8.1.1 Full Time Enrollment. For purposes of this rule, a full time student is one who is enrolled in high school, attending regularly and passing in courses offered by a high school, college, work experience or other school-approved educa-

tional activities (including summer school or night school) equivalent to at least the quantity listed on the appropriate line of the chart below. In addition, a full time student shall have been enrolled in school, attended regularly and passed subjects equivalent to at least the quantity listed on the appropriate line of the chart below during the immediate preceding transcripted grading period.

Classes Offered	Minimum Passed
4	3
5	4
6	5
7	5
8	5

EXCEPTION: The requirement for immediately preceding transcripted grading period credit is inapplicable to a student who has not previously enrolled in any high school offering the 10th, 11th or 12th grades.

8.1.2 Satisfactory Progress Toward Graduation. In addition to the specific credit requirement identified in Rule 8.1.1., to be scholastically eligible, a student must be making satisfactory progress towards the school's graduation requirements by earning a minimum of the quantity of credits indicated on the chart below for the specified year.

Minimum Satisfactory Progress Requirements

Credits to Graduate	24	25	26	27	28	29	30
Credits per Year	6	6	6.5	6.5	7	7	7.5
(70%) – Prior to Grade 10	4	4	4.5	4.5	4.5	5	5
(80%) – Prior to Grade 11	9.5	10	10	10.5	11	11.5	12
(90%) – Prior to Grade 12	16	16.5	17.5	18	18.5	19.5	20



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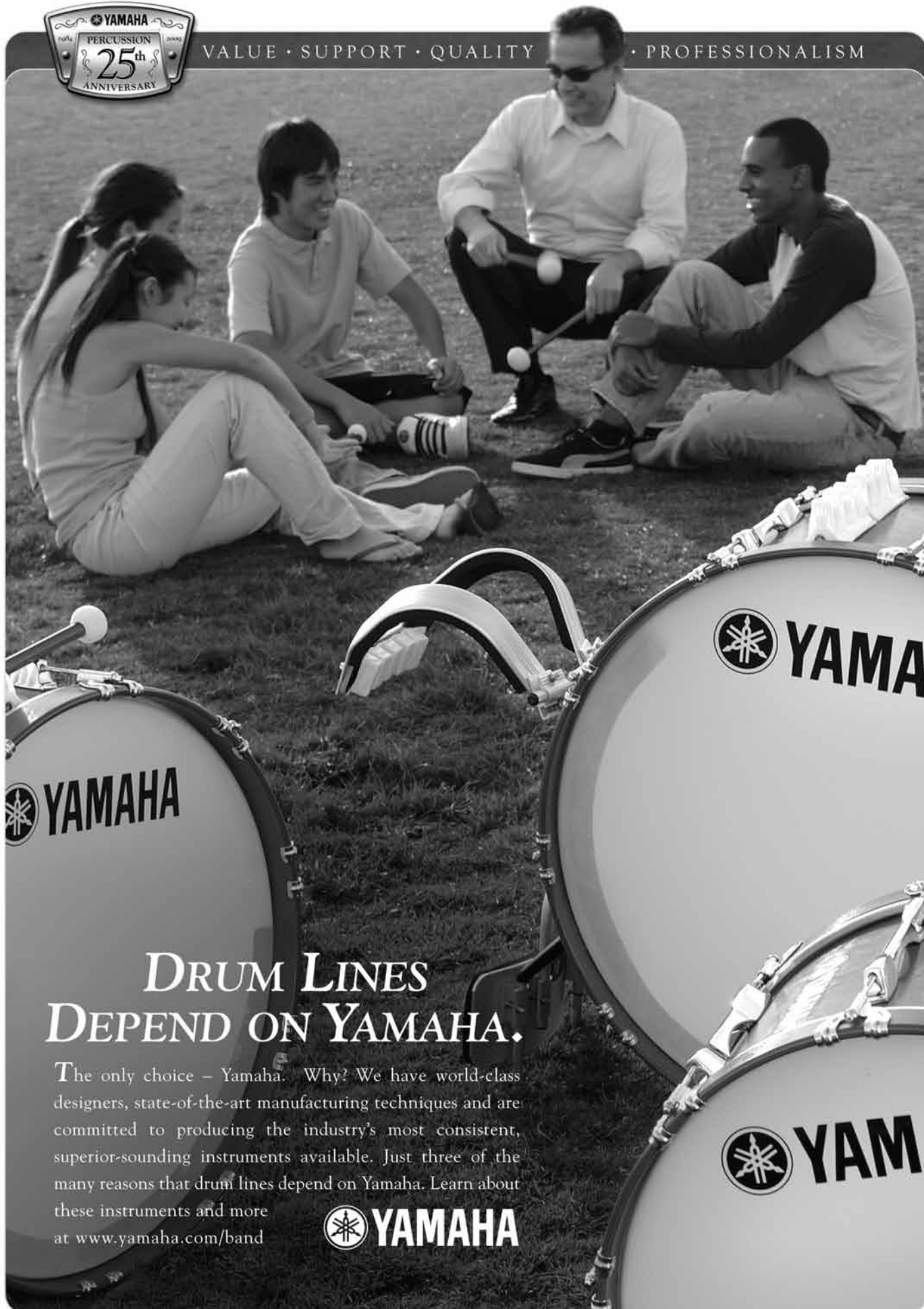
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Opening a Window

by Travis Cushman
& Dawn Kinman

Opening a Window into the World of the Kodály Approach

Zoltan Kodály was a Hungarian music composer and educator who advocated for a better music education system in Hungary. He believed that there needed to be a better curriculum, with better teachers and more class time for music education. Kodály strongly believed that children should be taught using only the highest quality of music and that beginning music education in the early grades was vastly important to the overall musical development of children. His philosophies inspired the method, which was developed by his associates.

Kodály's students took his philosophies and developed a methodology that encompassed literacy, the importance of great music, teaching students at their level, and using folk music. This system has been greatly successful in Hungary.

Over the summer, we attended level one of the Portland State University Kodály Certification Workshop. The Workshop is an intense two-week training course for music educators in musicianship, methodology, folk music, and music materials for the K-8 curricula. After attending this course, we wanted to share some of the advantages of Kodály certification with others who may be wondering if they could benefit from this training. We interviewed the faculty of the Summer Certification Workshop to get more information about the Kodály Approach.

Interview with the faculty of the Summer 2009

Portland State University

Kodály Certification Workshop:

Susan Brumfield Ph.D., Katalin Kiss D.L.A.,
Carol Brown M.Ed., Andy Paney Ph.D., and
Kristin Lyman Ph.D.

What skills and resources do teachers gain from Kodály courses?

Kristin Lyman: I developed my musicianship skills and learned a new way to approach singing and hearing music. I wished I'd had the intensity of training in my undergraduate degree. One of

the other important things you get out of the course is the scope and sequence of what to teach, when and how to be really efficient and lead your students to the right answer. I'm seeing in folk music more and more now, where things really come from, what the true source is, how it has been modified, and the historical content behind it. Are we performing things in an authentic way, being true to the original performance, or are we modifying things and losing some of the intention?

Susan Brumfield: In terms of polishing up your own music skills, and pushing them to the next level, that's a very important thing for people who teach other people music. We should all improve our own skills. In terms of resources, most

people who teach music in a general classroom probably had a limited number of classes, if any, that was devoted to the materials you actually teach 1st, 2nd, 3rd grade, etc. You learn Brahms and Mozart, but you probably didn't learn a lot of African ring games or jump rope rhymes.

What are master copies and the master index and how do they help teachers?

Carol Brown: Taking the time to sit down and look at the huge quantity of material that's available and decide which of those songs you want to use. Then to decide from those songs what's the best pedagogical content to draw from it. It's a way of organizing your material into an index that makes lesson planning a breeze. When you have



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continued...

Opening a Window

a beautiful index life is good. If you do expand that idea to symphonies, piano pieces or folk dances ... if you have all of that indexed you can figure out how you're going to weave all of it together. And maybe if it's in your index, you won't forget to use all of that for a particular rhythm or a particular melody. The principles are there to use the best music at a developmentally appropriate level.

Kristin Lyman: If you can analyze a song that only contains so and mi and find all the different ways it applies to what you're teaching, then you can take those tools and apply it to a larger choral piece or a larger band work. There's a common goal that we improve the level of musicianship and literacy, so that students learn and have a quality experience with music.

What is Kodály like as a teaching method?

Andy Paney: It has to do with a sequenced approach, sound before symbol.

Katalin Kiss: I think Kodály is about literacy and music: studying music instead of skills, meeting artistic pieces and great masters. The goal is not just to read and write faster, but to really know the literature. It's a musical approach, a philosophy, a concept. It's not just about the music: it's a culture.

Susan Brumfield: So the idea is that you can learn as you read and write music without ever having to encounter great music. Raising the standard of musical taste is more important than any breakdown of any musical skill. What is great music? It's more to do with elevating the human spirit and finding the music that transforms people's souls. It's important to take really great care with children, because they are very young and impressionable. They need to be able to do more than just listen to it. So the whole purpose for developing musical skills was that the great masterpieces could be accessible.

The Certification Workshop better prepared

us to be teachers and gave us some very useful tools we could use in the classroom. We gained a framework for developing a curriculum and learned how to make efficient, layered lesson plans. We learned how to sequence lessons by preparing concepts first, then presenting them, and finally practicing what has been learned. One of the most helpful skills we learned was how to analyze songs pedagogically and then how to organize our analyses through an indexing system. Sound before symbol suddenly became so much more than a music education mantra- it became something we knew how to achieve in our own classroom. It has greatly impacted our outlook on music education.

As teachers brought the Kodály methodology to the United States, it has been adapted to our culture and educational needs. There are several certification courses available in the US. For more information about the Kodály methodology or certification courses, please visit: www.oake.org.

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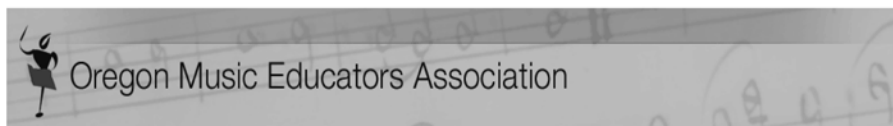
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