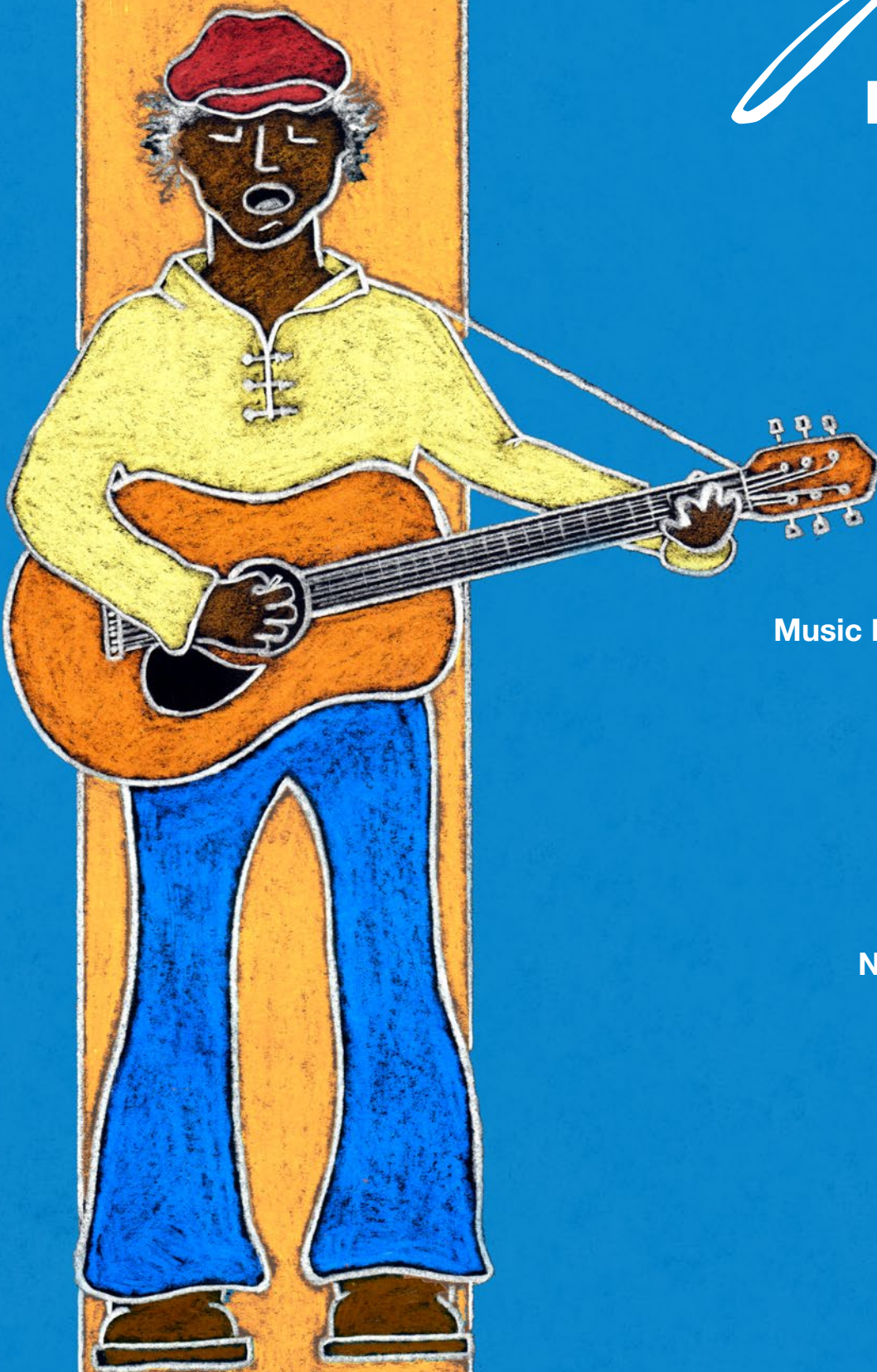


# Oregon

**MUSIC  
EDUCATOR**

Spring 2016



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21st Century Skills**

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**Advocacy Update**

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**Orchestra Chair**

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## Oregon Music Educator Journal

Submit articles for the journal to:  
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**Fall Submissions**  
Deadline-9/1  
Scheduled Mailing Date-10/30

**Spring Submissions**  
Deadline-3/1  
Scheduled Mailing Date-4/30

**Journal Guidelines:**  
oregonmusic.org/files/files/  
OMEA%20JournalGuidelines.pdf  
Oregon Music Education Journals can  
be found on the OMEA website at:  
[oregonmusic.org](http://oregonmusic.org)

## OMEA

The Oregon Music Education Association (OMEA) is a federated state Association of the National Association for Music Education (NAfME), a voluntary, non-profit organization representing all phases of music education in schools, college, universities, and teacher education institutions. Active NAFME/OMEA membership is open to all persons engaged in music teaching or other music educational work.

Membership: [music.ed.nafme.org/join](http://music.ed.nafme.org/join)  
Non-member subscriptions are \$30 per year; or \$10 per issue. Bulk rate postage paid.



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# OMEA President

Tom Muller  
OMEA President

I would like to once again thank Todd Zimbelman for his tireless efforts to put together an amazing All-State Conference! His organizational abilities created an event that went very smoothly. All of the conference feedback that I have received has been incredibly positive.

As the school year draws to a close, I wanted to inform everyone about what the Executive Board will be doing to prepare OMEA for 2016-2017. In June, Jane Howell, Jennifer Mohr Colett, and I will be the Oregon delegation at the NAFME National Assembly. Our activities will include meeting with our congressional leaders, attending workshops to look at new ways to improve OMEA, and also exploring ways to improve the national association. Last year was a very exciting time at the National Assembly and I am looking forward to representing Oregon again.

The Executive Board will also meet in August to go over anything that is discussed at the National Assembly, develop our operating budget, and set the direction OMEA will take next year.

As always, I encourage anyone and everyone to get more involved with OMEA. An association is only as active as those who are involved. It has been great to see new faces on the board and to hear that more people are becoming part of their district leadership. The new ideas being generated are growing OMEA.

I hope that the end of the school year goes smoothly for everyone. I wish you a safe, relaxing and enjoyable summer!



# OMEA President-Elect

Todd Zimbelman  
OMEA President-Elect

## Post-Conference Update

I hope everyone is having an outstanding spring. Thank you for attending the OMEA 2016 Conference and encouraging your students to participate in the All-State Honor Ensembles. The conference was an enormous task and the Conference Planning Team, OMEA Board Members, and OMEA Administrators provided hours of support and work to ensure the conference would operate successfully. I cannot thank them enough. Corey Alston will be in charge of the 2017 OMEA conference. If you have any thoughts, recommendations, or session ideas, please contact him. (alstonc@loswego.k12.or.us). He will do an amazing job.

## OMEA Communication

As I shift into the position of President this May, please contact me if you have any ideas for OMEA. I will take them to the OMEA board and represent everyone to the best of my ability. Please visit the website regularly. This is an incredible tool for calendar planning, policies and procedures, updates, and sharing information. Make sure your membership information is up to date as well. This is critical for us to reach you through email and regular mail.

## From The Band Room

**AIR!** Use more air. Breathe correctly and efficiently. Breathe together to play together. Keep air moving fast when you play soft. Open up the mouth cavity when playing loud (round shape). Rid the band of starting or stopping the tone with the throat (glottal) or the tongue.

Practice starting the note with no tongue and then barely add the tongue back in to simply enunciate the attack. Keep checking to make sure the air is starting the note, nothing else. The best resource for breathing is *The Breathing Gym* by Sam Pilafian and Patrick Sheridan. These are great exercises to use daily with all ability levels.

**RHYTHM!** Rhythm Masters is a great resource for downloading free rhythm sheets to create supplemental rhythm packets for your ensembles (rhythmmasters.org). The "power grids" are performed both horizontally and vertically in columns. This trains the eye to look ahead which leads to more accuracy in the long run. The "Sight-reading Etudes" are pitched and are great to work on rhythm reading and sight-reading. Create packets and have student write in the counts, perform them, and count them in class, then have them turn in the sheets for a portion of their grade.

**SING!** Singing Solfege on scales and scale exercises will improve ear training and increase your band's ability to hear pitches before they play them. You can either split the sections up (count off 1,2,1,2,1,2 down the line) or split the band up by families of instruments. For example, half the section sing, the other half play; then switch and do it again. Or woodwinds sing, brass play, the woodwinds play, brass sing, etc.





# Summer Music Camps

## The CWU Drum Major/Leadership Camp

July 13-17, 2014

Grades 9-12

Designed to prepare drum majors, band officers, and section leaders for the responsibilities and challenges they will encounter as leaders in a marching band.

## The CWU Symphonic Band Camp

July 13-17, 2014

Grades 9-12

In addition to participating in the symphonic band, campers learn music theory and participate in master classes, music sectionals, and small ensembles.

## Jazz Camp

July 20 - 26, 2014

Grades 9-12

Jazz Band campers will have opportunities to perform in big bands and small combos and attend classes that focus on jazz theory, improvisation, jazz history and instrumental master classes. The camp will culminate with performances at Ellensburg's highly respected Jazz in the Valley Jazz Festival.

## CWU Lyceum (string camp)

July 10 - 19, 2014

Grades 9-12

The Kairos Lyceum is an intensive, ten-day chamber music workshop for advanced high school and college-aged string players with mentoring provided by CWU's outstanding resident ensemble, The Kairos String Quartet. Acceptance to the Lyceum requires a live or recorded audition.



# CWU

For more information or to register for a CWU Music Camp please visit our web site at: [cwu.edu/music](http://cwu.edu/music)



CWU is a AA/EEO/Title IX Institution. For accommodation: [CDS@cwu.edu](mailto:CDS@cwu.edu)

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

# North by Northwest

## Music Education: The Key to 21st Century Skills

So far this year I have attended the Alaska and Idaho MEA In-service Conferences and I have really been impressed with each organization and the offerings they had for music educators in their states. I have given a couple of key-note addresses, and I love that it's called "key-note" since I'm always talking about music.

In visiting with fellow music teachers at these conferences, it has come to my attention that very few of you are reading the articles that I write for publication in your state magazines. Hey, what is that all about? I am having fun writing the articles and I have tried to include a mixture of good sensible advice, sincere affirmations, and perhaps a bit of humor. I've even revealed some of the stupid things that I've done as a music teacher.

So, here is the deal. For the first five people who actually read this article and send me an email with a couple of comments, so I know you actually read it, I will send you a Starbucks gift card. I can do that via your email and then you can either print it out or load it directly to a card that you may already have. Also, if I'm not writing about things that are interesting or at least mildly entertaining, give me some suggestions.

Oh yes, my topic. If you have been teaching for any length of time you have seen many educational trends come and go. First there was "No Child Left Behind," then "Race to the Top," "Common Core," AYP, (Adequate Yearly Progress), NAEP (National Assessment of Educational Progress) The Partnership for 21st Century Skills, PLC's (Professional Learning Communities), and now ESSA (Every Student Succeeds Act); which is actually a big improvement over the rest. <sup>1</sup>

It can be daunting for a music teacher to figure out where and how we fit in to all this. I want you to feel confident in the fact that music education always has and always will address the important components of any educational trend. We, in fact, are the "Original No Child Left Behind Program." Every student in a music ensemble needs to achieve a certain level of skill, understanding, and accomplishments or the ensemble will not be successful. We teach, re-teach, rehearse, review and create formative and summative assessments on demand during a regular rehearsal. That's what it means to practice. We are the perfect example of a Professional Learning Community.

So what about 21st Century Skills? "P21, The Partnership for

21st Century Learning" (formerly the Partnership for 21st Century Skills) was founded in 2002 as a coalition bringing together the business community, education leaders, and policymakers. They were to position 21st century readiness at the center of US K-12 education and to kick-start a national conversation on the importance of 21st century skills for all students. Over the past decade the P21 message and the organization has evolved. P21's position as a thought leader for 21st century readiness has allowed the organization to continuously build a coalition of like-minded organizations, including non-profit, foundation, and corporate members. This broad coalition of members provides strength and vision for the 21st Century Skills Movement. <sup>2</sup>

21st Century learning is 20th, or even 19th, Century learning, with better tools. It links content to skills and requires knowing how to learn. The basis of 21st Century Skills is the 4 C's. Those are, **Critical Thinking, Creativity, Communication, and Collaboration.** These

The advertisement is a rectangular box divided into several sections. At the top is the Soundwaves logo, which consists of the word "Soundwaves" in a stylized, rounded font with a wave-like underline, and "MUSIC FOR EDUCATORS" in a smaller, sans-serif font below it. Below the logo is a black rectangular area with white text that reads "RECORD YOUR NEXT CONCERT!". To the right of this black area is a light gray area with black text that says "Visit our online music catalog for Music Educators!". Below the black area, there is more white text: "For information contact: 419-800-0196 Tom@Soundwaves.org". At the bottom of the black area, it says "We're Social! Like us on Facebook". To the right of this, there is more black text: "Thousands of recordings. All teaching levels CDs, DVDs, and audio downloads". Below the black and gray areas is a white area with the Metones logo, which features the word "MEtunes" in a large, bold, sans-serif font, with the "t" having a musical note shape. Below "MEtunes" is the text "TUNES FOR MUSIC EDUCATORS" in a smaller, all-caps font. At the very bottom of the advertisement is the website address "www.soundwaves.org" in a large, sans-serif font.

<sup>1</sup>For more information, see [nafme.org/take-action/elementary-and-secondary-education-act-esea-updates/](http://nafme.org/take-action/elementary-and-secondary-education-act-esea-updates/)

<sup>2</sup>For more information, see [p21.org/about-us/our-history](http://p21.org/about-us/our-history)



four skills are considered to be fundamental for success in the 21st Century environment.

How much of what you do on a daily basis can fit into one of those "4 C's" categories? Make a list. I know you will have a long one. Show it to your administration and explain how music helps develop the skills considered necessary for success in 21st Century society and the work place. Think of the 4 C's when you are writing your lesson plans. Tell parents about them at your performances. Include them and how they are fundamental to your philosophy of teaching in your goal setting or evaluation portfolio.

Diane Ravitch, education historian and author of *The Death and Life of the Great American School System* wrote: "To be prepared for the 21st century, our children require the following skills and knowledge: an understanding of history, civics, geography, mathematics, and science, so they may comprehend unforeseen events and act wisely; the ability to speak, write, and read English well; mastery of a foreign language; engagement in the arts, to enrich their lives; close encounters with great literature, to gain insight into timeless dilemmas and the human condition; a love of learning, so they continue to develop

their minds when their formal schooling ends; self-discipline, to pursue their goals to completion; ethical and moral character; the social skills to collaborate fruitfully with others; the ability to use technology wisely; the ability to make and repair useful objects, for personal independence; and the ability to play a musical instrument (*or sing*) for personal satisfaction."



Music Education does all of those things for students. Music Education has always been core. We have always been inclusive. We have always helped every child succeed, and we will continue to do so. We have helped our students develop skills and habits they can use throughout their lives no matter where their path takes them. Believe in yourselves, your students, and your program. Share what you are doing with administrators, parents, and your community, because you are doing so much.

Oh, my email is [queencamille@gmail.com](mailto:queencamille@gmail.com)



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# Advocacy Update

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Our organization's advocacy capacity continues to grow as we work to improve student access to high quality music education across the state. This report will inform you about our recent successes, ongoing projects, and opportunities to develop your skills as a leader and advocate.

## Local Advocacy

Spring is a time when most educational institutions are focused on planning for the next school year. Administrators and School Boards will be making decisions about scheduling, staffing, and budgets very soon. If you have not done so already, please make sure you or someone on the team of music educators in your district is following the local Budget Committee process closely. If you hear of any cuts or impactful schedule changes being planned for music, please contact me, or any of our OMEA Advocacy Coaches, as soon as possible so that we can be of support to you and your community. There is always hope, but time is also of the essence in any budget process. Our team of coaches can also help you and other advocates in your community (including parents) learn how to become more actively involved in local school governance for the betterment of your program. We have a proven track record (including helping save an entire K-12 music program last year) and all consultation is free of charge.

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## A Better Oregon

As music educators, we are all too familiar with school budget woes in Oregon, and we are exceptionally sensitive to them. Often, our members find their jobs or entire K-12 music programs are on the line when districts look to make cuts due to lack of funding from the state legislature or a failed local tax levy. Those who teach in private schools and higher education are not immune to the negative effects of cuts in the public sector. Our entire community is interconnected.

Last legislative session, the governor's Quality Education Commission recommended a \$9.2 B investment in education, but the legislature only funded education at around \$7.2 B. That means we currently have a \$2 B hole in our education budget. The underfunding of education at the state level has been a problem for decades, to the point where most Oregon residents may not remember what a properly-funded school system (or music program) looks like. Administrators who may wish to support the NAFME Opportunity to Learn Standards often find they cannot think about it until school funding improves in general.

For a long time, there has been no end in sight to this problem but, as your Advocacy Chair, I am happy to report that a new hope has arrived in the form of Initiative Petition 28, also known as A Better Oregon. Should this measure qualify for the ballot and be approved by voters this year, it would generate \*billions\* of dollars in additional state-level revenue by taxing the large and out-of-state corporations that have not been paying their fair share. The law would require this new revenue be directed to education, healthcare, and senior services.

The Better Oregon campaign is currently in the process of gathering 100,000 signatures before June in order to qualify for the November 2016 ballot. If you wish to sign or circulate a petition, you can contact the campaign online or speak with any Oregon Education Association building representative to obtain materials. Our OMEA Board voted to support signature-gathering and over 400 signatures in support of *A Better Oregon* were gathered at the OMEA State Conference and All-State Concerts. The statewide total currently stands at 65,000.

## Oregon Music Student Access Project

The OMEA Advocacy Committee is nearing completion of the Oregon Student Music Access Project (OSMAP), a new study on the accessibility of quality music instruction for K-12 students in Oregon. The interactive OSMAP Database is now available publicly online and may be accessed through the OMEA website. By manipulating the filters, fields, and sort features, the OSMAP database can be narrowed to analyze student access to music education from district-to-district, across subject areas (band, choir, orchestra, general music), or by school level (elementary/middle/high). We already have evidence that thousands of Oregon students have little or no access to music education in their school. As unfortunate as this fact is, the OSMAP finally gives us a strong factual baseline from which to advocate for a remedy to the situation. The database also includes music teacher names and contact information, so it can be a great resource for networking with colleagues in your area. We would like to thank the 80 contributors who volunteered their time to make this long-term project a reality:

*Allie Greenwell, Allison Bassett, Andie Andeen, Andrew Arriaga, Aubrey Patterson, Bart Ellis, Blake Allen, Brian Rebeschke, Bryan Wilkins, Carissa Martus, Carol Beaubien, Carolyn Talarr, Chris Leavitt, Chris Rowbotham, Christina Kramer, Christopher Alsop, Dan Johnson, Danita Pappas, Dave Becker, David Adee, David Judd, Deborah Wryn, Derrick Hawks, Diana Scoggins, Dijana Ihas, Don Butts, Dunja Jennings, Erik Telfer, Gregory Goode, Gus Gyde, Harold Gray, Isaac Andrew, Jacob Steinberger, Jane Schrepping, Janet Lea, Jason Rodgers, Jeanne Berg, Jeff Johnson, Jeff Sizer, Jennifer Mohr Colett, Jerilee Henderson, John Buehler, Jon Soderberg-Chase, Jonathan Light, Jordan Bemrose, Josh Rist, Kathy Evans, Kathryn Kem, Kelly Jacobs, Ken Graber, Kevin Durfee, Kristal Langner, Kristen Brayson, Kristen Dana, Kyle Kivett, Laura Arthur, Laura Streib, Louise Kienzle, Lynnnda Fuller, Margo DeYoung, Mark Steighner, Mary Ann Vidourek, Mary Kay Babcock, Matt Carlsen, Matt Farris, Matt Gilman, Michael Agidius, Michael Lasfetto, Mike LaTorre, Rachele Burgess, Rob Izzett, Rob McGlothlin, Rob Rayfield, Robert "Woody" Woodward, Ruth Elison, Steve Kessler, Stephen Fulks, Suzanne Light, Tom Muller, Tracy Ross, and Wendy Kivett*

## Policy News

Two landmark policy changes have taken place recently that may impact music education significantly in Oregon.

1) The Oregon State Board of Education voted in September, 2015 to update state curriculum standards in five arts disciplines. As recommended by the OMEA Board, the new NAFME-approved National Core Arts Standards for music were adopted. The Advocacy Committee, and especially our OMEA Liaison to the Oregon Department of Education, Jason Rodgers, is following the transition process closely. We will update you via OMEA e-blast if there is urgent news.



2) The new federal level Every Student Succeeds Act (ESSA) was signed into law in December 2015 and, for the first time, music (in addition to the arts) is listed as part of a well-rounded education (formerly known as Core Academic Subjects). All states are in the process of developing new committees for advice and oversight of the ESSA, and the NAFME Center for Advocacy and Constituency Engagement is working hard on our behalf to ensure that funding for key new areas of the law is secured before critical deadlines pass. Visit the NAFME Everything ESSA website to learn more about the new law relative to music education.

As the ESSA transfers considerable autonomy back to the state level, it is therefore imperative that we be organized and actively involved locally. In Oregon, work groups are being recruited to advise on the transition to ESSA. The deadline for applying to serve on a work group was March 6th. One of our Advocacy Coaches, Tracy Ross, has her application in the pipeline with an endorsement from her district leadership, and we are hopeful that she will be chosen to participate. More information on ODE implementation of ESSA can be found here:

[www.ode.state.or.us/opportunities/grants/nclb/title\\_i/essa-ppt.pdf](http://www.ode.state.or.us/opportunities/grants/nclb/title_i/essa-ppt.pdf)

#### Music Coordinator's Group

The OMEA Advocacy Committee is working to recruit at least one community-minded teacher, leader, or administrator, from every school district to participate in our Music Coordinator's Group, which now includes about 30 educators and counting. We meet in person for dinner about three times a year and via Skype more frequently as needed. The feeling in the group is one of camaraderie and mutual support as we share ideas and best practices for all aspects of district-level planning and work on meaningful projects together.

Over the past year, the Music Coordinator's Group has made significant contributions to advocacy work by advising the OMEA Board regarding an update to the Oregon Fine Arts curriculum standards, shaping the design of the OSMAP, and making key initial contributions to the OSMAP database.

Please contact me through my email at [oregonmusicadvocacy@gmail.com](mailto:oregonmusicadvocacy@gmail.com) if you are interested in joining the Music Coordinator's Group mailing list or attending our next meeting.



In closing, here is a list of advocacy resources for OMEA Members:

- Follow the Oregon Music Advocacy Facebook page for advocacy updates and links to recent research and NAFME initiatives/supports
- Read *Music Advocacy: Moving from Survival to Vision* by John Benham. Buy a copy for yourself and a parent.
- Check out the OMEA Advocacy Toolkit for some great ideas and excerpts from Benham's book - [www.oregonmusic.org/Advocates.html](http://www.oregonmusic.org/Advocates.html).
- Engage with the NAFME Broader Minded campaign.
- Learn more about the OMEA Special Grant Program that may be able to assist you with your advocacy fundraising goals.
- Read/revisit past OMEA Journals on the OMEA Website—they are filled with great information and advice about advocacy

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## *ASTA Standards for Successful School String/Orchestra Teachers: An Overview and Resources for String Teachers' Professional Growth*

In the August 2015 issue of *American String Teacher (AST)*, the American String Teachers Association (ASTA) published an updated version of the National Standards for Successful School String/Orchestra Teachers. The importance of these revised ASTA national standards for string and orchestra teachers were explained thusly: (a) Standards clearly define skills and knowledge necessary for the successful teaching of strings and orchestras in schools.; (b) Coupled with the *ASTA Curriculum: Standards, Goals, and Learning Sequences for Essential Skills and Knowledge for K12 String Programs*, the revised ASTA standards provide clear benchmarks for those assessing the quality of string teachers' teaching, and (c) Standards provide universities with a framework for determining the content and experiences necessary for preparing music education students for successful string teaching careers.

The purpose of this article is to make readers aware of the revised ASTA standards. It is hoped that better understanding of revised ASTA standards may be helpful to string and orchestra teachers, school administrators, university faculty, and those in charge of organizing state music teachers' conferences when organizing their actions pertained to string teaching. This article will also provide readers with a list of resources that are deemed to be useful to readers' efforts in accomplishing of the standards' propositions.

### **A Brief History of the National Standards for Successful School String and Orchestra Teachers**

With periodic fluctuations, orchestra instruction in American schools has enjoyed continuous popularity since the early twentieth century (Humphrey, May, & Nelson, 1992; Turner 2001; Hamann & Gillespie, 2004). At the same time, the shortage of string teachers, the need for improving the quality of string teachers' training, and the commitment to advancing the image of the string teaching profession, seems to be three reoccurring themes discussed at music symposia (e.g. Tanglewood Symposia on String Teaching, 1963 and 1964; Loyola Symposium, 1986 & 1995; Wichita State University, 1996; ASTA/Ohio State University Symposium 1997) (Gillespie, 1997). Also affiliated are discussions of three reoccurring themes at professional organization meetings (e.g. Music Educators National Conference (MENC) Ad Hoc Committee on Strings and Orchestra Education, 1987-1995 produced video tape titled *More Than Music*), related conferences sessions (e.g. "Changing String Teacher Training to Meet the Need of the Year 2000 and Beyond" session at the ASTA National Convention in Rochester, 1995) (Gillespie, 1997) and the related research (Leonhard, 1991; Hamann & Gillespie, 1995; Smith, 1995).

Cosponsored by ASTA and the Ohio State University, the symposium was held in October of 1997 with the aim to produce a document that would delineate guidelines for the string teaching community.

This document was meant to address a string teacher shortage, the need for the improvement of their training and the need for the advancement of the image of the string teaching profession.



Over the period of two years (1997-1998)

Dr. Robert Gillespie, university educator from the Ohio State University, led over 300 people (school teachers, private teachers, university string educators, university applied teachers, and administrators) who participated in the development of the original ASTA standards in development of the first standards for string and orchestra teachers. These standards were officially adopted by ASTA and the National School Orchestra Association (NSOA) and endorsed by MENC and were published in : *Standards for the Preparation of School Orchestra String and Orchestra Teachers* in 1998.

In 2014, along with string educators Winifred Crock (Parkways Schools, St. Louis) and Sarah Black (Gwinnett County Schools, Atlanta), Dr. Gillespie was appointed to revise and update the original standards. Slight, yet substantive, changes were made to the original document, and after the ASTA National Board reviewed the updates and revisions, standards were adopted (January 2015) and subsequently published in *AST* (August 2015) as *ASTA Standards for Successful School String/Orchestra Teachers*.

### **Content of the Standards**

As in the original 1998 standards, the 2015 standards are organized in three sections: (a) String Teacher as a Musician, (b) String Teacher as an Educator, and (c) String Teacher as a Professional. Each of these three sections propose a list of skills and knowledge that successful string teachers should have and strive for.

*The String Teacher as a Musician* section proposes a list of nine items to include: performing, aural and conducting skills, and understanding the principles of performance injury prevention. *The String Teacher as an Educator* section proposes a list of 17 items that includes skills and knowledge related to string pedagogy and general teaching, understanding of the *National Core Arts Standards: Dance, Media Arts, Theatre and Visual Arts*, and skills related to applying technology in string and orchestra classes. *The String Teacher as a Professional* is organized in four subcategories: a) Growth and Development, b) Professional Affiliations and Related Activities, c) Advocacy, School, and Community Relations, and d) Personal Attributes. Each subcategory held a list of items (for total of 11 items) including professional development as an ongoing goal and an increased importance of advocacy.

*continued on page 17*



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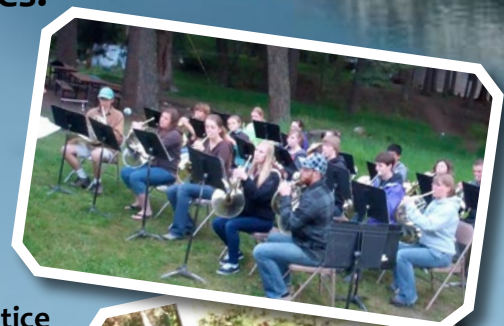
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For eligibility requirements and application instructions, please visit [nafme.org/anhe](http://nafme.org/anhe).

# Orchestra Chair Continued

To view the complete list of *ASTA Standards for Successful School String/Orchestra Teachers* go to:

[www.astaweb.com/Public/Member\\_Resources/ASTA\\_Teacher\\_Standards.aspx](http://www.astaweb.com/Public/Member_Resources/ASTA_Teacher_Standards.aspx)

## Resource List for String Teachers

The following is a limited list of resources that readers may find useful to their efforts to meet the propositions of the 2015 ASTA Standards. Proposed resources are organized in three subsections: String Curriculum, String Instruction, and Assessment in String Classes.

## Resources for String Curriculum:

### Printed Materials:

Benham, S. J., Wagner, M. L., Aten, J. L. *ASTA String Curriculum: Standards, Goals, and Learning Sequences for Essential Skills and Knowledge in K-12 String Programs*, 2011.

Wiggins, G. & McTighe J. *Understanding by Design*, 1998.

### On-Line Resources:

New Core Music Standards: [www.nafme.org/my-classroom/standards/](http://www.nafme.org/my-classroom/standards/)

Oregon Department of Education (ODE) *The Arts-Standards*:

[www.ode.state.or.us/search/page/?id=1708](http://www.ode.state.or.us/search/page/?id=1708).

## Resources for String Instruction:

### Textbooks:

Green, E. A. *Teaching Stringed Instruments in Classes*. Englewood Cliff, N. J.: Prentice-Hall, Inc., 1966.

Donald, H. I. & Robert G. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. New York, NY: Oxford University Press, 2013.

### String pedagogy videos:

Rolland, P. (2008). *The Teaching of Action In String Playing* [Motion picture on DVD]. United States of America: University of Illinois String Research Project.

Fisher, S. (2010). *The Secrets of Tone Production on All Bowed String Instruments* [Motion picture on DVD]. United Kingdom: Craxton Studios.

Zweig, M. (2007). *Mimi Zweig: String Pedagogy* [Motion picture on DVD]. United States: Riax Studios.

### String pedagogy summer workshops:

Indiana University: *Retreat for Violin and Viola Teachers*

Intensive string pedagogy retreat that provides an overview of Shinichi Suzuki, Paul Rolland, and Mimi Zweig's pedagogical approaches.

July 1-July 10, 2016, Indiana University, Bloomington, IN.

<http://music.indiana.edu/precollege/adult/violin-viola/index.shtml>

George Mason University: *Rolland String Rolland Workshop*

Focuses on teaching principles and techniques of legendary Paul Rolland.

June 24-June 26, George Mason University, Fairfax, VA.

<http://potomacacademy.gmu.edu/teacher-training/rolland/>

Foundation for the Advancement of String Education: *Bornoff String Teachers' Workshop*

Focuses on the teaching strategies, materials, and philosophy of acclaimed string pedagogue George Bornoff. June 19-June 24, Charlottesville, VA.

[www.fase.org/index.php/about/latest-news/58-summer-workshop-schedule](http://www.fase.org/index.php/about/latest-news/58-summer-workshop-schedule)

Suzuki Association of Americas: *Suzuki in the Schools Workshop*

## Summer workshops for string educators:

Ohio University String Teachers Workshop

Designed for string specialists and orchestra teachers as well as band and choir directors who teach strings. July 10-July 16, 2016. Ohio State University, Columbus, OH.

<https://music.osu.edu/outreach/osu-stw>

Birch Bay String Teachers Workshop

Designed for string specialists and orchestra teachers as well as band and choir directors who teach strings.

August 1-August 5, 2016, Ferndale, WA.

[www.birchbaystringteachers.com/#!/](http://www.birchbaystringteachers.com/#!/)

## Resources for String Curriculum

Resources for Development of Assessment Tools Based on Three Taxonomies of Educational Domains (Cognitive, Psychomotor, and Affective Domains):

Assessment Based on Three Taxonomies:

[www.assessment.uconn.edu/primer/taxonomies1.html](http://www.assessment.uconn.edu/primer/taxonomies1.html)

Developed by University of Connecticut

Revised Bloom's Taxonomy (Anderson & Krathwohl, 2001) with cognitive process and knowledge dimensions explained:

[www.celt.iastate.edu/teaching/effective-teaching-practices/revised-blooms-taxonomy](http://www.celt.iastate.edu/teaching/effective-teaching-practices/revised-blooms-taxonomy)

Developed by Iowa State University, Center for Excellence in Learning and Teaching

A Model of Learning Objectives:

[www.celt.iastate.edu/wp-content/uploads/2015/09/RevisedBloomsHandout-1.pdf](http://www.celt.iastate.edu/wp-content/uploads/2015/09/RevisedBloomsHandout-1.pdf)

Developed by Iowa State University, Center for Excellence in Learning and Teaching

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Gillespie, R. (1997). "String teacher training: Using history to guide the future." *American String Teacher*, 47(1), 62-66.

Gillespie, R. (1998). "National standards for successful school string and orchestral teachers." *American String Teacher*, 48(3), 30-31.

Gillespie, R. (2015). "The ASTA national standards for successful school string and orchestra teaching, updated: 2015 and beyond: Here we come!" *American String Teacher*, 65(3), 50-52.

Smith, C. (1995). "The status of undergraduate string teacher education in American colleges and universities." *Journal of Research in Music Education*, 43, 139-56.

Turner, K. (2001). "A history of string programs." *American String Teacher*, 5(3), 74-81.





# Lesson Plans for Non-Music Substitutes

Creating sub plans is the sort of task that should be defined in an encyclopedia as “unavoidable misery.” Picture it. You’re trying to survive a bout of stomach flu, and after a few gallons of Gatorade (with a side of crackers), you finally admit that you won’t make it to school. You’ll have to take a sick day.

That’s when the bargaining process begins. You think, “Maybe I’ll be all right. Maybe I can make it through the day without vomiting on myself or my students. I can do it!” But eventually, as you’re hobbling out of the bathroom door for the hundredth time, you realize that there’s no use fighting it. You’ll have to write sub plans.

Some districts are fortunate to have musically trained substitutes, however, many are not, which leaves music teachers a seemingly impossible task. They have to create lesson plans for non-music substitutes. Here are a few tips for this all too common scenario.



## Prepare the Sub Tub

Sub tubs have been paraded around the Pinterest sphere for many years now, and for good reason. Sub tubs are extremely convenient on the days you aren’t able to get into the school to prepare materials for a sick day. They hold all the resources a substitute may need throughout the year, which creates less stress for you on those unplanned sick days.

### Sub tubs should include:

- Class lists
- Seating charts (pictures included, if possible)
- Classroom expectations
- Classroom procedures
- Plans for emergencies (including code words if applicable)
- Student leaders/helpers
- Phone numbers for emergencies
- Names of other teachers or staff who can help if needed
- Variety of lesson plans for each class or grade level
- Manipulatives, CDs, visuals, and any other necessary materials



## Make Use of Centers

Centers are natural choices for substitutes because the activities can be **student-led**, and the timed rotations keep students active throughout the entire class period. You may think centers are more appropriate for the elementary classroom, but they can be used at any grade level, provided that the activities are age-appropriate and highly engaging.

For example, instead of simply leaving sectional work behind for your high school performing group, create centers that develop their technical skill in current concert pieces and provide opportunities for sight-reading. **Designate section leaders** to help with the setup and teardown of each center. Be sure to include a paper form with instructions for the centers and discussion questions for students to answer as they move through their centers.

Then, place snippets of music for sight-reading or practicing at each center, labeling each with the appropriate voice or instrument. Your substitute can be in charge of announcing the beginning of each rotation and collecting the completed forms at the end of class. The completed forms will show what the students gained from the experience and provide insights on future improvements.

When choosing centers for the elementary classroom, it’s important to utilize leveled games so that the same materials can be used with each grade. This way the substitute has fewer materials to handle and will be able to spend more time on classroom management. Plus, it will cut down on the amount of materials you’ll need to store in your sub tub.



## Recognize Substitute Likes and Dislikes

A happy substitute makes for a better learning environment. I was a substitute teacher for general education classes before landing a full-



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time teaching position, and I quickly learned what I did and did not like upon entering a new classroom as a substitute. A recent music education Tweet/chat confirmed that I was not alone in my feelings. Here is a list of our collective likes and dislikes as substitute teachers.



#### Likes

- Lessons that don't assume the sub has the same tech training as the teacher
- Names of student leaders in each class who will assist throughout the day
- Names or room numbers of fellow teachers who are willing to help if needed
- Instructions on how to follow through with standard classroom procedures and management
- Concise and user-friendly lesson plans

#### Dislikes

- Lesson plans requiring use of outdated or faulty technology
- Lesson plans that require an hour's worth of study to carry out
- No explanation for where to find materials
- Messy or unorganized room/desk/materials
- No direction for how to handle classroom management

On a more personal note, I always found it difficult to accept the lack of control I had when creating substitute lesson plans. Sometimes, I felt as though my lesson plans were ignored or that the students had missed a key component of the lesson. While it did allow room for personal growth, it was no less frustrating. If you've felt the same, take comfort in the fact that music teachers aren't easily replaced. We are one of a kind!

#### About the Author

Jennifer Hibbard is teacher-author and blogger at The Yellow Brick Road, where she designs and produces music education resources with an emphasis on music literacy. Mrs. Hibbard holds a Bachelor of music education degree, K-12 general, vocal, and instrumental music and a Master of education degree in curriculum and instruction. She has seven years of teaching experience with K-4th grade general and vocal music, 7-12th grade instrumental music, and private lessons. Her membership with professional organizations includes the National Association for Music Education, the National Education Association, and the Indiana Music Educators Association.

You can read more from Jennifer on her music education blog at [yellowbrickroadblog.com](http://yellowbrickroadblog.com). You can also connect with her via her social media pages on Facebook, Twitter, and Instagram.

# What Makes a Great Music Teacher?



Image via The Music Parents' Guide

**G**reatness in teaching is just as rare as greatness in any other profession. Although it's impossible to offer a prescription of qualities in order to cultivate great music teachers, understanding these qualities can give all would-be teachers a standard of excellence to strive for, and guide schools and parents toward what they should look for in current and prospective teachers.

Here are just a few characteristic traits that I believe all great music teachers have:

**Great teachers connect to their students on an emotional level.** We all remember how teachers we really respected made us *feel*. We remember the teachers who saw something special in us and identified with us on some level. Before we teach, we must show that we care and there are many ways to do this. The best way is the one that comes naturally, which for me is humor. But it can be anything from eye contact, a strong sense of empathy, or something else that indicates that the teacher truly "sees" the needs of each individual student.

**Great teachers don't look to make everyone feel warm and fuzzy all the time.** There are a lot of school music teachers who strive to have all of their students "like" them. They look to ensure that all of their students are happy and comfortable at all times, making sure that there is not too much effort involved with rehearsing and learning. These teachers usually run entire pieces of music and cover a lot of material in a short period of time – they tend to not "dig in" to small sections and have a *laissez-faire* approach to developing young musicians. Great teachers, however, command respect and are not afraid to stretch their students' comfort zone in order to teach them how to strive toward achieving greatness.

**Effective teachers are great communicators of knowledge.**

You will rarely walk into a great teacher's rehearsal and see them giving long speeches. Highly effective music teachers keep the concepts at the highest level but the explanations short and incredibly clear. A great teacher has a target they are aiming their students toward and do everything in their power to guide them toward it in the most efficient manner. Often times, the most useful information is delivered in a few seconds between the action (in our case, making sounds) that should be occurring throughout the majority of class time.

**Great music teachers love fundamentals (and know how to "sell" them to their students).**

Wise music teachers understand that technique is essential, and that proper technique can be taught during a school day, no matter how many students are in the class. These teachers are not afraid to go back to the beginning of a method book and honor the foundations of playing a musical instrument. Not only will great teachers understand that building blocks such as posture, breathing, and hand position are critical to beginners; they also understand that these fundamentals must be constantly reinforced throughout their student's schooling. Great teachers do not abandon fundamentals in order to "teach to a concert." They ensure that their concert repertoire is an extension of strong musical foundations.

**Being "scared" of your teacher once in awhile is not the worst thing in the world.**

Of course I do not mean that students should fear their teacher, or that teachers should ever scare their students intentionally. But great teachers often evoke feelings that may be unfamiliar to our younger generation. Students should feel true respect for a great music teacher; they will also tend to admire them very much; and yes, they will be a little scared of them from time to time.

Even though it may often seem this way, students do not win when teachers seek to be their buddy, or even a parent figure. They *do* need someone who they trust (and trust a lot) and someone who they will dedicate their time to being with for a long haul, but there needs to be a little distance present. Students should be a little timid to show up unprepared to create music. The words "that's okay" should not come out of a great teacher's mouth when students aren't holding themselves to a high standard. Great teachers are honest and tell students "how it is," even if it is sometimes a little blunt. Hearing the truth is rough, but when true constructive feedback is delivered with clear language that is not



personalized, students will be thankful, and see that they can use that information to get better.

**Great music teachers understand that every single child is capable of becoming proficient at their craft.** We have a long way to go to dispel the myth that talent and musical ability is inherent and inborn. Great teachers understand that they must help build proficient young players, one day at a time. While some students may have instant and early success, a great teacher communicates through their teaching that those who persist and practice in an intelligent and mindful way will grow, learn and reach their potential as well.

**Great teachers render themselves useless.** The long-term goal of any teacher should be to help their students learn so much that they no longer need the teacher. They do not lead by personality alone, needing to be the center of attention. That's why great music programs cannot be built only on a personality. Successful music teachers create a culture where students want to continue to go beyond their comfort zones in order to get better on their own. These teachers seek to create moments of independence, so that students can slowly begin to "teach themselves" moving forward beyond the classroom.

**Self reflection is a requirement of great teaching.** Most great teachers do not think of themselves as being great. They are constant students of their craft, looking in the mirror and asking themselves, "How can I do this better?" We all learn by experiences and mistakes, but unless teachers question themselves about what their experiences mean and think actively about them, they won't make any changes. Self-reflection enables teachers to move from good to great by eating some "humble pie" once in a while and not being afraid to grow and make changes along their professional journey.

It's impossible for me (or anyone) to produce a complete and definitive list of the characteristics of great music teaching, but I believe this is an important starting place. Knowing the qualities of greatness can help teachers strive for the highest standards and help students, parents, and school systems celebrate music as a core part of their curricula. Observing a great music teacher at the top of his or her game is like watching a masterful performance; although infinitely difficult and painstakingly planned, great teaching appears effortless and seamless.

Many parents and administrators tend to believe that teaching music is the simplest thing in the world, until they actually see the work that goes into it.

#### About the author:

A GRAMMY® nominated music educator, Anthony Mazzocchi has performed as a trombonist with the Los Angeles Philharmonic, New Jersey Symphony, San Diego Symphony, San Diego Opera, Riverside Symphony, Key West Symphony, in various Broadway shows and numerous recordings and movie soundtracks.



Tony has served as faculty or as a frequent guest lecturer at The Juilliard School, Manhattan School of Music, New York University, and Mannes College of Music. He has taught students from K-college, and has served as a district Director of Fine and Performing Arts in the South Orange/Maplewood School District. Tony has been a consultant for arts organizations throughout the NY/NJ area.

Tony is the author of *The Music Parents' Guide*, and blogs about how to be a successful music parent at musicparentsguide.com. He has also written a method book for music teachers called *Band Director's Method Book Companion*.

Tony is currently Associate Director of the John J. Cali School of Music at Montclair State University in New Jersey. He is also Executive Director of the Kinhaven Summer Music School in Weston, Vermont. Tony is a clinician for Courtois – Paris.

Tony presented on his topic "Parents on Board! How to Engage Parents in Their Child's Music Education" at the 2015 NAFME National In-Service Conference in Nashville, TN.

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# 2017 OMEA State Conference

Corey Alston  
2017 Conference Chair  
OMEA Vice President

## Call for Conference Sessions and Performances

The richness in culture in the state of Oregon comes from its diversity— in population, in geography, and in many other aspects. The same can be said for music education in the state, with the richness of our teaching enhanced by the ideas and inspiration of others in a diverse educational landscape. The OMEA Conference serves as the place where all of our ideas can come together, and we can each leave learning something new in order to serve all of our students better.

What makes a good conference? Helpful sessions and inspiring performances (along with some fun with colleagues you don't get to see very often) are the backbone, and there's no reason Oregon's can't be exceptional. Our state is filled with incredible pedagogues, mentors, musicians, innovators and experts; all of these people can be resources at the ready.

It's the responsibility of each of us to answer the call to share what we do well. Every teacher has unique ideas that can help another teacher, and I'm calling on each of you to share yours with us. What do you do well? What are you proud of in your teaching? That's exactly the kind of thing that can help every ship in this rising tide of Oregon Music Education.

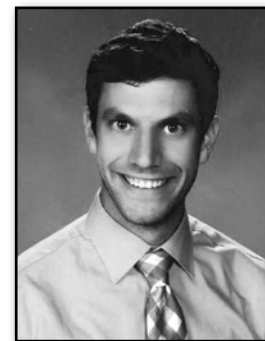
This is your chance to give, by presenting or performing at the conference.

If you've ever thought about submitting a proposal or a performance recording, now is the time! Even if it seems like a small idea, it can be developed. Nothing is out of the question. I am happy to put people with similar ideas in touch with each other to work together. Do you know of someone else that does something well, and you think they should present their idea? Let them know, let me know, and we can make it happen, with some encouragement.

The strength of the annual conference comes from all of its attendees and all of the music educators in Oregon. Please don't hesitate to contact me at [alstonc@loswego.k12.or.us](mailto:alstonc@loswego.k12.or.us) with any ideas you may have.

Session proposals will be due by June 30th, 2016. Submit them online at any time at [www.oregonmusic.org](http://www.oregonmusic.org). Session or Performance Proposals are located in the right hand bar.

Thank you, and I look forward to a great 2017 conference!



## Election Report

Tina Bull  
OMEA Past President

The results are in from our spring 2016 elections. The officers recently elected to serve our membership are as follows:

### President-Elect and First Vice President

Kathy Briggs

*Teacher at St. Mary's Academy, Portland*

Kathy will serve as first vice president for two years, conference chair for the January 2018 conference, president for two years, and past-president for two years.

The remaining newly-elected board members will serve two years in their positions, beginning July 1 or 2016. They are as follows:

### General music chair

Mari Schay

*Earl Boyles Elementary, David Douglas School District*

### Jazz chair

Dan Davey

*Director of Jazz Studies, Mt. Hood Community College*

### Orchestra chair

Dijana Ihas

*Asst. Professor of Music Education,  
Pacific University*

Please thank all of our nominees for their selfless willingness to serve our organization. We cannot operate well without their generous gifts of time and dedication. If you are interested in running for office one day, please speak up! Tom Muller will be in charge of finding next year's candidates and we are always interested in finding new leaders.

This will be my sixth and final year serving the board and I thank our board members and organization members for all your support and team-work. Richard and I recently relocated to Portland and I am excited to begin a new career as a practicing flutist.





# 2016 OMEA Awards

## Outstanding Contributor Award

Al Kato



During Al Kato's long teaching career in Oregon, he quietly and cheerfully accepted volunteer positions and extra projects for OMEA and at Jesuit High School. But what made his contributions unique was the dedication to stay with these commitments over very long periods of time. At the OMEA district level, he provided continuity with nearly continuous involvement as treasurer and in other offices as district chairs came and went.

At the state level, he developed the first website for the Oregon Band Directors Association and maintained it from its inception until the end of last year. Through the website, his compilations of Oregon listings of instrumental music openings helped many find their current jobs and helped build community among band directors by keeping them up to date on events and new colleagues in their area.

But most importantly to most former OMEA presidents and conference chairs, Al is revered for taking on the job of Conference Exhibit Chair. He transformed it from a rotational "extra" tacked on to past presidents' responsibilities, to a more permanent position. As a result, he has built positive long-standing relationships with our music industry friends, kept our exhibits at or near capacity, and contributed immeasurably to the success of the annual conference.

He has been a wonderful and effective "ambassador" to our exhibitors in true Al

Kato fashion: graciously and effectively working "behind the scenes" with a smile to take care of business for the good of all of us. When someone comes forward with a complaint, his attitude of listening, caring, and responsiveness always diffuses the situation. Each summer, Al Kato sends out a large mailing to contact prospective exhibitors. He builds upon this outreach with personal contact and professionalism. Ultimately, we end up with a wonderful room of exhibitors who help all of us learn about new products and allow us to support local and regional businesses. According to one nominator, "Try imagining organizing thirty plus exhibitors who, having paid their fee, all want their booths front and center, nearest the main entry, with electrical connections they may have forgotten to order and name tags they may not have mentioned." We are all enriched in our relationships with this person in the same way our exhibitors are—through his easygoing "no problem" attitude that is understated and yet so effective.

# Summer Master's Program

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# 2016 OMEA Awards

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## **Outstanding Administrator Award** Laura Perez



We are pleased to award this year's Outstanding Administrator award to Laura Perez, Straub Middle School, Salem. Principals wear many hats and work overtime nearly each and every week. We all appreciate those special principals who not only support teachers but who also provide tangible and visible support to music in our schools. Laura Perez was nominated by three music teachers in her school district. Each described her incredible dedication to music, for the benefit of all of her middle school students (and music teachers). One nominator wrote, "Laura Perez consistently attends every music

festival, concert, and special music events that our students participate in. She has spent countless hours demonstrating how much she cares and supports the students and teachers by walking the walk. Another stated, "Laura Perez bent over backwards to work through the school schedule in such a way that students have access to the music classes they value. In addition, after past budget crises caused cuts in the school music program, she worked to return a beginning band class back to her school." Now more opportunities are available for young musicians who are just beginning their musical lives.

## **Exemplary Service to Music Education Award** Greg Weast



There were so many letters of support nominating Greg Weast for his exemplary service to OMEA. One supporter wrote, "As a

new music teacher, I was immediately struck by Greg Weast's commitment to mentoring, music education, and music advocacy. Founders and co-owners of Columbia River Music, Greg and Shirley Weast spent countless hours providing instrument repair and music support to elementary through high school teachers. Greg often worked around the clock to make sure repairs were completed for band concerts, the beginning of school, and other big events. In addition, he co-founded our annual "Mid Columbia Honor band," annually giving hundreds of students the opportunity to work with guest clinicians in a large ensemble setting. A second supporter wrote, "Greg, Shirley, and the others at Columbia River Music have provided all of us with an

'oasis of support' on both sides of the river." A third supporter wrote, "His support through the store and energies are impressive enough, but Greg's actions at St. Mary's show his real character." In 1986 he started a band program and taught there daily from 8:00 a.m. to 9:45 a.m., and then left the school to open and run his store with his wife. He did this for 27 years for no pay. Just this past summer, after 30 years in business, the Columbia River Music Company closed its doors so the owners could finally retire. After a lifetime of volunteering, supporting music students and teachers, and running a music business that the region relied upon, we are very pleased to present the award of "Exemplary Service to Music Education" to Mr. Greg Weast.

## **Excellence in Elementary Music Award** Kimberly Putnam



Kimberly Putnam won the honor of "Excellence in Elementary Music." Kim is a music teacher, conductor, mentor, and role model. She has shown leadership in a wide variety of contexts. One supporter wrote, "I

have found Kim to be one of the most capable and inspiring teachers I have ever had the privilege to work with. From the moment you enter her classroom, it's clear she has fostered a love and enthusiasm in her students for making music." In addition to her full-time job, Kim Putnam co-chairs the OMEA elementary all-state choir, serves on the national planning committee for the Kodaly conference, and is an artistic director for the Oregon Repertory Singers Youth Choirs. According to her principal, "If you walk by the music room on any day, you will see high engagement. There is laughter, movement, and sound. Always. It is evident that she believes in each student's ability and the importance of each and every child having a high quality music education. This is especially critical in a Title 1 school of

58% and climbing poverty rates where private music lessons are likely not possible." A third supporter wrote, "Kim has been a profound inspiration to my own teaching. She has that natural spark that all of the best teachers have. Students are engaged and enthusiastic. She teaches to every learner, giving breaks to wiggle, and chooses activities and repertoire that challenges each student just the right amount. Students feel connected to her because she takes the time to make each one feel important and essential." We are pleased to acknowledge the winner of the Excellence in Elementary Music Award to the music teacher at Hazeldale Elementary School, Beaverton School District, Kim Putnam.

*2016 OMEA Awards continued on page 26*



# 2016 OMEA Awards

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## **Outstanding Music Educator Award**

John Hillan



John Hillan received the Outstanding Music Educator award from OMEA for 2016. From his principal, "John Hillan came to our school four years ago. His leadership and vision for what is possible in a school is foundational to our school. He helped us define and bring to life our vision question, which is: 'How do we create and nurture a community that promotes social and academic excellence for every child every day?' It is John's belief that every child can achieve at

the highest levels in their music making and understanding. All children thrive in his classroom because of the care he brings to his work. Another supporter wrote, "During my years as a special educator, I have had the opportunity to work alongside many outstanding music teachers, but John Hillan is without a doubt the most talented and inspiring music educator, perhaps even educator, that I have ever witnessed. The students in my classroom have a wide range of special needs. Teaching and engaging them all at the same time and in the same space is quite an undertaking. It is truly incredible to watch the way he structures, scaffolds, and paces his lessons so that children who struggle with communication skills and those who have difficulty with emotional regulation can all successfully learn together. John exudes positivity, flexibility, and patience when working with some of the school's most complex learners."

A parent wrote, "Mr. Hillan has been instrumental in facilitating my daughter's love for music and art. The things he has taught her not only seen in the school but also are demonstrated at home on a daily basis with a great deal of enthusiasm. I have also had the pleasure of working with Mr. Hillan on a number of projects in the community. He goes above and beyond, continually seeking out new ways to improve and cultivate music and art education in our school and in our community". Finally, his principal stated, "John Hillan personifies excellence, to be sure. However, I believe that this belief in the power of children and in our community that sets him apart from the rest. He cares so deeply and has such a strong set of skills that cause of community of singers, dancers, and musicians to thrive." Congratulations go to John Hillan, Lowrie Primary School in Wilsonville, our 2016 Outstanding Music Educator.

## **John C. McManus, Distinguished Teacher Award**

Richard Elliott



Richard Elliott, the winner of this year's John C. McManus distinguished teacher award, actually had the privilege of playing under John McManus in both junior high and high school. One supporter wrote, "Before he retired from Newberg High school, I had the privilege of observing and watching Dick Elliott teach with excellence. We have adjudicated together and carpooled across the state, during

which time I gained knowledge by asking questions and listening to this fine music educator's advice. He truly believes that music is for all, not only those who are the very best. Dick's philosophy of inclusivity builds not only a community of musicians in high school; but, more importantly, the music making continues for a lifetime." Another supporter wrote, "I can think of few people who deserve this honor more. Dick Elliott is the consummate music educator. He literally has a solution for every problem one might encounter while conducting a band. He came by this knowledge through hard work and study, attending every conference, every seminar, every lecture on music educator that he can in the past 50 years. He has an inquiring mind and never stops learning." A third supporter wrote, "I was a young teacher in the early 1980s. Richard Elliott was teaching at Newberg High school and he helped me through my early years. He is the reason I became a music

teacher. He continues to be a leader in the profession, likely telling you that his current mission is his most important—helping college students become excellent music teachers. We need great ambassadors to keep music a relevant part of every student's education." A fourth supporter said, "Dick Elliott's ability to bring the best from groups as diverse as beginners, advanced, collegiate, and semi-professionals is exemplary. He is as patient with young players as with adults." Finally, another supporter stated, "Throughout the years of watching this person with his students, it was obvious that Dick Elliott cares a great deal for them and they for him. He is a model of what a band director should be—a fine musician, caring person, outstanding director, and a fine performer on his instrument." Congratulations go to Richard Elliott, our winner of the 2016 John C. McManus Distinguished Teacher Award.

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Sunday, Feb. 7

Saturday, Feb. 13

Monday, Feb. 15

Monday, Feb. 22

Sunday, March 6

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Music

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