

*Autumn*  
2011

# Oregon

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## Dates to Remember:

**Conference and All-State Deadlines**  
[www.oregonmusic.org/2011-2012](http://www.oregonmusic.org/2011-2012)

**Sept. 30, 2011 - Jan. 1, 2012:** On-line  
Conference Pre-Registration

**Oct. 14 - Nov. 4, 2011:** All-State  
Registration for Students

**December 31, 2011:** Hotel Reservations  
Deadline: Call 541-342-2000 and ask  
for Esmeralda, mention OMEA

**January 1, 2012:** Conference  
Pre-registration Ends

**January 2 - 15, 2012:** Conference  
Registration: fee increase and no  
banquet ticket

**January 12 - 15, 2012:** All-State and  
OMEA Conference Hilton Conference  
Center, Eugene

**January 12 - 13, 2012:** All-State -All  
Middle School Groups

**January 12 - 14, 2012:** All-State High  
School Jazz

**Jan. 13 - 14, 2012:** All-State Elementary

**January 13 - 15, 2012:** All-State- HS  
Choir(s), Orchestra and Bands

**State Solo Contest:** April 28, 2012, Lewis  
and Clark College

**OSAA Choir Championships:** May 3 - 5,  
2012, George Fox University

**OSAA Band/Orchestra Championships:**  
May 9 - 12, 2012, Oregon State  
University

## OMEA Board Meetings

**Oct. 1, 2011:** Full Board - 8:30-3:30,  
Crowne Plaza Hotel, Lake Oswego

**Nov. 13, 2011:** Conference Team-  
Conference Planning Meeting at Hilton  
Conference Center, Eugene

**Jan. 15, 2012:** Full Board- 8:30-3:30,  
Eugene Conference Center, Eugene

**May 19, 2012:** Full Board- 8:30-3:30,  
Crowne Plaza Hotel, Lake Oswego

# Music Makers

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The Oregon Music Educators Association is a federated state Association of the Music Educators National Conference, 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 office is at 1806 Robert Fulton Drive, Reston VA 220-91-4348. Non-member subscriptions are \$15 per year; \$5 per issue. Bulk rate postage paid.

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# To Whom It May Concern

I am a West Albany High School band and choir student, and I am concerned about the state of music education. I feel that, despite many of its proven benefits and positive outcomes, it is still one of the first things to go when schools are faced with budget shortfalls. As a student of a thriving music program, I would like to share the outstanding experience that I have received. As a young child, I was exposed to music. My mother played the piano, we listened to a wide variety of genres, and we attended concerts. As I grew, I took piano lessons and developed my love of making music. In sixth grade, I joined band and choir. This is when my education really began.

Being in band and choir put me in a peer group with a common interest. My best friends were in music and as I went into high school, I realized that the kids around

me in music were the "good" kids. I heard stories about people I had once considered my good friends who did drugs, smoked, drank, and failed classes. They had dropped band. Never once did I, or any of my fellow "band geeks," have to try drugs to be "cool," or to fit in. We are able to put aside the immaturity and impulsive recklessness that stereotypes so many teenagers, to work as a cohesive unit and make music. As one of my friends and fellow band members said, "I always think our school is a clean place, where nobody does drugs or has problems like drinking and depression. Then I leave the music hall."

Playing in a band is a unique experience, where 30-60 students live, think, and above all, breathe together. We must focus and communicate for minutes at a time without ever using a single word. We must be individually responsible for our parts, but be aware of the parts around

us and how our part fits into the musical ecology of a song. We must make our audience get up and dance, hold their breath, experience an event, sit on the edge of their seat with anticipation, cry for sorrow, and laugh for joy. There is no "good enough." In music alone, 90% does not come close to 98%, and perfection is unattainable. Magic happens when people strive to work together in that closeness, with that intensity. I call it music.

The following essay is one I wrote for a research project. It covers many of the structural and physiological benefits of music on the developing brain. Please feel free to use this essay or the entire letter to advocate for music in schools.

*Sincerely,  
Sage Gustafson*

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Elementary schools across the nation have a standard set of core classes that are considered necessary for the intellectual health of students. Math, writing, reading, and science are all taught, using standard methods to teach to the standardized tests. However, there is one subject that is often overlooked as irrelevant, unnecessary, or useless in education and the real world: music. Music has many intellectual benefits that are often unrecognized and left un-discussed in school board and administrative meetings. Many studies show that studying music improves visual-spatial reasoning, the ability to discern rhythmic and melodic motifs, and connections are shown between musical training and mathematical ability. There are also studies showing music as an instructional tool for speech, because it helps teach the ability to discern rhythmic and melodic motifs and it helps to develop audio memory. Both of these tools lead to an increased ability for learning and remembering speech. All of these data make a strong case for providing music education in elementary schools.

In many elementary schools, physical education is taught to help children understand the benefits of a healthy lifestyle, and teach them ways to keep that lifestyle a habit. By playing instrumental music, several physical benefits occur which are not otherwise addressed in the school system. Learning to play music at a young age improves physical control and awareness, especially in finger and hand dexterity, and hand-eye coordination. These skills could progress to greater mastery of the instrument, but also could lead to greater mastery of skills that could help in a job. Music training at a young age can also cause structural brain changes in the corpus callosum, the audio and visual cortex, and the pre-central gyrus (Hyde, et al. 3021). The act of learning to play a musical instrument prepares students for a healthy and successful life, and should be included in elementary education.

There are also many social benefits to learning an instrument. As well as the speech skills developed through playing an instrument, skills such as teamwork, emotional control and listening are also developed. When playing in a band, merely playing an instrument at the same time as other band members is not sufficient. A student must act as an active participant in a team of people working together to play music. These teamwork skills can be translated to all walks of life from working later in school to working in a job where social skills are a necessary part of success. When learning music, students develop a strong peer group who will support each other throughout their educational career. Instrumental music can help enhance elementary school education, preparing children to go on in their educational careers to be more successful, and set up to be a beneficial community member. Although it is an expensive, and challenging, endeavor, the benefits of instrumental music in elementary education are well worth the cost. Instrumental music should be available for elementary students because it is intellectually, physically, and socially beneficial.

Learning music at an elementary age causes several structural changes in the growth pattern and development of the brain. Children with musical training show greater relative size change in the pre-central gyrus, corpus callosum, and the right primary auditory region (Hyde, et al. 3021). While the effect of these structural changes on the brain is not thoroughly understood, the pre-central gyrus is also called the primary motor strip, and controls many of the fine motor skills. The corpus callosum connects, both structurally and by neuronal activity, the left and right hemispheres of the brain (Naik 3). A size increase of the corpus callosum could indicate an increase in function of the weaker side of the brain, and greater range of communication between the left and right hemispheres of the brain. The right primary auditory region is in charge of interpreting the

sounds we hear and filtering out irrelevant noise from relevant, important sounds (4). The structural differences caused by musical training at a young age are also the structural differences seen between adult musicians and non-musicians (Hyde, et al. 184), indicating that music training does not only affect the rate at which the brain grows, but also causes long-term structural changes in the brain.

Making music during the elementary school age also builds motor skills. The structural differences seen in the corpus callosum may be indicative of a greater connection between the left and right hemispheres of the brain, known as the logical brain (left hemisphere) and artistic brain (right hemisphere). This development of connection between the left and right hemispheres enhances the ability of the brain to function as one unit. As well as combining logic and creativity, it allows greater coordination between the left and right hands, regardless of the innate "handedness" of the person. Finger dexterity is also increased with instrumental music (Hyde, et al. 3022), in everyday life as well as when playing an instrument. By expanding the coupling of the two sides of the brain, music training can help students to view problems more creatively and also to understand and use logic more effectively.

Training in music is also shown to strengthen auditory skills. The amount of auditory input that we receive every second is more than a brain, especially that of a child's, can process. Musical training, by enlarging the right primary auditory region, improves a child's ability to filter irrelevant auditory input, and process essential information more effectively. Filtering out irrelevant information can help children to focus in noisy and distracting situations and can improve their ability to understand speech in noisy environments. Musical training can even improve the attention span of children with attention deficit disorder and attention deficit hyperactivity disorder (Abikoff 239).

# To Whom It May Concern ...

One of the intellectual benefits that music provides for elementary students is an improved aptitude for visual-spatial reasoning (Hetland 2). Visual-spatial reasoning is the ability to think in pictures, or imagine shapes or objects in three dimensions. Often, geometric and abstract mathematics require visual-spatial reasoning to understand and solve. By learning music, students at the elementary age can develop their visual-spatial reasoning skill, and thus improve their ability to conceptualize mathematics (4). Spatial-temporal reasoning, another skill aided by learning to make music (Rauscher 7), is the ability to manipulate images in sequence, and is used to solve complex theoretical and engineering problems. By learning to make music in elementary school systems, students would be more able to excel in higher math classes, and may be able to perform

many of the more difficult tasks that are required in the workplace.

Instrumental music in a school setting can help with many skills needed in further education and beyond, not the least of which are teamwork and communication skills. When playing in a band, students shift their thinking from an I/me thought process to a we/us frame of mind. By putting the needs of the band above their individual needs, students are learning the importance of a team. Being in band also develops the ability to work in coordination with other people to create something that a single person cannot create on their own. Not only do students in a band need to practice verbal communication, but nonverbal and emotional communication as well, as students learn and develop the ability to create musical lines that communicate to the audience.

Participating in band also puts children in a strong peer group who can support them throughout their school career. Children in band are statistically less likely to drop out of high school and have the lowest reported drug abuse rate across their lifetimes (Music Education Online). Also, teens that participate in instrumental music have twice the college attendance rate of the national average (Music Education Online).

Unfortunately, providing music in elementary schools is expensive. A teacher must be paid, and instruments must be available to children. In the current budget climate, there is less government money available to help cover the cost of music in school. This means taxpayers will have to pay more taxes to provide for music and other essentials in our educational system. Many are unwilling to spend more money on taxes, and because

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the benefits of music are often seen as qualitative rather than quantitative, it may be hard for taxpayers to justify the extra expense. However, if educators, parents, and people in the school community were educated about the benefits of music education, they might be more willing to support this improvement of the elementary education system.

Another point of contention, when discussing instrumental music education in elementary schools, is whether or not music must be taught as a part of public education. There are many options for parents to provide instrumental music for their children. Parents can make a decision to buy musical instrument lessons for the children, or enroll their children in a music education class outside of school. This allows parents to control the music exposure that their child receives. Another perceived benefit of parents making the decision whether or not to provide music for the child is that taxpayers do not have to pay. Parents can make the decision based on their own monetary needs and ability. However, this does not allow music to be available to children in low-income families, or children whose families have never had exposure to music. It may conflict with other afterschool activities, or may be unavailable due to location. However, if music is provided in public education, all children, no matter social status, parental involvement, location, or cost, will have exposure to music and the benefits that learning to play music imparts.

During the elementary school years, there is a specific window of time when children are most susceptible to the benefits of music (Hallam 287). In the elementary age, children's brains are growing and children begin to make decisions about what is important in their life. If music is provided at this age, children will be most receptive to any benefits that the music provides. This is a specific window of time in which the brain changes are most apparent and the greatest benefits are received. This is also the time when children begin to build lifelong friendships, and fall into peer

groups that will either support them in good decisions, or encourage malignant behavior. Learning music in elementary school gives the most structural and intellectual benefits, and helps children to create a positive, lifelong peer group.

Finally, teachers, schools, and even school districts are judged upon their improvement in standardized test scores. Because of this, many schools and school districts encourage teachers to teach to a standardized test format so that children improve their standardized test scores. While this reflects well upon the schools, it is compromising the teaching of subjects that are not included upon standardized tests. Unfortunately, music falls into this category of "nonessential" or non-standardized subjects. But even 15 minutes of listening to classical music can improve standardized test scores (Hetland 188). Consistent instrumental music training over several years can improve SAT scores by over 40 points in math and 55 points in reading (college board 2007 report, table 18), and it can help improve mathematical skills, speech skills, visual reasoning skills and overall ability to take non-standardized tests. Studying for standardized tests can be wearing on children, especially if they have few, or no, breaks. Music can provide a time in class when children can do something fun, something educational, and something that will help them with their entire lives.

Music should be offered to elementary students in their classroom, as an additive and beneficial program in schools. Providing music instruction enhances the more traditional classroom lessons and brings advantages of its own. It develops intellectual skills such as mathematical reasoning, visual-spatial reasoning, and the ability to learn and recognize speech patterns, through melodic and rhythmic motifs. It provides social benefits such as a stable peer group throughout their education, the ability to communicate on an emotional level, and the ability to communicate clearly with others, both in band and out of the classroom. It

allows for the development of greater manual dexterity, and a greater level of connectivity between the left and right hemispheres of the brain. Instrumental music should be available for elementary students because of the many mental, physical, and social benefits.

So what can be done about it? Write letters supporting the fine arts programs and send them to your local school administrators, school boards, and school districts. Spread awareness of the benefits of instrumental music. By doing this, the importance of the fine arts programs are communicated to schools and leaders in the community. Letting school administrators know about the importance of music can change the decisions that are being made daily about what programs to cut, and what to keep. By donating money and time, people can change the way schools look at music in education, and, for instrumental music in elementary education to continue, it needs the support of the community.

For more information about the works cited contact Sage Gustafson Sage at [mypiedog@gmail.com](mailto:mypiedog@gmail.com).



# Educating Our Children

## *To Succeed in a Global Economy*

In June, OMEA President Jeff Simmons met with Oregon Congressmen as a part of NAFME Music Education Week in Washington DC. One result of these meetings was an invitation to participate and present at the July 15th STEM and ESEA Roundtable Education discussion with Senator Merkley in Portland. Below is an abstract of the written testimony submitted to the Senate Health and Human Services committee which is the overseeing group regarding the reauthorization of No Child Left Behind.

In order to succeed in a competitive and evolving workplace tomorrow, students need to be taught today the skills of collaboration, creation, innovation, and mastery through process. In order for our students to shift into a truly global workforce, they need the skills of the textbooks and beyond. The students need to be able to perform the tasks of their field, while simultaneously applying their mastery to new and innovative solutions to as yet unknown situations and goals.

The arts are a subject that teaches students creative applications of mastered skills.

It is through creativity and work towards mastery that the whole brain, and thus the whole child, is fully developed. It is through the applications of learned skills in alternative formats that development is most profound in students. Just as a baby learns to construct with building blocks, adults and students need the same tools and opportunities to be able to provide solutions to everyday as well as monumental challenges.

In music, one must constantly read and analyze symbols and languages to infer the meanings and intentions on the road to creation. Just as in the sciences, music teaches the path to discovery through analysis and interpretation. Music demands a step further in the process, that of creation. It is this additional process that makes music a vital skill for our students.

Music education is not an elective subject, but rather the culminating subject, connecting the science, reading, and mathematical skills of the rest of the school curriculum together into one application of creation and mastery. Students that participate in music education classes outperform students in all other subject areas,

even those that the students specialize in. In his research of "The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," Peter H. Wood drew the conclusion that students studying in an academic area and participating in music creation will outscore those with academic exclusivity.

As Congress begins to review the Elementary and Secondary Education Act, it is vital to maintain that the arts remain listed as a core academic subject of a students' education. Title IX, Part A, Sec. 9101 (11.). The exclusion of the Arts within this listing, could have the potentially unintended consequence of removing Arts education from the school curriculum to focus instead on the mandated subjects.

As the importance of minimum standards is emphasized by legislation, it is imperative to the students that access to Highly Qualified music instructors remain. Quite often students that excel in music classes, yet briefly struggle in another subject, are removed by administration from music class in order to more fully encompass that other subject. This leads



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to stagnation through saturation for the student. It is within the music class that their brain development is fully utilized to allow success in other academic areas.

Increased saturation of a subject does not assist the student in developing mental and physical cognitive skills beyond the task at hand, and quite often these students learn to despise the subject of saturation and frequently will leave the school system entirely.

It is also crucial that as ESEA, or the successor program, funding be made available for all core subjects. Music programs nationally have been casualties of lack of funding through the unintentional ambiguity of funds designations. If Congress were to state that Title I funding would be made available for music curricula, and that Title II funding would be made available to support teacher training, professional development in all core academic subjects. This would address the educational goals of traditionally disadvantaged schools and low-income and special needs students. A clarification of language to expressly allow funding for core academic areas would further ensure that students are receiving a complete education.

Schools and states are currently mandated to report math and reading scores in addition to graduation rates, the lack of accountability for reporting "all core subjects" has allowed schools at the state and local levels to self-define core subject offerings. When the accountability of reporting is removed, the pressure to offer all core subjects is also removed. It is due to the lack of music assessments that music education subject availability has been reduced.

A simple amendment of ESEA as follows would ensure the availability of core subject education to all students:

Amend Title I., Part A, Subpart 1 Basic Program Requirements, Sec. 1111(h) State Plans to require states to collect and report annually comprehensive information about the status and condition of all core academic subjects for which challenging

academic standards apply. Such information should include student enrollment, pupil/teacher ratios, amount of instructional time, budget allocation, teacher subject certification, full time equivalent teacher load, or other such measures chosen by the state to be significant in the subject area.

ESEA has done many things well for the students of America. Many of the often overlooked demographics of students have been very well served by the language and protections of ESEA. The accountability and reporting standards have raised the achievement levels of many schools, and thus students, nationwide. While at first introduction, the attendance regulations of ESEA seemed stringent and poorly conceived; the long-term effects have students more regularly in school, and thus learning. To be able to assess what students are learning in the most rounded and developmentally effective methods will ensure that students leave the schools they are now attending in record numbers with a comprehensive and quality education.

There is no single program or curriculum to fit the needs of every student or community



in America. There are however fundamental necessities, which will allow our students to grow and develop to the best of their abilities as the future leaders and innovators of the world. The whole child needs to become the primary focus of current and any future legislation.

Locally, it is a requirement of Bend LaPine schools that students entering the sixth grade enroll in a music class. While this is a late age to start an intensive music education curriculum, the reading, writing, math and science scores on both a state and a national test demonstrated higher skills than their peers as a result of their forced inclusion in music classes.

To diminish the requirements and expectations of our students is to diminish our belief in their potential and future. However, educational legislation aimed at succeeding in a global economy needs to support the arts as a core subject area. We need to see every child in America as an intelligent and creative individual with unlimited potential, capable of mastery and creation. If we wish to once again be the America that all other nations look to as the standard for success and innovation.

To quote President John F. Kennedy:

*"I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.*

*I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens.*

*And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well."*

—at Amherst College, October 26, 1963

## Important changes to your organization

The OMEA Executive Board has been hard at work improving the organization. Significant changes have occurred in three main areas:

- 1) finances and record-keeping
- 2) reducing personal and organizational risks,
- 3) reorganizing as a 501 non-profit so we can accept tax-deductible donations and grant monies.

With the approval of the membership, Cynthia Cumfer, a non-profit attorney, led us through this process. Jane and Jim Howell, our Executive Directors, spent significant time working through this process, with the result being the “new” non-profit organization, “Oregon Music Education Association.” (If you read closely, you will notice a slight name change, as “educators” became “education.” It was necessary to begin a “new” organization to allow for the tax status change.)

Cumfer also provided the Executive Board training in regards to ethical responsibilities for those who serve on the boards of non-profit organizations. We completed this training in April and we will pursue the possibility of making training available to the full OMEA board as well. Most importantly, we are now an organization capable of providing a tax deduction to donors and we can also qualify for grant funding. Financially, Cumfer provided us with excellent advice regarding both record-keeping and tax filing. Her training on ethics and procedures involved protecting the organization, appropriately navigating conflicts of interest, and structurally protecting the interests of the state organization from possible negative actions that may occur at the district level.

## Deadlines are critical and will be enforced

As president-elect, I have been communicating with OMEA members, All-State Managers, and Conference

Managers extensively. I have asked a number of questions about areas perceived to need improvement, and worked through possible means of improvement. One highly common theme has been the casual treatments of published deadlines. Many of your colleagues and friends are troubled by the problems caused when fellow teachers miss dates for submission of auditions, registration of students, or conference registrations.

Deadline enforcement is critical for the smooth planning and running of the All-State and Annual Conference co-events. There are so many aspects involved in managing ensembles, planning events, organizing equipment, contracting musicians, and so on. Yet, excellent planning requires time and commitment from all. By bumping up the calendar for all-state audition submissions by a few days, we have built in more time for problem-solving, music distribution, and student preparation. I believe strongly that we each must a) plan ahead, by familiarizing ourselves with the OMEA calendar; b) anticipate potential problems; c) meet deadlines, and d) enjoy a terrific conference.

You can help in so many ways. But, let me start with a few essential steps. First, please encourage colleagues to get student recordings completed on time so we can fill these honor ensembles with deserving students and appropriate instrumentation. Next, register those who are accepted either on time or early. Please encourage students to anticipate the expenses that will come if they are accepted, and know that we count on them agreeing to the expenses prior to their auditions. Third, anticipate that deadlines will be enforced. We all have a tendency to hope for clemency, exceptions, and forgiveness. But, this leads to peak panic periods and sleepless nights for managers trying to do their jobs well. We must help the Executive Directors work in a reasonably calm manner, avoiding frantic phone calls and last minute changes. All of these steps will allow time to address unanticipated problems as they arise.

## Watching our pennies and solving the banquet problems

In going over the books for the past several years of conferences, it is clear that one of our biggest expenses and largest “guessing game” risks is the Saturday night banquet. This is such a highlight of the conference and All-State weekend, yet those dinners are expensive, and we are often scrambling at the last minute to either meet our numbers or find more food. So, there will be two major changes to the banquet procedures for 2012. After years of wrangling with each Conference Chair over when we can deliver our finals numbers for dinner, the Hilton management has insisted that we have accurate numbers for the banquet in advance of the conference weekend. This is not entirely bad news, as it will eliminate our guessing about how many members will eventually purchase the meal. Ultimately, banquet tickets must be ordered in advance, with your pre-registration, no later than January 1.

**You will be guaranteed a banquet ticket only if you pre-register prior to January 1st!**

If you register at the conference itself, you will not be able to participate in the banquet. This may seem like bad news at first, but there are plenty of silver linings. Pre-registering for the conference saves so many headaches during that weekend. You will be able to jump right into conference sessions upon arriving in Eugene. And, it also reduces our organization risk, because we are not going to have to “guess” how many of those expensive dinners we are likely to sell.

The second major change to the banquet is how we are going to handle the policy regarding CMENC volunteers and the banquet. We have grown into a very active state, with collegiate students participating extensively in our conference. You may be aware that they do not pay to attend. In the past, we rewarded their volunteer hours with a banquet ticket, if they accumulated enough volunteer hours. However, this policy has become financially impossible. Unfortunately, there are so many college

students hoping for a banquet ticket that we cannot afford to purchase enough for all. Finding a compromise has been difficult. Therefore, we regret to announce that OMEA will not be able to afford to purchase college students' banquet tickets any longer. Every person hoping to attend the banquet will need to purchase a ticket in advance, whether he or she is a collegiate member, a retired member, or a regular OMEA member. What we will do for the collegiate members is continue the free admission to the conference and provide a light Friday evening pizza dinner with our guest keynote speaker to socialize and network. We are hoping our collegiate members and faculty sponsors will understand. We very much appreciate your support for this necessary budgetary change.

In summary, we want you, your students and colleagues to have the best All-State experiences possible! A big part of successful planning is meeting deadlines, encouraging others to do the same, planning for those payments, and pre-registering for the conference before January 1. This allows everyone involved in the conference time to address unexpected curves in the road. We are counting on our members marking calendars and staying on top of this important event. Thank you meeting deadlines and for understanding why this is so critical to our success.

### Conference keynote

I am thrilled to announce that Dr. Janet Barrett of Northwestern University will be our keynote speaker, both at the Saturday general session and at the Saturday evening banquet dinner. Whenever my college students or alumni attend a conference where Janet is presenting, I always encourage them to go hear her session. Janet is thoughtful, engaging, humorous, and incredibly gifted in the art of music teaching. Currently holding the position of president of the Society for Music Teacher Education, Janet's transformative approach to music education and music



teacher education will engage your hearts and minds.

### Banquet entertainment

You are in for a treat when the meal and honors have ended. Sit back and enjoy the amazing sounds of the Dan Tepfer Trio. Recently voted one of the "best

new artists" in the March 2011 Jazz Times critics' poll, Dan is on the cutting edge of jazz. A New York based pianist and composer, he was hailed as "brilliant" by the Boston Globe, "remarkable" by the Washington Post, and "a player of exceptional poise" by the New York Times. In 2006, Dan won first prize and audience prize at the Montreux Jazz Festival solo piano competition. Born to American parents in Paris, Dan started classical piano lessons at age six, at the Paris Conservatoire with Paul Dukas. Graduating with a degree in Astrophysics

from the University of Edinburgh, Dan continued making music, and completed his masters in jazz piano from the New England Conservatory. He has been named a Cultural Envoy of the U.S. State Department, and has lectured and lead master classes at the Royal Academy of Music (London), the Seoul Institute of the Arts, the Chopin Conservatory (Warsaw), and many more.

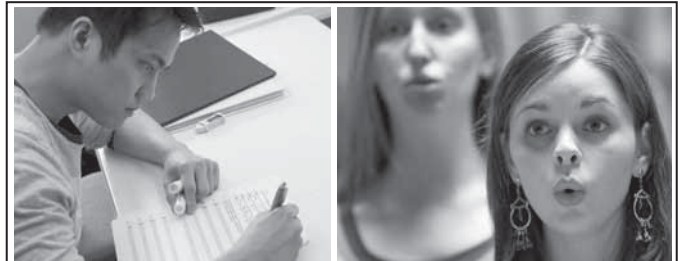
### Banquet possibilities

As of press time, I am waiting for confirmation, but I am hoping Governor Kitzhaber and Superintendent Castillo will partici-

pate in our banquet. I know we hope to encourage their support of music in Oregon Schools. Although not confirmed, both have agreed to strongly consider participating. I am grateful they have not declined, but I am not sure when we will get a final answer.

### All-State events

We have contracted a wonderful slate of conductors for our honor groups, some of whom include: Cara Tasher, Eugene Rogers, Rollo Dilworth, Mike Sweeney, Ron Carter, Kevin Sedatole, Patricia Bourne, and Diane Wittry. In addition, I am pleased to announce a special Saturday General Session to honor John McManus (1921-2010) and his family, with a tribute to John performed by the Salem Concert Band. Look for more details in the winter publication of the Oregon Music Educator.



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- 9/30/2011-1/01/2012** On-line Conference Pre-Registration Begins
- 10/14-11/04/2011** All-State Registration for Students
- 1/01/2012** Conference Pre-registration Ends
- 1/02-1/15/2012** Conference Registration: on-line with fee increase and no banquet ticket
- Conference Chair** Tina Bull, tina.bull@oregonstate.edu
- Eugene Hilton** Reservations-1.541.342.2000 ask for Esmeralda and mention OMEA Music Conference Rates. Make reservations prior to 1/1/2012 for hotel discount.

## ALL-STATE CONDUCTORS

### High School:

- Choir Conductor* — Eugene Rogers  
*Orchestra Conductor* — Diane Wittry  
*Wind Ensemble* — Kevin Sedatole  
*Symphonic Band* — Patrick Winters  
*Jazz* — Ron Carter

### Middle School:

- Band Conductor* — Michael Sweeney  
*Young Women's Choir Conductor* — Cara Tasher  
*Young Men's Honor Conductor* — Rollo Dilworth  
*Orchestra Conductor* — Kathleen DeBerry Brungard

### Elementary School:

- Choir Conductor* — Patricia Bourne

## KEYNOTE SPEAKER

Dr. Janet Barrett of Northwestern University will be our keynote speaker; Janet is thoughtful, engaging, humorous, and incredibly gifted in the art of music teaching. Janet is the current President of the Society for Music Teacher Education.



## BANQUET ENTERTAINMENT

**Dan Tepfer Trio.** Recently voted one of the "best new artists" in the March 2011 Jazz Times critics' poll, Dan is on the cutting edge of jazz. A New York based pianist and composer, he was hailed as "brilliant" by the Boston Globe, "remarkable" by the Washington Post, and "a player of exceptional poise" by the New York Times.





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# All State Auditions

Jennifer Brooks Muller  
OSAA Lianson/OBDA President-Elect

It is hard enough to believe that the start of school is upon us and harder to believe that it is time to begin to prepare to do our All-State Audition process for our annual convention. The audition material will remain the same for the wind, brass, and percussion instruments. Please check the OMEA website for deadline information as some of it has changed. The faculty at the University of Oregon will be hosting an exciting (and free) opportunity for students to do an "All State Prep" class to work on their auditions. This will be held on 9/17 at the School of Music. Though this is a free event, the registration deadline is 9/15. Please instruct your interested students to go to [music.uoregon.edu/allstateprep](http://music.uoregon.edu/allstateprep) to get information.

Our sitting President, David Hodges, has a new job assignment this year and has chosen to step out of his role with OBDA. The Past-President, Tom Muller, has already fulfilled his duties of finding conference sessions and will step in to work as the All-State Wind Ensemble Manager. I again have the pleasure of managing the All-State Symphonic Band. This year's conductor is Patrick Winters. Mr. Winters is the Director of Bands and Music Department Chair at Eastern Washington University where he conducts the Wind Ensemble, teaches conducting and courses in music education. Mr. Winters combines his broad experience as a University conductor and teacher with his experience as a successful high school director.

Mr. Winters has received numerous awards for his teaching including the PTI Outstanding Faculty Award for excellence in teaching in 1994, the Washington Music Educators Association Outstanding Music Educator Award in 1998 and in 2000, he was inducted into the W.M.E.A. Hall of Fame. Mr. Winters holds a Bachelor of Music Education degree from Elon University and a Master of Music Education degree from California State University. Mr. Winters has tremendous energy and is excited to work with our ensemble.

The Wind Ensemble will be conducted by Kevin Sedatole, who serves as Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as administrator of the entire band program totaling over 700 students that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony.

Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor he served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University.

Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and



Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently the MSU Wind Symphony, under the direction of Professor Sedatole, has given featured performances at the Midwest International Band and Orchestra Clinic held in Chicago, Ill. And at the national convention of the College Band Directors' National Association held in Austin, Texas. Performances conducted by Professor Sedatole have won accolades from prominent composers including John Corigliano, Michael Colgrass, Donald Grantham, David Maslanka, Ricardo Lorenz, Michael Daugherty, John Mackey, Jonathan Newman, Carter Pann, Joel Puckett, Dan Welcher as well as many others. Professor Sedatole also serves on the summer faculty of the Interlochen Music Camp.

Also, be looking for an OBDA meeting at the conference~ one that is NOT based on how to reach the magic 75 or get on the judges list, but a meeting to discuss what we can all do to support each other, our programs, and our profession.





## GRAB and GO ADVOCACY

# PROACTIVE STRATEGY

When Times Are Good...

- 1 Start a booster organization**—Get your students' parents and other willing members of the community involved. They can help develop and manage fundraising projects, to supplement funds provided by the school.
- 2 Don't keep your program a secret**—Don't be afraid to toot your own horn! Create a system (website, email newsletter, speaking before civic organizations) for dispensing information to school officials, local businesses, politicians, and the media before an emergency exists.
- 3 An ounce of prevention is worth a pound of cure**—One of the best forms of preventative advocacy is a strong, vital, music education program. Informally advocate for your program at concerts by telling the audience about the musical challenges your students have met and mastered.
- 4 Keep detailed records**—Of enrollments, budget expenditures, instructional time allocations, and student academic achievement scores. Learn how budgets and politics work year-round and familiarize yourself with your state's policies on music education
- 5 Evaluate**—Every three months, compare the current state of your program with the goals you established for it. If you've met them, maintain your PR plan and contacts with decision makers. If not, fine-tune your strategy and keep at it. Protecting a music education program requires patience and persistence.

### Want to learn more?

- **Music for All Students/Planning Music Education Advocacy:** [www.menc.org/documents/legislative/planning\\_music\\_ed\\_ad\\_web.pdf](http://www.menc.org/documents/legislative/planning_music_ed_ad_web.pdf)
- **Booster Manual:** [www.menc.org/resources/view/music-booster-manual-excerpt](http://www.menc.org/resources/view/music-booster-manual-excerpt)

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Source: <http://www.menc.org/advocacy>



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

# Help! I am a band director . . . . and

About 20 years ago I found myself saying this very phrase as I was faced with the new challenge of teaching choir for the very first time. Having absolutely no experience, I accepted the challenge and began my new adventure as a choir teacher. Needless to say, I had a lot to learn in a very short time. I decided to make this the topic of my first article due to the fact that many of us are now faced with this very same challenge. In a world of shrinking economics, band and orchestra directors are asked to cover more music classes that are part of their employment – yet not part of their chosen preference.



*It's time for us to raise our little voices in song again, Ms. Paige. Unlock your door an dlet us in - We can see you!"*

Here is an article by James Hohmeyer, reprinted from a Michigan ACDA newsletter, that I think you will find most helpful:

As musicians we share the common ground of a language that identifies our art as a definable art form. The codification of the musical language is one of the chief reasons we need music education programs to exist, in some form, in the educational system of our schools. In addition to learning how to use our chosen instrument, the ability to read music allows individuals to explore new musical worlds on their own - without relying on the guidance of anyone. As music educators and choir directors we hold the awesome responsibility of equipping our students with skills and tools by which they can use their music reading skills to enrich their life as well as others for a lifetime.

So now you ask, "I am not a choir director. . . .I can't even sing. What do I do?"

Let me ask you a few questions.

1. Can you teach students to read music?
2. Do you have expertise on an instrument? (including voice)
3. Did you take a brass, woodwinds and strings method class in college?
4. Can you sing and hold pitch?
5. Do you love what you do with kids?

Assuming that the answers to the above questions are "yes," let's get started on specific things you can do to give your students (and you) the best experience possible.

## Some givens:

• Singing is not much different than playing an instrument. True- it is not the same as playing Flute, or Trumpet or Tuba- but essentially -

sustaining a tone means controlling the breathing apparatus. Good breathing habits, means good singing habits. As you breathe –so shall you sing.

- The same techniques that cause your band and orchestra to sound great –are the same techniques that will cause your choir to sound great! Good discipline in technique and warm-ups, with close attention to diagnosing the cause of problems will produce solid results.

- The same techniques for teaching music reading in your band and/or orchestra class - are essentially the same techniques in choir – EXCEPT THAT – the instrument is internal

rather than external.

**As you breathe so shall you sing:** As stated above – the basics of support and tone production one experiences when playing a trumpet is almost the same as producing a singing tone. The resistance at the point of vibration is different, and will require more or less pounds per square inch to produce a sound. Yet – the process remains the same for both instrument-playing or singing. Which is: Get the air column through the vibrating mechanism in a consistent, relaxed way that causes no undo muscle stress. As you breathe so shall you sing – and your attention to basic breathing techniques will determine the success of your choral group's sound. Find some good warm-up techniques for the students that comfortably allow them to focus on breathing and sustaining the breath over melissmas. Use the basic vowels of A, E, I, O, U, and make sure the vowels are being evenly produced by all of the singers. Begin with unison warm-ups and proceed to part singing when comfortable for the singers. Some great books on warm-ups: "Group Vocal Technique" by James Jordan books, "Choral Musicianship: A Director's Guide To Better Singing" by William Fenton and Sarah Johnson.

**Tone:** Understand that choirs do not have the dynamic range of a band or orchestra. If your ears are used to hearing a certain "weight" of volume in your rehearsal - do not expect the same "weight" or "volume" in the choir rehearsal. The most common problem I hear in festivals and concerts is over-singing (shouting) beyond the limits of the singer's voice. Establish early in your rehearsals what is an acceptable forte and a beautiful piano. In their eagerness to please, students need to be guided to the understanding that beauty can be found in the change of dynamic and not in the dynamic itself. This rule applies to all performing groups – and particularly to choirs. Now you have warmed the singers up and you are ready to approach your first piece of music. Some basic differences exist in the rehearsal process between instrumental groups and choirs.

# I have to teach Choir! Yikes!

Gene Burton  
OMEA Second VP

**Singing from the full score:** Choirs sing from a full score - all singers can see each other's part. This is a blessing and a curse. In the instrumental rehearsal, players do not normally see another person's part, which means they have to be rhythmically driven to keep the ensemble together. Band members are taught early on to count measure's rest symbols to keep their place in the score; hence the often heard comment about instrumentalists being too rhythmical at the expense of the phrase. Choirs that rehearse with the full score generally learn to read music by cuing their entrance and from listening to other parts or text notated on the page. Start with a unison piece of music that allows all singers to experience the joy of singing well together. Then proceed to part-singing when you are ready.

**"Count" singing:** A great technique which will take some time for the singers to get used to, is the count-sing technique, used by Robert Shaw, where the singer's chant the pulse (one and two and three and four and) and simultaneously sing the pitch. During rests they whisper count. This is a great way to start a piece because there is no sustaining going on during the initial introduction of the piece. Another wonderful and fun technique for internalizing the rhythmic pulse of a piece is to "dot" the rhythm. Robert Shaw used this technique. Shaw always approached the first experience with the sheet music in this fashion to establish a rhythmic unity for the ensemble. Every note is sung as short as possible on pitch and the silence is internalized.

**Sustaining through the phrase:** Now, let's move on to sustaining the text throughout the phrase. This is where pitch challenges will occur and where your knowledge of the vocal mechanism will come into play. You cannot learn enough about how the voice works! Get private voice lessons - for fun! More importantly, get with some good voice teachers in your town and get them to come and clinic your singers and work in small groups. Many will do it for a minimal amount of money because it will help build their private studio. Look for teachers with a busy studio. Singing technique is similar to instrumental technique. As you did when you were learning your chosen instrument, go slow and start with the basics (breathing, sustaining, articulating, etc.) and graduate to more complicated techniques as the muscles become used to what they are accomplishing. It is best to start slowly and make singing technique part of the daily warm-up. As with your chosen instrument - any undue tension in the singing muscles is a substantial cause of pitch and tone troubles.

**Register changes:** As with your chosen instrument (particularly woodwinds) most instruments have a register change. Dealing with the register change in the voice is the subject of another article, but well worth the time for you to be a successful choral director. For the purposes of this article, use the rule: If a singer sounds like they are straining to sing a pitch, they are using an incorrect register for the note and vowel combination. Rarely should a note sound forced or full of tension. A free and open sound should be the focus of all vocal technique. In your voice lessons, find where your

register passes from the chest voice into the head voice register. Learn how that change affects the pitch and tone of each note you sing. Allowing your singers to sing only the correct note and register combinations will give you a uniform sound that is constantly beautiful and appropriate to the piece.



**Conclusions:** Ask questions. Call on the resources of your local music directors, attend American Choral Directors conferences, subscribe to the Choral Journal. Listen to festivals where other choirs perform quality literature with quality sound and musicianship. Find a choir whose style and sound you like and visit the rehearsal. Always find ways to make your music touch the soul of your singers, so you can become a force for positive change in their worldly outlook. Successful choral programs seem to emanate from the source of a concerned director who is constantly finding new and effective ways to shape the choral sound and musicianship of each choir he or she has the privilege of directing. They also love what they do and who they do it with!

If you have "marginal" piano skills, I recommend finding a good student accompanist, a parent volunteer, or with today's technology, you can now actually scan the octavos into a music scanning software and create accompaniment tracks with GarageBand or MasterTraks Pro. If you are interested in the latter process, contact me and I can get you started. I found that it was much easier to address vocal issues when I wasn't behind the piano. Here are some additional sources that have helped me along the way:

*"Functional Lessons In Singing"* by Ivan Trusler/Walter Ehret  
*"Complete Handbook Of Voice Training"* by Richard Anderson  
*"Teaching The Elementary School Chorus"* by Linda Swears  
Also, any of the Nancy Telfer methods in sight singing

I stress what James Hohmeyer mentioned, so much of what we do as band directors holds true for choir as well. If you find yourself in this position, take a deep breath, dig into your resources and go for it. Teaching choir can make a difference for both you and your students!

Next article: *"Teaching Music In An Intervention World"*. I would love to hear from you on how you are keeping your program alive. Please email me your stories. gburton60@comcast.net

## *How can we help music teachers?*

**T**he start of a new school year is often surrounded by mixed emotions. Regret for the end of summer, anticipation, excitement, hope, and yes, even a little anxiety are shared by teachers, students, and parents alike. This year's start is especially bittersweet, as teachers cope with the loss of music positions and the valued colleagues who filled them. Many teachers who continue to be employed find that their position has changed dramatically, and includes misassignments to unfamiliar music "subdisciplines" and grade levels. "What? I'm teaching 4th grade music and middle school study skills? But I'm a high school band director!" Sound familiar? You're not alone.

The OMEA leadership is seeking ways to best support Oregon's music teachers, as they struggle with new (and multiple) learning curves, limited-to-nonexistent music budgets, and peculiarly-contrived class schedules. Despite these "adult" concerns, students will come through your doors, hopeful for that portion of their day that fills their souls and supports their artistic, creative, and expressive sides. Because you are Oregon music educators, you will continue to go the extra mile to meet their needs. The OMEA state board has set a priority to focus on delivering the tools you need to serve your students, through conferences, inservice opportunities, publications, and other avenues.

To accomplish this part of the mission, we need your help. As membership chair, I will be spending the next few weeks contacting school districts and music teachers across the state. This effort will serve two main purposes. First, we need to know what positions remain, and the names of those who fill those positions. Second, it will give me a chance to touch base personally with many of you, to hear your concerns and gather information

on the kinds of training, mentorship, and support YOU need to deliver the quality of music instruction our students deserve.

Here's how YOU can help. After reading this article, please email me with the name of your school district, the positions that remain (band, choir, orchestra, general music, and grade levels) and the names of the teachers filling those positions. It would also be helpful (if terribly sad) for you to list positions that have been cut, and schools that no longer have music instruction. If you receive an email, phone message, or questionnaire via "snail mail" from me, please respond as quickly as possible. Once we have collected the information we need, we can begin to determine the kind of support that will be most helpful to you. If you become a member of MENC/NAfME/OMEA, your access to that support will be more readily available, and you will join hundreds of music educators across the state who share your ideals and dedication to the profession.

A past president of OMEA often shared the John F. Kennedy quote, "A rising tide lifts all boats", as a theme for her presidency.

When times have been difficult, I have returned to that simple principle in my own career. If we work together and keep the lines of communication open, we can weather these difficult seas and hopefully return to the safe harbor of economic recovery, stable funding for schools, and restoration of music programs at a level that Oregon students deserve. I wish you fair winds and following seas!

*Toni Skelton retired in June from her position as an elementary music specialist in the Salem-Keizer School District. She can be reached via email at: [membership@oregonmusic.org](mailto:membership@oregonmusic.org)*



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# North by Northwest

It is a humbling experience to be writing this first of several messages to you on behalf of the Northwest Division Board and the National Executive Board of the National Association for Music Education.

To begin this tenure as your Northwest President, it is important for me to acknowledge and offer great thanks to those people that have served our Division so well in the recent past; most importantly our immediate Past-President Debbie Glaze. She has been an incredible voice for us, representing the issues and activities that are a part of our six-state region and serving Music Education at the national level with utmost professionalism and passion. In addition to Debbie, Dave Weatherred, Jim Rice, Renee Westlake, Lynn Brinckmeyer, Bill Larson, Dennis Granlie, and those that preceded them have become treasured colleagues, friends and valuable resources both personally and to all of us in the Northwest. I am honored to be part of the incredible group of Music Educators that they represent.

As this message is being written, I'm on a final summer outing driving across the state of Wyoming from Cheyenne to Jackson Hole to take a float trip on the Snake River, at the same time working on travel plans to all of the states in the Northwest to engage in learning and advocacy work with each of your MEA's as you gather for your State conferences. Travel is one of the obligations of this position, but is also a joy as one of my passions. It is interesting how differently the calendars of our various states evolve and work; Montana has their conference in Billings on October 19-21 while Idaho will wait till mid-April to convene in Coeur d'Alene; the other 4 states will hold conferences in January and February.

## What's in a Name?

As some (perhaps most) of you may be aware by now, the acronym by which we have referred to our organization for many years has now changed. Interestingly enough, our name has not changed; we

have for some time been the National Association for Music Education. But for all of us, and for our students and parents that are familiar with the honor groups, conventions, and professional activities of music education we have been MENC. This change has been in process for a long time. The official adoption of our association's name was done 13 years ago, but at that time the National Board chose to keep the acronym MENC out of a sense of nostalgia along with some other technical and legal issues that were in place at the time. Unfortunately, most people outside of our profession rarely understood that MENC; which originated with the name Music Educator's National Conference did not refer to a professional organization but rather it was assumed it was exactly what it said – a conference or convention. This has continued to present our association with identity issues both from a political as well as business and organizational sense. The acronym MENC simply did not effectively represent who we are and what we do. This past June, the National Board completed the transition that began years ago. We are now simply known as the National Association for Music Education. In keeping with good business models especially in this age of internet and social networking, it was important for us to have our name and web presence reflect who we are and what we do. Therefore, the new web address for our association is [www.nafme.org](http://www.nafme.org) and in print and language you will begin to see the new acronym and logo of NAFME. This will take me some time personally to get used to, and the transition will take time for us as an organization as well. In the long run however, this change will help facilitate the vital mission and vision of our organization; the sequential and comprehensive delivery of music education to every student in our country that will prepare them for lifelong involvement in music.

## Shape the Reed / Rosin the Bow / Vocalise / Grease the Slide

Finding a musical analogy to 'Sharpen the Saw' isn't completely possible, but hopefully you get the general idea. The

beginning of the school year provides us a natural sense of a fresh start and opportunities to renew the passion of our lives and careers. In many ways we are fortunate in this cycle, although as you all know there are drawbacks to it as well. While there are many ways for us to remain fresh and vital in our interaction with students, it becomes more obvious as I interact with all educators that one of the most important things is a continued investment in our own professional growth. The finest teachers that I have the opportunity to interact with are those that are continually looking for ways to increase knowledge in their content area as well as general classroom and instructional practices. The other common factor these teachers share is an involvement in a variety of professional organizations and events. The teachers that are able to continue to grow in their knowledge and skill over the course of their career are those that invariably become 'master' teachers. They are the ones that are the best at their craft, primarily because they continue to enrich and refine the skills that were first introduced and learned in the pre-service time of their undergraduate studies.

Those of you that are members of your state MEA's or other organizations such as AOSA chapters, Choral Directors, String Teachers, Band Masters, Kodaly, etc. are already partaking in the big picture of professional opportunity and collegiality. Then, when you avail yourselves of the professional development opportunities afforded by those memberships such as your state conference or regional and national learning opportunities as well as advanced degrees then you are on your way to becoming one of those teachers that we all respect and admire. To that end, one of the four strands of our Association's new strategic plan is Serving the Profession and the Music Educator. In the next issue of this magazine, we'll expand on this idea,



but if you would like to know what your National Association is offering, take a look at the Music Education Week 2012 opportunities scheduled for June 22-26 in Baltimore, MD. A national committee of people committed to professional development has created an exciting series of Academies that offer something different than the traditional conference model – a chance to delve deep into a specific strand of our curriculum for a two-day intensive learning opportunity. I would encourage you to consider coming to the East Coast and immerse yourself in the company of music educators from around the country. For more information, point your browser towards [www.nafme.org](http://www.nafme.org) and look for MEW 2012.

May you all have a fantastic year of learning and teaching while working with the students in your programs and classrooms. I look forward to visiting your states and communities over the course of the next two years, continuing my learning and growth as a musician and educator in our journey together!

## 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 online at [www.portlandyouthphil.org](http://www.portlandyouthphil.org)

**David Hattner**, Conductor and Music Director

**Kevin A. Lefohn**, Executive Director

**Ann Cockerham**, Orchestra Manager

**Carol Sindell**, Young String Ensemble Conductor

**Larry Johnson**, Conservatory Orchestra and Wind Ensemble Conductor

Sincerely,  
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### February

- Audition for admission and scholarships.
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- Discuss financial aid, scholarships, and admission with experts.
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**Juniors and family members welcome!**

*Lionel Hampton School of Music at the University of Idaho*

# How Playing the Marimba

## Can Change the World

I distinctly remember hearing an “African style” marimba concert for the very first time. I was hanging out at an All-Northwest conference in Portland, OR way back in the year \*muffle, schnergle, cough, cough\*. My mind was literally blown. I actually had to apologize to the guy behind me for scattering my brain bits all over.... Well anyway, I was REALLY impressed. The group I was so fortunate to witness was Walt Hampton’s fledging gaggle of fourth and fifth graders from Washington. Ho-ly Cow. I simply had no idea that such bombastic, rockin’, and downright *trippy* music could come from such a young group of kids!!

After a quick and furtive purchase of Walt Hampton’s Cd’s, Walt Hampton’s Books, and Walt Hampton’s life story (*okay, I really just talked with him for about 5 minutes*), I made my way home with the giddy intention of trying out some of his stuff on my own students. The following school day, we promptly drug out all of the instruments that made any melody at all... including one bass xylophone with the missing G bar, that was built sometime during the Lincoln administration, and made all the kinders think there was a ghost in the room when it was played. We started jammin’ with some of those marimba materials. The exciting possibilities of “rocking out” became a reality. I had those kinders doing 3 part harmonies in about 10 minutes... my diabolical plan was working!

Shortly after that, I marched off to the local thrift store and cleaned them out of their “good”(?! ) sounding, metal POT LIDS (*the ones that had no pots, poor things*). I used a random wooden spoon, and my pocket-tuner to ferret out the elusive C-Major scale tones (*there ain’t no sharps or flats in them thar classroom instruments!*). I also purchased some big, plastic tubs of differing sizes from a home-improvement-depot. Those, and my custom set of thirty, green plastic 5-gallon pickle buckets from the cafeteria lady, and my new

instrumentarium was complete! (*To THIS day, those buckets still smell like pickles... but I digress....*)

Soon, I was scoping out the local “marimba band” scene. Yeah, so at *that* time, there was NONE. Nevertheless, I was intent on getting a set of those lovely marimbas for my own classroom. I sought out a local builder who lives way, WAY out in the woods. His name is Peter Bush. Since I could not get my school district (at that time) to agree to any grants or find any money to help pay for them, I plopped down my own moola and had those babies built for ME. Yay me!

I started off with a basic set of five marimbas: two sopranos, two tenor/altos, and one “Big Bertha”. Indeed, I am *that* nerdy teacher who names her instruments. I soon discovered that students would *TAKE CARE OF* something more if it had a name. A real name. Not just (*in my best British accent:*) “Soprano Marrrrimba”, but names like, “Mustang”, “Camaro”, “Little Pete”, and “Squiggy”. Later, the family would grow to include, “Co-Co”, “Mojo (*yeah, baby!*)”, and “Soo-Z”.

My students were in LOOOOVE. So was I.

Flash forward to several years later, and my first glorious experiences with the World Music Drumming curriculum... (*Uh, thankyouverymuch Will Schmid for forcing me to do “3 against 2” in my hands, while moving feet in a steady 4, and hearing a double bell clang out in 5, while the guy next to me is drumming in 7... or maybe 9?*) Seriously though, even while some of it was challenging, I found it easy to be a part of music making that really encompasses the WHOLE person in such a way. I spent two summers doing levels 1 and 2, and learning SO much music and meeting SO many great people.

And this summer... everything shifted for me... to Marrrrimba  
(Insert Trumpet Fanfare >> Here <<)

I totally considered myself a pretty decent marimba player. By no means a rock star, and FAR from a ninja, I surely thought of myself with some skills in THIS area. I teach marimba to adults and kids all YEAR, fercryinoutloud.

“Here’s an easy class for me this summer,” I thought to myself.

Pshaw.

I never expected my week-long marimba experience to **completely change the way I looked at teaching music**. In the course of the week, here is a list of little gems that I learned about my future students... and myself:

1. I am ordinarily right handed. However, much to my surprise, I am LEFT-handed when playing the marimba. Weird. And good to know for my student’s when they find themselves challenged like I was.
2. I am a visual and VERY kinesthetic learner. DON’T give me the music (*uh, yeah, normally I’m a trained musician, I play in a symphony, totally a music-sight reading-geek*)... but not for marimba.... just SHOW me how it goes. Then... I’ve got it. Marimba is a very kinesthetic instrument, and far different from any band or orchestra experience you could have. Experiencing something is much more powerful than just hearing about it, or having someone talk to you about it.
3. Marimba, neigh... MUSIC learning should begin with teaching character first. It should concern itself with teaching the whole student... Right from wrong. Good from Bad. Dutch Brothers from Starbucks.
4. I am a mallet connoisseur. Apparently, I am picky. Sorry.
5. Walt Hampton is as wiggly and kinesthetic as I am. Halleluiah. I thought I was the only one that couldn’t sit still for longer than..... “SQUIRREL!!!!”  
I’m sorry, what were we talking about?
6. “Someone Else’s Cat”, “Cool, No.2”, “Isu Tauya Pano”, and “Babylon’s Donut



Shop" are all very acceptable names for marimba compositions... but each have very distinct problems that kick my bass.

And perhaps most importantly,

7. I AM MUSIC. Students will learn music for many, many years (hopefully) in my music room. When the students see me in the hall, the grocery store, the gas station, or anywhere else... they see MUSIC. They don't see me, the parent, the wife, the sister... they see MUSIC.

"That's my music teacher, mom"... is the first thing they say.

How many of you has this happened to? How often? All the time, I hope.

YOU CAN MAKE OR BREAK YOUR OWN TEACHING CAREER AND MUSIC PROGRAM BY HOW YOU PRESENT YOURSELF TO YOUR STUDENTS AND SCHOOL COMMUNITY... DAY AFTER DAY.

Are you prepared? Are you over-prepared, just in case? Are you taking care of yourself? Do you have a great attitude? (If you don't, students will see RIGHT through



that!). Do you care about your fellow coworkers and all of your students? Are your expectations too high? Too low? Do you appreciate the good things that happen each day? Are you aware of the many professions out there that are not as lucky as you? They don't have the cool job that you have. Neener, Neener.

Okay, so it's a little existential or whatever. I think that by the time you're as old as I am, you can truly appreciate a sudden paradigm shift back to how it felt when you first learned something new and exciting.

Get out there, people. Go experience something new. Be brave, and be willing to make a fool of yourself (heaven knows, I sure did during my marimba class this summer). Do your concerts in a different way. Throw in some crazy thing that you've never tried before. Spend the money, do the thing, and buy the teeshirt!

Thank you Walt Hampton and the folks at World Music Drumming, for making my brain explode. What I learned was awesome, and it's certainly helped me change my own little world.

## Notes from the Executive Directors

As we look back through our goals for last year we are happy to say that it was a good year. We did get our 501 c3, and we do have our bylaws and policies and procedures online. You can find board minutes, board reports, handbooks and most of our policies in the members only section of our website.

The Executive Board really wanted our past Music Educators Journals to be available online. This is rather a slow process as all the journals first have to be located in an electronic format and then they have to be reformatted for the web. Our goal is to have the last ten years on the website by the end of this year. We are looking for someone who would be interested in spending or having students spend time cataloging all of the articles so people could find the articles that they would like to read without opening every journal.

We have been working with our web master at The Garage this summer to improve the on-line registration process for both teachers and students. Please watch all of the deadlines on our Dates and Deadlines page on our website to make sure that you do not miss a deadline. We have worked to make the website more useful. We are open to any suggestions you might have about improving the site.

As a cost saving measure we will keep all of our journals under thirty-two pages this year. We welcome any information that you feel is important to the membership. Please email us information at [admin@oregonmusic.org](mailto:admin@oregonmusic.org).

The last piece of information we would like to share with you is the 21st Century Skills Map in the arts is available at [www.p21.org/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/documents/P21_arts_map_final.pdf). This is the latest document of arts benchmarks for students. As you design your curriculum this document could be helpful.

## Conductor Chosen for All-State Wind Ensemble

Respectfully submitted by Dave Hodges

Kevin Sedatole's name came very quickly to the top of names to consider for the 2012 Wind Ensemble of OMEA. Mr. Sedatole is the Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as the administrator of the entire band program of over 700 students which includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass.

Mr. Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra

Association and the World Association of Symphonic Bands and Ensembles. He has conducted at Carnegie Hall, across the United States and Europe

as well. Most recently the MSU Wind Symphony has given featured performances at the Midwest International Band and Orchestra Clinic and the national convention of CBDNA. Please welcome him to Oregon and come and visit one of the rehearsals at OMEA.



# All-State High School Orchestra

The 2012 Oregon All-State High School Orchestra will be led by internationally-acclaimed conductor, DIANE WITTRY, who maintains a dual career as an esteemed music director and guest conductor throughout the world. She specializes in conducting American music abroad, and is known in the United States for her innovative and creative programming. During the past few seasons, she has conducted concerts in Japan, Canada, Bosnia, Russia, Slovakia, New York, Washington D.C, New Jersey, Wisconsin, and California, as well as her regularly scheduled concerts with the orchestras in Pennsylvania and Connecticut.

In the United States, Diane Wittry has led performances by, among others, The Los Angeles Philharmonic, the Buffalo Philharmonic, Florida Philharmonic Orchestra, the Little Orchestra Society of New York, and the symphony orchestras of San Diego, Milwaukee, Santa Barbara, Stockton, Wichita, Pottstown, and Wichita Falls; while her international engagements include concerts with the Sarajevo Philharmonic in Bosnia, the National Symphony Orchestra of Ukraine, Russia's Maikop and Sochi symphony orchestras, Slovakia's State Orchestra-Kosice, Italy's Sinfonia Dell'Arte di Firenze, Canada's Niagara Symphony, and Japan's Orchestra Osaka Symphony. She has also conducted at the music festivals of Ojai (CA), Penn's Woods (PA), and I-Park (CT).

As the Music Director of both the Allentown Symphony Orchestra and Norwalk Symphony Orchestra, Diane Wittry has helped expand the size of each organization's concert season, while reaching out to the diverse populations of the communities-at-large. She has been a tireless advocate for the development of extensive educational programs, and she has championed an exciting, innovative programming style for concerts of all types. The Stamford Advocate, CT, recently featured Diane Wittry as "a conductor who specializes in finding creative ways to make the music fresh, accessible, and exciting."

Diane Wittry began her conducting studies with Daniel Lewis at the University of Southern California, from which she graduated with honors. While still a student, she was the recipient of a conducting fellowship from the Aspen Music Festival. Her other teachers and mentors include Michael Tilson Thomas, Sir Peter Maxwell Davies, Gustav Meier and Jorge Mester; most recently, she worked with the renowned Russian conductor Leonid Korchmar of the Kirov Opera, and Jorma Panula from Finland.

In 2008, Diane Wittry began composing. Her first piece "Mist" was premiered by the Allentown Symphony Orchestra in 2008 and has already had five performances and many radio broadcasts. It is available for streaming at [www.Instantencore.com](http://www.Instantencore.com) in a recording by the Slovak State Philharmonic. In 2008, she was also appointed by the League of American Orchestras as a national mentor for regional music directors in their first or second year. Her book "Beyond the Baton," about artistic leadership for young conductors and music directors (Oxford University Press, 2007) is now the focus of a yearly National Conducting Workshop which helps emerging conductors put to practical use the elements in the book. The paperback edition of this book will be released in April 2011.

Over the years, Diane Wittry has



received many honors and awards, including the American Symphony Orchestra League's 1996 Helen M. Thompson Award for outstanding artistic leadership of a regional orchestra. She has been the subject of profiles in The New York Times (September, 2002) and Newsweek (September, 1994). In 2000, Ms. Wittry received the "Women of Excellence" Award in Beaumont, Texas; and in 1999 and 2000, the "Arts Ovation Award" and the "Woman of Distinction Award" from Allentown, Pennsylvania. Most recently, she became only the third American to be named - in recognition of her leadership in the arts and humanities - the recipient of the prestigious Fiorino Doro Award from the city of Vinci, Italy.

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# Award Nominations

Christopher Silva  
OMEA Past President

Someone once said, "A mentor is someone whose hindsight can become your foresight". So many of the successes we achieve as professionals can be connected to an administrator that demonstrated assistance, or a mentor that has demonstrated consistent musicianship and teaching excellence and we thus have many people to thank for our professional and personal accomplishments.

Albert Schweitzer once said, "One thing I know; the only ones among you who will be really happy are those who will have sought and found how to serve." Music educators serve their students and communities with a depth that few other educators' understand and appreciate.

As a professional organization, each year we take the opportunity to recognize the achievements of five individuals who have contributed so much. Please take time to read through the following awards and descriptors. As you read, consider individuals that you believe fit the criteria and nominate them for the award.

**Exemplary Service to the Profession Award:** Created in 2008, OMEA honored Toni Skelton as the first recipient of this new and exciting award. It is intended to honor those who have distinguished service to music education in Oregon through leadership and advocacy.



awarded to either a person or an organization. In past, the recipient has often been part of the music industry, but the award could also recognize state leaders or other important musical leaders outside the field of music education.

**John C. McManus Distinguished Teacher Award:**

**Excellence in Elementary Education Award:** Created in 2007 to draw important attention to exemplary teaching at the elementary level, this award seeks to recognize model teachers with careers focused on elementary music education.

OMEA's highest honor, this award recognizes those who have truly contributed in a significant way through a lifetime of musicianship, service, and leadership. Past recipients are a "who's who" of our state's music educators.

**Outstanding Administrator Award:** This award seeks to recognize the important contributions of those administrators that have provided exemplary support for music education.

Is there a person that you would like to nominate for OMEA recognition? Visit [www.oregonmusic.org](http://www.oregonmusic.org) for nomination forms, criteria for selection, and instructions. Nominations are due by December 1st 2011 and the awards will be presented at this year's All-Conference Banquet on Saturday, January 14th, 2012. If you have any questions, please email me at [christophersilva@ddouglas.k12.or.us](mailto:christophersilva@ddouglas.k12.or.us)

**Outstanding Contributor Award:** This award is for the individual, organization, or business that providing an unusual and exemplary contributions to music education. It is unusual in that it can be

## Building on the Past to Shape the Future of Music Education:

### National Association for Music Education Assumes New Name for New Era

MENC one of the world's oldest and largest arts education organizations enters a new chapter in its distinguished history when it officially assumed the name **National Association for Music Education** this fall.

The national music education organization of music educators and music education advocates was founded in 1907 as Music Supervisors National Conference, and later became Music Educators National Conference, with the familiar acronym "MENC." In 1998, the association became known as MENC: The National Association for Music Education. September 2011 marks the completion of the name transition to National Association for Music Education.

"Our new name says exactly what we are and what we do: an organization for music education for everyone in our nation, an association that supports music teachers and the profession of music education," said Michael A. Butera, executive director.

"We are proud of our traditions and celebrate them every day," Butera continued. "Now we must adapt to the changes demanded by a new century if we are to succeed in our mission -- to advance music education by encouraging the study and making of music by all. To do this, it's critical that we have a name that is instantly understood."

The National Association for Music Education (NAfME) is the only association that addresses all aspects of music



education. It was a membership of more than 75,000 active, retired, and pre-service music teachers. The Association serves millions of students nationwide through activities at all teaching levels, from preschool to graduate school. NAFME is guided by the belief that for today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators.

For more information, contact Elizabeth Lasko at NAFME, [ElizabethL@nafme.org](mailto:ElizabethL@nafme.org).

# John C. McManus Distinguished Teacher Award

## Nomination Form and Instructions:

This award is to honor those with a life-time of service to music education with a highly distinguished record of professional accomplishment. John C. McManus defined the standard of service for music educators through a life of selfless service to his students and colleagues. He inspired his students to achieve the highest of performance standards and a comprehensive music education teaching instrumental, vocal, and general music, to students of all ages. He served OMEA in positions including President, Historian, Directory Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators, as well as providing leadership to MENC at the regional and national level. John was awarded the Oregon Teacher of the Year award in 1965, the Distinguished Music Educator Award by the Northwest Bandmasters Association in 1966, the Distinguished Service award by OBDA in 1986, the OMEA Outstanding Music Educator Award in 1989, the MENC Distinguished Service award in 1989 and the OMEA Distinguished Service Award in 1996.

## Criteria:

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

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

### Nominee Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

### Nominator Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nomination Procedure

- Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2012 OMEA Banquet on Saturday, January 14.

Send completed materials by December 1st to:

Christopher Silva, OMEA Past President  
David Douglas High School  
1001 SE 135th Avenue  
Portland, OR 97233

**or by email:**

christopher\_silva@ddouglas.k12.or.us

# Excellence in Elementary Music Education Award

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## Nomination Form and Instructions:

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

## Criteria:

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

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

## Nominee Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nominator Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nomination Procedure

- Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2012 OMEA Banquet on Saturday, January 14.

Send completed materials by December 1st to:

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David Douglas High School  
1001 SE 135th Avenue  
Portland, OR 97233

**or by email:**

christopher\_silva@ddouglas.k12.or.us

# Exemplary Service to Music Education Award

## Nomination Form and Instructions:

*This Award Recognizes- significant contributions to the music education profession through leadership, service, and advocacy.*

## Criteria:

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

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

## Nominee Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nominator Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nomination Procedure

- Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2012 OMEA Banquet on Saturday, January 14.

Send completed materials by December  
1st to:

Christopher Silva, OMEA Past President  
David Douglas High School  
1001 SE 135th Avenue  
Portland, OR 97233

### or by email:

christopher\_silva@ddouglas.k12.or.us

# Outstanding Contributor Award

## Nomination Form and Instructions:

### Criteria:

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

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

### Nominee Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

### Nominator Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

### Nomination Procedure

- Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2012 OMEA Banquet on Saturday, January 14.

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David Douglas High School  
1001 SE 135th Avenue  
Portland, OR 97233

**or by email:**

christopher\_silva@ddouglas.k12.or.us

# Administrator Award

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## Nomination Form and Instructions:

Please nominate your administrator if they were instrumental in protecting music education during the recent economic downturn. If possible, OMEA will recognize more than one administrator if their efforts were key toward saving music programs.

## Additional Criteria

- Currently employed in Oregon education.
- Promotes good relationships with music faculty.
- Support for community cultural events.

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

## Nominee Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nominator Information:

Name: \_\_\_\_\_ Position: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone # \_\_\_\_\_

Institution: \_\_\_\_\_

## Nomination Procedure

- Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
- Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
- The award winner will be recognized at the 2012 OMEA Banquet on Saturday, January 14, 2012.

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[christopher\\_silva@ddouglas.k12.or.us](mailto:christopher_silva@ddouglas.k12.or.us)



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# News and Opportunities

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## Yamaha Band & Orchestral Division

### Reinstates Highly Successful Internship Program

Contact Person: Lisa Cesarano/Giles Communications  
(914) 798-7134 (lcesarano@giles.com)

BUENA PARK, Calif. —Yamaha Band & Orchestral Division is pleased to reinstate its Internship Program. Over the years, this program has produced numerous polished and talented employees that have continued on to great success both for Yamaha and the music industry.

Yamaha seeks current or recently graduated college students with strong backgrounds in music, music education, or music business for positions in the program. The Band & Orchestral Division oversees marketing and sales, as well as research and development initiatives for strings, wind instruments and concert and marching percussion, along with education, sales, programs and R&D for school music programs throughout the United States. Interested college students should visit <http://4wrd.it/yamahajobs> for more information on the opportunities available and to apply.

“Countless highly-respected music industry professionals are alumni of this exceptional program,” says Jay Schreiber, General Manager of the Band & Orchestral Division at Yamaha. “We are thrilled to help shape the next generation by exposing them to our company’s commitment to quality, innovation and professionalism.”

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## American Choral Directors Association & Cambiata Institute of America for Early Adolescent Vocal Music

Workshop - February 29, 2012 at Booker T. Washington School for the Performing and Visual Arts.

For more information:

Email: [ms.jh.conference@unt.edu](mailto:ms.jh.conference@unt.edu)

Website: [www.music.unt.edu/cambiata](http://www.music.unt.edu/cambiata)

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## Oregon Music Educator Journal

Everyone is invited to submit articles for the journal to [admin@oregonmusic.org](mailto:admin@oregonmusic.org)

### Submission Deadlines

Fall	8/15, Scheduled Mailing Date-9/30
Winter	11/15, Scheduled Mailing Date-12/30
Spring	2/15, Scheduled Mailing Date-3/30

## Southern Washington & Oregon KODÁLY

Workshop: Friday, October 7, 2011

Archer Glen Elementary

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Please visit SWOKE at [www.swoke.org](http://www.swoke.org) for more information

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## Franke/Altman Young Violinist Award

Violinmaker Jonathan S. Franke and bow maker Ken Altman will be awarding the use of a fine violin and a fine bow for a period of two years. The award is open to Oregon residents ages 12 -21. Applications are due Nov. 1, 2011. More information and applications are available at: <http://www.youngviolinistaward.org/>. Please feel free to pass this info on to anyone that might be interested. The award is open to violinists and fiddlers alike.

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## District 4 Proudly Presents:

### Crescendo ~ Growing in Our Musical Strength

In-service: Friday, October 14, 2011 at McKay High School, Salem

Spend the day refining your musical craft and reconnecting with your colleagues at this wonderful event! Learn exciting strategies from inspiring clinicians such as Stephen Benham, David Becker and Mari Schay.

Detailed information and registration can be found on OMEA Website: [www.oregonmusic.org/files/Inservice11.pdf](http://www.oregonmusic.org/files/Inservice11.pdf)

Contact person: Steve Phillips, [steve@salkeiz.k12.or.us](mailto:steve@salkeiz.k12.or.us)

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## FYI

### All-Northwest in Portland in 2013

All-Northwest Conference, a biannual event, rotates between Bellevue, Spokane, and Portland. In 2013 All-Northwest will be in Portland. We will NOT be producing a state OMEA Conference that year. We WILL be producing Oregon All-State groups in Portland, in conjunction with the All-Northwest Conference. This is the same way that Washington did their All-State groups at the same time as All-Northwest in 2011. Conference sessions and presentations are selected by the All-Northwest Board, which includes the Oregon President and President-Elect.



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### Music Education Faculty

Dr. Tina Bull, Coordinator

### Choral

Russell Christensen

Dr. Steven Zielke

### Elementary

Katie Hadley

### Instrumental

Dr. Christopher Chapman

Dr. Jason Silveira

Dr. Brad Townsend



Julia Hadfield Voorhies,  
BS 2006, MAT 2007



### Dr. Jason Silveira Instrumental Music Education

We are pleased to welcome Dr. Jason M. Silveira as assistant professor of music. Dr. Silveira teaches graduate

and undergraduate classes in the Professional Music Teacher Education Program and conducts the OSU Wind Symphony. His research interests include perceptions of teacher effectiveness and teacher evaluation and preparation. He has served as assistant conductor for the Florida State University Wind Orchestra, Chamber Winds, Concert Band and Campus Band, and taught instrumental music in the state of Rhode Island, where he received two citations for promoting excellence in music education.

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