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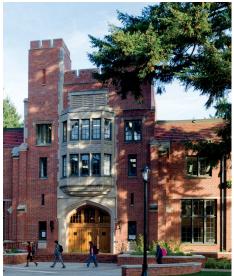
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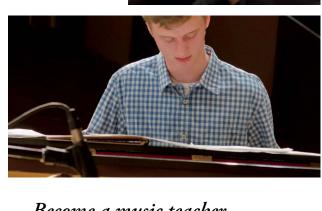
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CULTIVATING INSPIRATION: It's a Wrap!

Ben Lawson OMEA President Elect

Back in Action!

Thank you to all those who attended the OMEA 2022 State Conference! It was an amazing experience to be back in person at the Graduate Hotel spending time with friends and colleagues I had not seen in person for two years! It was a weekend that filled my bucket to the brim with joy. 70 sessions, 14 guest performing groups, and 9 honor ensembles created a memorable weekend full of music and inspiration! There are two experiences that will stay with me forever. The first was watching our banquet performing group M-pact perform for the All State HS Mixed Choir. Watching 170 high school musicians jump out of their seats and cheer with joy was awe inspiring, and their enthusiasm and happiness was palpable. The second was our Saturday night banquet. Seeing 300 music educators in one room and cheer on our amazing slate of award winners was truly the capstone of my weekend!

This conference could not have happened without the dedication of our executive board and planning team. In a normal year, preparing for this event takes countless hours of hard work and effort. Bringing the "COVID Factor" into play makes their work all the more impressive. Mandatory vaccines, negative testing, contact tracing, masks, social distancing and

the arrival of the Omicron Variant added a layer of difficulty, uncertainty and stress to the planning process. The week leading up to the conference, I was a nervous wreck; is anyone going to show up, what if we are put into lockdown again, is everyone going to show up with a vaccine card or negative test result? My worries were for naught as the planning team and executive board had things well under control, and all attendees were prepared and ready for a great musical experience.

This conference could not have happened without the amazing teachers across the state who helped get their students to Eugene with their music fully prepared, and vaccine cards or negative tests in hand! My thanks to you all for your support and efforts to make the 2022 conference a success!

Now that the conference is over and I move into the role of president, I can start focusing on other ways to serve the membership. I have three main goals as president; get a new website, find other sources of revenue, and create a meaningful partnership with ODE. These tasks are vital to the growth of our organization and the growth of music education in Oregon. If you are interested in helping in any of these areas, please contact me! My door is always open.



2022 OMEA CONFERENCE SUMMARY

Kendra Kay Friar OMEA Elementary Chair

The elementary sessions at this year's OMEA All State Conference represented an outstanding collection of viewpoints, areas of expertise, and commitment to professional development. Our Peripole-sponsored speaker, Kalani, presented uplifting, forward-thinking sessions on ukulele and world drumming pedagogy. Lavonna Zeller-Williams Bratschi debuted her ocarina curriculum – the first created for schools in the United States. Our choral reading session was a model of collaboration among Oregon teachers Julia Fabrizio, Melanie Rourke, Dianne Nelson, Kim Skondin, and Steve Phillips. David Adee transformed a single piece, "Xochipitzahuatl," into multiple learning activities. Steve

Johnson and Melissa Nixon gave an engaging session on popular music pedagogy and options for easily accessible high-tech resources. And K. K. Friar shared an asset-based representation of composer Scott Joplin for use in K-12 music education, the first of its kind.

Thank you to every presenter and participant whose presence made the 2022 All-State Conference a time of joy, reflection, and connection. OMEA was especially glad that so many new teachers came to this year's event. Our teaching community ALWAYS needs new voices. Please join us again in 2023!



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SOME THOUGHTS ON MOVING FORWARD

Tom Muller NW NAfME President

I am excited at the prospect of exchanging ideas and reconnecting with other music educators as restrictions are beginning to ease. Being able to present at the Alaska virtual All-State and attending the Idaho All-State was very impactful. We all know how valuable it is to learn new techniques that will elevate our methods of teaching, and how this expands our knowledge base, and creates a new and fresh way we educate our students. I would like to encourage you, or a colleague you know to write an article to share with all Oregon music educators. Now more so than ever.

The budget crisis has had a profoundly negative impact in some districts. We MUST advocate for music programs to stem the tide of cuts that could devastate programs. Attend school board meetings, meet with administrators, develop Hill Days at the state capitol to showcase what you do on a daily basis. At each National Assembly, I had the good fortune of meeting with our Congressional leadership. Having students share their experiences with the leaders has a big effect. As I found at the National Hill Day, coordinating with some of your former students so they can attend is beneficial.

Our students are the key to the future of music education nationally. As a profession, encouraging students to join

the field is vital. In many cases, we can tell certain students would be great music educators at all levels. They may not be considering teaching music as a career. Sit down and talk to them. Give them examples of what skills they already have. It creates a continuum for us. Elementary leads to middle school, which leads to high school, which in the end creates more collegiate members.

Over the years, I can remember getting some "nuts and bolts" techniques while attending All-State and All-Northwest conferences. The sessions that I was able to attend, along with conversations with master teachers helped me to educate my band students at a higher level. I want pedagogy to have a more prominent role in 2023, and I need your help to schedule sessions that will benefit teachers. I have been told many times that this is "my conference," and I can place emphasis on areas important to me. This is my conference, which means it is your conference.

I wish all of you the best of luck for the remainder of the school year. As always, take the time for yourself to simply relax and focus on you and those close to you.



ALL-STATE CO-CHAIR UPDATE

Branden and Megan Hansen OMEA All State Co-Chairs

What a joy it was to see so many educators and students at the 2022 conference in January. It was a wonderful experience to reconnect after missing that in-person activity last year. We hope your participating students had an educational and rewarding experience.

We have to give a huge shoutout to all of the unsung heroes on the conference planning team who really made the entire event happen. From the ensemble managers to the luggage driver and everyone in between, we owe all of these volunteers a huge debt of gratitude. There were *many* abnormal variables to work through and prepare for this year related to COVID policies and things went very smoothly despite those challenges.

Now that the 2022 event is wrapped up, we are already looking forward to 2023's conference. Although there will be

a new Conference Chair to handle the "teacher-side" of the conference (sessions, banquet, etc.) per our election schedule, we will be returning to the same position and will continue to handle the "student-side" of the event and all matters related to All State ensembles. This continuity is already allowing us and returning members of the planning team to make plans and adjustments for next year. If you have *any* suggestions for changes to the student experience for the 2023 conference, please email us at allstatechair@gmail.com. It is our goal to continue to improve the experience for all attending students.

Thank you to Ben Lawson for chairing such a great conference, the planning team for doing such marvelous work, and to all of you for attending the event!



Small Schools Oregon: GROWING OUR COMMUNITY

Melissa Jmaeff OMEA Small Schools Chair

As of this month, I am honored to be serving as the Small Schools advocacy chair for OMEA. I have been teaching in small schools in rural Douglas County for the last 15 years and am currently the chairperson for OMEA District 10, a small-schools-only district near Roseburg.

In his 2018 article, "Thinking Critically about Rural Music Education", Vincent C. Bates tells us to "embrace the benefits of smallness." He suggests that we should work to reframe perceived deficits as assets. Smaller class sizes means that we can get to know our students better and consider alternatives to what works for larger programs in order to tailor what we teach specifically to the needs of our students for a more differentiated and inclusive experience for all.

I recognize the diversity of schools that we have under the Small Schools umbrella. From private schools in Portland to public schools in Paisley, it is my goal to continue growing our community of small school music educators and to develop resources aimed at addressing our specific needs. We currently have an ever-growing small school music teacher directory and Drive folder with myriad resources available to small school music educators. I encourage you to reach out if you would like access to these resources and to add your name to the directory and email list.

Isolation is one of the many challenges that small schools and/ or rural music educators often experience. I hope to welcome you, no matter where in the state you are, to this community-YOUR community-- of small school music educators. As Small Schools Chair I look forward to representing and supporting you and our community as best as I can.

Melissa Jmaeff lives and works in rural Douglas County. She teaches band, choir, and guitar at Sutherlin Middle and Sutherlin High Schools. She is a songwriter and recording artist. Melissa likes trees, rivers, and her border collie, Lu. melissa.jmaeff@sutherlin.k12.or.us



OMEA 2023: CELEBRATING DIVERSITY - PURSUING HARMONY

Sean Williams OMEA 2nd Vice President / 2023 Conference Chair

Greetings, colleagues! I would like to invite you all to join me for the 2023 OMEA Conference: Celebrating Diversity – Pursuing Harmony (January 13-15, 2023, in Eugene).

The early days of the COVID-19 pandemic in the United States saw increased calls for racial justice, equity, and inclusion in our country. The National Association for Music Education (NAfME) and other arts education organizations were quick to put out statements of support for the racial equity movement and promises to do better. Even so, much work remains to be done to overcome centuries of racism and injustice in our society.

My hope is that the 2023 OMEA Conference will be the same celebration of excellence in music education that it always has been – but that it will also provide us an opportunity, both individually and collectively, to examine ourselves, our curriculum, our practices, and our profession with one guiding question: Are we doing all that we can to make sure

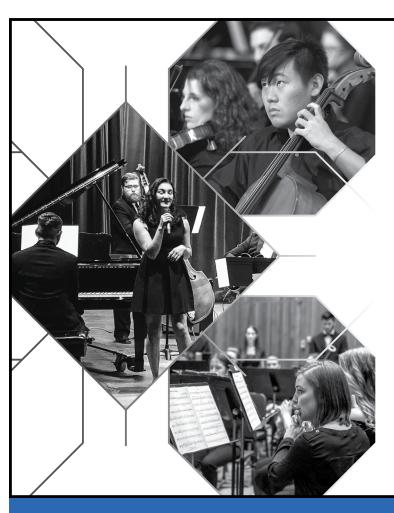
that our classrooms are welcoming to and representative of our students, their families, and our broader community?

To that end, I plan to encourage the conference planning team to keep diversity, equity, and inclusion as focal points as they recruit presenters, clinicians, guest conductors, and performing groups. This is a sensitive subject, and not everyone will agree with this approach, but racial injustice and exclusion in this country will only improve when we take active steps to address it.

I am looking forward to a fantastic conference next January, and I thank you all for your support and efforts in making this a reality. Please reach out to me if you have any questions, concerns, or suggestions.

Helpful links:

- nafme.org/about/position-statements/inclusivity-diversity
- sites.google.com/pps.net/omea-advocacy/home



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MUSIC IN OUR SCHOOLS MONTH

This March was the 37th <u>Music In Our Schools Month</u>® sponsored by NAFME. Materials were distributed last month and the 2022 celebration is themed: **Music: The Sound of My Heart**. Join us in celebrating how music touches our hearts every day.

The last two years have been some of the most challenging our profession has seen and many of us are simply at capacity. I encourage you to find ways to incorporate these outstanding *pre-designed* materials to use in the many outstanding activities you are already doing. I hope you can see MIOSM® as the way to **celebrate** the outstanding music education our students are continuing to receive.

The NAfME Council for General Music Education has provided 5 lesson plans for the 2022 celebration, including four lesson plans for 3rd grade and one lesson plan for kindergarten. A library of previous MIOSM® lesson plans, including grades 1, 2, 4, and 5, is available online on the MIOSM® Lesson Plans page.

Additional MIOSM promotional materials, including an <u>advocacy</u> <u>concert program insert</u> (in English and, soon, Spanish), popular



<u>Daily Prompts</u>, and <u>shareable social media images</u>, are now available on the MIOSM® website: <u>nafme.org/MIOSM</u>.

New advocacy resources are now available online. These include a <u>sample Proclamation</u>, <u>sample Resolutions</u>, and <u>Local Advocacy Action Plan</u>.

Traditional merchandise items: buttons, stickers, pencils, and posters are now available! You can purchase these items online through our NAFME <u>WebStore</u>, by phone (412-741-1968), or by email (nafme-services@ABDINTL.COM)





PRESIDENT'S COLUMN

Jeremy Zander OMEA President

Hello fellow music educators!

It was so good to see so many of you again in person at the conference in January! Congratulations to Ben Lawson, Megan & Branden Hansen, the all-state ensemble managers, area chairs and all of the incredible team of volunteers who put together a successful event. I appreciate the flexibility and responsiveness that so many of you demonstrated in navigating the challenges of putting on such a big event during a pandemic.

The OMEA board has been hard at work beyond preparing for the statewide and district events. Our advocacy co-chairs have been working to build a stronger connection between OMEA and ODE. Internally, we are broadening the scope of the organization. I'm excited by the recent addition of a Diversity, Equity and Inclusion chair position on our board (please contact me if this is a capacity in which you would like to serve!). I am incredibly proud of our organization and look forward to seeing what we can do to support music educators in our state! It has been an honor to serve as your president for these past two years, and I look forward to continuing to work with the OMEA Executive Board for the next two years as past president.

Streamlining and Promoting the Solo & Ensemble Experience

Adapted from a session presented at the 2022 OMEA Conference by Jeremy Zander and Mandy Burton.

Mandy Burton is the band director at Harriet Tubman Middle School in Portland, OR. Prior to Tubman, Mandy and Jeremy taught in the same feeder system in Beaverton School District for over ten years.

Why Should We Promote Solo & Ensemble?

When students participate in solo & ensemble, they develop a number of musical skills that are not exercised as often in a large ensemble setting. When large numbers of your students participate, you will see a dramatic impact on your ensemble's overall musicianship, the level of ownership that students take in their music-making, an increase student self-confidence and so much more.

One of my central goals as a music educator is to help students become independent musicians. Solo & Ensemble is fundamentally about empowering students to prepare music, make musical decisions, and perform without the constant supervision and direction of an adult musician. It has been my experience that students experience more growth as a musician through participation in Solo & Ensemble than through almost

any other activity I do in band. Beyond that, there are a number of other benefits for your students and your program:

- Parents love it! You can practically see them bursting with pride when their child performs by themselves or in a small group.
- Students get an opportunity to hear their peers perform at their best, both from within their school as well as students from other schools.

After students leave high school or college, the opportunities to sing or play with a large ensemble are few and far between. Preparing for solo & ensemble equips students to continue to pursue music independently beyond their public and collegiate education. If we are serious about promoting lifelong musicianship, we must promote Solo & Ensemble as much as we can.

Who should participate in Solo & Ensemble?

Early in my career, I only sent a handful of students to Solo & Ensemble. These students were usually in private lessons and were already participating in the solo contest thanks to the influence of their private lesson teacher. Over time, though, I began to realize that Solo & Ensemble's benefits should not be reserved for only the best students. In fact, by not encouraging Solo & Ensemble for all of my students, I was inadvertently perpetuating an inequity.

I do *not* believe that every student should be required to participate in the actual Solo & Ensemble contest. In fact, a student who experiences high levels of performance anxiety might be harmed by such a requirement. However, I do think that every student should prepare a solo or chamber ensemble piece *as if* they were going to participate. Even beginning band students can learn that first basic solo from their method book and have an opportunity to perform it as a solo for at least their own family, if not for the Solo and Ensemble contest. Some directors fear that a judge might not want to hear 34 renditions of "Sawmill Creek". But the judges are at these contests because they are educators, first and foremost! They will encourage these students, and by getting that first thrill from a successful solo performance, before long these students will be performing Prokofiev, Mozart, or Ibert!

How can I encourage students to participate?

No two students are exactly alike, so I like to try a number of strategies at the same time.

The first step is to build solo and/or chamber playing into your curriculum. Dedicate a portion of class time to assigning

ensembles (students like to have input in who they play with), helping students to pick music, and rehearsing it together. The flex arrangements that have been in use during the COVID pandemic can be easily adapted to chamber playing, and there are many excellent resources for flexible duets/trios/quartets (more on this later). The truth is that most of the benefits of studying solo & chamber repertoire will still apply even if the student or ensemble does not participate in the schedule. While these activities take rehearsal time, I have found that everything balances out – the skills the students learn as they work on a quartet help them to learn our full ensemble music that much faster and with improved sensitivity, intonation, and individual accountability.

Getting parent buy-in can be very helpful when it comes to increasing participation in the event. I prepare and send an information letter out to parents via email in the format of a FAQ document. In this letter, I address who can and should do Solo & Ensemble (i.e. everyone!) and the benefits of participation. I also clarify that the role of the judges is first to provide encouragement, second to educate, and (by a distant third) to provide scores/ratings. Once parents know about the benefits of Solo & Ensemble, a lot of them will encourage their kids to join. This can be much more effective for the younger students. (Side note: if your experience with adjudicators at Solo & Ensemble or *any* music event in the state is different from what I described above, consider sharing that feedback with the contest coordinator.)

Finally, I'm not above using bribery. Consider providing incentives for participation in Solo & Ensemble. Ideas might include:

- Playing test waivers
- Extra credit
- Service hours
- Varsity letter
- Candy

Reducing Barriers

As educators, we should work hard to eliminate the barriers that might prevent or discourage student participation. Some of these will require financial investment, which I realize that you may not be able to support at first. Over time, your supporters (whether administration, community sponsors, or parent boosters organization) will start to see the benefits and will likely find a way to financially support this activity.

Make it easy to sign up! Pass a clipboard with a sign-up sheet around the room during class. Hang QR codes with a Google Form all over the music department that students can use to sign up. Email a link to the Google Form to parents along with the FAQ. These simple and obvious ways of making it possible to sign up go a long way.

Registration fees can be prohibitive to some families. Try to set up a way to cover registration fees out of your program budget. All told, you might still spend less on Solo & Ensemble registrations than you do for registering a full ensemble for a contest.

Students often need help with selecting music. This will be covered in detail in a later section. If your budget supports it, consider purchasing music and building a library for students to use.

Finding an accompanist, paying for them, and finding a time and place to work together can be a huge challenge for students. If possible, select and pay for an accompanist. I've had good luck with parent volunteers who can play simple accompaniment parts for the youngest students. For something like the easy solo from the method book, a single parent might be able to accompany a handful of students! Consider making time during class to have the accompanists come in and rehearse with students in a practice room.

Bring coaches/teachers into class to work with students. These could be paid professionals (if you can afford it), parent volunteers with a musical background, older students, or collegiate music education students.

What will students play?

Now that you've convinced students to participate, they need to decide what to play! As mentioned above, ensemble participation can be a good way for first-timers to get involved. It's a lot more comfortable to play with their friends than all by themselves.

If students choose a solo, it is best to choose something that is accompanied – the accompanist will provide rhythmic integrity, pitch reference, and more. (That said, having a *good* accompanist is critical. This is another reason to provide one for your students if you can!)

If a student is already in lessons, it is likely that their lesson teacher will be best suited to help them pick repertoire. If they are not in lessons, you most likely will need to help them pick, unless students have been doing Solo & Ensemble for years. Here is a possible process:

- Students who are interested in performing but don't know what to play can fill out a form and indicate what type of music they are looking for (e.g. solo with accompaniment, unaccompanied solo, chamber music, etc. If they are looking for chamber music, the students should specify the instrumentation.)
- Repertoire should not be from the pop idiom.
- Ideally, provide two or three options for each ensemble/ student with a difficulty ranging from slightly easier than you think you need to slightly harder than you think.
 Allow them to try out the music and let you know which one they have picked.
- Start to build a library of repertoire that students can look at. Here are a few suggestions:
 - Quartets/Trios/Duets for All books
 - Rubank Collections
 - Classic Festival Solos

- Belwin Master Solos
- Row-Loff Productions (percussion)
- Instrumental chamber ensembles can play pretty much any 'flex instrumentation' piece that you might have in your library. This has the added benefit of allowing for unconventional combinations of instruments.

What do students need to know for the actual event?

Coach your students on what to expect at the actual performance and give them an opportunity to perform *before* the contest. This could be done in class, with coaches, or during an evening recital event at your school. At the very least, encourage the students to hold a dress rehearsal performance for their family.

Here are a few things you might keep in mind:

- Make sure students know whether and/or how to introduce themselves. This varies from event to event, so check with the contest coordinator if you have any questions.
- Does the student know how to tune with the piano/ pianist?
- Practice bowing and acknowledging the accompanist at the end of the performance
- Does the student know what to wear?
- Make sure the student knows where the warm-up zones are and what will (and will not) be available there.
- Encourage students to arrive at their performance room at least 10 minutes before their performance.
- Make sure students provide *originals* of the music to the adjudicator.
- Music should be marked with any changes (e.g. skipped repeats, cuts, etc.). It's also a nice courtesy to mark measure numbers on the score, if they are not already printed.

Special considerations for ensembles

- How will the group sit/stand? In a semicircle, straight line, or other arrangement?
- Will one student introduce the group, or will each member introduce themselves?
- Make sure the ensemble can start playing without a count off

 Percussion ensembles should double check what equipment will be provided at the contest and what they will need to bring themselves.

Closing Thoughts

Do not underestimate the power of an individual follow-up with students. The individual attention can be just what a student needs to sign up for the event.

In my experience, very few students who have done Solo & Ensemble ended up regretting it. Further, most who do it once come back and do it again the next year!

It is entirely possible that you will have a handful of students who show up unprepared, despite your best efforts. Be ready to coach the students and help them react positively and learn from this experience, too.

Over time, participation in solo & ensemble will be a part of the culture of your program and school. I am confident that the degree of student ownership, independence, and musicality will grow enormously as more students participate in Solo & Ensemble.





OMEA ADVOCACY UPDATE

Julie Bounds OMEA Advocacy Co-Chair

This winter marks the one year anniversary of me joining my friend and colleague Laura Arthur as the Advocacy Co-Chair for the Oregon Music Education Association. I think of advocacy as the act of speaking out and taking action to support a person, place, or thing. Laura and I have been working and brainstorming around building systems and structures to offer support to our music educator colleagues, music ed stakeholders across Oregon, and towards the advancement of music education as a whole.

At the recent OMEA conference we presented an "OMEA Advocacy Roundtable" in which we summarized the activities and actions that our advocacy team (that's Laura and I plus the Advocacy Committee) is working on. You can see our complete slide deck from the presentation on our advocacy website at bit.ly/oregonmusicadvocacy.

One notable success we highlighted in our Roundtable presentation was Hill Day 2021, where Laura, along with Ben Lawson and Jeremy Zander, met with Oregon Congresswoman Suzanne Bonamici. In this meeting, Rep. Bonimici solidified her commitment to supporting arts education, and music education specifically, at the federal level. The following day, Rep. Bonamici gave a short speech on the floor of the House and highlighted the importance of music education:

These are challenging times for everyone including for our nation's young people who are trying to cope with growing up and learning during the COVID-19 pandemic. And at this challenging time arts education is more important than ever. The arts provide a way to help people connect and cope and after this crisis the arts will continue to play an important role in helping to heal. In recognition of Music In Our Schools Month, I want to highlight the value of music education. My mom was a piano teacher and I took lessons myself. I know music is an important part of a well-rounded education and helps students become critical creative thinkers across subjects and eventually in their careers. Yesterday I spoke with band and choir educators from Oregon who are working to safely re-engage students in in-person music classes. I thank them and I'm grateful that the American Rescue Plan will provide funding to help schools open safely, including those important band and choir classes. Please join me in supporting music education...

Additionally, Congresswoman Bonamici co-sponsored the "Arts Education for All Act" in October of 2021. This legislation is endorsed by many partner associations including the Grantmakers in the Arts, National Association of Music



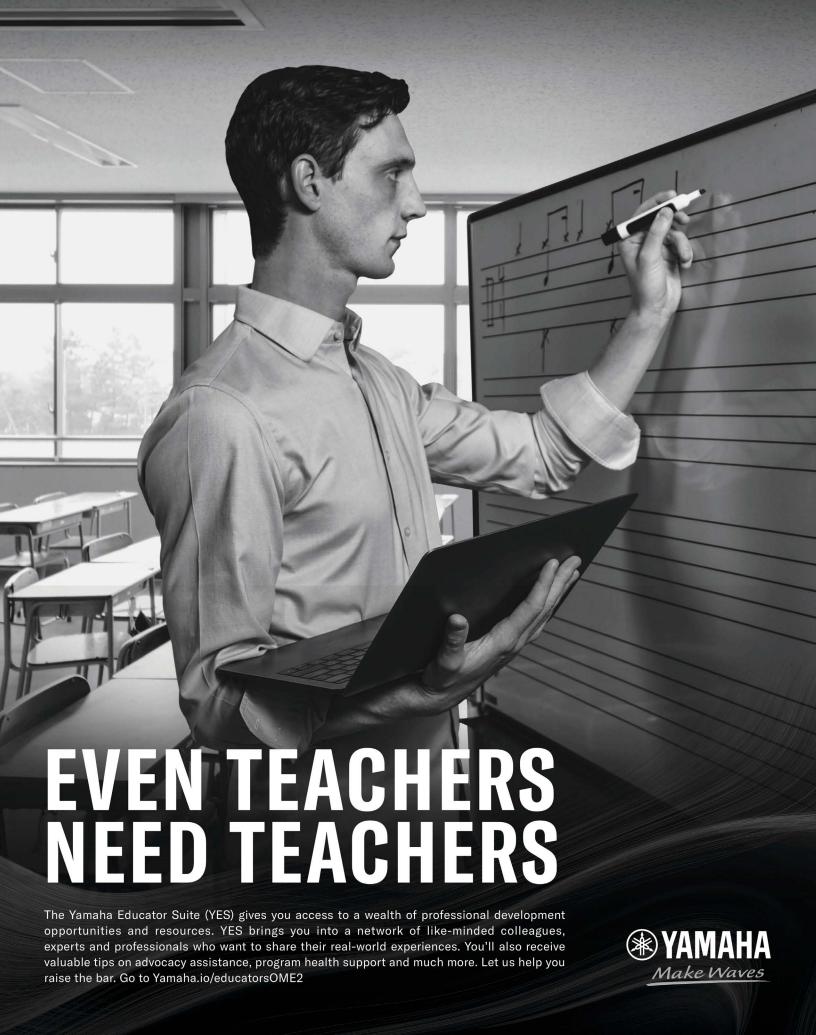
Merchants (NAMM), and nearly 300 other arts organizations. The Arts for Education for All Act, the broadest arts education policy introduced to Congress, includes key provisions that will support and encourage the offering of arts education and programming experiences to Americans including our youngest learners, K-12 students, and youth impacted by the juvenile justice system. For additional information I encourage you to read more at americansforthearts.org with links available on our website.

The advocacy team is also very excited about our new partnership with the Oregon Department of Education and their new arts education specialist Shannon Johnson. Before joining, ODE Shannon was a visual arts educator and administrator. She is passionate about the importance of arts education in our schools and believes that high quality education in the arts is essential to making learning deep and meaningful for students. Shannon is currently working on the Well Rounded Access program team in the Office of Teaching, Learning, and Assessment, with the goal of increasing STEAM education opportunities for our students across the state.

The OMEA Advocacy committee had our first meeting in December as a sort of the "state of the state" discussion. Topics included discussing stories from the field, sharing information from the OMEA State board, and brainstorming around some data collection projects. If you are interested in joining this committee, simply complete the Google Form on our website or contact Laura or myself for more information.

As a final success, Laura and I successfully proposed that a Diversity, Equity, and Inclusion Chair should be added to the OMEA Board. We are looking forward to working with the board to find a passionate candidate to coordinate our efforts to be a more diverse and inclusive organization that supports equity for all.

As we look forward as Advocacy Co-Chairs, we will continue to find ways to encourage all music educators to make advocacy the driver of decisions. We are committed to prioritizing equity in access to a high-quality and comprehensive music education for all of Oregon's music students through on the ground efforts, collaborating with advocates in Oregon, and highlighting the transformative power of a music education across the country.





NATIONAL PRESIDENT-ELECT

NAfME North Central, Southern, and Western Division Presidents-Elect Also Elected

Kim Henry NAfME Director of Governance and Administration

On February 10, 2022, the National Association for Music Education (NAfME) announced the 2022–2024 National President-Elect, Deborah A. Confredo, elected by NAfME members. Deborah A. Confredo is a 42-year veteran music educator. She is currently Professor of Music Education and Director of Online Graduate Studies in Music Education at Temple University, and Immediate Past Chair of the NAfME Society for Research in Music Education.

Every two years, the members of NAfME cast their votes for the next person to lead the association, and thus set the direction for NAfME in carrying out the association's Strategic Plan. The association values the contributions to music education from all the candidates who take part in this process and looks forward to Deborah A. Confredo carrying forth its long tradition of leadership in the field of music education. Learn more about the selected Presidents-Elect:



Deborah A. Confredo

NAfME 2022-2024 National President-Elect

Deborah A. Confredo

Deborah A. Confredo has taught elementary, middle, and high school instrumental music in New York and Pennsylvania, and has been a music teacher educator at Illinois State University, University of Illinois, and Temple University. She is currently Professor of Music Education and Director of Online Graduate Studies in Music Education at Temple University, and Immediate Past Chair of the NAfME Society for Research in Music Education. She has held membership with the Pennsylvania Music Educators Association, the New Jersey Music Educators Association, and the Louisiana Music Educators Association (LMEA). She is a member of LMEA's Council for Diversity, Equity, and Inclusion; Professional Development Committee; and Louisiana Music Adjudicators Association. Learn more.

North Central Division President-Elect

Kim Bruguier

Kim Bruguier teaches elementary general music and beginning band at LB Williams Elementary in Mitchell, South Dakota. She also directs a middle school show choir and is color guard instructor for the High School Marching Band. Mrs. Bruguier is the director for the Mitchell Area Children's Choir, is vice president of the Sioux Valley Orff Chapter, is the Immediate Past President and conference manager for the South Dakota Music Education Association and is an adjunct professor in the education department for Dakota Wesleyan University. Learn more.



Kim Bruguier

Southern Division President-Elect

Susan L. Smith

Susan L. Smith has been an educator for more than 25 years at the elementary through collegiate levels, including general music, choral, band, orchestra, guitar, and educational pedagogy in Florida, Virginia, and Alabama. She has served as an author, clinician, conductor, and adjudicator across the United States and is currently a Lecturer of Music Education and Horn at Troy University. Smith is the current Chair of the NAfME Collegiate Advisory Council, a Past President of the Alabama Music Educators Association, and a former Alabama Bandmasters Association District VI Chairman. Learn more.



Susan L. Smith

Western Division President-Elect

Michael D. Stone

Michael D. Stone serves as the Visual and Performing Arts Coordinator for the Bakersfield City School District, overseeing arts programs at 33 elementary schools, 5 middle schools, and 3 junior high schools. Prior to assuming this position, he served for more than 14 years as instrumental music teacher at Chipman Junior High School, also in the Bakersfield City School District. Mr. Stone is a Past President of California MEA, CBDA, CMEA Central Section, Kern County Music Educators Association, and is currently the Chair of the NAfME Council of Music Program Leaders, appointed by NAfME President Mackie Spradley. Learn more.

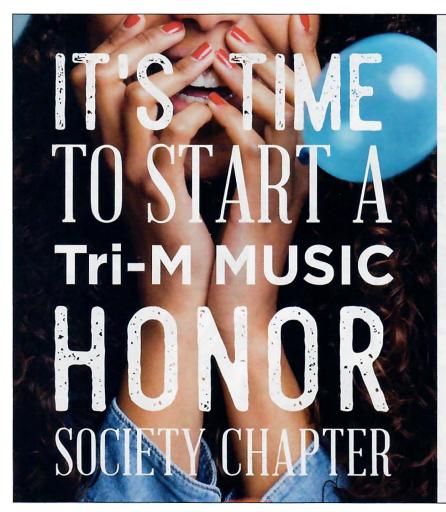
National Association for Music Education, among the world's largest arts education organizations, is the only association that addresses all aspects of music education. NAfME advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers. The Association has supported music educators at all teaching levels for more than a century. With more than 50,000 members teaching millions of students nationwide, the organization is the national voice for music education in the United States.

Follow NAfME on Twitter (twitter.com/nafme) and on Facebook (facebook.com/nafme).

For additional information, contact Kim Henry at kimh@nafme.org or 703-860-4000.



Michael D. Stone





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2022 ANNUAL OMEA AWARDS

Kathy Briggs OMEA Past-President and 2022 Awards Committee Chairperson

On Saturday evening, January 15, 2022, OMEA recognized members of our organization who have demonstrated outstanding service, leadership, and success in our profession and in our state. The OMEA Executive Board reviewed nominations and the following exceptional individuals were honored and presented with their awards at the annual OMEA banquet during the state conference.

Outstanding Early Career Music Educator Award

John Lampus and Cooper Ottum

This award is designed to recognize a teacher in the beginning of their career who is showing exemplary work with their students and in their communities. In the inaugural year of this award, there are two recipients.

The first outstanding early career music educator earned his bachelor's degree in vocal performance and music education from University of Puget Sound and his master's in music education from Colorado State University. He is now the choir director at Beaumont Middle School in northeast Portland. His colleague and fellow music teacher Cynthia Plank shared, "He is an inspired educator who goes out of his way to build relationships with students and families. His enthusiasm and musical drive are a big part of what he brings to the program, and it shows on the faces of his students!" Laura Arthur, Music Coordinator for Portland Public Schools, observed that our recipient is, "energetic, highly skilled, and culturally sustaining in his approach to choral education. He is careful to create a

student-centered classroom where each and every singer can really grow and shine. He takes the time to make every student feel welcome and comfortable in his classroom; this is evident through the quality of student performance and the growing numbers of his program. He is thoughtful about his own pedagogical growth and has quickly become a valued part of the music education community in Portland Public Schools. He is so authentic the kids can't help but want to sing with him!" Laura goes on to share, "I wish I could describe the magic of the lightsaber stepwise solfege activity I got to witness, it was PEAK middle school teaching." Congratulations to our 2022 Outstanding Early Career Music Educator, John Lampus.

Our second outstanding early career music educator studied composition at the University

of Southern California and the University of Missouri-Kansas City. He studied conducting and music education at Central Washington University where he was also a graduate assistant for the CWU Bands and he is now the band director at Summit High School and Pacific Crest Middle School in Bend where he has been teaching since fall of 2018. His colleague Ben Lawson shared, "As a first-year teacher he showed he has what it takes to be a great music educator. He immediately built a great rapport with his students and gained the respect of his colleagues. He jumped in head first with the Central Oregon Music Educators, helping with festivals, and taking on the duties of webmaster. During CDL his tech skills were a huge asset to his fellow music colleagues, and he was a great resource during a difficult time." His choral colleague at Summit High School shared that he is a team player who does not seek the spotlight but is a true team player who is always seeking ways for students to be involved, and they are thriving under his leadership. His principal wrote, "He has done outstanding work at Summit throughout his brief tenure here. He came in with big shoes to fill and has exceeded our expectations. Put simply, he is a genuine and caring human being who has created a culture of dedication, fun, rigor, and growth in the Summit High School Band Program. While the pandemic has defined more than half of his teaching career and eroded student participation in music, he has responded with a reliance and flexibility that is an example to his peers." His assistant principal shared, "Despite all the obstacles, he has maintained an amazing degree of optimism and passion in the Summit music community, and we are all the better for it." Congratulations to our 2022 Outstanding Early Career Music Educator, Cooper Ottum.



John Lampus



Cooper Ottum

Excellence in Elementary Music Education

Steve Phillips

The Excellence in Elementary Music Education award recognizes an individual who has shown commitment to service in our profession and a focus on teaching children through music. This year's recipient has regularly attended OMEA meetings, contributed articles to the OMEA Journal, and collaborated in planning our elementary sessions for our state conferences. He was named the Oregon Symphony in Salem's Music Educator of the Year and has been an active leader in OMEA District 4, serving for many years as Treasurer. He has also served in many leadership and music curriculum committees in the Salem-Keizer School District and is a sought-after honor choir conductor for area elementary honor choirs. After collaborating for an honor choir, one of his colleagues shared "I was impressed with Steve's ability to be 'on' all day long. While it was a significant day in the lives of our students, for Steve, it was just another day in his musical paradise. I strive to be that joyful in my teaching." This year's recipient has demonstrated a passion for the future of music education, regularly mentoring novice teachers and opening lines of communication between novice and experienced teachers. He brings a sense of humor to his teaching and establishes a rapport with every age of student. His tenure at the school and within the community has built numerous ongoing relationships. His colleague and physical education teacher at Auburn Elementary shared "In teaching we learn that connecting with our students is a way to develop their trust and desire to learn the material that we are teaching. It is evident that Steve has this ability with the students he is currently teaching, as well as former students that come back to see him almost on a daily basis. Everyone knows Mr. Phillips and wants to come back and say "hi" to the teacher who has made an impact not only in their music education but also in their personal life." Another music teacher colleague wrote, "Never have I seen a music teacher with such passion



Steve Phillips



Ann McBride

for making music with young children. Mr. Phillips exhibits the epitome of love and grace in his teaching. He makes sure every student is seen and heard and valued. It's impossible not to leave his presence without feeling like you are the most special human being in the world." These anecdotes are just the tip of the iceberg – with an astounding 18 letters submitted nominating him for this award, all overflowing with how wonderful this music teacher is, the accolades could go on and on. He is repeatedly mentioned as a highly sought-after clinician, conductor, cooperating teacher for college students, and most importantly, as a mentor and friend. Congratulations to our 2022 Excellence in Elementary Music Education Award winner, Steve Phillips.

Outstanding Middle School Music Educator

Ann McBride

Our second new award this year is for an Outstanding Middle School Music Educator, recognizing our colleagues who have demonstrated excellence in teaching and music-making with that most magical age of middle school students. This year's recipient has been teaching for 26 years, with 20 of those years being at West Orient Middle School in Gresham. She is active in OMEA District 2 and has been absolutely fantastic as OMEA's All State Middle School Band Manager for several years. Her proficiency as an instructor is of the highest level, boasting excellence in classroom management, musicianship across all levels, and a fine-tuned scope and sequence that evolves as she continues to pursue only the best practices for herself and her students. A letter from one of her former students shared, "When you walk into her classroom, you just know that you are going to have that perfect balance of really high standards blended with just the right amount of fun and passion for what we accomplished. The rehearsal process always lent itself to creating the highest quality at whatever grade level we were at, and we were so proud to share our

> pieces with our audiences. We also knew she was proud of us, too." Numerous letters from several colleagues and administrators talked about the recipient's incredible work ethic, her service to not only her music program, but also to her school and her district, her outstanding organization and communication skills, and her ability to get a job done with a wonderful sense of humor and a level head. One letter from a former parent especially stood out and encapsulates what many of us strive for as teachers. The parent wrote, "My own two children went to her summer band exploration event thinking they would learn to play the flute or the drums. They both came home having chosen the trombone. To this day, I still don't know how she chose that instrument for them, but she chose wisely with her understanding of my kids' strengths and their individual personalities. She took them

through the entire process with care and consideration and added more than just musical ability to their lives. She helped create happy, curious, and committed students in all subjects ahead of them. She continued to attend their competitions on weekends and encouraged them to play in high school, and, for one, on to college, as well. In addition to music education, she has offered advice, support and friendship for my children, and hundreds more, in all the years since. She lets students know that she believes in their success, and that makes a tremendous difference in their lives. My daughter is now a physician and my son a civil engineer and firefighter. I credit her with much of their adult success as she taught them the thrill of learning and working hard to accomplish their goals in middle school band. Our family has kept in contact with Mrs. McBride over the years and my children, though they are now 30 and 28 years old, still refer to her as "Mrs. McBride." I do, too, though we are peers and both work in the same school district. We all have chosen to do this as a matter of respect. She has asked me, repeatedly, why we cannot bring ourselves to call her Ann? It is simply because we have elevated her to a place that is due to our continued and deep admiration for the many gifts she has brought to our lives. There are hundreds more who feel as I do. She is truly of legendary status in the lives of students and their families. We owe her sincere gratitude for the paths our children have traveled with her guidance, influence and beautiful music." It is OMEA's joyful honor to present the very first Outstanding Middle School Music Educator award to the amazing Ann McBride.

Outstanding Contributor Award

Jennifer Mohr Colett

The Outstanding Contributor Award may be awarded to an individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy. This year's recipient's contributions toward advocacy for music education in our

state are unparalleled. A passionate and skilled educator, she has taught in the Beaverton School District for 15 years. She was previously recognized by OMEA as a recipient of the Excellence in Elementary Music award. But her contributions to our profession extend far beyond the classroom. She is a strategic collaborator working to ensure music education is firmly planted in every Oregon school. Following historic cuts to music programs nearly a decade ago, she became a co-founder of the Beaverton Friends of Music, a grassroots advocacy coalition that successfully lobbied the school district to permanently address longstanding inequities in music access. She served as Advocacy Chair for the OMEA and represented Oregon on the



Jennifer Mohr Colett

NAfME National Advocacy Leadership Force for five years beginning in 2014. During that time, she engaged the OMEA Advocacy Committee, OMEA Board, and general membership in numerous accomplishments. These include:

- Joining a multi-discipline coalition to align Oregon's state music & arts curriculum standards with national core arts standards
- Updating the Program Standards for Music in Oregon Schools
- Gathering Advocacy Coaches to offer free support to teachers and parents around the state
- Creating the Oregon Student Music Access Project, also known as OSMAP (a database of music program status in 99% of Oregon school districts), a document which provides highly sought-after data when speaking with administrators and elected officials
- Establishing a legislative agenda and organizing two official OMEA Lobby Days
- Monitoring the implementation of the Student Success Act in Oregon, and the status of TSPC music endorsement requirements
- Ushering in the first ever OMEA ballot measure endorsement to increase public school funding
- Bringing positive attention to our field through publications in our state Journal and Today's OEA magazine.

A sought-after regional and national presenter on advocacy, she often shares the stage with the parents and community members who energize our work and teaches them the techniques that lead to better advocacy outcomes. OMEA Past-President Kathy Briggs shared that while meeting with Oregon senators and representatives in Washington, D.C. in 2017 and again the following year in Salem, "I was able witness first-hand her incredible knowledge of how lawmakers operate and her razor-sharp skills in understanding and communicating

with those who make decisions to implement real change. Whereas, most of our advocacy cohort could bring the anecdotal and emotional plea for the importance of music education, Jennifer was armed with the statistics, data, and understanding of government to get real promises from political staffers and officials. It was an honor to advocate alongside her." On behalf of everyone in the Beaverton School District and in the entire state who benefits from her enormous contributions to students and music education through advocacy, OMEA congratulates our 2022 Outstanding Contributor for Music Education, Jennifer Mohr Colett.

Outstanding Administrator Award

Dr. Karen Gray

The Outstanding Administrator Award is given in recognition of contributions to music education through administrative support. Music is an area of education that seems to need endless advocacy. Support for music education from an administrator is of the utmost importance and something for which OMEA is always grateful. This year's recipient is a superintendent who over the past few tumultuous years has not only maintained but strengthened the Lincoln County School District's music program. Prior to the 2020-21 school year, there were several schools throughout the district that did not have a music teacher. This superintendent made it her mission to place music teachers in each building in the district and now every student in Lincoln County, Kindergarten through 12th grade, has access to music classes and a music teacher within their building. This was the first step among many that she is taking to change the course of history for music education in Lincoln County. Last year, she reached out to the district's music teachers and organized regular meetings to talk about how together they could grow music across the district. This included her desire for every area in the county to have a strings program as well as a 5-year plan to get each school what they needed to succeed. After a discussion on how to make band participation equitable for students regardless of their economic status, she secured \$300,000 in district funds to purchase instruments so that no student is turned away due to their financial situation. Furthermore, the money for instrument purchases came from the district funds, not from ESSER (Elementary and Secondary School Emergency Relief Fund) and is one of the most significant investments for music education ever made in Lincoln County. She continues to meet monthly with her district music teachers to support them, their programs, and the music students. On top of supporting music in her district, this superintendent also supports music in her community as the president of the Newport Symphony, actively working to bring professional musicians to the community and into the classrooms to work with students. For



Dr. Karen Gray



Stuart Welsh

all she has done for her community, her schools, and her music students, OMEA honors Dr. Karen Gray as our 2022 OMEA Outstanding Administrator.

Exemplary Service to the Profession

Stuart Welsh

The Exemplary Service to the Profession award recognizes significant contributions to music education through leadership, service, and advocacy. A large portion of what our conference attendees have enjoyed and experienced at the conference is because of this person's service to OMEA. When one considers the amount of audio and visual equipment needed to support all of the simultaneous sessions, rehearsals, and performances over the course of three days, it is a daunting task, and an expensive one. Over a decade ago, this year's recipient saw this monumental job as an opportunity for his high school students to learn about audio and visual technology and an amazing partnership began, mutually benefitting OMEA and the Albany high school students learning audio and video skills. Two of his students continued in the field professionally, becoming Mike and Ike Event Services, and these former mentees have now become the mentors to dozens more audio and video technology students from Albany over the years, meeting our entire conference needs. This year's recipient has also served as our conference equipment manager and as ensemble manager for our All State High School Wind Ensemble and Symphonic Band. In 2020, when we were forced to move our performances from the Hult Center for the Performing Arts to First Baptist Church, we realized the new venue's stage area wasn't big enough for our ensembles. This left OMEA with two options - find another venue or reduce the size of the ensemble. He gave us a third option and literally came in, measured everything, and then designed, built, and installed stage extensions to use along with portable stage pieces from his high school, which we are again being used in 2022 and will for the foreseeable future. Last year, in the misery of

> comprehensive distance learning, a small bright spot for many of us and our students was the pivot of our solo and ensemble events to online. OMEA could have just canceled it. But in under a month he provided an opportunity for students. Video uploads, multiple mass emails, scanning scores, collecting and providing feedback forms, certificates, etc. - a monumental task completed in under a month. Because of this man's work and vision, OMEA was able to provide an opportunity for our students to have something to strive toward, to create music, to perform during one of our darkest times. He was amazing to work with during this massive undertaking. His incredible attention to detail, clear communication skills, in-depth knowledge of technology and software, unending patience, professionalism, and personal skills made this

task easier for all involved. This event served nearly 1,000 solo music students and nearly 100 ensembles from over 50 schools and the end result was extremely successful. And, as if all of this isn't enough, along with heading an exemplary high school band program, he leads a team that revises and updates the OBDA literature list, he oversees the All State band and orchestra audition material we receive from WMEA, he is a 5-time staff member for Oregon Ambassadors of Music serving as trumpet instructor, bus coordinator, and equipment manager, was a key contributor to the passage of the bond that constructed the new West Albany performing arts facility, mentors multiple student teachers each year, and is a past-president of OBDA. All of this, while being incredibly humble and selfless. He is an example of an excellent human to all who know him and OMEA is deeply grateful for his service to the profession. Congratulations and thank you to our 2022 Exemplary Service to the Profession Award recipient, Stuart Welsh.

Outstanding Music Educator

Carol Stenson

The Outstanding Music Educator award is given in recognition of exemplary teaching and outstanding achievement. This year's recipient started her teaching career at Grant Elementary School in Salem. She then taught in Stayton for four years before returning to Salem, where she spent one year at Chapman Hill Elementary and eight years at Leslie Middle School. She was a phenomenal middle school choir director. The quality of sound that her students produced was exceptional and the life lessons that they received were meaningful. Her middle school concert and jazz choirs performed at consistently high levels, earning top awards, as well as opportunities to perform at OMEA and Northwest NAfME conferences. Eventually, she took over South Salem High School's legendary choral program where she stayed for the next 12 years. Choral colleagues may remember that she inherited a strong program from Loren Wenz. But what very

few people know is that when she took over the program the student demographic at South was changing dramatically, and the middle school programs leading to South had been reduced significantly due to the opening of West Salem High School. Her first year was hard. She felt a huge responsibility to continue the tradition of success that she had inherited, not for her own ego but for her students. She worked tirelessly at honing her skill and spent hours and hours selecting literature for all her choirs that would challenge students musically and emotionally. She found success by relying on her strong work ethic, musical skill, and teaching expertise, while always being driven first and foremost by the love she had for her students. During her twelve years at South Salem, her choir not only advanced to State every year, but placed in the top 5 every year, including first place in

2010 and 2014. In 2011, she received the Oregon Symphony Association Music Educator of the Year Award. Since retiring in 2014, she has continued to serve our profession by accepting some challenging substitute teaching situations that made a huge difference for students, conducting Pacific University's Chamber Singers while their conductor was on sabbatical, and mentoring student teachers through the University of Oregon. She continues to be a valued mentor to those teachers smart enough to seek her out. Kathy Briggs shared, "I remember when I moved to Oregon and the first time I heard South Salem's choir perform under her direction - it blew me away. It was absolutely inspiring, and it raised the bar of what I thought was possible. Seeing and hearing what she got out of her students inspired me to do the same for mine. When I, and many of my colleagues, have had the pleasure of having her work with our choirs as a clinician or adjudicator, we know that what she will share with us and our students will be gold. She is a legend, and also such a wonderfully warm person, so very worthy of the recognition that she is receiving tonight." Mary Lou Boderman, long time director of Salem-Keizer's music and theatre arts shared, "The consistent level of outstanding quality that Carol has demonstrated during her career in Salem-Keizer would secure her a place in the Salem-Keizer Music Teacher Hall of Fame if we had one." Fortunately, OMEA does have a Hall of Fame and now she is in it. Congratulations to OMEA's 2022 Outstanding Music Educator, Carol Stenson.

John C. McManus Distinguished Teacher Award

Patrick Vandehey

The John C. McManus Distinguished Teacher award is the highest honor given by OMEA. John McManus defined the standard of service for music educators through a life of selfless service to his students and colleagues. The criteria for this award is a lifetime of exemplary service to Oregon



Carol Stenson



Patrick Vandehey

music education, characterized by the highest professional standards, a distinguished record of leadership and teaching, and a record of significant and notable honors and influence.

This year's recipient is currently an Associate Professor of Music at Portland State University. Prior to taking the position at PSU he taught for 14 years at George Fox University and 23 years in the Beaverton School District at Aloha and Westview High Schools. During his tenure in the Beaverton School District, his high school bands consistently placed in the state championships top three, winning first place in 1992, 2000, 2001, and 2002. The band and music education program at George Fox University grew significantly under his direction. His GFU bands were selected to perform at the Northwest NAfME conferences in 2007 and 2009, at the OMEA state conference in 2008 and 2016, and at the Western International Band Clinic in 2010. During his past four years at Portland State, PSU's band was a featured performer at the 2019 Northwest NAfME conference in Portland and at the 2020 state conference in Eugene. Along with leading exemplary and award-winning bands and building a top-notch university music education program, he has also served the profession in many other ways. He is a past-president of the Oregon Band Directors Association and currently serves as Committee Chair of the Adjudication for OBDA. He served for two years as the Band Liaison to the OSAA and has served twice on the OMEA Board as Band Chair. He is also a fellow OMEA past-president, having served on the OMEA Executive board as President in 2005-2006. This award is not the first time he has been honored. In 1993 he was the State, Regional, and National recipient of the ASBDA- Stanbury Award for Outstanding Young Band Director. In 2000 he was inducted into the Band World Legion of Honor by the John Philip Sousa Foundation and was named one of Oregon's top ten Music Educators in Teaching Music Magazine. In 2002 he received the Citation of Excellence from the National Band Association. He is a founding member of the Oregon Chapter of Phi Beta Mu, and in 2006 was inducted into the Northwest Bandmasters Association. He was also named our OMEA Outstanding Music Educator in 2010. As one might assume from this inspiring and impressive list of accomplishments, the number of letters and the amount of love pouring out through nominations for this man were astonishing. Multiple letters from previous students describe him as the best band director and teacher they ever had, and credit him with successfully guiding them toward the career path we all know and love. A young choir teacher shared, "while at George Fox, though I was neither in his bands nor pursuing a degree to teach band, he was one of the most influential people in my path to becoming a music educator. I began college pursuing a degree in vocal performance. However, after taking an introduction to music education course with him, my focus shifted to teaching. From early on, he saw potential in me to be a great teacher and made that known to me. Throughout my college career, he remained a constant encourager, motivator, and counselor, while also demanding excellence. I distinctly remember a time when I had doubts about going into music education. He took time to sit down with me, listen to me, and give me guidance that ultimately led me to fully pursue education. On

multiple occasions (including at my wedding), he told me how important my success was to him. While I would like to believe that I am his "Chosen One," I know that I am just one of many young music educators that have experienced his support and confidence." That is a letter from a young choir teacher, and it is joined by letters from a veritable who's who of Oregon band directors, music educators, and previous John C. McManus Award winners from our state, all proclaiming the excellence and legacy of this man's career. The best of the best - all of them repeatedly describe his excellent rapport with students, the respect his students have for him, the respect they have for him, and the unwavering excellence and musicality in his ensembles, describing him not only as a fine musician and conductor, but more importantly as a first-class human being. They speak not only of his professional accolades but also of witnessing the love he shows to his wife and daughters. Music education in our state has been enormously impacted by his mentorship, friendship, and wisdom. It is OMEA's honor to present this year's John C. McManus Distinguished Teacher Award to the incredible Patrick Vandehey.

If you know of someone deserving of recognition with one of our OMEA awards at our 2023 conference, please submit your nominations through the OMEA website next fall.





GOING FOR GOLDSimplification, Success, and the Value of Correct Repetitions

Wesley D. Brewer OMEA SMTE Chair

By the time this article goes to print, the 2022 Winter Olympics in Beijing will have come and gone. Each time the Olympics comes around, I am reminded of the countless hours of dedicated practice and training that go into the preparation for each event. In this way, sports and music share commonalities. Great performances, whether athletic or artistic, are the culmination of physical conditioning for the task, deliberate practice, strategic guidance from a mentor, and sheer determination.

Contemplating Readiness and Danger

As I watched many of the Olympic events, however, I was struck by a noticeable difference between music and sports: **danger**. Some of the events in the Winter Olympics carry potential for mistakes that result in real injury. Ski jumping comes to mind. I do not claim to have any knowledge of how ski jumpers learn and prepare for competition, but I am fairly certain that a lot of time is spent away from the slope, doing conditioning exercises and simulations.

The reason for this time away from the slope is obvious. The energy and coordination needed to complete even <u>one</u> successful ski jump is tremendous. It is not likely that a coach places a young ski jumper at the top of the hill and says, "Well kid, I know you have never done this before, but let's just see how this goes. We'll talk when I see you at the bottom." Instead, there must be a tremendous amount of scaffolding, teaching, conditioning, and training that leads up to a coach feeling good about sending a kid down the hill for the first time.

Eventually it is time to make the first attempt at a real jump. The athlete readies herself, starts to accelerate down the hill, and takes flight. This time, unfortunately, the landing is short. It is rough, unbalanced, and painful. Disaster was avoided and no serious injury has occurred, but it is clear that more coaching, more intervention, and more practice is needed to shore up weaknesses in technique. Does the coach immediately turn to the young athlete at the conclusion of the run and say, "Do it again."?

No.

Why? The risk and demand are too high. At best, another run down the hill with no intervention and no time for recovery will produce a replica of the unsuccessful performance that just occurred. At worst, another run without intervention invites disaster. Instead, the coach and athlete return to the training room, review the video, re-run the simulations, and re-engage in conditioning exercises to prepare for the next run.

Music, Repetition, and Intervention

So, how does this relate to music? We regularly provide our students with musical tasks that are simply too difficult for them. This is a normal and expected part of the rehearsal process as we learn new pieces. Most of us are familiar with Lev Vygotsky's theory of the Zone of Proximal Development. Through thoughtful planning, guidance, and scaffolding, students are eventually able to complete musical tasks that they were once unable to. They are able to use an increasingly wider array of complex skills as they continue through their music education. (For the remainder of this article I will be using band-centric examples and strategies since that is my primary teaching specialty, but you might consider how the same principles transfer over to your own specialty).

Where I would like you to pay attention is to the period in the rehearsal process where the music is no longer new, but it is also nowhere near being mastered. Maybe this occurs in the second week of rehearsal for many groups. We are past the "sightreading" and "honeymoon" phase and into the grind, smoothing out notes, rhythms, and articulations.

You ask the students to play a phrase together. It does not go well. The pulse is not secure. Rhythmic understanding is unclear. Some notes are missed (Was it a key signature problem? A fingering problem?). You say: "Do it again."

Maybe you needed to hear once more what was happening before giving instruction. But, the next time they finish the phrase, you realize it's not much better. Maybe it's worse. It is at this point when you need to try something besides, "Do it again." If they were not able to successfully do it the last two times, what leads you to believe they will magically do it successfully this time? It's time to intervene.

The task you have given them ("play the phrase") is outside of their Zone of Proximal Development. They are simply not ready for it. In order to move forward with the process of learning we need to temporarily reduce the complexity of the task so that we are able to experience some version of success that we can then build upon (scaffold). Repetition for the sake of repetition is, at best, mildly useful. At worst, it is harmful, particularly if the repetition is laden with lots of inaccuracies. We know that practice makes permanent. Incorrect repetitions, then, are reinforcing and cementing conceptions and habits that we would rather not encourage. Instead, we should focus on creating correct repetitions. **Correct repetitions are the gold standard**. Only correct repetitions will increase the probability that the next time (and the next time), will also be correct.

Simplification Strategies to Reduce Complexity

So, what can we do instead of, "Do it again?" How can we intervene and experience success? How can we temporarily reduce the complexity of the task? Here I provide you with a short list of simplification strategies that you can use throughout rehearsal any time you need them. Again, these are band-centric examples, mostly focused on wind players. Perhaps you have your own list of go-to interventions. Note that this list is not a sequence, but rather a list of strategies that can be mixed and matched to suit your needs at any moment. You can also assign different strategies to different parts of the ensemble simultaneously so that everyone in the ensemble has some musical task to be working on while you hear what you need to hear.

1. Sing The Syllable

Sing the part on a syllable that fits the articulation and embouchure needs (doo, tah, loo, etc.).

If students cannot sing the articulation syllables with the appropriate rhythm and phrasing, they certainly will not play it well. This strategy clarifies whether the students have an accurate aural image of the rhythm and articulation. It is not important that the students sing in tune (or even sing pitches at all), though this is always a welcome possibility. If you have a group that is not used to singing or verbalizing, start with unpitched rhythmic "singing" and focus on rhythm and articulation. Then, at some point in the future, model a phrase with pitch and have them sing it back to you. If we don't make a big deal about "singing," then it's not a big deal and students will learn to go along with it.

2. Sing and finger

This is the same as "Sing the Syllable" above, but students **simultaneously** execute the right valve/key combinations, move slide positions, move mallets over bars, etc. at the right time.

This captures rhythm and phrasing and also works on the hand/finger/air coordination that leads to accuracy, but without the complication of the embouchure/tone demands of playing.

3. Wind Pattern (and Finger)

Wind Pattern (or Sizzle) the articulation and rhythm of the part with or without fingerings.

This involves using the tongue and air to recreate the airflow and articulation embedded in the written rhythm.

You can also add fingerings to this as in #2 above to create "Wind Pattern and Finger." See the Breathing Gym series of books and DVDs by Sam Pilafian and Patrick Sheridan for more details on how this works in context if it is unfamiliar to you. Make sure students complete something resembling an appropriate phrase length and that they take breaths in musically appropriate places.

4. Sing the Note Names

Sing the part using the note names as the "lyrics."

This strategy demonstrates whether students are reading the pitches correctly and gives you something to use as an informal assessment. It works best at slower tempos or in passages where the note values are longer. I tend to use this more with young musicians who are still developing literacy. You can also add fingerings to this as in #2 above ("Sing and Finger the Note Names")

5. Play on One Pitch

Play the rhythm and phrase as written, but **only on a single pitch**.

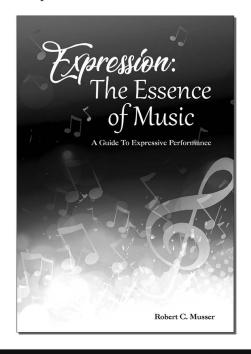
This strategy allows you to focus on the rhythmic and dynamic dimension of the music without the complication of moving the fingers/slide/valves. Make sure students make it through something resembling an appropriate phrase length.

Back to the Slope

Once the students have experienced a version of success with the given phrase, it may be possible to move back to the more complex task of "play the phrase" with more success, and hopefully a correct repetition. It should now be more apparent than ever that a simple instruction like "play the phrase" is in fact an extraordinarily complex task that involves reading, listening, air coordination, finger coordination, and more.

At first, it may feel like using rehearsal time for things other than full playing repetitions will take too long. In the long run, I find that using strategies and interventions such as those listed above actually saves a tremendous amount of rehearsal time, and preserves the mental and physical energy of the students. That way, when I eventually send them speeding back down the hill, they are actually ready to stick the landing.

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LISTENING, LAUGHTER, & FRIENDS

Krista DeBolt OMEA Orchestra Chair

"Music, when soft voices die, vibrates in the memory."

- Percy Bysshe Shelley

Developing listening activities with young students can be a challenge to keep them engaged as well as teaching them what to listen for and how to listen to various forms of music. The challenges of the past couple years have made it even harder, as many students do not have the concentration skills or the desire to push through when it gets tough. They have a hard time seeing the benefit of careful practice and work; they give up too easily and shut down in class more than ever before. I have several listening activities I have developed over my years of teaching that might be more important to use now than ever before. I am finding it hard to take a break and let kids learn in this manner when they are so behind in so many ways. However, listening and responding to performances of great music is one of the things that made me want to master my violin as a young student. Kids and families have not had the live concerts to attend and we are just now starting to put them back on the stage. We are a team and it takes all of us to create magic through music. Listening and responding to each other with music can be a first step towards that goal.

Here is a set of lessons that I have used by grade level in my classes:

Beginners:

"Carnival of the Animals", Camille Saint-Saens – Give students a little history about the piece and composer. They love knowing the little jokes and jabs Saint-Saens embedded in the piece (at this point we have often played the simple version of "Can-can" in their method book, it is fun to let them guess the joke in the "Tortoise" movement.)

- Needs butcher paper, markers
- Spread large pieces of butcher paper and markers out on the floor and let kids choose a spot, 4 to a group, fold paper into 4 squares and unfold. Front and back this is 8 squares to work with
- Play a movement of the music and kids can draw what animal they think it is in their square, I usually play the movement twice – they are short. Once finished they can discuss with their team their different ideas of what the animal might be and why.
- To share their animal choice they must explain musically why: rhythm, pitch, style, tempo, instrumentation, articulation....great way to explain these terms and start using them

- Let each group share their thoughts and then tell them what Saint-Saens was trying to depict in each movement and how the above elements played into that depiction
- Repeat with another movement

"Pictures at an Exhibition", Modest Mussorgsky/Maurice Ravel – Discuss the history behind the piece and composer, including the walking through the museum idea looking at paintings from his friend and how he put the piece together, written for piano, Ravel orchestrated it and what that means.

- Needs sketch paper for each student, markers, white board
- Put paper and markers spread out on the floor, kids can choose group, 4-6 in a group
- Put the description of each painting on the white board in a random order (I usually do not have time to do them all) and explain what the painting might look like
- Listen to the Promenade (walking music) and then discuss how the mood changes as you "walk through the museum"
- Play movements and students make notes or draw pictures with their paper/markers and try to put the movement title into the correct order as they listen. They need notes as they might change their mind when they hear other movements. Notes should contain elements of music (rhythm, pitch, style, tempo, instrumentation, articulation.....) working together with your group is recommended
- At the end when revealing the actual order I like to play a little bit of each to remind them how it sounded – see which group got the closest

Intermediate:

"Moldau" – Smetana – give history of the piece and composer and the river it is meant to depict, explain you are the river in the piece looking at everything around you as you travel downstream.

- Needs large pieces of butcher paper, markers, note taking paper, white board
- Spread paper out in the room with the markers kids choose a team, 4-6 in a group
- Explain to the kids they are making a map of the river's course on their paper to hang in the room (if you want)
- Put the places the river travels on the white board in random order (Canyon, Moonlight, St. John's Rapids, Wedding party, Fox hunt, Mountain spring)

- Listen to the entire piece and kids make notes of what they hear and work on putting the sites in order based on the music
- Listen again while the kids draw their map of the river's course down to the sea

Some more advanced pieces for older students include: Scheherazade by Rimsky Korsakov; Enigma Variation by Elgar; Four Seasons by Vivaldi or Plazzolla; and Till Eulenspiegel's Merry Pranks by Strauss.

High School:

Halloween Orchestra Music Treasure Hunt: section teams (violas, violin 2.....).

- Contest make the best presentation of a Treasure Hunt Poster – include title(s), composer(s), dates, time period and interesting/fascinating facts about the works.
 - 1. Points for: design, clarity, attention grabbing
 - **2.** Extra points for facts stated that teachers did not previously know about the works
 - 3. Winning section at the end of the week to receive a Human Bean Gift card

Play a professional recording of an orchestral piece with a Halloween - like theme.

- Have students name piece/composer if they can, or take an educated guess
- Research the piece/composers each day and make a quick program note/poster guide to the pieces.
- Have music files ready for students to sight read the piece of the day (I picked pieces that we own arrangements of in our library

Day 1: Funeral March of a Marionette – Gounod (arrangement by McLeod)

Day 2: Night on Bald Mountain – Mussorgsky (sight read arrangement by Segnitz)

Day 3: Danse Macabre – Saint-Seans (arrangement by McLeod)

Day 4: This is Halloween from Nightmare Before Christmas (arrangement by Kazik)

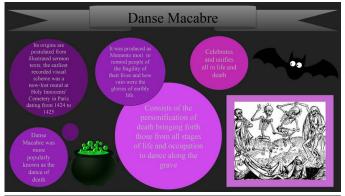
(Other Piece options: Petrouchka, In the Hall of the Mountain King......)

This was a very fun project with a lot of sight-reading and a fun way to spend the week of Halloween. Here was the winning project:











"Music, when soft voices die, vibrates in the memory."

- Percy Bysshe Shelley

Our students will remember the times we created music together but they will also remember the times we experienced music together. Listening to music together is a powerful way to build teamwork, skills, and memories that will endure with our students far beyond our classrooms.





BUILDING & SUSTAINING INCLUSIVE CHORAL SPACES

Dr. Derrick Fox Director of Choral Activities at the University of Nebraska at Omaha

Unpacking the bias in ourselves and the choral spaces in which we lead is a difficult but necessary process in creating and fostering a community where all singers feel welcome and see themselves reflected and respected in our daily work. By awareness of personal bias, implementing effective Diversity, Equity, Access, Inclusion, and Belonging practices, and adopting pedagogical practices that sustain those DEAIB practices, we can intentionally create inclusive choral spaces that honor all voices.

Doing the Work

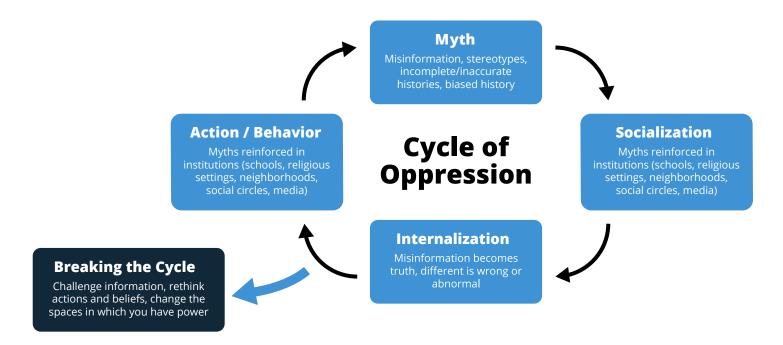
It is vital that we do the required work to uncover our personal biases born from the Cycle of Oppression/ Socialization. Oppression refers to the maltreatment of people outside of the dominant cultural narrative developed and reinforced by society through its institutional systems, practices, and policies. Whether overt or implicit, all forms of oppression are profoundly detrimental to marginalized people's mental, physical, and personal wellbeing. The Cycle of Oppression/ Socialization illustrates how false and misinformed narratives become the internalized thoughts and behaviors that underpin the inequitable institutionalized practices and policies that disenfranchise and marginalize groups and individuals.

We are born into fully developed social structures where prejudice, stereotypes, and misinformation are present.

Within these structures, we learn what and how to value as well as cultural survival behaviors. By sharing biased histories/ myths, we ascertain how our lives fit in or outside the dominant cultural narrative. These myths are socially reinforced in our institutions, societal roles, and responsibilities established during our formative years. These institutions include religious organizations, schools, social circles, media, books, and government/legal systems.

In this timeframe, we develop life goals, lasting friendships, similarity groups, etc., that reflect the information that has been taught and reinforced. Combining the myths we were taught with institutional, social, and/or cultural power produces behaviors, policies, and practices that discriminate against targeted groups (historically excluded, marginalized groups) and benefits dominant groups. These behaviors are sustained and perpetuated because of the privilege held by dominant groups at the expense of targeted groups.

Therefore, it is incumbent upon us all to raise our awareness of how the Cycle of Oppression/Socialization plays out in our lives. Breaking the cycle requires us to challenge the information we were taught to be true about lived experiences outside of our own, rethink our actions and beliefs while also examining the consequences that arise because of them. We must do our part to foster inclusivity so that all feel like they belong in the choral spaces in which we hold power.



Defining Diversity

To effectively embed *Diversity, Equity, Access, Inclusion, and Belonging* (DEIAB) in your pedagogy and practice, you must have a clear definition for each term. Developing these definitions is vital for creating collaborative experiences with your singers and colleagues. Generating shared language to guide the process, procedures, and practices is critical to successfully navigating social and institutional difficulties.

Before reading the definitions below, take time to write down your current definitions of Diversity, Equity, Access, Inclusion, and Belonging. Once you've completed your definitions, compare them to the definitions below and take a moment to note how the definitions may be similar or different from your own.

Diversity refers to all aspects of human difference, social identities, and social group differences, including but not limited to race, ethnicity, creed, color, sex, gender, gender identity, sexual identity, socio-economic status, language, culture, national origin, religion/spirituality, age, (dis)ability, military/veteran status, political perspective, and associational preferences.

Equity refers to fair and just practices and policies that ensure all community members can thrive. Equity is different from equality because equality implies treating everyone as if their experiences are the same. Being equitable means acknowledging and addressing historical and current structural inequalities that advantage some and disadvantage others.

Access is the ability to retrieve resources and contribute regardless of human ability and experience.

Inclusion ensures that all community members can participate and achieve to their full potential. A community can be both diverse and not inclusive at the same time; thus, a sustained practice of creating inclusive environments is necessary for success. This is where belonging is necessary!

Belonging is an experience of psychological safety that allows all people to feel welcome, take risks, and have a sense that they are a part of the community.

Implementing *Inclusion* has been the inspiration for many great websites and may give a glimpse from the outside into how people *survive* in your space (school, choir, band, orchestra, etc.). To truly honor all of the voices in our space, we must strive to create belonging. Implementing *Belonging* inspires stories that people go out and tell of how they *thrive* in your space.

What are you doing to help people thrive in your space?

Sustaining Change

Not only is it essential to uncover and grapple with your own personal biases and better define Diversity, Equity, Access, Inclusion, and Belonging, it is crucial that this learning is shifted

into actions that demonstrate your commitment to developing and sustaining an inclusive choral space. Programming a diverse repertoire and improving your allyship efforts are manageable and impactful behaviors that weave DEAIB into the fabric of your personal and professional actions.

Expanding Repertoire

Selecting repertoire is an integral part of a choral conductor/ teacher's life. We often rely on lists of "tried and true" repertoire or utilize lists that center music from the white, Western European musical traditions. While neither of these avenues for seeking repertoire is "bad," they do not offer a full spectrum of repertoire that speaks to the lived experiences that comprise our choral communities. The following resources are excellent starting places for finding underprogrammed repertoire by composers and arrangers from historically excluded communities:

- Institute for Composer Diversity
- Derrick Fox Choral Series
- Marques Garrett (Non-Idiomatic Choral Music of Black Composers)
- Eugene Rogers Choral Series
- Tracy Wong (Malaysian Choral Music)

It is prudent to vet repertoire for all ages, particularly novice ensembles for whom we tend to overlook/disregard the problematic nature of repertoire solely to accommodate the vocal needs of singers. The aforementioned challenges provide an opportunity for you or a consortium of schools and conductor/teachers to collaborate in creating choral music that meets your singers' vocal needs while promoting informed musical representations of varied lived experiences.

As you consider repertoire, I encourage you to look for *ethical arrangements*. I coined this term to reference pieces of music that include social, musical, and political information and pay homage to the originators of the work. The arranger's efforts to create ethical arrangements can be verified through notes in the score that spark in-depth conversation about the creation of the work. Ethical arrangements also include community context and incorporate knowledge from culture bearers.

Practicing Allyship

"An ally is any person that actively promotes and aspires to advance the culture of inclusion through intentional, positive and conscious efforts that benefit people as a whole."

- Sheree Atcheson.

Effective allyship necessitates an acknowledgment of the unearned privileges that give access to power and opportunity in contrast to those who have been overtly or covertly denied

access to power and opportunity. Owning your privilege can be difficult, and it doesn't mean that you haven't earned aspects of your success. However, it is a necessary step that can produce powerful and informed engagements with people who have lived experiences outside of your own.

Allyship does not pardon our own biases, place us in high moral standing, and is not intended to make us "look good" or "woke." Instead, being an ally challenges us to empower people, support diverse practices, and challenge behaviors that intentionally or unintentionally disenfranchise communities that may not be included in our choral spaces.

If it is to be, it is up to me.

If it is to be, it is up to me are ten powerful two-letter words that point to where the work of DEAIB must begin. First, to truly honor diversity in the choral arts requires a personal and fundamental shift in who we were taught mattered on our journey to become choral artists and how we were taught to receive and perceive non- Western European musical traditions.

We are called to examine the language we use to describe lived experiences unlike our own. Committing to checking our personal bias and its role in developing our choral communities and embracing DEAIB centered pedagogical practices fosters inclusive choral spaces. It promotes a sense of belonging that empowers all voices. Diversity, Equity, Access, Inclusion, and Belonging have not always been at the forefront of the work we do in our choral classrooms and rehearsals. Still, I challenge you to lean in, feel the discomfort/ affirmation and do the work required to build and sustain inclusive choral spaces.

For additional music and non-music DEAIB resources, visit drderrickfox.com/diversity-resources. And please share your thoughts in our comments section below. Thank you.

Dr. Derrick Fox is the Director of Choral Activities at the University of Nebraska at Omaha. He has conducted and presented across the US and internationally. His works are published by Hal Leonard and Brilee Music, his book Yes You Can: A Band Director's Guide to Teaching Choirs, is published by Carl Fischer and The Derrick Fox Choral Series publishes works by marginalized composers. He created the Professional Choral Collective to create learning activities for music educators during the COVID-19 pandemic. He also partnered with the Country Music Association Foundation to create the 2020 Unified Voices for Music Education Initiative. He was recently awarded the 2021 Bryan R. Johnson Distinguished Service Award for his DEAIB contributions to the Nebraska Music Educators Association. drderrickfox.com







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MUSICAL IDENTITY, SCOTT JOPLIN, & UNEXPECTED CONNECTIONS

Kendra Kay Friar OMEA Elementary Chair

COVID restrictions have changed more than one aspect of daily life for everyone I know. For example, although the return to in-person learning allowed me to go back to the classroom, my husband continues to work at home, which has curtailed my ability to sing and play the piano during the day. As I learned piano rags to play for my OMEA session, *Scott Joplin: A Guide for K-12 Music Educators*, I developed the habit of practicing piano at school instead of at home. One day, Jim Hiller, Bonny Slope's Assistant Principal, stopped by to thank me for providing the welcome sound of live ragtime music wafting down the empty hall, and we had a brief conversation about my research and his personal connection to the music. For the umpteenth time in my life, a shared musical experience initiated a positive interaction with a colleague.

During my OMEA session, I shared the sources of my affinity for Joplin's music. Five generations of my mother's family have lived in Sedalia, Missouri: "The Cradle of Ragtime," home of the world's first annual ragtime festival, and Joplin's home from 1894 to 1904. I grew up with the message that Scott Joplin was a "great" composer. Many years later, taught in Temple, Texas, at a historic elementary school near the site where Joplin published his first instrumental pieces in 1896. In 1996, my students and I presented a music program honoring the 100th anniversary of this landmark event. Luckily, knowledge of Joplin and an understanding of his significant place in music history helped me prepare lessons even though Joplin was not represented in the music textbooks sitting on my classroom shelves.

As I recalled Jim's brief comments about ragtime, I wondered what stories he had to tell about his life's journey with Joplin's music. Did he feel a connection as a performer, a listener, or, like me, someone with connections to places Joplin had lived? What meaning did Jim find in the jaunty Joplin tune he heard while walking past the music room? These questions, I realized, related to the concept of musical identity, a newer field of inquiry within the umbrella of music psychology. According to British researchers Raymond MacDonald, David Hargreaves, and Dorothy Miell (2002) in the pioneering psychology text, *Musical Identities*,

Music is a fundamental channel of communication: it provides a means by which people

can share emotions, intentions, and meanings even though their spoken languages may

be mutually incomprehensible....Music can exert powerful physical effects, can produce deep and profound

emotions within us, and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers (p. 1).

Music educators, too, have begun to consider the formation of musical identity, recognizing the potential impact a curious and knowledgeable mentor could have on any student's development. Põder and Kiilu (2015) point out that musical expression is a tool for personal and social identity. A study by Smith and Secoy (2019) observed that, when first asked to learn a new skill, novice musicians rely on past experiences to form an opinion about the value of the upcoming educational activities. The authors encouraged teachers to give students of all ages access to quality role models via YouTube and performer biographies as early as possible to jumpstart students' consideration of their own musical identities. According to the National Council for the Social Studies' Standards (2010), the study of individual development and identity "...enhances an understanding of the relationships between social norms and emerging personal identities, the social processes that influence identity formation, and the ethical principles underlying individual action."

I emailed Jim to find out more about his connection to Joplin's music and ragtime, in general. His responses provided a case study in the development of a musical identity. Jim's responses, though offered in the narrow context of a relationship with ragtime music, exemplify the long-term, complex process of forming a musical identity. Here are Jim's responses followed by observations which can inform pedagogical practices in the future.

KKF: Please describe your association with ragtime music? Where did you first hear the genre?

JH: My earliest exposure to ragtime music happened in different ways. My grandmother could play the piano by ear. She could hear any tune once and play a "version" of that song perfectly, despite never having taken a lesson in her life. But, when the movie *The Sting* came out, I distinctly remember visiting her in her retirement complex, and she played her version of "The Entertainer" in the basement rec room. I don't really know if I associated that specifically with ragtime, but quite possibly my grandmother told me about the music.

In high school, I became fascinated with ragtime. It was inspired by my love of Disneyland and Main Street USA. I had an album of music from the park, and it included a man playing a ragtime piece. I loved it so much that I went to our

local library, looked up the genre, and found the library had albums of Scott Joplin music. I remember checking out one album several times and would play it in my room repeatedly.

TEACHER TAKEAWAY: Person-to-person transmission of musical content creates a powerful first impression. A music teacher is presented with daily opportunities to 1) introduce new genres to students and 2) serve as a role model for students.

KKF: What was your first impression of ragtime music? You mentioned you sought out other examples over time. Did your relationship with the music change over time?

JH: For me, there was a joy in the music. Joplin seemed to capture lightness and energy with his notes, especially the pieces I heard played on the piano. He seemed to capture the energy of a time and place that I never knew firsthand but loved. I also admired the technicality behind the music. It was unfathomable how anyone could play a ragtime on the piano, there were so many notes and it moved at such a brisk pace to create something so much fun to hear.

As I grew older, I know that I listened to ragtime less and less. I haven't actively sought out Joplin, but – as happened the other day at school – when I hear music even reminiscent of his work, I pause and listen. There is still a fondness for the music, maybe a reflection to a time in my life when things were supposedly simpler.

TEACHER TAKEAWAY: Musical growth is never completed, even over the course of a K-12 education. Adult interactions with music take many forms, including a revisiting of early musical experiences. Provide young learners with quality experiences that open the door to reflection and self-directed musicking in later life.

KKF: You also mentioned that you think Joplin wrote better pieces than "The Entertainer." Can you list other ragtime pieces you enjoy or enjoyed listening to?

JH: Yes, "Maple Leaf Rag" is Joplin's best. It's a tour de force and a technical wonderment. I also have a fondness for "The Easy Winners." It's such a catchy piece that has the potential to create an earworm. It makes me think of carnivals. Although a slower and more reflective piece, I love "Solace." What a beautiful piece of music. In revisiting some of these pieces so many years later, I think these stir up unspoken memories that I can't quite explain. I had a connection to these pieces that was intense and personal: it defies words.

TEACHER TAKEAWAY: No single piece represents the full scope of any genre. Consider cultural representations that occur in the classroom. Whether introducing

students to a composer, an historic period, or a music genre, provide multiple examples of the category being studied. This models a recognition of humanity's diversity in thought and suggests to students that there is always more to explore using resources beyond the music classroom.

KKF: What other observations would you like to make about Joplin or ragtime music, in general?

JH: It's interesting that even though I loved Scott Joplin's music, I knew nothing of the man. He has been clearly erased from American memory, as happened to countless Black artists over the past decade. He needs to be known for more than being the guy whose music was used for a popular 1970's movie.

TEACHER TAKEAWAY: Self-directed learning can lead to a learner's realization that formal education enhances knowledge and enjoyment of preferred music. Some students may be ready to move from informal information-gathering to formal instruction in an area of musical growth, but they often need an invitation from the authority figure in the room. Dedicating time to classroom discussions opens the door to students who wish to express their personal growth goals.

Did Jim's music teacher know of his long-lasting interest in ragtime music? He didn't say. But his storyline is that of someone searching for a deeper understanding of a musical genre. And I was glad to be the music teacher that asked questions about his deep connection to a music with a rich heritage.

Which of our students has a similar story to tell?

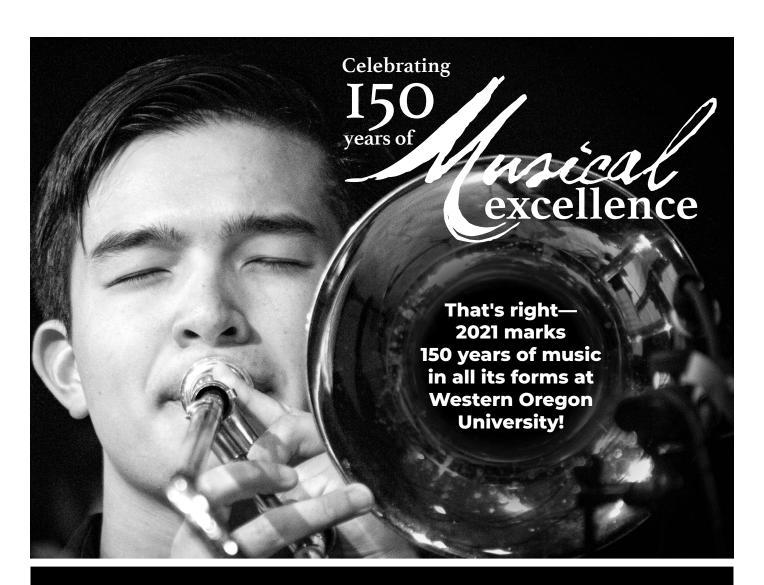
Citations

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ACDA SURVEY RESULTS & IMPLEMENTED FESTIVAL CHANGES FOR 2022

Erika Lockwood OMEA Choral Chair/ACDA Liaison

We made it to spring, 2022! I hope you are feeling some positive energy and momentum with your choirs as we continue to move toward normalcy. This will be the last article I write as Choral Chair, and it has been my pleasure to serve in this capacity for the past three years. I am proud of the work that our Oregon ACDA board has accomplished, in partnership with OMEA and OSAA, to make our festivals a more transparent, educational, and equitable experience for schools in our state.

Thank you to those who completed the ACDA survey regarding OSAA Music Championships. The stated proposal was to discontinue the practice of ranking choirs in order of point total at the State Championships, and instead to categorize each choir according to adjudicated ratings per the rubric (I = Superior, 2 = Outstanding, 3 = Excellent).

See results in the graphics below. The response from choral directors was consistent with previous survey results, and we collected information from band and orchestra directors as well, to get more comprehensive data.

At this time, our OSAA choral representative has advised against proposing a complete shift to the OSAA from ranking to rating. Karen Bohart, OR ACDA President, is in frequent communication with the OSAA and we are working to see what is possible to allow this event to more closely reflect the desires of our membership. These conversations are ongoing and we will continue to advocate to de-emphasize ranking at our state championship

Updates to OSAA handbook and forms

All festival hosts and directors should now be aware of changes to our required literature list, adjudication guide, "Other Factors" scoring guide, sight reading rubric, and handbook rule changes related to sight reading. These updates reflect several years of conversations, round table discussions, and work from our ACDA board. All updated documents can be found at https://www.osaa.org/activities/cho

Required Literature List - Read the philosophy at the OSAA site to understand more about the update to this list. This is a living document, and we hope to add quality choral literature to the list that was written before 1900, including music by women and composers of color. If you have suggestions of pieces to add, please send them to our Literature Chair, Dr. Sam Barbara. samuel.barbara@pcc.edu

Adjudication Guide - The adjudication rubric has been changed in layout only. The form is now organized vertically by rating rather than horizontally, which aligns with the band/

orchestra scoring rubric. Score inflation has become an issue over the past several years, and this layout should result in more accuracy in scoring.

Other Factors Scoring Guide - Categories for "other factors" have changed to Literature/Programming and Engagement. The point values remain the same, but the descriptions better align with our educational priorities.

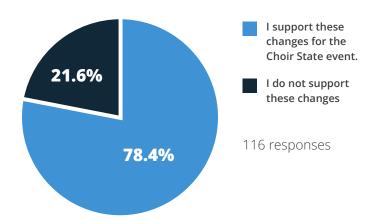
Sight Reading Rubric - This document clearly describes point values for each exercise, to allow for more transparency in scoring.

Choir Handbook - Sight Reading Room Procedures, 6.8

Clarifications have been made regarding directors' use of Curwen hand signs and mouthing words (don't do it!). The biggest change to this procedure is that students will now be able to silently study the music *with* the director during the 2-minute preparation time. The director will be out of view of the students during this time of silent study.

If you have any questions about these documents and procedures, please feel free to reach out. If you are a choral director who is not an ACDA member, please join this fantastic organization! https://www.oracda.net/

Read the Oregon ACDA's proposed changes to the OSAA Choir Culminating Event/Championship sent in your email. Please indicate your support for changes to the choir event below.



Graph represents overall results from all survey participants. Results separated by teaching area:

- Choral Directors: 81% in support, 19% not in support
- Band/Orch Directors: 72% in support, 28% not in support

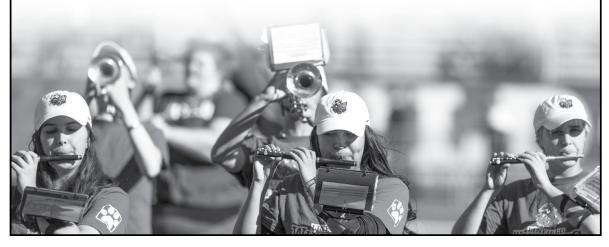


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WHEN THEY LEAVE US...

Val Locke Music Specialist at Gilbert Park Elementary School Steve Phillips OMEA General Music Chair

Val:

..... Welp. It happened.

A former student, now an adult, comes into the building on the first day of school...

And sheepishly says (with an alarmingly grown up voice I'm hearing for the first time),

"Hello, remember me?"

"Of course I do! How are you?" I reply.

"I'm great! Here's my kid, now SHE goes to school here!", as he hands her over, telling her that I was his music teacher back in the day.

I just smile and welcome the little bouncy cherub.

This has happened to us on numerous occasions since then.

In fact, just this past year, I was greeted by a *grandchild* of a former student (Wow--how did that happen? I didn't get any older...). After being in the same school for 20 years and teaching for 25 years, I guess it was bound to happen eventually.

Steve:

Several years ago, at a fifth grade end-of-school year celebration, a student walked up to me with a necklace of what I thought were puka shells. As he got closer to me, I noticed it was made of Werther caramel candies, with golden wrapping around each one, strung together with red string. He presented me with his Werther's necklace, then with tears rolling down his cheeks, he said, "Thank you for everything." I gave him a hug, thanked him for his gift, and collected my own emotions. Many students walked up to me that evening and asked if they could have a piece of candy from my necklace, and I always responded no, because the necklace and the care that went into it were worth pure gold to me.

Several years later, I saw that same student, who was now a young man getting ready to graduate from high school, and the first thing he asked was, "Did you keep my necklace?" I responded, "Absolutely, it is next to my school keys, and I see it every day, before I leave for school." He went on to tell me that he continued to sing, as well as develop a high school ukulele club, which met faithfully through high school once a week. He said that he always remembered the techniques, strategies, support, and encouragement that I gave him and that motivated him to continue having music be part of his life. He again thanked me for being his musical light and inspiration.

Both:

We've been delighted to discover former students (so many!) go on to other musical and theatrical endeavors after elementary school. Former students have been discovered forming their own bands, appearing as the lead in theater productions, or writing their own music and getting it published. They invite us to their weddings, their birthday parties, their soccer games and other important life events.

For the new teachers:

An elementary music teacher often never knows the true impact they had on a student once they move on to middle school. Oh, sure, we'll get invites to the secondary productions and concerts- or we'll run into one of them in the grocery store- whereupon we can get a quick "hello" and "whatcha been up to?". It's pretty funny to run into "THAT kid" and see that they are exactly.... The.... Same.... As they were before....! Conversely, we've been pleased to discover that maybe we made a great impression, and discovered that a student turned their life around and is killing it in the adult world, thanks to some moment in music class that we can barely remember.

We think something about our subject matter helps *raise* these children. They need us when they are tiny humans to help them grow as a whole person.

In a 2014 NAFME article looking at the characteristics of successful music programs, besides the benefits in learning creative thinking and spatial awareness through Music Education, successful music education programs also examine the ability of students to develop emotional strength and resiliency, as well as foster self-confidence. These characteristics are nurtured through the strength of authentic relationships that grow, not only through the elementary years, but also in the secondary programs, eventually leading to lifelong musicians.

We have the unique opportunity to build strong relationships with our students, leading to more successes for them- when they leave us.

The practical advice:

Do yo' thang. Show the students your personality, and let your humor and grace shine through to them every day. If you are a huge sportsball fan, then share that enthusiasm by decorating your room, wearing the swag, etc. If you have a unique crafty

talent, share that with your kids. Let them see that you are not *just* a music teacher. When we have student-teachers, we insist they use some lesson time to share some stuff like this with the students. After that happens, then classroom management and relationships become much more solid.

Val:

Somehow, many years ago, there was some weird rumor going around school that I was obsessed with bacon. Yes.... Bacon.

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Suddenly, students started bringing me all these baconthemed items: bacon bookmarks, bacon pictures ripped out of magazines, bacon holiday ornaments, bacon-candy, bacon-air freshener - the list goes on. So NOW, we have "The Bacon Board" in my classroom. It's an 8 foot, rolling, staff lined whiteboard- with all this stuff all over it. Nonetheless, it is *known* that anything I write on that board is of UBER importance. And the students own it and care about it.

Steve:

In January 2017, my dad unexpectedly passed away in the middle of the night. I took Thursday and Friday off away from teaching. On Sunday, my principal called me and asked what my plans were for the week. I responded that I needed a distraction and would be coming back to school.

Monday morning, my first fifth grade class came in. I was aware that my older students had been notified about my dad's death, so I knew that they would be a source of support during this time. What surprised me was the absolute stillness and quiet they had, as they entered the classroom. The normal, "Hey, Mr. Phillips, how are you?" was replaced by the timid silence as they came to their places. I welcomed them and tried to begin class by doing some review. Their high energy, normal for fifth grade students, was replaced by a lethargy that I could not bring them out of.

After five minutes of trying to bring them up to a respectful energetic level of participation, I stopped, sat in a chair, and said, "Okay., everybody, what's up?" One of my students said, in a very quiet voice, "We're worried about you." I took a deep breath, nailed my feet to the floor, then said, "I am so humbled and grateful for the love and care that you have for me, but if my dad knew that I was bringing you down, he would be VERY UPSET with me. So, I have a job for all of you. Whenever you see me looking down or sad, point to your mouth and smile. Doing this will remind *me* to smile."

So for the next couple of months, I had a ton of fifth graders pointing to their smiles and helping me process through my grief.

Both:

It's amazing what we learn from our students. It can be so magical, the things they contribute to our little music class world, that can live in our hearts long after- when they leave us.

For the old dawgs (eh'hem.... seasoned educators):

When you have been teaching for as long as we have, you have to accept the circle of life. Things happen to us personally-marriage, divorce, surgery, family crisis, births, deaths, all the things.

...and things happen to our students...

We have had several students pass away. Some after they've moved on from elementary school, and some *while* they were attending with us. It's brutal when that happens. We have a unique relationship with our students, in that we can teach them for up to 6 years. We potentially know a lot of these kids better than any other teacher does.

Steve:

At the end of the school year, it is a fifth grade tradition to have the fifth graders walk through the hallways of their elementary school one last time. The other students will be lined up against the hallways clapping and cheering for these students. While this is a happy occasion for many, it could also cause quite a bit of tears, because they are leaving their six year security blanket behind. When they get to the end of walking the hallways, they walk out the front doors, passing by me, as I am cheering. Many students walk by me with tears, while I continue to point to my smile. It provides a fitting and thankful reminder of how special these students are to me.

Val:

The district crisis team came flooding into our building to assist with all the feels after a student died *at school*. We had trained professionals setting up the "counseling shop" in the library, but they were strangers...A bunch of students wanted to just be in *my room* for a minute . Since I had several other classes to teach that day, I agreed to let one student sit at my desk with a 10-minute timer on, and some paper and crayons.... and Kleenex. I went on with my current class, as if this person was just visiting. I didn't provide any counseling or advice. I was just present.

Both:

They go to where they know they are loved- then they leave us.

A 2018 article by Jennifer Robinson, on the characteristics of inspiring music educators, found that one essential characteristic is the importance of connection through music. According to this article, "an inspiring music teacher will make use of those connections with students to build their student's musical understanding. Another important note, from this article is, "Music is more personal, It is the subject, it is the attitude, you feel good about this." Whether you are a young music educator, or a veteran, the importance of developing authentic meaningful relationships with your students can greatly produce dividends to create a culture of lifelong musicianship that endures well beyond their elementary experience.

Oh, the memories...

Steve:

I always tell my students to remember these words to succeed in life:

When you go to bed at night, as you are reflecting on the day, remember these words. Your backpack may break, your shoelace may come untied, and you may fail a spelling test, but if you can look back on the day and feel proud of how you treated people, IT HAS BEEN A GOOD DAY!! Because, what counts, at the end of the day, is how you treated people!!

Both:

All of the students who attend our schools are OURS, and our hearts can break, be filled with great relief, or wonderful memories of loving moments- when they leave us.

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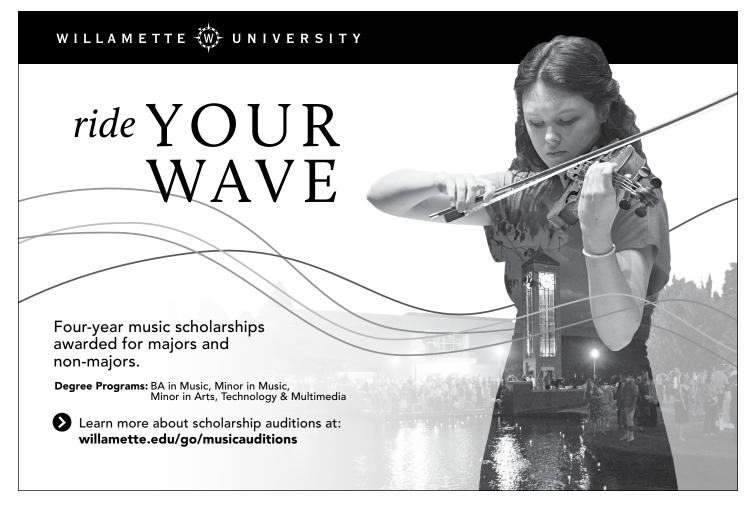
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OMEA JAZZ COLUMN

Cynthia Plank Director of Bands, Beaumont Middle School

Jazz Education in the School Setting Why, When, Who, and a Little Bit of How!

Hello to my fellow music educators. I am honored to be taking a swing at writing about jazz education in this column for the OMEA spring journal. Hopefully I can spark some conversation and reflection on why we do this, how we do it, and what we prioritize in the process.

This is my twentieth year teaching band at Beaumont Middle School; it's true when they say that time flies when you're having fun! My schedule includes six sections of concert band during the school day, and they all combine to become a marching band for parades. We have two levels of jazz band, auditioned and non-auditioned, with small combos when there are extra rhythm section players available. Right now I feel very lucky to have enough students to fill out two full jazz ensembles, and to be looking ahead with kids excited about Band next year.

So... why do we teach jazz? Perhaps the answers are different from year to year, but these are some questions that guide me when I think about my philosophy of jazz education:

- What do I hope that my students will get out of jazz education in the long run?
- How do I run a program that is both inclusive and functions as a TAG opportunity for motivated students?
- How can I get more girls and students of color in the band?
- How many required performance events are appropriate each year?
- And of course...what *is* the best way to teach jazz history/theory/improvisation to 12 year olds?

Certainly there are many other topics to address, and lots of factors that contribute to different teaching situations. When I think about reasons to get kids turned on to jazz, I think about connecting young players to their creative side. I want them to have the freedom and skills as a musician to hear and respond to what is happening around them. Playing jazz is fun, like a game with rules that flex with the players- and can be a great way to discover and build friendships. I want them to learn to take turns, to be able to balance to the softest voice in the room, and to feel comfortable enough to play along when someone starts a groove. Lastly, I want them to see what is possible with effort and inspiration.

Of course, jazz and jazz education is also more than this. Jazz is a study of American history - a story that includes racial tension, gender discussions, questions of privilege, access, and possibly even cultural appropriation. Our students need

the context of jazz history as it fits into Black History, and to hear the development of the jazz idiom as it combines African, Caribbean, and European influences to create an American art form. How can we as educators best honor and perpetuate this genre of music and give our students breadth of exposure as well as a taste of the exponential deep dive into the world of jazz?

Easy as A-B-C, 1-2-3!

Starting with the beginners is a great way to develop "jazz" skills. By using call-and-response games in the early months of instrumental training, we can help them to play rhythms and patterns that would be too complex for them to read, but easy enough to hear. If we use simple and repetitive ideas, we can teach them how to develop fragments into a motive, which can become a convincing melody in their solo. When students listen intently and try to copy, they are developing ear-training and confidence while responding to live input in real time. This can help with transcriptions later and finding their way to jazz vocabulary.

Another approach that I like to take is making sure that all of the students get a chance to play something with a basic swing feel in the full band setting. I think we owe it to our concert band students to give them an opportunity to play in a swing style. It can inspire students who might not have ever considered playing this kind of music, (especially those who play a non-traditional jazz instrument), and provides a base-line experience for students who may not be able to take jazz in high school.

A favorite of my 6th graders in December is *Aruba Tuba* by Timothy Loest, which has a fun Caribbean-style beat, and in the spring we like to do *Diamond Joe's Riviera Club* by David Weirich. The "two-feel" of the music engages them, and the catchy call and response melodies have fun chromatic lines and rhythms without the weighty connotations of learning "The Jazz." It's certainly a great way for them to learn to fit in with a rhythm section and play music that looks different than it sounds. When students clamor to play this music, I will often respond, "if you like this, you might really like jazz band..." (ALWAYS be recruiting for your ensembles.)

Having the option to run two jazz bands helps to provide a low-key jazz experience for students at different levels. This gives us a way to include the curious and provide a venue for kids who want to work harder. The non-auditioned group at Beaumont is open to any second-year player (including 6th graders with instructor consent) on any instrument, and the other group is by audition only. Auditions include major scales, idiomatic jazz rhythms, playing a simple tune by ear in different keys, a prepared segment of a tune we will work

on that year, and a short <u>non-jazz</u> piece for sight-reading. Students also have a "permission to audition" contract that they sign with their parents before they sign up to try out, making sure that parents know what the level of commitment is in the advanced ensemble

Competitions, Festivals, and Community Events

Different venues for your bands will have varied goals, costs, and benefits. Before launching into this I want to say that there are many approaches and opinions on this - what works for one school might not work at another. How often and how long a director sees their students, what their comfort level is with jazz, their budget, the size of the school, and the academic schedule are just a few of the variables that affect access and opportunity in jazz programs.

There is much to be said on the topic of evaluating art: subjective vs objective, how to define and gauge the "beauty in the eye of the beholder", and the matter of whose opinion is worthy enough to make those calls. As musicians, we learn that one of the great joys of music is getting to play with others - moving beyond expectations, navigating limitations, and ultimately joining to discover something fleeting and unique. What purpose is served when we are pitting ourselves or our students against one another when our goal is creativity and collaboration?

On the other hand, contests can generate motivation and enthusiasm in students, parents, administrators, and in the community. It's not unusual for band boosters to be just as passionate as the cheer squad rooting for the local sportball team. My students say that part of why they like going to competitions, even though they are nerve-wracking, is the focused attention and expertise from the judges, and to hear other bands. The students have been working toward specific musical goals, by listening, copying, and internalizing. When bands perform at a school concert, the audience is mostly parents who are happy that Little Suzy or Miguel is onstage holding an instrument, but at the festival the students know that they are being critiqued by jazz musicians and educators who know what to listen for. Being judged on their performance is a validation of their efforts, an opportunity to continue to develop their skills, and a way to track their progress over time. Players who want to continue as professional musicians will need the highly-specialized skill set being presented and measured at these detail-oriented performances.

An important aspect of competition (and life) is how we handle disappointment. A good way to help young players to gain perspective is the following great quote from Greg McKelvey at Battle Ground High School:

"You're going to win some that you shouldn't win, and you're going to lose some that you shouldn't lose - it's all part of it."

It's not like basketball (you can't affect the other team...) so what you have to show is what you bring. Part of my show prep is to remind the band that at every competition, they have four chances to "roll the dice:" 1) who the judges are, 2) whether or not they like your charts, 3) who else shows up,

and 4) how you play. We can really only affect one of those, so we work to prepare solid arrangements of good music well and do our best on stage.

Another benefit of performances at festivals or competitions is to see other musicians perform. Hearing another group at their grade level play really well can inspire and inform them in a way that rehearsals might not. Watching other bands present a polished performance, achieving stylistic goals, and solving musical problems in real time is an amazing education, and can give our students an avenue to see themselves on the journey to success.

Community performances are also an important piece of the puzzle. Letting students play at senior centers, professional venues, outdoor parks and school concerts gives them a chance to just play - to share their music and dedication with people for the sheer joy and fun of it. Seniors in particular are thrilled to hear the tunes that they grew up with, and bringing live music and pretty people to folks who may not get out much is a bright spot in any month. It's also a nice way to bridge the distance between generations, which is a golden opportunity for everyone involved.

Standing On The Shoulders of Giants...

Before I try to wrap this all up with a neat little bow, I have to acknowledge some of the mentors who helped me to become a better jazz musician, performer, and teacher:

John Workman got me started playing the flute in jazz combos for 5 terms at Lane Community College; Ron Bertucci took me to perform in Reno with the LCC jazz band, doubling lead alto lines on some great charts. I transposed parts by hand and got to work with Ingrid Jensen and Tim Ries in our clinic and later launched my jazz vocal pursuits singing with the big band at dances; at the University of Oregon I was able to watch Steve Owen teach the Oregon Jazz Ensemble and hear them perform with amazing guest artists like Maria Schneider and other jazz giants; and luckily my full-time student teaching was with the inimitable

Master of Middle School Music Education - Joe Ingram at Shasta Middle School. I am still learning to this day, and when clinicians come to work with my bands, I try to write down everything they say to revisit later, but that's a topic for a different column!

Please remember that jazz is new to most of your students and that many of their friends and family may say that they don't like jazz or don't understand it. One of my goals is to move people beyond that and let them find the joy of interactive musical expression composed on the spot. Remember too, that jazz is an aural art form with lots of room for interpretation- including discrepancies of articulation and notation, so if we want the high school and college players to be familiar with the ground rules, we will need to teach them in middle school. Be gentle, be kind, be curious. Listen, listen, listen to jazz and play a little bit. Your band will start to swing harder when you do!



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COMPETITION: HOW IMPORTANT IS IT?

Teamwork, friendship and memories complete a well-rounded marching experience

Rob Stein founder and owner of Standing 'O' Marching Arts Specialists

Competition is a highly debated aspect which we all must deal with in this activity. The biggest problem we face as educators in our field is to figure out how important this aspect is to our organization, which ultimately stems from the question: "What is the goal of our season?" If winning is the ultimate goal, and that is what you tell your students, and that is what they focus their energy on, you could potentially be in for a *very* rough season in terms of morale and defining "success" for your group. Let's start by listing some reasons why groups want to win:

1. Bragging rights.

This is probably the most obvious reason, but all students and educators would love the opportunity to say, "We're the best."

2. School support.

Many of us face problems justifying the marching band to the administration in terms of budget and time commitment. Having a nice, big trophy to display in the trophy case at the main entrance of the school always helps to gain administrative support.

3. Material reward.

As we all work hard in this activity, it's always nice to get some sort of material recognition, such as a plaque, medal or trophy.

There are certainly other reasons, and these are all absolutely valid; and of course, it *does* feel good to win, to be the best, to hear your group's name announced last in your classification. Additionally, competition can be a great motivator for some students to get them moving and enthusiastic for rehearsal. It is important to remember, however, that if competition *is* your sole purpose of the season, and your students know that, they can potentially be emotionally crushed if you do not meet your goal.

I once knew a director whose band was in the position at one time to say they were the best band in the state; and technically, for that weekend, they were. This band competed at a state competition the weekend before championships and beat everyone there, including the band I was teaching at the time, and the band director made sure to tell everyone on Monday that they were in fact the best band in the state for that weekend. The students got incredibly excited and were quite confident that, since they were the best band in the state, they would surely win state championships the coming weekend. I checked some scores on the computer to find that there were numerous bands that were ranked ahead of them that had not competed that weekend but were competing at group championships. I called him and mentioned that maybe he should remind his students of that fact, but he decided not

to. The following weekend their band was beaten by the band I was currently teaching, as well as five other bands, and placed 7th. His students were crying, cursing, and felt that they had wasted an entire season because they did not win.

Now that we've had a brief glimpse at a possible reality, let's review some reasons why we should *not* make winning a top priority:

1. You have no control over another group.

The reality of this sport is that you do, in fact, have absolutely no control over another group you compete with. You cannot control how often they practice, how hard they work, or the caliber show they perform. If they work harder and deserve to win, no one else has a right to take that away from them.

2. Judging.

This aspect could be an entire article in itself. Many times, we find ourselves disagreeing with judges for many reasons, the main of which seems to be they never catch the *good* things in the show. As instructors in this field, many people have a hard time disconnecting themselves from their group during a performance and viewing it objectively. During rehearsal we always try to look for the mistakes to fix them, and during the performance we always try to look for the good things to make sure we get the score we deserve. Remember that judges are usually viewing your group for the first time, and they just *love* to find obvious mistakes to talk about.

3. Students base success of the season on winning alone

As shown in the story written above, students will base the success of the season solely on the competitive outcome of a competition, and not on other things like hard work, team work, progress or fun.

4. Circuits.

Unfortunately, some circuits are more political than others. If you are competing in a circuit in which you normally do not, you may not be ranked as high as you would if you were well established in that particular organization.

Competition should be talked about, but in my opinion, should *never* be the only reason for the season. The ultimate goal for the marching arts is to maximize the potential of your group and the show they have been given. Throughout that process, students will learn things that they will carry with them for the rest of their lives, such as teamwork, dedication, persistence, etc. Most importantly, what *should be* the concentration for

the season is always giving 100% every minute of every day. In this case, no matter what the outcome of the season or competition is, your students will be content that there was absolutely nothing else they could have done.

Winning is always fun, but again, in this sport there really is no defense. Your group will perform their show and have no influence whatsoever on anyone else. The focus of the season should be the journey to the destination; working hard, making friends, making fun memories, etc. Should you be rewarded for the performance of your group, then you will have another memory to add to the season. If not, your students will still be content with the journey they have taken together and the lessons they have learned and will not have their emotions diminished by the lack of a trophy. The question in the title of this article asks how important competition really is; to answer, it is as important as you wish to make it. This article is simply meant to provide some information to help you make your choice.

Rob Stein is founder and owner of Standing 'O' Marching Arts Specialists. He holds a master's degree in music education and a bachelor's degree in trumpet performance. His experience includes work with drum corps, marching bands, jazz bands, wind ensembles, pit orchestras and private lesson studios. The Standing O team specializes in customized original compositions, and also offers drill writing, color guard books, clinics, consultations and leadership training. The staff is trained in modern methods of musical and visual instruction, focusing on the development of body awareness, health and fitness, and overall musicianship.

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AUDIO RECORDING IDEAS FOR WIND BANDS

Stuart Welsh OMEA Band Chair

As we enter the festival and contest season, many directors will be listening to recordings of their ensembles. Sometimes you will be responsible for making those recordings at festivals or contests you are hosting. It can be very frustrating to perform what you thought was a good concert and then listen back to the recording only to find that it sounds nothing like the sound you thought you were getting from your ensemble. While there may be other musical reasons for this, it is not uncommon for these issues to be the recording itself. Having accurate recordings of your performances can be an incredibly useful tool for teaching and learning. Often students have no idea what they sound like in the context of the full group because their only perspective is from inside the ensemble. Directors are often so intent on helping with specific musical challenges that the group has struggled with, that they are not able to listen to the performance holistically. Add to this the complications of bad rehearsal spaces, and the importance of having a really good recording becomes clear. Good recordings can provide an invaluable tool for the entire music teaching process.

Later, I have included an article that you can find on David Maslanka's website by Mark Morette. Mark is one of the leading experts in recording wind band music. He has hundreds of wind ensemble recording credits and is the recording engineer for the Midwest Band and Orchestra Clinic. He discusses in detail the differences between recording wind bands and orchestras and has lots of great information that I have found useful in my search for creating better, more honest recordings of my bands and for festivals.

Below are some of the basic things that I have found useful/ successful when recording bands. This is going to be basic information, so if you have lots of experience, you may not find anything new in my part of the article – but the Mark Morette section is worth your time.

Let me also preface these pointers with this: There are no recording setups, techniques, or settings that are going to fix fundamental musical issues. If instruments are out of tune, or if the ensemble is not playing in a balanced manner, these things will show up even better on a really good recording. The focus of your work should be on teaching great musicianship and instrumental technique. These recording pointers will only help to augment those central parts of your teaching.

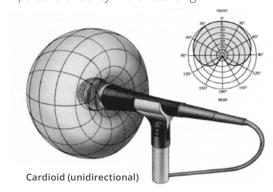
Microphones:

If at all possible, use condenser microphones. While you
can turn up the gain enough on a handheld dynamic
microphone to use it as an area mic, when you do this, you
will introduce lots of hiss or noise into the recording.

- There are dozens of brands to choose from. Generally, the more money you spend, the better the mic. Buying them as a pair is a good idea. Know that condenser mics are going to be considerably more expensive than the dynamic handheld mics that you might have for soloists. Also, you will need to take care of them/protect them.
- These mics will require phantom power but most mixers have this available. Even many of the handheld recorders can provide phantom power if they have XLR connections.
- In most cases these will be small diaphragm mics that will have a cardioid pickup pattern. If you are lucky enough to have large diaphragm mics you can absolutely use them, but be sure that your physical supports (mic stands or suspension systems) are sturdy enough to handle them. Often these large diaphragm condenser mics will have some selection switches for pickup patterns and hi pass filters. If you own these, and don't know how to use them, shoot me an email or do some reading on your own.

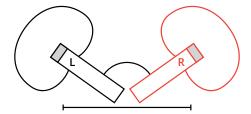
Patterns, Configurations and Placement:

- For those that want to really get into the weeds on placements and configurations, there is a fantastic free app made by the legendary microphone company Neumann that gives super detailed information for all of the most common mic configurations. It is called Neumann Recording Tools.
- The most common polar pickup pattern is a cardioid pattern or unidirectional pattern. This pattern gives a strong directional characteristic and helps to re-create the sense of directionality in the recording that you would naturally hear live. In a concert, you would hear that some instruments are coming from one side of the stage or the other more strongly and this aural sense of spatial awareness helps your ears separate all of those sounds. Maintaining that sense of stereo directionality is important for clarity in the recording.



• If you are using just 2 microphones, there are two common configurations.

• ORTF Configuration



- ORTF will generally give a broad stereo image, but may result in some weakness in the center of the image. This week center will be especially true if the mics are too close to the ensemble.
- This configuration is sometimes referred to as "near coincident". This simply means that the capsules are fairly close together
- Generally, the distance between the mic capsules will be about 17 cm and the angle will be a bit more than 90° usually about 110°. This can vary depending on the width of the ensemble, the distance of the mics from the ensemble, and the room you are recording in.

• XY Configuration

- XY will generally give a complete stereo image but you may not hear as broad a sense of stereo as ORTF. This pattern will work well when the mics are closer to the ensemble.
- The angle of the capsules is usually 90°, but that can be as broad as 120° to 130°. This will be driven by the size/width of the ensemble and how close the mics are to the group. The angle generally increases as the mics get closer to the band and/or if the band setup is wider.
- This configuration is sometimes referred to as "Coincident" because the capsules are directly together.
- You will see many variations on this configuration. Sometimes
 the capsules are crossed or overlapping, sometimes they
 are level on the same plane. All of these variations will yield
 slightly different sounds, but this will depend on the specific
 mic, the room and ensemble setup.

Placement:

- We need to consider the distance of the mics from the ensemble and the height of the microphones. Both of these will depend greatly on the room in which you are recording.
- First height. As you will see in the Mark Morette article, placement for bands is different from orchestra. When recording bands, the mics should be only slightly higher (2 to 3 feet) above the conductor's head. Suspending mics over the ensemble or too high in front of the group will give a false sense of balance to certain instrument groups.
- The distance from the ensemble to the mics will depend on the room. If you are recording in a very reverberant

room, you may want to move the mics a little closer to the ensemble to avoid a hollow or washy sound. If the room is drier acoustically, it may be appropriate to have the mics a little further away. Since the focus of the wind band's sound is generally at the conductor, and it is the conductor that is providing the suggestions of balance for the performance, we want to capture the sound fairly close to the conductor. Start with a placement of 5 to 7 feet behind the conductor and then adjust from there.

The placement for both height and distance will be a point
of experimentation for each situation. You may find that
moving a particularly loud piccolo player into the second
row, or placing a tuba or bass player further along the
back row instead of in the middle, will solve as many issues
as moving the mics. There are obviously other musical
considerations here as well, but be open to experimenting.

Handheld Recorders:

- If you are using one of the handheld recorders with built in microphones, those mics are almost always in a XY configuration already. You can use the same placement guidelines as above – although the height may be a challenge. Using a camera tripod to mount the recorder and extending the tripod as high as it will go may be your best option.
- Placing these handheld recorders on a table or other flat surface at the back of an auditorium will often result in a recording that lacks detail and has some uncharacteristic tonal qualities.
- Using handheld recorders as your recording hardware with some external mics works great!
- Be sure you have set the input source correctly on the recorder
 if you are using external mics. Know that on some units, when
 you power cycle the device, the input selector may return to
 the default internal mics, so you will need to re-select those
 external inputs.

More Mics?

- If you are lucky enough to have 4 good quality condenser mics, you can add a spaced or AB pair to your XY or ORTF center. These can be placed at roughly the same height as the center mics and the same distance or a little further than your center pair. This will again depend on your room and the size of your group. The width of these mics can be at roughly thirds of the width of the ensemble.
- At this point it will be worth your time to record all of your sources into a DAW software with the center pair on 1 stereo channel and the AB pair on a second stereo channel. This way you can play with the balance of these two sources. This can be done in real time with a good sound check to set the levels or after the recording session or festival is done. This will involve more time but can yield very good results.
- If you are recording to a DAW, I would encourage you to do
 a duplicate back up recording to a very reliable hardware
 device. Nothing is more frustrating than a software glitch or
 computer malfunction in the middle of a session or festival.

Recording Hardware and Suggestions

- While recording to a DAW software gives you tremendous flexibility, it is often not practical, especially for festivals. Most on site recordings can be done with handheld recorders such as those made by Zoom or Tascam. If possible, I suggest you run your mics into a small mixer and then out to your recording devices. This gives you several advantages.
 - You will have better control over your gain structure or input levels. It is important to set gain levels as high as possible without clipping. This will allow your digital recording to capture as much of the performance as possible. Recording at artificially low levels and then normalizing afterwards will often introduce unwanted noise or hiss to the recording. If it is a controlled recording session situation, you will have time to set these levels correctly. At festivals, you may have a chance to set up these levels with the first group if they warm up on stage, or you may need to just be very aware of your VU meters for the first couple of groups. Try to avoid making drastic changes to gain levels during pieces as these will result in a pretty crazy listening experience.
 - You can easily split your recording outputs to two separate recorders from a mixer. One recorder can be your primary and the other can be your backup in case an SD card or flash drive goes bad.
 - If you do a good job of setting your initial gain on the mixer to maximize input level without clipping, you can record on your primary device at one level and the secondary device at 3 to 5 dB lower. This way your backup can serve as a work around recording if you get a group that is much louder at some point during the day and you get some clipping on the primary recorder. This won't fix clipping on the mixer, but can help if the clipping happens on the recorder itself.
- A note about compression: Contemporary music is often recorded with lots of multi-layered compression. The result is a recording with almost no dynamic contrast. In music education, we spend a huge amount of time teaching our students the importance of dynamic contrasts. These huge changes in volume are essential parts of excellence in performance and need to be accurately captured in the recording. I would encourage you to not use compression at all when recording a wind ensemble or choir. This may change slightly for a jazz band, but not much. These are all mostly acoustical instrument ensembles. It is important to allow them to sound as natural as possible. Listening to a band recording where every cymbal crash or bass drum hit is squashed flat by a compressor is not a natural listening experience. It would be better to turn down the input level to accommodate these louder moments and allow the softs to actually be soft. Remember that the point of almost all of these recordings we do as music teachers is to give accurate feedback to our students and to ourselves. Using good microphones, that are placed properly, with input levels that are set appropriately will allow for a full range recording that

- accomplishes these goals. If the ensemble is playing in an unbalanced way, or if the seating arrangement unnaturally accentuates a section or player, it is better to fix the issue at the source with good teaching and better seating.
- NOTE: If you are going to be broadcasting or streaming your performances, you will almost certainly have to use compression to achieve an acceptable output level for those purposes.

• Settings on your recorders:

- Recording as an mp3 file will be fine for your judge's tapes, but...
- Record your performance recordings as uncompressed WAV files.
- You will be much happier if you record at 24bit, 48 KHz and most recorders will support this much higher bit and sample rate. Yes, your files will be larger, but the recording quality will be significantly better.
- Be sure that the recording media (SD cards, USB drives, Hard drives,...) you are using supports data transfer rates that are fast enough for these better quality files. Check your device specifications for this information. If your media can't handle these higher sample rates and larger files, you will get jerky or jittery recordings which will probably be unusable.

• 1 Simple EQ setting:

· Since most of our spaces are not great recording studios, you will probably be able to improve the clarity of your recordings by using a simple EQ setting found on most recording devices called a High Pass Filter (HPF) or Low Cut. This reduces unwanted low frequencies in the recording from things like HVAC and electrical hum. You will not lose all of your tuba or bass sound, but you will add clarity and definition to a recording that might otherwise sound boomy or dull. It is important to understand that an HPF is not a hard cutoff for all frequencies below a certain point, but rather a "turning down" of those frequencies over a certain frequency range. This is often expressed as -6 or -12 dB per octave. This means that if you set your HPF at 90Hz and -6 dB per octave, it will create a gradual reduction curve of volume where 90hz is basically unaffected but the output will be 6dB less at 45hz (1 octave lower). 45hz is between F1 and F#1 which is well below the lowest note on a string bass and below all but the lowest tuba notes. You are still going to hear all of your bass drum and timpani notes, but the recording will be clearer.

I hope this information is helpful in your effort to create useful, accurate recordings for your program. If this is a topic that interests you, there is an abundance of information online including several other microphone configurations, additional information about placement and recording hardware settings, and tons of information about EQ. If you have questions, please contact me at: stuart.welsh@albanv.k12.or.us

