



Central Coast Sonata

Exposition
Edition



KEEPING YOU IN TUNE WITH THE ACTIVITIES AND EVENTS OF THE CENTRAL COAST SECTION OF CMEA

Vol. XXVI Opus. I

California Music Educators Association • Central Coast Section

Fall, 2015

*From the
Podium of
Willow Manspeaker*
CCS President



Advocacy

Submitted by Cathy Findley
CCS Secretary

Dear Friends,

I trust that the school year has gotten off to a smooth start and that you've begun to settle into your busy schedules. Facing the beginning of a new school year is always daunting, but there is that spark of excitement behind it all that keeps us coming back year after year. The CCS Board is fresh off of our weekend planning retreat, and this year we took a fair amount of time to examine what we do well, and areas that we'd like to improve or expand. We are confident that we provide excellent opportunities for the students in our section to engage in enriching musical experiences through our honor groups and festivals, but we would like to further explore areas in which we can provide similarly enriching experiences to YOU, the teachers.

To this end, we have decided to expand our annual Fall General Meeting and Banquet into a day-long In-Service event. There will be two components of this day, loosely structured around collaborative professional development techniques. The first half of the In-Service will be devoted to sharing your "tried and true" lesson plans that you feel others could benefit from. The second half will be a "critical friends" session, in which you bring an issue that you have been struggling with in your teaching practices, and allow others time to offer suggestions as to how you might better address this issue in the future. Following this In-Service, we will continue with our traditional General Meeting and Banquet (see page 8 for more details). I will be in contact with more information via email, and there will be details posted on our website as well. We hope you can attend!

I also want to extend a warm welcome to our newest board members and introduce them to you:

Laura Lorber: Laura teaches choral music at Santa Cruz High, Mission Hill Middle School, and Branciforte Middle School. She is currently in her second year of teaching, and will be helping to organize our Choral Festival.

"Advocate" evidently comes from Latin meaning to summon or call to aid. As musicians, educators, citizens of the world and members of family, group and community, we continually answer "calls to aid" or summon aid for causes and ourselves.

As a new retiree, I activated my Facebook account. I have found many of you have Facebook accounts as well. I laugh at clever cartoons, share sorrows with friends who encounter sickness or loss, check out recipes, and I have seen a wide variety

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of video clips and postings concerning the benefits of a music education. One post makes me nod in agreement: It says in effect, why do we have to keep selling music education? The neurological benefits, the building of community, the public safety value of getting kids into music and off of the streets, the feeling of achievement after a performance, are all so obvious. And yet, we must advocate.

There are many organizations and programs advocating for music and the arts, including CMEA and NafME. I was honored to attend the 2015 Music Advocacy Day in Sacramento with fellow CCS members, Willow Manspeaker and Christy Latham sponsored by CMEA, CODA, CAJ, CBDA, CAEA (Arts Ed), CAST (Theater), and other arts organizations. The goal was to encourage our elected officials to pass SB 725, new arts standards. Well, we know that after months of success working through committees, etc. the bill was dropped. However, it was a wonderful day full of music, excitement, and purpose. The five legislators representing the four counties of CCS were positive and thoughtfully acknowledged the importance of music and the arts. Even today, I felt that the day was a win. We NEED to continue to advocate!

I participate on the Monterey Arts Council's committee titled Music For All. The goal is to encourage music every child, every day, every school. Some of the reason for this push is a result of some changes "in the air."

- Additional funding to school districts from the state
- Changes in the Core Curriculum in support of the music and the arts

- New scientific evidence on the impact of music on the brain and in learning capacity
- The LCAP (Locally Controlled Accountability Plan)—offers the opportunity to promote funding for music and the arts through community input in the budget process.
- Recognition that music and the arts support the 4C's of 21st Century learning – (critical thinking, collaboration, creativity, communication)
- As schools are now measured on parent and student engagement, Principals have started to recognize that music programs increase engagement.

So here are a few other ideas for music advocacy.

Check out the Arts Education Partnership (www.aep-arts.org). (They just completed a two-day National Forum and Addressed by Anya Kamenetz—Educational Futurist, Lead Digital Education Reporter for NPR, with forums entitled "More than Academics" and "The Future of Learning"

National Arts Advocacy Day will be March 7, 2016.

The California Alliance for Arts Education (www.artsed41.org) is encouraging a "Student Voices Campaign."

May 19, 2016 will be CMEA's Music Advocacy Day in Sacramento.

We're in this profession • let's share our experiences.

As the editor of the CCS Sonata, I am always looking for interesting and useful articles for music educators. I encourage you to write an article for our publication. We all are in education to teach students; we all have special areas of expertise to share with our colleagues. Every issue of this newsletter contains several articles usually written by members of the CCS Board of Directors.

Here are some subjects to consider: Teaching techniques on your major instrument, Chair auditions and handling challenges, Share your favorite warm-ups, or write a book review. Hopefully these ideas may prompt you to consider submitting an article. I look forward to hearing from you. jonchristian41@gmail.com

We all can write something worth seeing in print.

(Podium from page 1)

Maria Carney: Maria teaches instrumental music at Marina High School, and is currently in her eighth year of teaching. Maria will be helping to organize our High School Honor Band this year.

Katrina Haeger: Katrina teaches general music at Bay View and West Lake Elementary Schools in Santa Cruz. She is currently in her 16th year of teaching, as serves as the General Music Specialist on our board.

A few important items to bring to your attention for the upcoming year:

- We are moving towards digital submissions for the Honor Group audition recordings, and this year the Middle School and High School Band and Orchestra directors will have the option to submit digitally, or traditionally (CD). Please see our website for more information.
- We have a Facebook page (CMEA-CCS) and will be posting updates and CCS news items there regularly. Please check us out!
- In the interest of getting more teachers involved in section activities and duties, we are now requiring teachers who are submitting audition recordings for any CCS Honors Ensemble to attend at least one listening session. Please read more detailed information regarding this change in the information letter that accompanies the audition materials on our website.

Best of luck to you as you settle in to the school year, and I hope to see you very soon.

Best,
Willow

CENTRAL COAST SECTION AWARDS

Outstanding Teacher and Administrator
Write a narrative on your nominee.
CCS Board votes on section nominations.

Submit by: Email, Mail or fax to:
Willow Manspeaker
Stevenson School, Pebble Beach Campus
3152 Forest Lake Road
Pebble Beach, CA 93953
Email: wmanspeaker@stevensonschool.org
Fax: 831-625-5208

Deadline for submitting CCS Nominations:
November 1, 2015

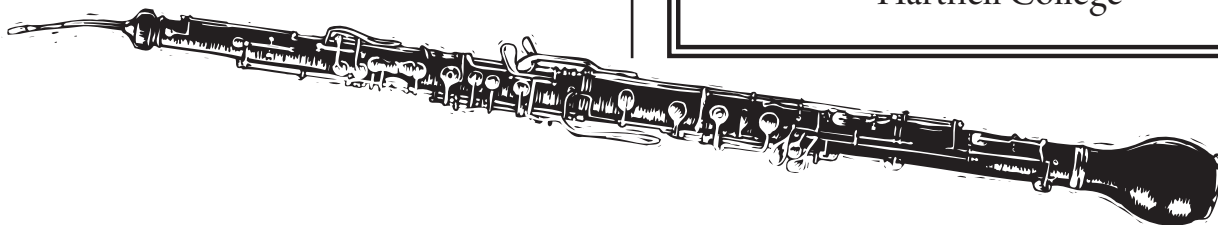
2015–2016 HONOR GROUP FORMAT

Three Honors Concerts

Middle School
Honor Band and Honor Orchestra
January 23, 2016
Pacific Grove Middle School

Middle School & High School
Honor Choirs
January 30, 2016
Twin Lakes Church ?

High School
Honor Band and Honor Orchestra
February 6, 2016
Hartnell College



CCS Calendar 2015–2016

Date	Event	Location	Time
Aug. 28-29	Board Retreat	Hidden Valley Music Seminars	2 days
Sep. 3	Sonata Articles Due to Jon Christian		
Sep. 11	Sonata Published Online/Mailed		
Sep. 18	Updated Honors Group audition materials due to Jon Christian		
Sep. 25	2016 Honor Group audition materials live on website		
Sep. 26	Board Meeting	Santa Cruz High School	12:30pm
Sep. 26	CCS General Inservice Day	Santa Cruz High School	2:30pm–5:30pm
Sep. 26	CCS Fall General Meeting	El Palomar Restaurant.....	6:00pm
Oct. 14	Board Meeting,	Branciforte MS, Santa Cruz	4:30pm
Oct. 24	MS Choir Listening Session.....	TBD	8:00am
Oct. 27	HS Honor Choir Auditions.....	Kirby School.....	TBD
Oct. 28	HS Honor Choir Auditions – Stevenson School (Pebble Beach)		TBD
Oct. 30	HS Band and Orchestra audition recordings postmark deadline		
Nov. 4	Board Meeting	San Benancio Middle School.....	4:30pm
Nov. 6	MS Band, Orchestra, and Choir audition recordings postmark deadline		
Nov. 7	HS Band and Orchestra Listening Session	Monterey High School.....	8:00am
Nov. 12	Sonata Articles Due to Jon Christian		
Nov. 14	MS Band, Orchestra Listening Session.....	Stevenson School, Carmel.....	8:00am
Nov. 27	Sonata Published Online/Mailed		
Dec. 4	All 2016 Honor Music distributed		
Jan. 13	Board meeting.....	Kirby School, Santa Cruz	4:30pm
Jan. 21-23	MS Honor Band and Orchestra	Pacific Grove Middle School	
Jan. 28-30	MS and HS Honor Choir	Twin Lakes Church, Santa Cruz (tentative)	
Feb. 4-6	HS Honor Band and Orchestra.....	Hartnell College (Thurs. night, Salinas High)	
Feb. 10	Board Meeting	Stevenson School, Pebble Beach.....	4:30pm
Feb. 11-14	CASMEC Conference.....	San Jose	4 days
Mar. 9	Choral Festival	Peace United Church, Santa Cruz	
Mar. 16	Board Meeting	Cabrillo College	4:30pm
Apr. 9	Solo/Ensemble Festival –Vocal	Monte Vista Christian School, Watsonville	
Apr. 13	Board Meeting	Marina High School	4:30pm
Apr. 14	Sonata Articles Due to Jon Christian		
Apr. 16	Solo/Ensemble Festival–Instrumental	Pacific Grove Middle School	
Apr. 22	Sonata Published Online/Mailed		
Apr. 23	Large Group Festival (B&O).....	Santa Cruz High School	
Apr. 23	Jazz Festival	Santa Cruz High School	
May 6	CMEA State Solo-Ensemble Festival	North – Sacramento	
May 11	Board Meeting	Mission Hill MS, Santa Cruz	4:30pm
May 19	CMEA Advocacy Day	Sacramento	
May 20	CMEA State Band and Orchestra Festival	Sacramento	
Jun. 4	Board Meeting	Location TBD.....	5:00pm
Jun. 4	Spring General Meeting.....	Location TBA.....	6:30pm

Sonata Publication Schedule

Edition	Articles Due	Print Date	Label Date	Mail/Upload Date
Exposition	September 3, 2015	September 9, 2015	September 10, 2015	September 11, 2015
Development	November 12, 2015	November 24, 2015	November 27, 2015	November 27, 2015
Recapitulation	April 14, 2016	April 20, 2016	April 21, 2016	April 22, 2016

CCS Board of Directors 2015–2016

Position	Name	Work Phone	Email
President	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
President Elect	Christina Latham	831-429-3947	clatham@sccs.net
Immediate Past President	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
Secretary	Cathy Findley	831-649-6067	cathyfindley@aol.com
Treasurer	Mark Bidelman	831-588-0789	markbidelman@gmail.com
Member 1	Lara Levy	650-823-9706	llevy@mpusd.k12.ca.us
Member 2	Joe Johnson	831-796-7411	joe.johnson@salinasuhdsd.org
Member 3	Jeff Osarczuk	831-484-1172 x209	josarczuk@washingtonusd.org
Member 4	Diane Gehling	831-443-7212x452	dgehling@santaritaschools.org
Member 5	Maria Carney	831-583-2060	mcarney@mpusd.k12.ca.us
Member 6	Laura Lorber	509-954-9981	llorber@sccs.net
Special Representative	Katrina Haeger	831-429-3806	khaeger@sccs.net
Special Representative	Jon Christian	831-335-3565	jonchristian41@gmail.com

CCS Event Coordinators 2015–2016

Event/Project	Coordinator	Work Phone	Email
M. S. Honor Band/Orch Host	Barbara Priest	831-646-6568 x333	barbarapriest@att.net
M. S. Honor Band	Diane Gehling	831-443-7212 x452	dgehling@santaritaschools.org
M. S. Honor Orchestra	Chris West	831-626-5200	cwest@stevensonschool.org
Honor Choir Site Host			
H. S. Honor Choir	Murray Walker	831-372-7338	mwalker@york.org
M. S. Honor Choir	Anne Schoepp	831-335-0328	schoepp6@cruzio.com
H. S. Honor Band/Orch Host	Steve Ettinger	831-755-6906	settinger@hartnell.edu
H. S. Honor Band	Lara Levy	650-823-9706	llevy@mpusd.net
H. S. Honor Orchestra	Lara Levy	650-823-9706	llevy@mpusd.net
Choral Festival	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
Large Group Inst. Festival	Christy Latham	831-429-3947	clatham@sccs.net
Jazz Festival	Christy Latham	831-429-3947	clatham@sccs.net
Solo Ensemble Festivals	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Data Base Manager	Jon Christian	831-335-3565	jonchristian41@gmail.com
Newsletter Editor	Jon Christian	831-335-3565	jonchristian41@gmail.com
Medals Chair	Mark Bidelman	831-588-0789	markbidelman@gmail.com
Library Manager	Mark Bidelman	831-588-0789	markbidelman@gmail.com

Teacher's Prose for Teaching Pros

A FORUM FOR SHARING IDEAS AND TECHNIQUES USEFUL TO MUSIC EDUCATION PROFESSIONALS

Confessions of a First Year Teacher

Or How Attending the CCS Choral Festival Improved my Ensemble

Laura Lorber: Director of Choral Music at Santa Cruz High School, Mission Hill Middle School, and Branciforte Middle School

I am attempting to conduct my ensemble at the Choral Festival; waving my arms around to no avail. My ensemble forgot what we were singing and I started with the wrong beat pattern. My students look frustrated and embarrassed. The audience is laughing, the judges are whispering into their microphones that I should probably choose a different career... And then I wake up. It was early March in my first year as a Choir Director and it was not the first nightmare that disrupted my sleep. Even in my waking hours, I was beginning to wonder if this festival was worth the field trip forms, persuasive tactics to get my students excused from class for the day, or figuring out transportation to the venue. My students and I had an excellent experience at the festival despite my anxiety, and I decided to do some research on the value of the festival to my high school non-audition choir.

As music educators, we know that our students and ensembles benefit from enriching experiences such as the CCS Choral Festival. I would like to share my data with you, not because it will shock and amaze you, but to affirm our mutual understanding with data.

Attending an adjudicated choral festival was beneficial in creating a new level of student connection to our text and repertoire. In the pre-assessment, seventy five percent of students were approaching standard and twenty five percent were meeting standard. Looking at the pre-assessment data, I realized that many students were not looking up at me for phrasing. No students were showing an emotional connection to the text on their faces, and many students were not producing a tall and open vocal tone. At this point, students had done many warmups with me and based on formative assessments, knew and could give examples of how to meet standard based on our rubric. Looking at this initial data, I realized that my students needed to find a more poignant connection to the piece. I hoped that taking the students to a performance experience with adjudicators would motivate the students to move up on our rubric at every level. My intent was that seeing other choirs, particularly a collegiate ensemble, singing classical music would illustrate what was specified in the rubric, specifically in creating a tall, open tone and supporting their breath properly. I also hoped that it would motivate students to find a connection to pieces of music that are not considered "popular."

Our performance went very well, and then we worked with one of our wonderful adjudicators on making a personal connection to our pieces and adding phrase structure based on that meaning. Through this personal connection, students were able to show the emotion of the text and poetry on their faces and through their stance and alignment. The phrasing also assisted students with the breath support to aid them in producing a tall and beautiful tone.

When we returned from the festival and adjudication, one of my students shared a new level of personal connection to the text. This student mentioned that some of his friends at the festival had told him how great the group sounded; particularly since they were unaware that we had a choir at Santa Cruz. He explained to the ensemble that "as cheesy as it sounds, we are like the first part of the song." The connection really resonated with me as a director, and the students connected to it as well! In the post-performance, students were focused on me, posture and standing alignment were vastly improved, and through the emotional connection students made with the music, the tone and vibrancy of the group as a whole improved immensely.

Despite my initial nerves, attending the CCS Choral Festival helped my non-auditioned high school choir understand concepts that they had previously found challenging. Students were motivated by the positive experience of this performance and the resulting scores from the adjudicators as well as the new understanding of how to connect to the piece. With the workshop, our performance, and feedback from our esteemed adjudicators from the festival, in the post-assessment performance thirteen percent of the class were meeting standard and eighty seven percent were exceeding standard on our performance assessment rubric.

From the Composer's Point of View

A FORUM FOR SHARING IDEAS AND TECHNIQUES USEFUL TO MUSIC EDUCATION PROFESSIONALS

Some Thoughts on Choosing Music for Younger Wind Ensembles

By David Maslanka • July 16th, 2015

I have never been in charge of a school band program, but over the past 40-plus years I have seen hundreds of programs close-up as guest composer. While I do understand the need to teach specific aspects of music, I strongly advise against the use of so-called “educational” music. The core to the development of a band is the committed interest of its players, and that interest is captured by real music.

And what is real music? It is music that you personally love, that excites and interests you. That is the key issue: do you love it? If you do, your students will respond. If you do not love the music you are bringing to your students, there is no way that they will love it, and no way that they will perform with real enthusiasm or conviction. Let your students help you. They are thoroughly plugged into media sources and are totally up on wind band music that they love and want to play.

The biggest inhibiting factor in the selection of music is fear: my band can't. I have seen it time and time again: the biggest inhibitor of the ability of a band to play is the conductor's fear of failure—my band can't. The grading system offers some guidelines, but these are not a rigid box. Look first to the music that you love, then begin to plot how you can get there. A conductor once said to me, “I'm thinking about doing **In Memoriam**, but I don't have the trumpets.” I looked at his trumpet section and said, “Who are those people sitting there?” The next concert he did **In Memoriam**. It wasn't perfect, but the trumpet players, and the band, and the conductor(!) had a huge, exhilarating, life-changing experience.

There is no perfect! I can't play [name the piece] because I don't have [bassoon, oboe, contrabass clarinet, euphonium, baritone sax, whatever.] Good music survives incomplete instrumentation. Good music survives substitutions.

There is no perfect! I moved to Missoula, Montana in 1990. In 1996, when my son was in the band, John Combs of Hellgate High School, commissioned me to write a piece. I studied his band—some okay players and sections, some weak, great saxophones—and wrote **Hell's Gate** for three solo saxophones and wind ensemble. John flipped out when he saw the score. On his own he would never, ever have selected such a piece: way too hard; my band can't. But he had commissioned the piece, and so he set to work. The premiere was not perfect but it was hot—“hot and messy,” I would say, a tremendous experience for John, the band, the soloists, and the audience. John came back to **Hell's Gate** twice more in his career, and later told me that working with this piece was the highlight of his teaching life. My band can!

• This article has been republished with the permission of David Maslanka. Thank you.



*California Music Educators Association
Central Coast Section
September 26, 2015
Music Educator Event*



All music teachers are welcome. NAFME membership not required.

Fall Inservice

**Inservice is at Santa Cruz High School Music Building
415 Walnut Ave., Santa Cruz, CA 95060**

- Session one: Tried and True Activities.....2:30pm–3:30pm
- Session two: “Critical Friends”3:45pm–4:45pm
- Session three: Digital Submission: “How To”5:00pm–5:30pm

Dinner and General Meeting

**El Palomar Restaurant • 6:00pm–8:00pm
1336 Pacific Ave, Santa Cruz, CA 95060**

Parking at Locust Street Garage off Cedar Street is for a reasonable price.

RSVP by September 23 to: wmanspeaker@stevensonschool.org

