



Sonata

Development
Edition



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

Vol. XXII Opus. 2

The California Association for Music Education • Central Coast Section

Winter, 2011

From the Podium of Barbara Priest
CCS President



Communicating Emotions as a Conductor

Submitted by Adam Penrose, Palma School

This is the second newsletter of the 2011–2012 academic year and it seems like time is flying! CMEA-CCS Honor auditions have passed, days are shorter, nights longer, and Winter Concerts are around the corner. If you or a teacher you know could use some support in any way, please email a CMEA-CCS board member. We are here for you as a resource!

This October, we had the High School live vocal auditions and other audition listening sessions were Saturdays November 12th and 19th. Thank you chairpersons, for your organization. We appreciate all the directors making a difference for their students by giving them the opportunity to audition and play for our guest conductors. The lifetime memory of the experience to collaborate with peer musicians from four counties is the reward for hard work and audition submissions! Our ensembles for 2012 are looking great. We look forward to seeing you at the CMEA-CCS 2012 Honors rehearsals, Concerts and Festivals.

Planning Ahead:

Our ccsmusic.org website has the Calendar of Events and contact information for the chairpersons managing each of our events. We hope that you will check the website for updates, event and membership information, or if you need to contact one of the board members. All CCS forms and NafME-CMEA links are also found on the website.

Vocal teachers can look ahead to the January 25th, 2012 Choral Festival at Cabrillo College where you can perform some of that perfected music for comments.

March 3, 2012, Brian Handley hosts the CMEA-CCS Jazz Festival at Carmel High School.

Your students could qualify for the CMEA State Solo Ensemble Festival by attending our CMEA-CCS Regional Solo Ensemble Festivals, March 17th and April 14th, 2012.

The Band and Orchestra Festival is once again hosted by Adam Petrocelli

(See Podium page 3)

Whether it is in a rehearsal hall or on a concert stage, ensemble conductors are tasked with communicating musical elements such as dynamics, tempo, stops and starts, phrasing, style, and emotion to their groups. The intent of this article is to explicate how a conductor may improve their conveyance of emotion through the use of the face.

Early in life, the face is the chief mode of communication between newborns and their mothers. The

(See Emotions, Page 2)

In This Issue . . .

From the Podium	1
Communicating Emotions.....	1
Sonata Dates	2
Update your information	3
Teacher's Prose, Repertoire.....	4
OME's and Presidents.....	6
CCS Board of Directors	7
CCS Event Coordinators	7
Bay Section Conference.....	8
All -State Conference.....	8

(Emotions, from Page 1)

face tells the mother if something is wrong or that they need attention and bonds children with their parents. Expressions provide non-verbal means of communication and are something children can do before they have any concept of how to speak. As most of what conductors do is non-verbal, using the face to portray emotion is a natural approach to conveyance.

While there is much disagreement on what the basic human emotions are, it is not necessary to explore every possible emotion, but only those that can be practically conveyed. This is why Paul Ekman's classifications of six primary emotions are useful as these classifications are solely based on what can be displayed on one's face. According to Ekman in *Unmasking the Face: A Guide to Recognizing Emotions From Facial Expressions*, the six primary emotions are happiness (enjoyment), sadness, anger, fear, surprise, and disgust. They each have specific facial attributes that accurately indicate the emotion being felt. It is possible to mimic these emotions for the purposes of display without having to actually feel them. Know what the attributes are and add them to your conducting repertoire.

Happiness can be shown simply with a smile and will portray happiness, satisfaction, or could represent excitement. A varying level of happiness can increase the music's excitement and keep it from sounding too static. Use it also to indicate dynamic shifts in conjunction with hand cues.

Sadness through raised, drawn-together eyebrows can bring sentimentality to a piece of music or indicate delving into the pits of despair. Even though each is performed a different way, encourage the ensemble with your face to go ahead and feel the emotion in the music being performed.

Disgust, shown by essentially raising the middle of your face, is a feeling of aversion to something

offensive, repulsive, or abhorrent. If the ensemble comes to a chord that is comparatively repulsive to the overall piece, it would be great for the conductor to show disgust with their face indicating that the music should in fact sound like it does. Ensemble members will be affirmed that the nasty sound they are creating is correct. Be careful, though; this may lead to some confusion if not used consistently, or is of character for the conductor. The ensemble may think that you are making the face at them!

Besides emotions, the face is a powerful communicator that can act as an emblem or punctuator. If a facial signal is considered to be emblematic, it means that it is signaling some specific meaning. It is not an actual expression of emotion, though could indicate one. A wink is emblematic of agreement or flirtation. Raised eyebrows with a blank face mean questioning. A wrinkled nose is used to indicate disgust, as it can be part of the disgust face. A punctuator is a rapid signal that is often used to bring emphasis to something in particular. Use punctuators as you would a flick of the baton.

What are conductors' faces currently saying about the music? If we can agree that music contains within it emotion (or the elements to affect emotion), and it is the purpose of the conductor to convey the meaning of the piece to the ensemble, and the face is a natural means of communicating emotion, then the ensemble conductor should consciously use their face to influence their musicians to play with correct emotions. Try on a new face the next time you are in front of your ensemble and see what happens. It is amazing how much can be said without using any words at all.

Ekman, Paul, and Wallace V. Friesen. *Unmasking the Face: A Guide to Recognizing Emotions From Facial Expressions*. Los Altos, CA: Malor Books, 2003.

Sonata Publication Schedule

Edition	Articles Due	Production Date	Label Date	Distribution Date
Exposition	September 1, 2011	September 12, 2011	September 13, 2011	September 15, 2011
Development	November 18, 2011	November 29, 2011	November 30, 2011	December 2, 2011
Recapitulation	April 18, 2012	April 24, 2012	April 26, 2011	April 28, 2011

(Podium from page 1)

at Hartnell College, April 27-28. New this year, directors will receive adjudicator's comments via digital SIM cards.

Please send your nominations for CMEA-CCS Music Educator of the Year to Drew Lewis and dlewis@kirby.org no later than October 15th of any given year.

Please join me in Fresno, this February 16-19, 2012, for the most complete and important professional development opportunity in the state for all music teachers. From string orchestra to jazz ensemble, concert band or vocal music, technology to advocacy, or multi-cultural

and general classroom music, the 2012 All State Music Educators Conference (CASMEC) in Fresno will represent all facets of curriculum for California music educators. Vocal music educators on the Central Coast will be especially thrilled to hear that ACDA is joining CMEA, CBDA, CAJ, and CODA at the second annual CASMEC. If you only attend one conference this year, make this your priority. Use the ccsmusic.org website to connect to CMEA for conference registration.

Enjoy this winter season and thank you for the generosity of your time and of yourself for the sake of the students. Cheers!

••• Help CCS stay current... Update Your Information •••
 Fill in the form below and mail, or...
 On the CCS Website: www.ccsmusic.org
 Click Member Update: fill in your info, click submit

**USE A SEPARATE FORM FOR EACH SCHOOL WHERE YOU TEACH.
 PLEASE FILL IN THE DOTS FOR SCHOOL LEVEL AND SUBJECTS TAUGHT**

Once you have updated your information below, mail it to:

Jon Christian • CCS Data Base Manager • 7141 Hihn Road • Ben Lomond, CA 95005

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Teacher's Prose for Teaching Pros

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

The Search For Choral Repertoire

Submitted by Drew Lewis, Georgiana Kirby Preparatory School, CCS President, Elect.

I don't know about you, but I always find myself on the lookout for repertoire for my groups. Some people plan their repertoire during the summers, some plan from concert to concert, and some just plan repertoire haphazardly. I find that for me, the search for quality literature happens all year long. Bruce Mayhall suggested a similar approach in an issue of the Choral Journal, "Developing familiarity with high quality, accessible, and viable choral literature is a dynamic, ongoing task for conductors."

His point is important since one of the first things we do as music educators is pick the music for our groups—choral or instrumental. This is crucial because literature we choose is a big part of the classroom curriculum. What kind of repertoire are you teaching? Do you struggle to find quality literature for your groups?

The following are some ideas I've gleaned from my experience so far as a teacher. Most of these ideas come from my experience as a choral music teacher, but I believe there are ideas that can relate to all music educators. I like to start with a simple checklist when looking for repertoire. Hopefully this can get you to look at the process in a different way, or just serve as a reminder in your own search.

You can think about the following:

1. A variety of time periods covered

This probably takes the most homework on our part. We are doing a great disservice to our students by not passionately exposing them to the Masters of choral music from all time periods.

2. A variety of composers

For me, it's easier to teach my classes when the majority of the music is done by excellent composers and arrangers. I still do the occasional arrangements that aren't what I consider high quality, but I feel like I'm doing my job right when my students find themselves enjoying something like Victoria's "O Magnum Mysterium" more than the those.

3. A variety of cultures represented

We don't necessarily want to do music all by Dead European White Males. We can choose some dead and living composers of both sexes that represent a variety of countries all around the world.

4. A variety of musical concepts

In the school choir this selection really is a big part of your curriculum. What concepts are you including in the curriculum? Make sure there are a variety and a nice overview here. I would also include songs in multiple keys. Somehow in my first year of teaching I chose every song in the key of "F". I'd like to hope I don't do that again!

5. A variety of texts

I love having my choirs sing in a variety of languages especially because it teaches them about different cultures. In my school, I have to be very deliberate with texts. If I pick religious literature with no specific educational goal in mind, I could easily lose my credibility. I find the "most choral music is sacred" argument to be a little shallow because I know there are deeper reasons to include sacred literature. For me, that often fits around the cultural context of why and how the music was written.

(See Repertoire page 5)

(Repertoire from Page 4)**6. A balance in difficulty**

This is crucial. You need to know the level of your choir and use that to gage a difficulty level. Overly challenging can bring frustration, but music that is not challenging enough is going to bring boredom.

7. Music that will fit together in a successful performance

This is something I think about towards the end of my process. It's often where the list of 20+ songs I want to do in a concert is whittled down to a number that is manageable for students to learn. I don't start with themed concerts, although sometimes a theme seems to shine after I've chosen a few pieces that I didn't realize shared a theme.

I hope this check list can serve as a good reminder for you as the search for repertoire continues. Here are some additional resources that might be extremely helpful to you in the process of choosing music.

- **Colleagues**

- **Journal Articles (In the NAFME Journal or the Choral Journal.)**

- **Editions of the complete works of major composers**

- **Conferences and Reading Sessions**

- **Concerts and Concert Programs**

- **Recordings**

- **Commissions**

- **Books**

For example: *Choral Repertoire* by Dennis Shrock. It has very useful biographical information and has lists of songs by major composers.

- **Musica international (www.musicanet.org)**

This is a huge international database list, with translations, recordings, and recorded pronunciations to just about every song imaginable. There is a subscription cost, but for me it's been worth it.

- **Choral net (www.choralnet.org)**

This website contains message boards and great repertoire sources which I've used often.

- **YouTube (www.youtube.com)**

I have found music on YouTube and then looked for the octavos afterwards, and you can convert videos into mp3s very easily (you didn't hear this from me!).

- **Repertoire Lists**

ACDA gives several lists, <http://acda.org/repertoire>

SCVA has festival lists: <http://www.scvachoral.org/music.html>

Heritage Festivals offers a list as well:

http://www.heritagefestivals.com/heritagefest/pdf/Final%20Suggested_Music_List.pdf

In the next *Sonata* I will share some of my favorite websites to use in looking for repertoire for groups. I specifically mentioned colleagues number one in my list of resources, because we really are each other's best resource as educators! Please feel free to send me your ideas and feedback at dlewis@kirby.org. Let's make sure we work together well and are there to support each other. I love getting feedback from my colleagues and the more we do that, the stronger we and our programs will be. Until next time!



CMEA-CCS Presidents

Honored Educators



Thank you for your leadership in our section and the excellence as educators you have demonstrated. You are appreciated.

CMEA-CCS Section Presidents 1948–2012

- 1 1948-50 John Farr, Carmel
- 2 1950-52 Reu Manhire, Monterey
- 3 1952-54 Thomas Starks, Watsonville
- 4 1954-56 Thomas Starks, Watsonville
- 5 1956-58 Alvin Mendonsa, Monterey
- 6 Esther Ingham, Salinas
- 7 1958-60 Merle V. Good, Santa Cruz
- 8 1960-62 Bill Clapper, Monterey
- 9 1962-64 Morris Dill, Pacific Grove
- 10 1964-66 Edwin F. Taylor, Santa Cruz
- 11 1966-68 John F. Farr, Carmel
- 12 1968-70 A. Earle Lapp, Santa Cruz
- 13 1970-72 Robert Bouchard, Hollister
- 14 1972-74 Henry Avila, Carmel
- 15 1974-76 Sylvester McElroy, Santa Cruz
- 16 1976-78 David L. Mulder, Salinas
- 17 1978-80 David Leetz, Soquel
- 18 1980-82 Don Keller, Aptos
- 19 1982-84 Sylvester McElroy, Santa Cruz
- 20 1984-86 Mark Bidelman, Soquel
- 21 1986-88 Leon Olson, Greenfield
- 22 1988-90 D.L. Johnson, Salinas
- 23 1990-92 Eugene Smith, Watsonville
- 24 1992-94 Steven Clickard, Pacific Grove
- 25 1994-96 Eugene Smith, Watsonville
- 26 1996-98 John Anderson, Marina
- 27 1998-00 Jon Christian, Ben Lomond
- 28 2000-02 Brian Handley, Carmel
- 29 2002-04 Eugene Smith, Watsonville
- 30 2004-06 Willow Manspeaker, Santa Cruz
- 31 2006-08 Theresa Hruby, Prunedale
- 32 2008-09 Eugene Smith, Watsonville
- 33 2009-12 Barbara Priest, Monterey

Outstanding Music Educator Award Recipients 1991–2011

- 1 1991 Mark Bidelman, Soquel HS
- 2 1992 Silvester MacElroy, Santa Cruz High School
- 3 1993 Rob Klevan, Robert Louis Stevenson School
- 4 1994 Eugene Smith, Watsonville High School
- 5 1995 Dave Leetz, Soquel High School
- 6 1996 D.L. Johnson, North Monterey County HS
- 7 1997 Robbie Stange, Monterey High School
- 8 1998 Karen King, Carmel Middle School
- 9 1999 Nancy Fowler, Colton Middle School
- 10 2000 Debbie Cirimele, Monterey High School
- 11 2001 Gloria Souza, Monterey Peninsula USD
- 12 2002 Gary Stotz, Pacific Grove Middle School
- 13 2003 Mark Bidelman, Soquel High School
- 14 2004 Theresa Hruby, Seaside High School
- 15 2005 Willow Manspeaker, The Stevenson School
- 16 2006 Dale Harrison, Salinas High School
- 17 2007 Glenda Bernhardt, Carmel High School
- 18 2008 Joe Johnson, Salinas High School
- 19 2009 Barbara Priest, Pacific Grove Middle School
- 20 2010 David Hoffman, Pacific Grove High School
- 21 2010 Drew Lewis, Georgianna Bruce Kirby
- 22 2011 Cathy Findley, Monterey High School

The CCS Outstanding Music Educator nominations are due every year on October 15. Any current member of our section may nominate a currently active member of our section for that school year. The CCS Board elects the recipient from those submitted. Our local presentation is given at one of our two honors concerts. The recipient is then recognized and presented a plaque at the CMEA State Conference Awards Banquet.

CCS Board of Directors 2011–2012

Position	Name	Work Phone	Email
President	Barbara Priest	831-646-6568x333	barbarapriest@att.net
President Elect	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
Secretary	Colleen Wall	805-771-1845 x2305	cwall@slcusd.org
Treasurer	Tony Dehner	831-768-6154	tonydehner@mvcs.org
Member 1	Mark Bidelman	831-429-3909x142	mbidelman@scs.santacruz.k12.ca.us
Member 2	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Member 3	Joe Johnson	831-796-7400	joe.johnson@salinasuhd.org
Member 4	Adam Petrocelli	831-484-1172x209	apetrocel@monterey.k12.ca.us
Member 5	Brian Parker	831-675-2495x241	bparker@gonzales.k12.ca.us
Member 6	Adam Penrose	831-422-6391	penrose@palmahs.org
Spec. Rep.	Jon Christian	831-335-3565	jonchristian41@gmail.com

CCS Event Coordinators 2011–2012

Event/Project	Coordinator	Work Phone	Email
CCS H. S. Honors Site Host	Joe Johnson	831-796-7411	joe.johnson@salinasuhd.org
CCS H. S Honor Band	Jim Stewart	831-429-3903x278	jdstew@sbcglobal.net
CCS H. S. Honor Choir	Cathy Findley	831-392-3861	cfindley@mpusd.k12.ca.us
CCS H. S Honor Orchestra	Dave Hoffman	831-646-6590x204	dhoffman@pgusd.org
CCS M. S. Honors Site Host	Barbara Priest	831-646-6568x333	barbarapriest@att.net
CCS MS/JH. Honor Band	Diane Gehling	831-443-7212 X452	drgehling@yahoo.com
CCS MS/JH. Honor Choir	Alice Hughes	831-479-7785	alice.hughes@pcsed.org
CCS MS/JH. Honor Orchestra	Chris West	831-626-5200	cwest@stevensonschool.org
CCS Choral Festival	Alice Hughes	831-479-7785	alice.hughes@pcsed.org
	Mark Bidelman	831-429-3909x142	mbidelman@scs.santacruz.k12.ca.us
CCS Jazz Festival	Brian Handley	831-624-1821x335	bhandley@carmelunified.org
CCS Large Group Inst. Festival	Adam Petrocelli	831-484-1172x209	apetrocel@monterey.k12.ca.us
CCS Solo/Ens Festival	Barbara Priest	831-646-6568x333	barbarapriest@att.net
	Colleen Wall	805-771-1845x2305	cwall@slcusd.org
	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
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Medals Chair	Tony Dehner	831-768-6154	tonydehner@mvcs.org

**Bay Section
Winter Conference
January 13–14, 2012
San Jose State University**

Registration is open to all MENC/CMEA members.
Registration forms <http://www.cmeabaysection.org>

Pre-registration deadline is December 30, 2011.
On-site registration begins at 7:30 AM on Friday
On-site registration begins at 8:00 AM on Saturday.

The cost is \$75 if paid by December 30, 2011.
After that date it goes up to \$90.

**California All-State
Music Education Conference
February 16–19, 2012**

**Fresno Convention Center
Radisson Hotel • Holiday Inn Hotel
Saroyan Theatre**

Sessions to include

Band, Orchestra, Jazz, Choir, General Music,
Multicultural Music, Technology, and Advocacy

All State Honor Bands • All State Honor Orchestra
All State Honor Jazz Band and Choir

Register only ONCE for this conference through
CBDA, CMEA, CODA, CAJ or ACDA.

CCS Calendar 2011–2012

Date	Event	Location	Time
<i>Dec. 14</i>	<i>CCS Board Meeting</i>	<i>Pacific Grove Middle School</i>	<i>4:30 pm</i>
<i>Jan. 11</i>	<i>CCS Board Meeting</i>	<i>Salinas High School</i>	<i>4:30 pm</i>
Jan. 13–14	Bay Section Conference	San Jose State University	Two Days
Jan. 19–21	CCS H. S. Honors Event	Salinas High School	Three Days
Jan. 25	CCS Choral Festival	Cabrillo College, Bidelman/Hughes	All Day
Feb. 2–4	CCS MS/JH Honors Event	Pacific Grove Middle School	Three Days
Feb. 16–19	<i>California All-State Music Education Conference</i> CBDA/CMEA/CODA/CAJ/ACDA	Fresno, CA	Four Days
Mar. 3	CCS Jazz Festival	Carmel H. S., Brian Handley	All Day
<i>Mar. 14</i>	<i>CCS Board Meeting</i>	<i>San Benancio Middle School</i>	<i>4:30 pm</i>
Mar. 17	Solo Ensemble Festival I	Stevenson School, Barbara Priest Colleen Wall, Willow Manspeaker	All Day
<i>Apr. 11</i>	<i>CCS Board Meeting</i>	<i>Stevenson School</i>	<i>4:30 pm</i>
Apr. 14	Solo Ensemble Festival II	PG Middle School, Barbara Priest Colleen Wall, Willow Manspeaker	All Day
Apr. 18	Sonata Articles Due	jonchristian41@gmail.com	
Apr. 27–28	Large Group Instrumental Festival	Hartnell College, Adam Petrocelli	TBA
<i>May 9</i>	<i>CCS Board Meeting</i>	<i>Pacific Grove Middle School</i>	<i>4:30 pm</i>
May 11–12	State Solo/Ensemble Festival	Sacramento State University	TBA
<i>Jun. 2</i>	<i>CCS Board Meeting</i>	<i>Santa Cruz Area</i>	<i>5:00 pm</i>
<i>Jun. 2</i>	<i>CCS General Meeting & Dinner</i>	<i>Santa Cruz Area, Mark Bidelman</i>	<i>6:00 pm</i>