



# Central Coast Sonata

Development  
Edition



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

Vol. XXIV Opus. II

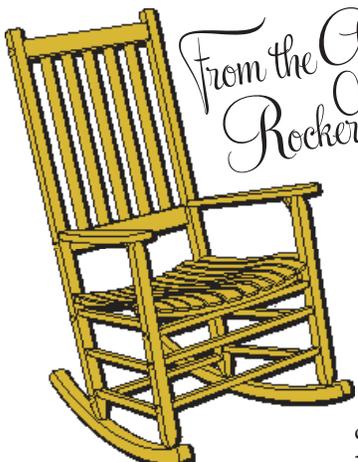
California Music Educators Association • Central Coast Section

Winter, 2013

*From the Podium of Drew Lewis*  
CCS President




*From the Golden Rocker*



d  
aristian

Happy holidays to you all in the Central Coast of California. In the spirit of Thanksgiving I want to say that I am so thankful for the colleagues I have here. You are incredible teachers to partner with. I appreciate the work so many of you put recently into the auditions for the CCS honors ensembles and I look forward to the outstanding weekends of music to come with these groups in January and February.

As I celebrate Thanksgiving break in the central San Joaquin Valley I am grateful for this time away as well. Not only is this a wonderful opportunity to spend time with loved ones and refresh a little before the busyness of December, but it also gives me time to reflect upon life and my teaching a bit. I truly believe that my students deserve the best that I can give them. I am always striving to become a better musician and educator so I can help them succeed even more in their music education. As the film composer John Williams stated so eloquently, "My work in music...will never be finished, and I will never have enough time to know what I want to know and to be able to contribute what I possibly could. So I keep working at it."<sup>1</sup> My work will last a lifetime but I want to share a few of the things I am currently trying to do in my journey. My hope is that some of these thoughts can remind and encourage you as you try to do the same.

### Plan

Several years ago, I had the privilege of chairing an incredible middle school honor choir with Mel Carillo (from Visalia) as the conductor. I remember seeing the planning he put into rehearsals, including spelling out the time he allotted for each activity. At this point in my career this was a revelation. Somehow I had never thought of planning choir rehearsals in such a way. I always outlined what songs I wanted to work on in class, but I never planned out the amount of time in which I wanted to accomplish the goals for rehearsals. Shortly after this experience, I began planning my chamber choir rehearsals in this way and I was astonished at what happened. I accomplished exponentially more with that first rehearsal than I had in any classes to date. Since then, I try to plan classes in a

<sup>1</sup>Zuckerman, Andrew. Music. (New York: Abrams, 2010), 277.

(See Podium page 3)

## Life PR! 13 Years Later (Post Retirement)

It was thirteen years ago when my 31 year tenure with San Lorenzo Valley Unified School District was completed, June 16, 2000. Much has happened since then, some musical and some not. Since I retired, I have celebrated two decade birthdays, 60 and 70. As much as these events may be cause for celebration  
(See Rocker on Page 2)

### *In This Issue . . .*

From the Podium .....	1
From the Golden Rocker.....	1
CCS Calendar .....	4
Sonata Dates .....	4
CCS Board of Directors .....	5
CCS Event Coordinators .....	5
Teacher's Prose, <i>Singing with Style!</i> .....	6
Conference Information.....	8
2014 Festival Dates. ....	8

*(Rocker from Page 1)*

bration, mine came and went without much fanfare. To this day. I still am being asked, "How's retirement?" My usual reply, "I am no longer sleep deprived." The usual reaction is one of envy. For those of you active in the CCS events, you are aware that I derive a great deal of pleasure serving on the board of directors and producing publications, managing our membership data base, and taking in what goes on with the teachers in our section. Being involved with the board also provides lots of time to mingle and talk, mostly shop talk about teaching music.

Two important strengths of exceptional professional music educators have come to my attention recently, preparation and pedagogy. Another area, dear to me, is the ongoing search for repertoire, for which I will provide a list of my recent discoveries at the end of the article.

If you have not already, read *From The Podium*, written by CCS President, Drew Lewis on the front page of this publication. He presents an excellent message under the topics of **plan, prepare, proactively learn, and put things in perspective**. It is an impressive model.

Secondly, I recently met with Christy Latham, music instructor at Santa Cruz High School. I was aware that she had recently finished her Masters Degree in Conducting at the American Band College, a summer program held in Ashland, Oregon, through Sam Houston State University. It is a rigorous program. Christy said, "All of the course work is directly related to teaching. There are no fluff courses in the masters program." She compiled three spiral bound comprehensive beginner's guides for high school students wanting to start trumpet, trombone, and tuba as part of her course work. Christy was a clarinet major in college. We all took pedagogy classes for all of the major instrument groups. To do a special study on instruments outside your major area is an excellent way to increase your pedagogy skills. She is experiencing the dividends as a result of the books she created and is feeling increased confidence and competence.

These are just two of the CCS music educators I have observed in the last couple years, either in their classrooms or at performances. Their students are the beneficiaries of their striving for excellence, dedication and passion for teaching and music education. Bravo!

As conductor of the San Lorenzo Valley Community Band, I have a budget to purchase music for concert band. Listed below are a few of my recent favorites. I have chosen ones that are perhaps new to you. Although most are suitable for high school concert band, some will be appropriate for advanced middle school as well. I hope there may a few pieces you will find appropriate to your situation if you teach band classes.

- Ave Maria*, Franz Biebl, arr. Cameron, Boosey & Hawks
- Blessed are They*, from the German Requiem by Brahms, arr. Barbara Buehlman, Ludwig
- Bridges Over the River Cam*, Derek Bourgeois, G & M Brand
- A Canadian Brass Christmas*, arr. Henderson/Cable, Hal Leonard
- Chimes of Liberty*, Edwin Franko Goldman, arr. Schissel, Barnhouse
- Choral Fanfare*, John Rutter, arr. Bimm, Arrangers Publishing Company
- Culloden*, Julie Giroux (Mvt. 1&2 one set) (Mvt. 3 one set), Music Propria
- Eine Kleine Yiddishe Ragmusik*, Adam Gorb, G & M Brand
- Fantasia on a Theme of Thomas Tallis*, Vaughan Williams, arr. Bocook, Hal Leonard
- Locus Iste*, Bruckner, arr. Ton van Grevenbroek, de haske
- Mannin Veen*, Haydn Wood, Boosey & Hawks
- Medieval Christmas*, John Kinyon, Alfred
- New York 1927*, Warren Barker, Barnhouse
- Pavanne, from Symphonette No. 2*, Morton Gould, Warner Bros.
- Polly Oliver*, Thomas R. Root, Kjos
- Rushmore*, Alfred Reed, Barnhouse
- Serenade for Band, Op. 22*, Derek Bourgeois, G & M Brand
- Star Spangled Banner*, arr. Floyd Werle, this is a free download  
<http://www.usafband.af.mil/education/arrangements/nationalanthem/index.asp>
- West Side Story*, Bernstein, arr. Duthoit, Hal Leonard

*(Podium from page 1)*

way that makes the best use of class time and allows events to unfold in the classroom in a way that enhances the students' learning. Mihaly Csikszentmihalyi's book, **Flow** and the lectures on the subject by Donald Brinegar at CSULA have also influenced the way I plan my rehearsals. I still remain flexible with the time to be open to unplanned teachable moments in the classroom, but the efficiency of what I can accomplish with this level of planning has been worth it.

### **Prepare**

This is one of the hardest things for me to do with my schedule, but I believe that the preparation I put into teaching class makes the experience better for the students. Preparation for me includes everything from finding time to do score study, to warming up in the car on the way to work so I can be ready to model vocal technique to my choirs. I know that score study is a challenge for many directors because time is in short supply and I must say it is a huge challenge for me as well. I already have specific times set aside to plan lessons, but now I also intend to set aside specific times to focus on the big picture preparation. I know the more equipped I am in score study, background knowledge, and technical aspects of the music, the more I have to offer my students.

### **Proactively Learn**

As a professional, I think this is one of the biggest areas we need to be aware of. We need to keep learning to fill in the gaps in our knowledge and competency. There is nothing more humbling than standing in front of students in a performance class to have the students reflect back to you all of your weaknesses. I remember one time in the classroom was when I hired a clinician to come in and work with my choir students on solo repertoire and vocal technique. As each student came up to sing, the clinician kept addressing the same issue in every student. After the third student the revelation hit me—that these students have the same vocal issues because they are reflecting MY vocal issues. This idea has been addressed by many pedagogues, including Rodney Eichenberger in the video, "What They See Is What You Get." This video shows many examples of how posture, attitude, and conducting gesture can affect students in noticeable ways. Still, I have seen many teachers who yell at their students or complain about their students not giving them what they want, and yet the problem often lies with what the teacher is giving them. I understand that we all teach varying levels of interest and competency in students, but I still firmly

believe that when things are not going well in a classroom and rehearsal the first place to look is to yourself. There are some times when I am not the problem, but for me I know those times have been the exception and not the rule. However, the good news about this is that many of the good things our ensemble are doing are also a reflection of our strengths.

### **Put things in perspective**

Finally, I need time to relax. Life as a music educator is incredibly busy. There is so much that happens beyond the classroom in this job that it is easy to get the life sucked out of you. I was writing this article in a Reedley coffee shop where I ran in to two influential mentors from my early college years. As we talked, we discussed how necessary breaks like Thanksgiving are and how we have to plan for time off to recharge. I love my job, but there is more to life (thankfully) than teaching. Things need to be kept in perspective. Time with friends, family, or just with a good book help me keep perspective. If there is anything I am realizing from this short Thanksgiving break is that I need more time like this. How do you find balance? How do you give your students your best? I think these are all questions we deal with for the rest of our careers. I have shared with you some of the ways I'm currently dealing with them, and it has also given me new ideas to explore. I hope they serve as a reminder and encouragement to you as well. As always, feel free to share with me your ideas on these questions as we continue the conversation.

## **2014 Honors Concerts**

Middle School  
Honor Band and Honor Orchestra  
January 25, 2014  
Pacific Grove Middle School

Middle School & High School  
Honor Choirs  
February 1, 2014  
Salinas High School

High School  
Honor Band and Honor Orchestra  
February 8, 2014  
Cabrillo College

## CCS Calendar 2013–2014

Date	Event	Location	Time
Aug. 24	Board Retreat	Monte Vista Christian	all Day
Sep. 5	Sonata Articles Due	jonchristian41@gmail.com	
Sep. 15	Nominations for State Awards	dlewis@kirby.or)	
<b>Sep. 28</b>	<b>Board Meeting</b>	<b>Bittersweet Bistro, Aptos</b>	<b>5:00 pm</b>
Sep. 28	CCS General Meeting & Dinner	Bittersweet Bistro, Aptos	6:00 pm
<b>Oct. 9</b>	<b>Board Meeting</b>	<b>PGMS</b>	<b>4:30 pm</b>
Oct. 23	MS Honor Choir CD's Due		
Oct. 27	MS Honor Choir Listening Session	Stevenson Carmel Campus	
Oct. 29	HS Honor Choir Auditions	Monterey H. S., Cathy Findley	
Oct. 30	HS Honor Choir Auditions	Kirby, Drew Lewis	
Oct. 30	MS Honor Band/Orchestra CD's Due;		
Nov. 1	Solo Ensemble Festival I	Festival I forms due, Colleen Wall	
Nov. 2	MS Honor Band/Orchestra	Listening Session at Stevenson Carmel	
<b>Nov. 13</b>	<b>Board Meeting</b>	<b>Kirby School</b>	<b>4:30 pm</b>
Nov. 15	Sonata Articles Due	jonchristian41@gmail.com	
Nov. 16	Solo Ensemble Festival I	Morro Bay	
Nov. 20	Deadline for mailing	MS Instrumental and MS/HS Choir Music	
Nov. 20	HS Honor Band/Orch CD's Due		
Nov. 23	HS Honor Band/Orch.	Listening Session, Stevenson, Carmel Campus	
Dec. 11	Deadline for mailing HS Instrumental Music		
	No December board meeting		
<b>Jan. 8</b>	<b>Board Meeting</b>	<b>Gonzales High School</b>	<b>4:30 pm</b>
Jan. 10–11	Bay Section Winter Conference	San Jose State University	
Jan 23–25	MS Honor Band and Orchestra	PGMS Site Host: Barbara Priest	
Jan 30–Feb. 1	Honor Choir	Salinas HS, Site Host: Joe Johnson	
Feb. 6–8	HS Honor Band and Orchestra	Cabrillo College, Site Host : TBA	
Feb. 20–23	California All-State Music Education Conference	Fresno, CA	
Mar. 8	CCS Choral Festival	Aptos High, Lindsey Eldred and Mark Bidelman	
<b>Mar. 12</b>	<b>Board Meeting</b>	<b>Cabrillo College</b>	<b>4:30 pm</b>
Mar. 28	Solo Ensemble	Festival II forms due, Colleen Wall	
<b>Apr. 9</b>	<b>Board Meeting</b>	<b>Stevenson, Pebble Beach Campus</b>	<b>4:30 pm</b>
Apr. 12	Solo Ensemble Festival II	Instrumental: PGMS,	
Apr. 12	Solo Ensemble Festival II	Vocal: MVCS	
Apr. 16	Sonata Articles Due	jonchristian41@gmail.com	
April 26	Large Group Inst. Festival	Santa Cruz High School, Christy Latham	
<b>May 7</b>	<b>Board Meeting</b>	<b>Monte Vista Christian School</b>	<b>4:30 pm</b>
<b>May 31</b>	<b>Board Meeting</b>	<b>Monterey Area (Barbara)</b>	<b>5:00 pm</b>
May 31 CCS	General Meeting	Monterey Area (Barbara)	6:00 pm

\* Drop off and mailing information for honor group audition CD's will be included with the materials you receive in the mail from the event chairs, or posted on our website • [www.ccsmusic.org](http://www.ccsmusic.org)

### Sonata Publication Schedule

Edition	Articles Due	Print Date	Label Date	Mail/Upload Date
<b>Exposition</b>	September 5, 2013	September 11, 2013	September 12, 2013	September 13, 2013
<b>Development</b>	November 15, 2013	November 27, 2013	November 28, 2013	November 29, 2013
<b>Recapitulation</b>	April 16, 2014	April 23, 2014	April 24, 2014	April 25, 2014

## CCS Board of Directors 2013–2014

Position	Name	Work Phone	Email
President	Drew Lewis	831-423-0658 x230	<a href="mailto:dlewis@kirby.org">dlewis@kirby.org</a>
President Elect	Willow Manspeaker	831-625-8339	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
Immediate Past President	Barbara Priest	831-646-6568x333	<a href="mailto:barbarapriest@att.net">barbarapriest@att.net</a>
Secretary	Colleen Wall	805-771-1845 x2305	<a href="mailto:cwall@slcusd.org">cwall@slcusd.org</a>
Treasurer	Adam Penrose	831-768-6158	<a href="mailto:adampenrose@mvcs.org">adampenrose@mvcs.org</a>
Member 1	Chris West	831-626-5200	<a href="mailto:cwest@stevensonschool.org">cwest@stevensonschool.org</a>
Member 2	Cathy Findley	831-392-3861	<a href="mailto:cfindley@mpusd.k12.ca.us">cfindley@mpusd.k12.ca.us</a>
Member 3	Tony Dehner	831-768-6154	<a href="mailto:tonydehner@mvcs.org">tonydehner@mvcs.org</a>
Member 3	Brian Parker	831-675-2495x241	<a href="mailto:bparker@gonzales.k12.ca.us">bparker@gonzales.k12.ca.us</a>
Member 5	Adam Petrocelli	831-625-8300	<a href="mailto:adampetrocelli@me.com">adampetrocelli@me.com</a>
Member 6	Diane Gehling	831-443-7212x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
Special Representative	Jon Christian	831-335-3565	<a href="mailto:jonchristian41@gmail.com">jonchristian41@gmail.com</a>
Special Representative	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>

## CCS Event Coordinators 2013–2014

Event/Project	Coordinator	Work Phone	Email
M. S. Honor Band/Orch Host	Barbara Priest	831-646-6568 x333	<a href="mailto:barbarapriest@att.net">barbarapriest@att.net</a>
M. S. Honor Band	Diane Gehling	831-443-7212 x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
M. S. Honor Orchestra	Chris West	831-626-5200	<a href="mailto:cwest@stevensonschool.org">cwest@stevensonschool.org</a>
Honor Choir Site Host	Joe Johnson	831-796-7411	<a href="mailto:joe.johnson@salinasuhdsd.org">joe.johnson@salinasuhdsd.org</a>
H. S. Honor Choir	Tony Dehner	831-768-6154	<a href="mailto:tonydehner@mvcs.org">tonydehner@mvcs.org</a>
M. S. Honor Choir	Colleen Wall	805-771-1845 x2305	<a href="mailto:cwall@slcusd.org">cwall@slcusd.org</a>
H. S. Honor Band/Orch Host	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
H. S. Honor Band	Adam Petrocelli	831-625-8300	<a href="mailto:adampetrocelli@me.com">adampetrocelli@me.com</a>
H. S. Honor Orchestra	Lara Levy	831-392-3801	<a href="mailto:llevy@mpusd.k12.ca.us">llevy@mpusd.k12.ca.us</a>
Choral Festival	Lindsey Eldred	831-688-6565	<a href="mailto:llmeldred@gmail.com">llmeldred@gmail.com</a>
	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
Large Group Inst. Festival	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
Solo Ensemble Festivals	Colleen Wall	805-771-1845 x2305	<a href="mailto:cwall@slcusd.org">cwall@slcusd.org</a>
Data Base Manager	Jon Christian	831-335-3565	<a href="mailto:jonchristian41@gmail.com">jonchristian41@gmail.com</a>
Newsletter Editor	Jon Christian	831-335-3565	<a href="mailto:jonchristian41@gmail.com">jonchristian41@gmail.com</a>
Medals Chair	Adam Penrose	831-768-6158	<a href="mailto:adampenrose@mvcs.org">adampenrose@mvcs.org</a>
Library Manager	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>

# Teacher's Prose for Teaching Pros

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

## Singing With Style!

By Susan Moninger, Professor of Music  
Director of Choral Activities, Elmhurst College, IL



Getting your choir to sing a variety of vocal styles can be a challenge for the choral director. Most of us have worked diligently on learning and teaching correct vocal technique. Choral directors often have several groups where each of their groups has a distinctive sound based on style, voicing, age, and repertoire. Sometimes one choir sings

many styles of music. The most challenging aspect for the choral director is keeping the authenticity of the style without sacrificing healthy singing. Hopefully, upon reading this article, you will gain some additional insight in how to achieve confidence teaching many styles to your choirs.

Historically, the American Choral Director has taken pride in doing European music as authentically as possible. We listen to early recordings and research practices of how to sing Renaissance with a straight brighter tone, Baroque with light melismatic detached passages that bring out the contrapuntal lines, Romantic with a rich darker tone and warm vibrato and Modern which varies depending on the composers' intention and style. We have embraced music of many cultures and enjoy the variety of sounds and tones that each country and ethnic background has to offer.

Singing jazz or pop music with our students often raises eyebrows with the classically trained educator. Some of us have had students who have come to us with past or present vocal problems that have occurred for one reason or another and many like to blame it on contemporary vocal styles being done incorrectly, therefore we shy away from allowing our students to sing in those styles. (Often times, I find that a student who is having

other vocal issues may be talking excessively, or at a loud volume, even perhaps at a monotone or low pitch which is a topic for another article!) Many problems can arise from oversinging and singing incorrectly.

The exciting news about singing jazz or pop music with your traditional choir or forming separate groups is that there is so much for the students to learn! Pop music is something the students connect with and listen to on a regular basis. Many students listen to country as well. Whether you like it or not, many listen to rap and it is incorporated into a lot of pop music and is crossing over to country and jazz. Jazz music offers amazing ear training and rhythmic challenges for the singer. It also gives the student a chance to create through improvisation.

Healthy singing is healthy singing. You do not change your approach of diaphragmatic breath support from style to style. Your body is your instrument.

That means good posture, even balance, relaxed muscles in the throat and neck, proper amount of sleep, and being aware of how your body reacts to what you eat and drink. All of this affects the vocal cords as well as how we speak.

For pop or jazz music, let's address tone quality for the ensemble. It can really vary from song to song. For example, in a gospel tune, the use of vibrato should be natural. Blend is not important, lyrics rule. Emotions should be felt with a spiritual overtone. In blues or swing, there is an incorporation of vocal inflections.

We use slides, smears, scoops, lead sound (melody may be predominant), ghosts accents, syncopation and many other articulations to create jazz. Tone can vary from dark to light. The vocal jazz ballad is often little or no vibrato and forward placement. This gives the sound vitality and helps define the pitch when notes are close together or clustered. (This is similar to Eric Whitacre's compositions in the classical genre). Regarding jazz and improvisation (another article needed!), I share the wisdom that the late great artist Joe Williams once told me when I asked for advice for my singers. He said simply, "less is more."

Pop music is very exciting because directors can choose from a variety of musical theatre to the latest hits. Musical theatre offers traditional singing (Andrew Lloyd Weber) to rock style (Kinky Boots, Cindy Lauper). We need to learn the style first by listening to everything out there. Yes, it takes many hours of your time, but it is

*(See Style on page 7)*

*(Style from page 6)*

necessary in order to understand it and correctly nail the style. It will bring accuracy to work. In order for you to bring excellence, you must incorporate the healthy vocal technique along with understanding the style through listening. This will help you with accurate inflection, diction, the use of articulations, tone color, understanding the use of vibrato, style and emotion for each genre. There are many variations within each genre as well. Get informed by listening to a variety of artists, grooves, and where that style originates. For example ... there are great Latin artists to listen to for samba. You must consider the language, cultural background, rhythmic elements and style. This makes it a richer and a more authentic experience for your singers.

The pop/show/jazz director must not only listen but also really watch the singers. Are they breathing correctly and not lifting shoulders? Make sure there is not tension in their neck (no veins popping out). Are the singers standing tall with weight on the balls of their feet? Can they project the voice with great support without crossing the line by oversinging? If the singer pushes the voice, it will change the beauty of the tone and force pressure on the vocal cords, potentially causing nodules or calluses to form. This can also affect pitch and the ability to hear others affecting balance and blend. Diction plays a vital role in this style. Over articulating especially on consonants can kill the style. This is probably the largest misinterpretation that happens because of our classical training. When I was a jingle singer, someone once told me that vibrato was the kiss of death in the studio. (Unless we were singing classical music.) There are also several consonants that choral directors need to teach their singers to soften when singing pop or jazz music. One of the most common is "t". Soften it to a "d" as we speak it. One example is the word "matter". Work on keeping everything natural sounding and conversational. Otherwise the style will sound classical. The exception is traditional musical theatre.

Most pop/jazz music has a forward sound that requires frontal placement. This keeps the sound vibrant and will cut through. Make sure there is still an inside space and it doesn't become nasal. Singing uses a lot of imagery and an inside smile and sometimes even lifting the eyebrows help. Your eyes are the most expressive part of your face. Use the imagery of placement in the head and singing through the eyes to help with expression and brilliance in the tone.

What about growls, scoops, slides, chest voice and all the stuff rock singers love to do? Yep. They get to do that as long as it is done in a healthy way (limit growls) and with your guidance as to how much and

how often. Use of the chest voice vs. head voice and falsetto has always been a sensitive issue. You can achieve a mixed voice and chest voice sound through exercises to strengthen the vocal cords. There are wonderful exercises that emphasize how to strengthen both registers that advocate register flips, yodels and models that truly work in a short amount of time with regular practice. This also prevents vocal fatigue for our students that sing in multiple groups or multiple hours of rehearsing. (Shout out and thank you to my voice instructor, Dr. Ronald Combs.) He wrote a book that is co-authored by jingle singer and choir director friend Bob Bowker called *Learning To Sing Non-Classical Music*. It offers a great guide for singers that they developed after years of studying rock stars in the business and how they manage to keep their chops.

Hopefully this article has given you some ideas to consider as you take your journey into playing with the greatest instrument of all, the human voice!

---

*This article is reprinted with the permission of Susan Moninger. Thank you.*

Susan Moninger is the ACDA Central Division Chair for Show Choir. She has a broad range of training and experience in classical, jazz, and show choir. Susan is Director of Choral Activities and Professor of Music at Elmhurst College, IL where she conducts the Elmhurst College Concert Choir, Chamber Singers, and Vocal Jazz Ensemble "Late Night Blues". She is also the Co-Founder and Co-Director of Showchoir Camps of America which has trained over 32,000 students and directors from around the world. The camps focus on teaching and refining singing, dancing, and performance techniques. She holds a Bachelor of Music Education from Millikin University and a MME from Northwestern University. She is a commercial recording artist with national commercials such as Green Giant and United Airlines to name a few. Her vocal jazz series is published through KJOS Music of San Diego, California. Some of her noted students include Opera Singer, James Kryshak, tenor and Country Star Brett Eldredge. This December you can hear her choir singing in the new national PBS Television Special, *A Christmas Carol, The Concert*, music written by Broadway composer Bob Christianson.

**Bay Section  
Winter Conference  
January 10–11, 2014  
San Jose State University**

Registration is open to all NAFME/CMEA members.

Registration forms:

<http://www.cmeabaysection.org>

Pre-registration deadline is December 30, 2012.

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, 2012.

After that date it goes up to \$90.

**California All-State  
Music Education Conference  
February 20–23, 2014**

**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.

## **CMEA-CCS 2014 Festivals**

**March 8, 2014**

Aptos High School

**Choral Festival**

Lindsey Eldred and Mark Bidelman

**April 12, 2014**

Instrumental: Pacific Grove Middle School

**Solo Ensemble Festival II**

Colleen Wall

**April 12, 2014**

Vocal: Monte Vista Christian School

**Solo Ensemble Festival II**

Colleen Wall

**April 26, 2014**

Santa Cruz High School

**Large Group Instrumental Festival**

Christy Latham