



Central Coast Sonata

Development
Edition



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

Vol. XXV Opus. 2

California Music Educators Association • Central Coast Section

Winter, 2014

From the Podium of Willow Manspeaker
CCS President




CCS Newsletter Turns 25

Submitted by Jon Christian, Sonata Editor

Lately I've been thinking about a conversation I had with a student a few years back that led to a bit of a shift in my philosophy towards music education. For some context, this was right as the TV show *Glee* was at its peak of popularity.

The conversation went something like this:

Me: Wait. It's called what?

Her: *Glee*. You don't watch it?!

Me: Never heard of it.

Her (visibly annoyed): Ms. Manspeaker, uh! It's like this really-cool-show-about-high-school-choir-dorks-only-they're-not-all-dorks-some-of-them-are-like-football-players-and-they-all-sing. And it's *awesome*.

Me: And it's popular?

Her: Super popular. *Everybody* watches it, even the kids that aren't into music, because they sing all the most popular hits. But they're like, a real choir! Can we try it, maybe?

Me: Huh. Maybe.

Since that conversation, I've been consciously working towards forming a better understanding of how my own foundations in popular music have shaped my teaching philosophies and how I might capitalize, for lack of a better term, on my personal appreciation of popular music by sharing it with my students in a thoughtful, deliberate, and educational way. Here's a little background on me so you have some context: Music is in my blood. As is the case with many music educators, I come from a musical home. My parents were, and still are, self-taught musicians, who throughout my childhood played in rock-and-roll cover bands. My musical abilities are both innate and developed, and their development has been both formal and informal. I studied classical piano from age seven through my early twenties, yet I have always been comfortable playing by ear, reading chord charts, and improvising. My early years

(See *Podium* page 3)

In the fall 1990 it was the vision of multi-time CCS President, Eugene Smith, to create a CCS newsletter. This academic year the Central Coast Section of CMEA marks the 25th year our newsletter. Thank you, Gene. The purpose twenty five years ago is much the same as it is today, communication. In a recent conversation with Gene, he recalled several goals for the newsletter: *Generate interest in our events, Inform teachers in our section of the many facets of our profession, To help unify the section when San*

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Luis Obispo County was added, Have CCS board members contribute articles useful to music educators.

Gene was the editor for the first four years. I became the editor starting with Volume V in 1994. As the name implies, **The Quarterly** was published four times a year for the several years. Providing enough useful information four times a year became quite a chore and it was decided to reduce the publication to just two times a year and to rename the newsletter **Half Note**. It took just a few years of the Half Note for the CCS Board to realize that this was not frequent enough communication with our constituents.

At our summer planning retreat in August, 2004, I presented the CCS Board with a proposal to rename our newsletter **Sonata**, and to standardize the number of issues at three per academic year. Each issue was to have a name reflecting one of the parts of the Sonata Allegro form. Our fall edition was named Exposition, with winter being Development and spring as Recapitulation. The board approved the proposal. The **Central Coast Sonata** has and is still serving our section as one of our means of communicating with our membership.

In the fall of 2010 the CCS Board made the decision to discontinue publishing a hard copy version of

the newsletter. The Exposition edition in the fall of 2010 was our last hard copy mailing. It had been our policy to send the newsletter to all schools in our section as a service to all teachers, not just NAFME members. This decision was driven primarily by financial considerations. With the Development edition in the winter of 2010 we commenced with electronic publication only, which is available on our website as a PDF. The design and formatting has remained the same so that it is still print ready, if you care to print hard copy for yourself. Or, you can have it printed at a business that has the ability to print PDF files as booklets. We keep a few archival hard copies of each edition.

I consider all of the music teachers possible contributors of articles to the CCS Sonata. Although most articles come from board members, I encourage all of you to consider submitting an article on a subject of interest to your musical colleagues.

In closing this article, here are some coincidental facts regarding our current CCS President. It was ten years ago that Willow Manspeaker became our CCS president, the year we adopted the Sonata newsletter. Just ten years later she begins a second term as president. Thank you, Willow, for your leadership and service to our organization.

CMEA-CCS 2015 Festivals

March 11, 2015
Peace United Church

Choral Festival
Drew Lewis

April 11, 2015
Instrumental: Pacific Grove Middle School

Solo Ensemble Festival II
Colleen Wall

April 11, 2015
Vocal: Monte Vista Christian School

Solo Ensemble Festival II
Colleen Wall

April 25, 2015
Santa Cruz High School

Large Group Instrumental Festival
Jazz Festival
Christy Latham

(Podium from page 1)

as a singer were spent belting out Bonnie Raitt and Pat Benatar in my room, though I was extremely active in the school choral program from sixth grade through high school. I went on to pursue degrees in classical voice and choral conducting. I taught myself to play folk and rock guitar, but I also formally studied the cello.

All this to say, that I do and must identify as “bi-musical” (a term that’s been floating around in music education circles lately), meaning that I am comfortable in both formal and informal musical settings, and I am equally as familiar with popular music as I am with Western European art music. I apply this bi-musicality to my teaching style on a daily basis. For example, once I have presented my choral students with a foundation in proper vocal technique, I instill upon them the need to “sing smart” and employ different styles of singing for different styles of music. As such, I often introduce different forms of popular music into our repertoire, but delicately so, as to remain authentic and respectful of the style. Because I struggle with the cloying and often rigid nature of most published choral arrangements of popular music, I often arrange the songs myself, many times adjusting harmonies, rhythm, and diction during rehearsals in real time, while welcoming, encouraging, and applying student input and suggestions. The use of this mixture of formal and informal learning methods has both shaped my personal beliefs towards music education and has been shaped by my personal history as a lifelong musician. I have come to believe that the most beneficial means of presenting my students with a sound music education is to provide them with a personal sense of musical ownership, while allowing them the space to become

deeply invested in the outcome by creating a democratic environment in which my students contribute to the learning process.

It has been shown that many music educators come from musical homes, with background similar to mine. I would welcome the opportunity to hear about any methods and/or strategies that you have developed in order to engage your students and provide them with a sense of ownership over their music education. As music programs continue to be under-funded and under-enrolled, there is a growing need to align the justifications for music education with the practice of educating musicians in the classroom. In order for music to achieve true independence in an academic setting, we as music educators must continue to examine the reasons *why* we are continuously defending our field, and, at the risk of appearing hopeless, we must be wary of over-advocating for our cause. As the old adage goes, “action speaks louder than words.” If there were to be a shift in the content and curriculum towards the inclusion of more informal learning practices and popular musical styles, perhaps educators would become empowered to demonstrate, rather than advocate, how truly relevant a multi-functional music education can be.

Looking forward, we on the CCS board are in discussion on the possibility of developing additional events centered around more popular forms of music. Perhaps a Songwriters Showcase, or a Battle of the Band? It’s very much in the discussion phase, but I would welcome any input that you may have, or ideas that you may be interested in offering.

Best of luck through the busy holiday concert season, and I hope to hear from you soon!

Sonata Publication Schedule

Edition	Articles Due	Print Date	Label Date	Mail/Upload Date
Exposition	September 4, 2014	September 10, 2014	September 11, 2014	September 12, 2014
Development	November 14, 2014	November 26, 2014	November 27, 2014	November 28, 2014
Recapitulation	April 16, 2015	April 23, 2015	April 24, 2015	April 25, 2015

CCS Calendar 2014–2015

Date	Event	Location	Time
Aug. 22-23	Board Retreat	Stevenson School	2 days
Sep. 4	Sonata Articles Due	Jon Christian	
Sep. 15	Updated Honors Group audition materials due	Jon Christian	
Sep. 19	2015 Honor Group audition materials	On website	
Sep. 27	Board Meeting	Kula Ranch Island Steakhouse	5:00pm
Sep. 27	Fall General Meeting	Kula Ranch Island Steakhouse	6:30pm
Oct. 20	MS Choir, audition recordings postmark deadline*		
Oct. 22	Board Meeting	San Benancio Middle School	4:30pm
Oct. 25	MS Choir Listening Session	Pacific Collegiate School	8:00am
Oct. 28	HS Honor Choir Auditions	Kirby School	TBD
Oct. 29	HS Honor Choir Auditions	Stevenson School (Pebble Beach)	TBD
Oct. 31	HS Band and HS Orchestra audition recordings postmark deadline*		
Nov. 7	MS Band, MS Orchestra, audition recordings postmark deadline*		
Nov. 8	HS Band and Orchestra Listening Session	Monterey High School	8:00am
Nov. 14	Sonata Articles Due	Jon Christian	
Nov. 15	Southern Solo/Ensemble Festival: Voc. & Instr.	Morro Bay High School	All Day
Nov. 15	MS Band, Orchestra Listening Session	Stevenson School (Carmel)	8:00am
Nov. 19	Board Meeting	Kirby School	4:30pm
Dec. 5	All 2015 Honor Music	distributed or available on website	
Jan. 14	Board meeting	Santa Cruz High School	4:30pm
Jan. 22-24	MS Honor Band and Orchestra	Pacific Grove Middle School	3 days
Jan. 29-31	MS and HS Honor Choir	Salinas High School	3 days
Feb. 5-7	HS Honor Band and Orchestra	Harnell College (Tentative)	3 days
Feb. 11	Board Meeting	Cabrillo College	4:30pm
Feb. 19-22	CASMEC Conference	Fresno	3 days
Mar. 11	Choral Festival	Peace United Church, Santa Cruz	
Mar. 25	Board Meeting	Salinas High	4:30pm
Apr. 11	Northern Solo/Ensemble Festival : Vocal	MVCS	
Apr. 15	Sonata Articles Due	Jon Christian	
Apr. 18	Northern Solo/Ensemble Festival : Instr.	Pacific Grove Middle School	
Apr. 22	Board Meeting	Gonzales High (tentative)	4:30pm
Apr. 25	Large Group Festival (B&O)	Santa Cruz High School	
Apr. 25	Jazz Festival	Santa Cruz High School	
May 9	State Solo-Ensemble Festival	2 Locations–North and South (see CMEA website)	
May 13	Board Meeting	Gavilan View Middle School	4:30pm
Jun. 6	Board Meeting	TBD	5:00pm
Jun. 6	Spring General Meeting	TBD	6:30pm

* 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

CCS Board of Directors 2014–2015

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
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Member 3	Diane Gehling	831-443-7212x452	dgehling@santaritaschools.org
Member 4	Joe Johnson	831-796-7411	joe.johnson@salinasuhd.org
Member 5	Lara Levy	650-823-9706	llevy@mpusd.k12.ca.us
Member 6	Jeff Osarczuk	831-484-1172 x209	josarczuk@washingtonusd.org
Special Representative	Jon Christian	831-335-3565	jonchristian41@gmail.com

CCS Event Coordinators 2014–2015

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	Joe Johnson	831-796-7411	joe.johnson@salinasuhd.org
H. S. Honor Choir	Tony Dehner	831-768-6154	tonydehner@mvcs.org
M. S. Honor Choir	Colleen Wall	805-771-1845 x2305	cwall@slcusd.org
H. S. Honor Band/Orch Host	Steve Ettinger		
H. S. Honor Band	Adam Penrose	831-768-8158	adampenrose@mvcs.org
H. S. Honor Orchestra	Lara Levy	650-823-9706	llevy@mpusd.k12.ca.us
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	Colleen Wall	805-771-1845 x2305	cwall@slcusd.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

WHY SHOULD WE GO TO A FESTIVAL?

Submitted by Christina Latham, Instrumental Music Instructor, Santa Cruz HS, CCS President Elect

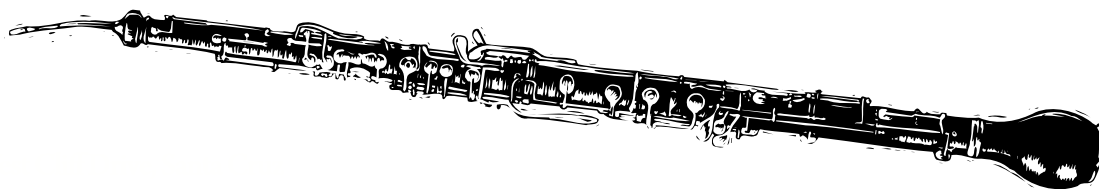
When we go to festivals we have the opportunity for unlimited growth if we are open to it. Our students have the opportunity to hear other schools perform and receive evaluations from highly skilled educators. As educators we can learn from our peers in the same manner as our students. The environment at the festival gives us the opportunity to immerse our students and ourselves in the world of music for a day. It's a rare opportunity to submerge yourself in a world where music is the most important thing.

If we set up our expectations with our students they can get a lot from the festival experience. If we as educators and students have the concept of growth and are open to the experience, growth is possible. This work has to be done before you attend the festival. Talk about why you go, what you want to accomplish, how to act, how to enter and exit the stage, etc. After the festival when they listen to the judges comments they can hear what they are achieving and what they need to work on. Often I use a plus/delta chart to organize the comments. Then we can make goals for the next performance based on guided discussion about the comments. The important part is leaving our ego out of the equation and listening honestly. If we really listen to the comments and performance recording we can make lesson plans to improve the ensemble.

Selecting literature is an essential element to your groups success. Deciding the level of literature that is just right is challenging. Not too hard, not too easy, but music that will challenge them. It's important to not pick literature that is too hard. Avoid popular transcriptions and look for art music, there are literature lists for various state contest that are worth looking at for ideas. For example on the J.W. Pepper website there is a state list and concert and contest section for band literature in addition to an editors choice section. I have found pieces through these filters since they have done some of the screening for us. There are many educators in our area who have had tremendous success with festivals. Reaching out to them for guidance is always an option. Sometimes simply talking to a colleague can spur ideas about what you want to do. CCS Festivals have a time limit, as do all festivals, you should check those time limits when selecting music. The time limits include entering and exiting the stage, set up and a sound check if you choose. The general guideline is three selections of contrasting character exhibiting different styles to showcase the breadth of the ensemble.

At the event it is essential to listen to other ensembles, for your students and yourself. Every ensemble you listen to has something to teach us. There is nothing more powerful than watching and listening to groups to understand the art of what we do. When I was beginning my career I spent a lot of time listening and watching. When bands outperformed mine I made sure I watched them so I could figure out what was different. I also went and observed other teachers working with their groups, and they were very welcoming and excited to share what they were doing. It also created connections and friendships with other music teachers. They were often willing to come and clinic my groups and help us progress.

So go to festivals, put yourself out there. Listen, learn and improve. You have to start somewhere. Waiting until you and your groups are ready will never happen, we are never ready, we could always use more rehearsal.



THE FIFTH STRAND NATIONAL ARTS STANDARDS AND LOW HANGING FRUIT

Submitted by Cathy Findley, CCS Secretary

While we are currently using the California State framework for VAPA subjects, we also anticipate the adoption the National Arts Standards. There are connections between the current fifth: “Finding Connections, Relationships, and Applications, from Music to other art Forms and Subject Areas and to Careers” (as well as the third: Historical and Cultural context), with National Anchor Standard #11: “Relate artistic ideas and works with societal, cultural and historical context to deepen understanding”.

While most high schools require an arts class for graduation, the “art” is not necessarily music. For some students, Elementary or Middle School may be his/his only experience in any art. We often have students taking a music appreciation class, a music lab class, or even a performing class for only one year, to complete the graduation requirement. We are specialists in our discipline, but we are often, the only instructor of arts education for students. This is why we must include all arts – even in our performing classes. While the ‘Enduring Understandings’ (remember McTighe/ Wiggins Understanding by Design?) of the Anchor Standards, of the National Standards, vary slightly in the language used for each discrete subject, they are pointing to the same outcomes.

We certainly cannot be expected to teach every art to every student, but we can look for the ‘low hanging fruit’ to make connections between various art forms, and we should always be on the lookout for examples, contrasts and comparisons.

A few ideas that you and I have probably used, particularly in historical or cultural context, are:

- The contrast of opposites in Baroque music (large/small, reed/flute) with contrasts in visual art (light/dark in Rembrandt)
- Renaissance- the growth of recognition of the individual artist compared with Medieval

- Romantic period-the emphasis on emotion- (Edgar A. Poe short stories or Mary Shelly’s ‘Frankenstein’, etc.)
- Black history month – Code songs with code quilts; art of Jacob Lawrence; poetry of Langston Hughes (some set to music already)
- Use of poetry to showcase internal rhythm, percussive in alliteration
- Electronic music and visual art in the early 1900’s
- Hanging posters of great art featuring music or instruments (ex. Monet ‘Jazz’, Manet ‘the Flutist’, Vermeer ‘Woman at a Virginal’, Botero ‘the orchestra’, Chagall ‘The Green Violinist’, Picasso any of ‘3 musicinas’, or ‘old guitarist’)

Then there are the math/science connections:

- Bartok and the Fibonacci series in Music for Strings, Percussion and Celesta (or Sonata for Two Pianos and Percussion, Miraculous Mandarin, and Divertimento.
- Acoustics, anatomy, technology
- A great book on comparisons of the visual, musical and mathematical is Godel, Escher, Bach by Douglas Hofstadter (for us, not the student).

As quoted from www.nationalartsstandards.org “Art literacy fosters connections among the arts and between the arts and other disciplines thereby providing opportunities to access, develop, express and integrate meaning across a variety of content areas.” “The Arts have always served as the distinctive vehicle for discovering who we are”.



Bay Section
Winter Conference
January 9–10, 2015
Chabot College

Registration is open to all NAFME/CMEA members.

Registration forms:

<http://cmeabaysection.org/conference-information/>

Early Registration deadline is January 2, 2015

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 January 2, 2015

After that date it goes up to \$90.

California All-State
Music Education Conference
February 19–22, 2015

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.

2014–2015
HONOR GROUP CONCERTS

Middle School
Honor Band and Honor Orchestra
January 24, 2015
Pacific Grove Middle School

Middle School & High School
Honor Choirs
January 31, 2015
Salinas High School

High School
Honor Band and Honor Orchestra
February 7, 2015
Hartnell College