



# Sonata

Recapitulation  
Edition



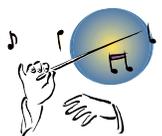
KEEPING YOU IN TUNE WITH THE ACTIVITIES AND EVENTS OF THE CENTRAL COAST SECTION OF CMEA

Vol. XXI Opus. 3

The California Association for Music Education • Central Coast Section

Spring, 2011

*From the Podium of Barbara Priest*  
CCS President




## Mad About YouTube!

By Murray Walker, York School

Small note values help define a groove. Together, the small things make a world of difference. In my tenure on the CMEA-CCS Board of Directors I have felt, heard and even smelled the (BBQ) funky groove that is the leitmotif representing our Central Coast Section across the state. We produce more events than some larger sections in our state and our 'lend a hand' attitude is evident even in our newest members!

From the All State Music educator's Conference to section festivals and events our section is consistently represented in the volunteer department! We CMEA-CCS members have a strong volunteer ethic, which is evident in production of successful events. Joe Johnson, Theresa Hruby, Mark Bidelman, and Adam Petrocelli are all commended for helping produce our annual Festivals and Honors events. Adam's first year on the board is complete with hosting and running the Large Group Festival and a formal nomination for another term. Colleen Wall will step in as secretary as we wish Theresa well with tremendous gratitude for her lengthy service on the CMEA-CCS Board. Mr. Johnson continues to host the High School Honors event and we extend a special thank you to Joe and the Salinas Union High School and School Board. The same heartfelt thanks goes to Mrs. Hruby for her tireless dedication to the legacy of the CMEA-CCS Solo Ensemble Festival. We would like to recognize Seaside High School as well as the Monterey Peninsula Unified School Board for support of this event. Ms. Wall and myself will host the 2012 CMEA Solo Ensemble Festival at the Performing Arts Center of Pacific Grove.

These teachers and dozens of you, have also have given up paid working days, and more, to make these events happen for your students! Music teachers from four counties are keeping the standards high and opportunities plentiful for our students with their work and dedication. Some teachers have gathered support from their own administration for release days to attend CMEA CCS events with their students. I commend these school boards and site administrators who see the importance of legitimizing the

(See Podium, page 2)

I am writing about madness not only because, as Finals approach, I realize that I have survived yet another school year with my sanity more or less intact; it is also because I want to share with my colleagues two classroom successes that, with the help of YouTube, in fact, helped to keep madness at bay.

It is hard to imagine anyone out there who has not explored YouTube; I am sure I was the last one in CCS even to discover it. It is a fabulous resource for the music educator: on the Internet, one can find a performance (See *Mad About*, on Page 3)

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*(Podium, from page 1)*

hard practice of young musicians by allowing them to attend accompanied, without penalty to the student or teacher. Some students and their teachers have issues with transportation and funding of a release day for the teacher. Supervision of the students by their own teacher at honor groups and festivals is essential in that music teachers also glean hard to gather and specific information from our guest conductors and clinicians. I encourage you and your school administration to make your school board aware of your students' accomplishments and participation in music opportunities throughout the state and in our section, and request support in the form of release days to attend festivals and events. The adjudicated CMEA-CCS events are part of the California Framework for Standards in Music Education and reinforce your class curriculum.

The All-State Music Educator's Conference in Fresno was an historical and note worthy event. The ensembles were outstanding and Jung-Ho Pak, Orchestra Nova San Diego, with the All-State High School Orchestra was a highlight for all; no baton, no music. Maestro Pak himself is a product of, and a testament to, public school music education. His drive and passion for musical interpretation was extraordinary to witness and the most talented high school musicians in the state impeccably realized Tchaikovsky and Bernstein. The conference was highly successful overall and more people attended than any of the individual organizations usually draw to the separate conferences! (CMEA had more attendees than past CMEA conferences, as did CBDA.) Our CMEA State Board has really helped drive the focus of the sessions to represent our varied membership that includes vocal and general music. Scheduling was superb so as to not miss performances and there were a variety of sessions from which to choose. Teacher-centered sessions, not consumer-centered sessions were an emphasis. All of the workshops & sessions were very well attended and fine-tuning for 2012 is in progress.

Again, the groove of volunteerism from the Central Coast Section is always evident from registration at conferences to the state solo ensemble festival! The CMEA, and now combined All-State Conference, consistently has CCS members helping out at the registration desk and throughout the events. This

tradition is the essence of who we are as a collective membership. Please contact me if you are interested in volunteering in Sacramento May 13 or 14 for the CMEA State Solo Ensemble Festival.

So very many of you have stepped up for any given reason—from chairing an entire event to help with those essential small details. I would like to thank you all for your unparalleled dedication. Please accept a special toast from the board when you attend the Spring General Meeting, Mixer, and Dinner June 4 in Santa Cruz. Also, next February 16–19 at the California All State Music Education Conference, I will hold the traditional 'CMEA-CCS Presidents Reception' in appreciation for our membership. Do plan to be there for this celebration and bring a guest!

What are you doing for Open House? See my article in the Sonata newsletter, Spring 2010, "From the Podium, the Open House/Open Rehearsal." It is posted on the CCS website, or is attached to this pdf. My own music parents love this activity and it gives the ensembles some extra practice. Strategically placed and well-rehearsed chamber music throughout the campus and hallways is also an effective opportunity to promote awareness of your program at Open House.

Recently, I have connected with my favorite professor, Dr. Whitwell. Beyond the years I spent with him at CSU, Northridge, I now am able to revisit his teaching and philosophies through web sites with his books and essays. [www.whitwellbooks.com](http://www.whitwellbooks.com) and [www.whitwellessays.com](http://www.whitwellessays.com) This February he was honored with the CMEA "Hall of Fame Award" at the CMEA Awards Dinner and afterwards, Sir Dr. Whitwell honored me with his company—and some ice cream after the banquet. Reconnecting with Dr. Whitwell and his wife Giselle, has seriously refreshed my own love for music and for teaching. I encourage anyone see what new take you have on the wisdom of a professor who has made a difference for you.

In this issue of the Sonata is the slate of candidates for board positions for the next two years. Take the time to vote and send your completed ballots to President Elect, Drew Lewis.

We are looking forward to seeing you at the Spring General meeting June 4th in Santa Cruz. Best of luck to my colleagues of the Central Coast for successful Spring Concerts!

(*Mad About, from page 1*)

of almost any piece of music in existence. Last year I found myself on a listserve entitled “Jazz On the Tube” which sends me an historic jazz video every day! From a 1930’s performance of “It Don’t Mean a Thing” by Duke Ellington’s orchestra to Ella singing “Só Danço Samba” and Coleman Hawkins and Charlie Parker jamming together, it has been an ongoing and exciting journey of discovery for me! Our tech guys, probably the most helpful and generous tech guys ever, helped me run my computer through my music room stereo and new big-screen TV so that one of these videos is playing when my jazz band come in to rehearsal. It is a great way to set the mood for the day. It is very easy to join “Jazz on the Tube”; here is the link. <http://www.jazzonthetube.com/subscribe.html>

Now let’s talk about madness. A few years back when my chamber choir students prevailed upon me to do “Bohemian Rhapsody” (yes, there is a decent choral arrangement out there by Mark Brymer - Hal Leonard, 08637296- however you have to write in some words which were obviously considered “inappropriate” by some editor and omitted), I had to think seriously about what educational value there was in a rock song, particularly one that I associated with such an inane a piece of work as *Wayne’s World*. There is a fleeting reference to the 16<sup>th</sup> century *Commedia dell’arte* (“Scaramouche, Scaramouche, can you do the fandango?”) and a vague mention of Galileo and Figaro but I wanted more.

I remembered a track on a Joan Sutherland LP I had years ago entitled *The Mad Scene* from Ambroise Thomas’s opera, *Hamlet*. Then I flashed on “Things Get Broken,” the Fraction Anthem in Leonard Bernstein’s *Mass*. It struck me that the mad scene is a fairly common element of opera and that “Bohemian Rhapsody” could convincingly be viewed in that context. It shares many of the same musical elements: an extended musical piece with a protagonist who suddenly finds his or her personal reality at odds with everyone else’s, rambling and largely incoherent lyrics, fanciful flights of vocal virtuosity (or, in the case of Queen, guitar) and frequently changing tempo, texture and mood. I made the York School Chamber Choir listen to Joan

Sutherland and Leonard Bernstein and then we learned and performed the classic rock song.

Jump ahead to last year and my wish to give my 8<sup>th</sup> grade Music Appreciation class something I hoped they would really remember. I decided I could expand my chamber choir project into a more elaborate presentation. An informal conversation with our theatre teacher led me to explore the mad scene from Donizetti’s *Lucia di Lammermoor*. On YouTube I was able to find and evaluate several performances of the work. Anna Moffo’s <http://www.youtube.com/watch?v=WjwPn1uDtPM>, though exquisitely sung, is a studio recording that lacks real drama. (Note: this particular video has recently been removed from YouTube for copyright reasons but there are still a few others there that would suffice.) Christiane Boesiger’s [http://www.youtube.com/watch?v=ydPx\\_2cqzM8&feature=related](http://www.youtube.com/watch?v=ydPx_2cqzM8&feature=related) has plenty of drama but a little too much sadistic eroticism for the 8<sup>th</sup> graders. (Arturo’s body is on stage and, after caressing his bloody chest, Lucia, showing a prodigious amount of cleavage, lies across the body as she sings.) I settled on a 2007 live performance from the Met, beautifully sung and wonderfully acted by Natalie Dessay. <http://www.youtube.com/?v=NYm7oJXVeks>

In announcing the lesson, I promised the kids a special appearance by one of their favorite people and one of the best rock songs ever. The lesson began with their English teacher, our former theatre director, performing the “Out, damn spot” monologue from *Macbeth*. We then watched Natalie Dessay “sing the pants off” Lucia di Lammermoor. And we ended with the official Queen video of “Bohemian Rhapsody,” complete with its demonic, split-screen images of the singers alternating with enticing and colorful performance footage. <http://www.youtube.com/watch?v=fJ9rUzIMcZQ&feature=fvsr>

The lesson for my students was that music has the unique and compelling ability to explore and express the deepest emotions of the human mind; the lesson for me and my colleagues is that YouTube enables us to bring the finest music and the greatest artists into our classrooms with a mouse-click. The possibilities are endless!





## •• CCS 2011–2013 Ballot ••



For this 2011 CCS Election, please vote for three board members to serve for the next two school years, 2011–2013.

### Board Member Candidates (Vote for Three)

- Adam Petrocelli, San Benancio Middle School  
 Adam Penrose, Palma High School  
 Brian Parker, Gonzales High School  
 Carolyn Balfe, All Saints Episcopal Day School  
 Write in \_\_\_\_\_

This Ballot must be received by May 27, 2011, to be valid.

Please send to:

Drew Lewis  
 Georgiana Bruce Kirby School  
 425 Encinal Street  
 Santa Cruz, CA 95060

Or email your vote to: [dlewis@kirby.org](mailto:dlewis@kirby.org)

Remember to include your MENC membership number and Exp. date.

MENC # \_\_\_\_\_ Exp. date \_\_\_\_\_

## CCS Calendar 2010–2011

Date	Event	Location	Time
<i>May 11</i>	<i>CCS Board Meeting</i>	<i>TBA</i>	<i>4:30 pm</i>
May 13-14	State Solo/Ensemble Festival	Sacramento State University	TBA
<i>Jun. 4</i>	<i>CCS Board Meeting</i>	<i>Santa Cruz Area</i>	<i>5:00 pm</i>
<i>Jun. 4</i>	<i>CCS General Meeting &amp; Dinner</i>	<i>Santa Cruz, Mark Bidelman</i>	<i>6:30 pm</i>

## Sonata Publication Schedule

Edition	Articles Due	Production Date	Label Date	Distribution Date
<b>Exposition</b>	September 1, 2010	September 13, 2010	September 14, 2010	September 16, 2010
<b>Development</b>	November 19, 2010	November 30, 2010	December 1, 2010	December 3, 2010
<b>Recapitulation</b>	April 20, 2011	April 26, 2011	April 27, 2011	April 29, 2011

# Teacher's Prose for Teaching Pros

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

## CHOOSING LITERATURE FOR MIDDLE SCHOOL CHOIRS

Submitted by Colleen Wall, Choral Director, Los Osos Middle School and Morro Bay High School

Could there be a more unique collection of singers than those in middle school choirs? They come to our classrooms with varying levels of ability, experience, enthusiasm, self-confidence, and vocal ranges. They also bring their own personal expectations (or those of their parents) of what choir will be like. It is no small task to introduce this bunch to the nuances of ensemble singing.

We, as teachers, also come to the classroom with different musical experiences and unique teaching styles. As a result, we collectively represent many ways to be successful in the choral music endeavor. I think most of us have a teaching style that is consistent from year to year, but we are always on the lookout for new ideas and resources. The following is presented with that perspective. These are things that have worked for me and they are in no way meant to be anything more than one example of a planning process and curricular approach.

There are many challenges to address in the middle school choral classroom: working with individual learning curves, staying positive in rehearsals, teaching music reading skills, preparing for performance events, communicating with parents, and classroom management, just to name a few. Although each element is important, I am convinced that the literature we choose to teach has a direct effect on all the others, making it central to curriculum and planning.

The mental checklist for me in choosing

literature always begins with *quality*. Is the piece written well regarding vocal range, harmony, text, accompaniment? Is it musically interesting? Most importantly, will it challenge students to improve in tangible ways throughout the learning process? Is there enough musical "meat" to make it worth hours of instructional time? It is difficult to help students develop a more sophisticated sense of musicianship if the music they are learning does not support that goal; just as the literature choice in an English class will have a direct effect on the depth of thought and discussion.

Next, I think about a *balanced presentation*, for both the future performance, and the daily rehearsal. The balance is achieved through a combination of pieces that both educate and entertain. Varying tempos, dynamic levels, musical styles, cultural influences (including foreign languages), historical connections and textual content are all good things to consider. Although I personally love ballads with thoughtful texts and German art songs, a program full of them would be boring for students and an audience! My choices must go beyond my own preferences, just as I am asking students to expand their musical palette.

Another thing to consider when choosing a piece is the potential for *musical awareness*. Will the piece spark a new interest in rhythm, better vocal technique, a different part of the world, composition or a time in history? A song choice has the potential to show students and audiences

(See *Literature*, page 6)

*(Literature, from page 5)*

“what they don’t know” and inspire them to learn more. I do not choose songs because they have solo opportunities, but if there is a great piece that happens to include a solo, it can be an effective catalyst for teaching students about analyzing their personal strengths and areas for improvement or how the exercise of courage in an audition is what contributes to being brave, confident and trying new things.

Another example, our 7<sup>th</sup> grade choir recently performed two of the “Three Moravian Duets” by Dvorak, (part of the Henry Leck series very accessible for beginning choirs, the Czech text has phonetic pronunciations written in throughout the piece) at a local festival. Some of the students in the choir had not even heard of Czechoslovakia, much less know where it was geographically. I challenged them to do some research online and report back to the class—which they did. The new awareness, of a country and culture, provided for good student led discussion and greater student ownership of the music.

The criteria for choosing good literature does not have to exclude any specific style, except perhaps when choosing festival literature, which should be considered a more formal setting. (Backyard barbecues are fun, but sometimes dinner in the dining room, with the good china, is more appropriate for a particular event.)

Although I do not choose “popular music” very often, simply because the songs do not always sound good in a choral setting, once in a while

there are very good arrangements available. For lighter concert literature, I usually turn to the genres of jazz or musical theater, which students love!

Finally, I want students to have a good time in choir, but having fun should not be the driving force in choosing music, even with young musicians. It is fun to be on a winning basketball team, but even young athletes discover that regular physical drills on fundamentals of the game, learning to work together as a team, and lots of disciplined practice are the things that make the team good. It is fun to be good! It is also a reality of life that every moment in becoming good is not fun! As teachers, I believe it is part of our job to teach students how to learn and grow amidst the challenges of real life obstacles. Choosing what is right, is not always what is popular. At the same time, choosing what is right does not automatically mean it is only something to be endured! The challenge of finding and choosing literature that will move students forward, as well as reveal the joy and beauty of musical collaboration, is tough. But, I have found that students are eager to learn and achieve. They recognize and can be very articulate about the growth in themselves, as individual musicians, and as a performing arts ensemble. Our music choices provide the foundation for their knowledge of musicianship and their ability to progress. Let’s provide a full musical buffet—beautiful and colorful—while being diligent to ensure that students get their proteins, fruits, vegetables and dessert.

*CCS General Meeting • June 4, 2011*  
*See page 8 for details and directions.*

## CCS Board of Directors 2010–2011

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@sccs.santacruz.k12.ca.us
Member 2	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Member 3	Joe Johnson	831-796-7400	jaojohnson@comcast.net
Member 4	Shari McQueen	831-722-8178x158	sharimcqueen@mvcs.org
Member 5	Vacant		
Member 6	Adam Petrocelli	831-484-1173	apetrocel@monterey.k12.ca.us
Spec. Rep.	Jon Christian	831-335-3565	jonchristian41@gmail.com

## CCS Event Coordinators 2010–2011

Event/Project	Coordinator	Work Phone	Email
CCS H. S. Honors Site Host	Joe Johnson	831-796-7400	jaojohnson@comcast.net
CCS H. S Honor Band	Theresa Hruby	831-915-5601	maestrahruby@aol.com
CCS H. S. Honor Choir	Cathy Findley	831-392-3861	cfindley@mpusd.k12.ca.us
CCS H. S Honor Orchestra	Eddie Mendenhall	831-625-8339	emendenhall@stevensonschool.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@sccs.santacruz.k12.ca.us
CCS Jazz Festival	Brian Handley	831-624-1821x335	bhandley@carmelunified.org
CCS Large Group Inst. Festival	Adam Petrocelli	831-484-1173	apetrocel@monterey.k12.ca.us
CCS Solo/Ens Festival	Theresa Hruby	831-899-7028 x234	maestrahruby@aol.com
Data Base Manager	Jon Christian	831-335-3565	jonchristian41@gmail.com
Newsletter Editor	Jon Christian	831-335-3565	jonchristian41@gmail.com
Medals Chair	Tony Dehner	831-768-6154	tonydehner@mvcs.org

**CMEA-CCS**  
**Board of Directors**  
**Invites you to the**  
**Spring Dinner**  
**and**  
**General Meeting**  
**June 4, 2011**



**Driving directions to The Point Chophouse & Lounge**

3326 Portola Drive • Santa Cruz, CA 95062 • 831-476-2733

**From Santa Cruz:** From Hwy. 1 take Exit 438/41st Ave. Rt. on 41st, go 1.3 mi. Rt. on Portola. Go .4 miles. It is on left.

**From Monterey:** From Hwy. 1 take Exit 438/41st Ave. Lt. on 41st, 1.4 mi. Rt. on Portola. Go .4 miles. It is on left.

**AGENDA**

- |                      |                                     |
|----------------------|-------------------------------------|
| <b>5:00pm–6:00pm</b> | <b>CCS Board Meeting</b>            |
| <b>6:00pm–6:30pm</b> | <b>Social adjustment activities</b> |
| <b>6:30pm–8:00pm</b> | <b>Dinner and General Meeting</b>   |

**We will be ordering from The Point's Menu.**  
**Check it out: <http://www.thepointchophouse.com>**

RSVP by June 1, 2011 to Mark Bidelman Email: [mbidelman@sccs.santacruz.k12.ca.us](mailto:mbidelman@sccs.santacruz.k12.ca.us) Phone: 831-429-3909 X142

... Help CCS stay current... Update Your Information ...

**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

<p style="text-align: center;"><b>Home</b></p> <p>First Name <input type="text"/> MI <input type="text"/> Last Name <input type="text"/></p> <p>Address <input type="text"/></p> <p>City <input type="text"/> St. <input type="text"/> ZIP Code <input type="text"/></p> <p><input type="radio"/> Band <input type="radio"/> Orch. <input type="radio"/> Choral <input type="radio"/> Classroom Mus</p> <p style="text-align: center;"><b>Specialty</b></p> <p>MENC ID <input type="text"/> EXP. <input type="text"/></p> <p>Home Phone <input type="text"/> </p> <p>School Room <input type="text"/> </p> <p>Cell Phone <input type="text"/> </p> <p>Other <input type="text"/> </p> <p>E-Mail <input type="text"/></p>	<p style="text-align: center;"><b>School / Institution</b></p> <p>Name <input type="text"/></p> <p>Address <input type="text"/></p> <p>City <input type="text"/> St. <input type="text"/> ZIP Code <input type="text"/></p> <p><input type="radio"/> Elem <input type="radio"/> MS/JH <input type="radio"/> HS <input type="radio"/> Coll. <input type="radio"/> Bus. <input type="radio"/> Ret.</p> <p style="text-align: center;"><b>Level</b></p> <p>School ID# <input type="text"/> Leave this blank</p> <p>School Phone <input type="text"/> </p> <p>School Fax <input type="text"/> </p> <p style="text-align: center;"><b>Notes</b></p> <p><input type="text"/></p>
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