



Central Coast Sonata

Recapitulation Edition



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

Vol. XXV Opus. 3

California Music Educators Association • Central Coast Section

Spring, 2015

From the Podium of Willow Manspeaker
CCS President




NAfME Automatic Renewal

Submitted by Jon Christian, Membership Chair

“Are We There Yet?”

Spring. The grass is still green, the sky is (mostly) blue, the days are longer, the temperatures are starting to rise ... it's starting to feel an awful lot like summer. But then again, the spring is traditionally a bit of a challenge for music educators; the end of the school year is shifting into focus in the distance, yet the hurdles between here and there feel insurmountable. I recently spent several days in the classroom of some of my colleagues (thank you Adam, Murray, and Tom!), doing observations of their rehearsals for a personal project. What struck me most during these visits, was not the warm rapport that these skilled educators clearly have with their students, nor the visible joy that music brings to the lives of the young musicians in these ensembles, but the ever-present realization that, as educators, our challenges are universal. We must patiently accommodate our students' conflicts between our rehearsals and their sports, their lunch, and the one section of AP Euro our school offers. We must maintain our enthusiasm, even on bad days, even at 7:45 in the morning, so that our ensembles can mirror that enthusiasm back to us. And we must be our own best advocates within our school communities, and beyond, to demonstrate the benefits of music as part of a well-rounded educational experience.

Forging my way through some recent research into the concept of advocacy, I found it both illuminating and frustrating that the field of music education is still battling the same issues today that it was in its inception, nearly eighty years ago. Many of the early justifications for the inclusion of music in a school setting focused extrinsic factors. Enhanced patriotism, improved brain function, and an increased awareness in the areas of ethics, morals, and principles have all been cited repeatedly as issues that music education has the power to influence in a positive way. Similarly, current justifications tout percentages and facts correlating participation in music education with increased test scores and higher levels of aptitude in core subjects. So we, as educators, hope that if those parents see these facts and figures regarding the elevated

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I have been the CCS chair for membership since my retirement in 2000. When you join or renew your membership in NAfME, it is for one calendar year. It is easy to misplace your membership card and to forget to renew your membership.

NAfME has now the option for you to choose to have your membership renew automatically. When you login: http://www.nafme.org/login/?continue_to=renew On the last screen where you enter your credit card information, check auto renew to take advantage of this option.

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Teacher's Prose for Teaching Pros

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

Improvising: Tips from the Pros

Submitted by Jeff Osarczuk, CCS Board Member

April is a crazy time of the school year, but no music teacher needs to be reminded of that. With concerts to prepare for, solo and ensemble festivals, Music in the Parks, field trips, CSTs, finals, and numerous other things, it's a miracle anything actually gets done. April however, with all its chaos, is a special time of the year for musicians as well. In 2001 the Smithsonian Museum of American History declared April to be Jazz Appreciation Month (JAM). It only seemed fitting then that this year's Recapitulation Edition of the Central Coast Sonata should have a section paying tribute to this wonderful and historic art.



The focus of this article will be on improvisation techniques for young players. Here in Monterey we are very fortunate to have the legendary Monterey Jazz Festival. Aside from the music festival every September, MJF also has a vigorous educational program that enriches young lives through their MJF Summer Jazz Camp, Next Generation Jazz Festival, and the Traveling Clinicians program, to name a few. After years of working with kids, MJF Director of Education Paul Contos, MJF Saxophone Clinician Gary Meek, and Jazz at Lincoln Center Consultant/Clinician Reggie Thomas, have been able to work out what works best for kids and what, as a director, is going to give you the best bang for your buck. Some teachers reading this

will already have some degree of familiarity with the concepts to be discussed. Some teachers on the other hand might not have a strong jazz background or might be in need of some new rabbits to pull out of their hats. Regardless of your background, all educators and musicians can benefit from the tips of these jazz-education-giants.

Now, if your students are anything like mine, they already enjoy playing in the various jazz ensembles. Getting to play charts with familiar grooves in the rhythm section, high trumpet parts, cool sax riffs, and complex harmonies, isn't a hard sell. The kids are eager to attend rehearsal and are all smiles until that dreadful moment suddenly arrives: the solo section. The idea of "making something up on the spot" has a way of scaring musicians to death. It is however, this "on the spot" mindset that brings us to the first topic.

Rehearsed Improvising

"Creativity happens because you limit the options."

– Reggie Thomas

It seems a funny concept to rehearse being spontaneous, but that is exactly what needs to happen. "Most kids seem to think that 'improvising' means pulling stuff out of thin air all the time" says Gary Meek. "They don't realize that working stuff out to play on solos is not only acceptable, but necessary when you are first starting out." For many kids when it comes to improvising a solo, there are just too many options available. The canvas is too blank. They don't know where to begin so they turn to playing fast or high because in their minds they sub-consciously think that that denotes skill. If we want our students to play with confidence and direction they need to rehearse their solos and start memorizing things such as scales, melodies, rhythmic patterns, and especially cool licks from other players. Paul Contos puts it another way when he says "As in all art, the initial steps are emulation." If you need further convincing

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SAT scores for music students, they will encourage their child to participate in our programs.

But what about the intrinsic values of music? Isn't it perhaps enough that our students are joyful, engaged, challenged, awake, sparked, and focused in our classrooms, for one small moment of their day? I say, "Yes!" and as we move towards the end of the school year, I encourage you to say "Yes!" too. Take a moment to step back during a rehearsal or performance and observe the focus, dedication, and joy of your fine student musicians, and know that these are the virtues that our programs have instilled upon them. And know that your students are your mirror, and that your patience, expertise, and determination are your virtues, your strength, and your legacy to your students.

Thank you for another wonderful year of dedicated service to music education on the Central Coast! I hope to see you all soon at our Spring Banquet.

CCS Outstanding Music Educator Chris West



Left to right facing camera: Alan Petrinka (CMEA Magazine), Christy Latham (CCS Pres. Elect), Chris West (CCS Outstanding Music Educator from Stevenson School-Carmel), Steve Hendee (CMEA V.P.), Scott Hedgecock (CMEA Pres. Elect.), Russ Sperling (CMEA Immediate Past President)

CMEA Outstanding Administrator Marvin Biasotti



Left to right: Brian Handley, Marvin Biasotti, Nancy Fowler, and Tom Lehmkuhl from Carmel Unified School District.

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Left to right: Diane Gehling, Nancy Fowler, Brian Handley, Chris West, Christy Latham, Laura Lorber, Jon Christian, Katrina Haeger, Tom Lehmkuhl, Barbara Priest.

CCS Calendar 2014–2015

Date	Event	Location	Time
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
May 30	Board Meeting	The Hideout, in Aptos	5:00pm
May 30	Spring Dinner & General Meeting	The Hideout, in Aptos	6:00pm

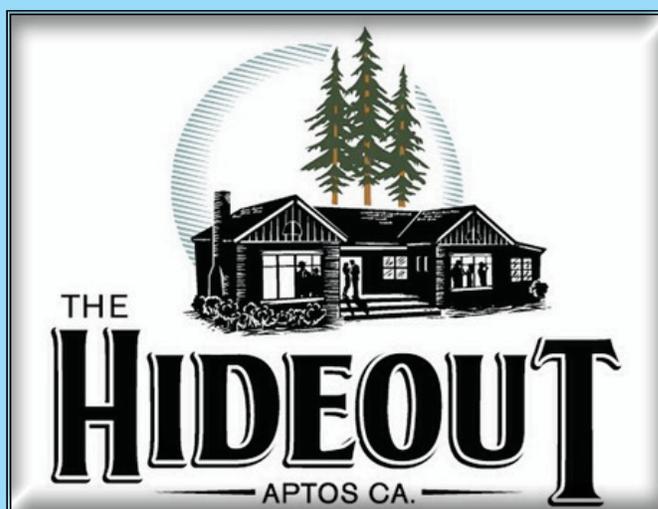
CMEA-CCS Board of Directors Invites you to the Spring Dinner and General Meeting

May 30, 2015, 6pm

AGENDA

5:00pm-6:00pm	CCS Board Meeting
6:00pm-8:00pm	Dinner and General Meeting

RSVP by May 27, 2015, to Willow Manspeaker
Email: wmanspeaker@stevensonschool.org



Directions to The Hideout

From Santa Cruz:

Hwy. 1 South, Take the Rio Del Mar Blvd exit.
Turn left onto Rio Del Mar Blvd.
Turn left onto Soquel Dr. Destination will be on the right.

From Monterey:

Hwy 1 North, Take the Rio Del Mar Blvd exit.
Turn right onto Rio Del Mar Blvd.
Turn left onto Soquel Dr. Destination will be on the right.

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simply YouTube the viral video “The Lick” and marvel at how pervasive a 7-note lick can be (even among professionals). Even a small arsenal of licks can do wonders for your players. Take a few minutes and come up with a few with your group. A great way to do this is with call-and-response.

Listening

“If they can listen, listen listen, and absorb as much as possible (as in any ‘language’), methods of improvising gradually become a more natural way of thinking.” - Paul Contos



One of the most obvious, important, but perhaps underutilized practices for a young musicians is listening. How many of our students are actually listening to jazz outside of the classroom? If they don't even know what kind of sound they are trying to emulate, or what good solos sound like, how can they be expected to do so? I'm sure the dilemma is clear. We need to play recordings in our rooms while they are setting up and tearing down, pass out listening assignments, make study groups, whatever it takes. We need to get the kids talking about what they hear and get them to start listening and thinking critically. Resources like iTunes, YouTube, and Grooveshark.com, are great for finding quality materials and recordings. Another easy and practical way to reinforce this in the classroom is with the call-and-response technique as used by the MJF Clinicians. “In our jazz education programs at Monterey Jazz Festival, specifically in our Traveling Clinicians program, we achieve some of this by doing simple call-and-response drills relying solely on listening – at the very beginning using only 1 note” says Paul Contos. “The great jazz artists from Louis Armstrong up to today have used this aspect in fantastic and inventive ways!” As a participating school in this program I can say that this technique serves as a great warm-up and does indeed work won-

ders for the kids. Along with their ears opening up, they also learn the beauty of moderation.

Language

“The most challenging aspect for beginning jazz improvisers is making the connection between musical thought in the mind and spirit and the actual generating and accomplishing of it on instruments or voice.” Paul Contos.



When talking with Contos, Meek, and Thomas, there was one common thread that kept coming up for all three, **singing**. Undoubtedly, the combination of listening and singing is one of the best ways to understand the jazz language. “I am also a strong advocate of singing melodies and solos. It really helps to make the connection between the music and the instrument without having to play a physical instrument.” - Gary Meek. Paul Contos adds to this with “singing, humming or scating these phrases first before learning to play on instruments can quickly access the essence of the jazz language to students. It is an aural art form!” Reggie Thomas adds finality by calling singing “the first step.” Bruce Johnstone, former bari player for Maynard, and an old teacher of mine used to have us create lyrics for our solos before we attempted to play them on our horns. Other colleagues and I have found this technique to work well with young students as it helps create a road map. The lyrics help add rhythmic continuity and repetition by their very nature and also pave the road for some new licks that are derived from the lyrics themselves. It also naturally adds rests and space between the notes and phrases, something which is often missing in young players' solos. Many of us sing to

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(Improv. from page 5)

our students all the time but when we ask them to sing back to us it scares them to death. One of the biggest challenges faced when asking kids to sing is fear, which brings us to the final point.



Fear

“The better you get on your instrument, the more fun you will have playing it.” – Gary Meek

Reggie Thomas eloquently states that “fear, getting over being afraid to look or sound bad” is the biggest challenge young players face when improvising. While this is in fact true for players of all ages, it is especially important to younger players as fitting in and being accepted by their peers is such an important part of their lives. “Getting them to operate out of joy and fun” is a crucial step for Thomas. While we are not psychiatrists, we can help alleviate the fearfulness through common techniques such as classroom environment, teaching style, and by referring students for private lessons whenever possible so that they may develop more skills and confidence. Only when we make our classrooms a

safe environment where the students feel safe to experiment, and willing to be vulnerable, can the real growth begin. Our students need to start scat singing and need to do it enough that they are comfortable to do it in front of each other. Scat sing their soli sections, scat sing those hard rhythms, scat sing the correct articulations, and especially scat singing an improvised solo.

When practicing improvising it is important to have as many tools in ones’ tool bag as possible. When starting out, young players often times simply don’t know where to begin and need limiters in order to be more creative. Students need to memorize as many scales, arpeggios, melodies, and licks as possible. They need to strengthen their knowledge of the jazz language by listening to as much quality literature as possible and by scat singing everything they hear and practice, especially improvised solos. With our help, they need to overcome the fear of “looking or sounding bad” and allow themselves to play from a place of happiness and joy.

Photos used were approved by MJF and Jeff Osarczuk.

MJF Summer Jazz Camp

(June 15-26 @ Monterey Peninsula College)

<http://www.montereyjazzfestival.org/jazz-education>

Gary Meek is the MJF Saxophone Clinician for the renowned Traveling Clinicians program and is Currently on tour with the Dave Weckl Acoustic band Featuring: Tom Kennedy on Bass, Makoto Ozone on Keys and Meek on Saxophone

Reggie Thomas is the Coordinator of the internationally recognized Northern Illinois University School of Music’s Jazz Studies program and has been a consultant/clinician for Jazz at Lincoln Center for the past decade.

Paul Contos has been an essential part of the Monterey Jazz Festival’s Jazz Education Programs since their inception in 1984, and is active as a saxophone clinician, educator, and performer at various educational festivals, clinics, concerts, and workshops in the United States, Japan, Europe, Canada, and Brazil. His work for the Monterey Jazz Festival’s Traveling Clinician’s Program, Next Generation Jazz Orchestra, (co-director from 1991-2002, and director since 2003) and the Monterey County High School All-Star Band is distinguished.

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
Member 1	Brian Parker	831-675-2495x241	bparker@gonzales.k12.ca.us
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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



•• CCS 2015-2017 Ballot ••



CMEA-CCS
Open Positions & Candidates

For this 2015 CCS Election, please select from the candidates listed below to serve for the next two school years, 2015-2017.

Board Member Candidates: (Vote for Three)

- Diane Gehling, Gavilan View Middle School, Instrumental and Vocal
- Laura Lorber, Santa Cruz High School, Vocal
- Maria Carney, Marina High School, Instrumental and Vocal
- Katrina Haeger, Santa Cruz City Schools, Bayview & Westlake Elementary
- Write in _____

This Ballot must be received by May 27, 2015, to be valid.

Please send to:

Willow Manspeaker

Stevenson School

3152 Forest Lake Rd

Pebble Beach, CA 93953

Or email your vote to: wmanspeaker@stevensonschool.org

Remember to include your NAFME membership number and expiration date.

NAfME # _____ Exp. date _____