



Central Coast Sonata

Recapitulation Edition



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

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From the Podium of Christy Latham




CCS President

A Reminder from Jon about Membership

Submitted by Jon Christian, Former Membership Chair

How can the school year go so slow and so fast at the same time. It feels like we just started the year and now we are in May. How do you process the school year in order to repeat the successful elements of the year and not repeat the unsuccessful ones?

As I think back to the fall when school started and those bright eager faces entered the room and now as we head into final performances and end of the year activities how did we serve them? What did they learn? How did they learn it? Are they continuing in music next year? Music is a unique subject where the customer must be happy. We need them to return to our classrooms year after year. We depend on the numbers in our classes. There is a delicate balance between us and our communities. A fragile one. Sometimes I think of our students and parents as customers. There is that old adage that the customer is always right. However we have a challenge, because that's not always true. How do they handle that in the business world? I am sure we have all seen examples of wonderful customer service and horrible customer service, what they did right and what they did wrong and how can we learn from that.

Through service to CCS CMEA I am in frequent contact with fellow music teachers. Through this process I have the opportunity to talk out many things related to teaching; whether it's dealing with school policy, administration, parents, students, literature ideas, curriculum development, classroom management, or teaching tricks, it helps both me and my fellow teachers. They are affirmed with their great solve to my situation and I can get support in moving forward. At the various events we sponsor you have the opportunity to observe great teaching and teacher leadership. Every time I meet either in a board meeting or an event dozens of exchanges happen that help me renew.

We are surrounded by excellence and quality of we look for it. Weather it's the first year teacher who is bringing a fresh spark or the veteran who always looks like they have everything under control - there is something to learn.

Everyone has something to offer if you look close enough or stop long enough to notice. We serve CCS CMEA as a way to provide support to other teachers and in return reap the benefits. If you have not become involved in the past consider doing so now. As a music teacher we are often the only one at our site and in some cases the only one in the district! Becoming part of a team of music teachers all striving to be better is a powerful thing.

Jon said it best: "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

Issues with Bites and Braces

by *Maria Carney*

In college, I was the unfortunate trumpet player majoring in music who needed braces. Everyone's immediate question was, "Why bother now?" Once in college, many brass players simply accept their teeth and forgo braces entirely. I wanted nothing more than to be able to do that, but my problem wasn't my teeth at all—it was my jaw.

I had temporomandibular joint disorder caused by an extreme overbite. My lower teeth were a little over a half inch behind my front teeth when my mouth was closed. I was popping out my jaw for everything from singing and playing trumpet, to eating or brushing my teeth. In order to keep my jaw from popping out all the time, I needed jaw surgery. Before that, I needed braces for one year in order to prepare my teeth for procedure.

The woodwinds proved fairly simple to play with braces, since the only big change was increased condensation when playing. The real challenge was brass. The first thing I learned was that the wax provided by orthodontists does nothing for brass players. It sinks right in to the braces if any pressure is applied. The solution was two different products: Morgan Bumper Braces Cover Lip Protector and Braceguard BG Orthodontic Brace Guard Kit. For me, the best combination for trumpet playing before surgery was the Morgan Bumper for my bottom teeth, and the Braceguard on my top teeth. A year after surgery, I found the Braceguard to be the best all around. When recommending solutions to students, I suggest trying various combinations until the right solution is found.

Besides how to deal with braces, another important thing I learned from having jaw surgery was that jaw shape and position can have a huge impact on how a student plays an instrument. The difference between a slight overbite, and a huge overbite did not affect me much on clarinet or saxophone, but it did make a difference on other instruments. Oboe and bassoon were painful for me to play with the large overbite because I had to pull my jaw forward substantially for long periods of time in order to make a

proper sound. Double reeds became much easier once my bite was corrected. Flute was easy both before and after surgery; however, I had to roll the flute forward a great deal when my jaw was too short in order to achieve the correct angle relative to my air stream. On brass instruments, my bell would point down substantially before surgery. I used to think that my "poor" bell position was a flaw in my technique that I just couldn't fix. After surgery, I was able to play with a "correct" bell position because my teeth were in a more "normal" position. Ever since then, I have taught my trumpet players to play with their mouthpieces pointed at whatever angle they need to use for their unique jaw position. Admittedly, some students may look more "correct" than others, but they should all be correct relative to their own teeth.

Since my experience with braces, a few new products have come out for brass players to try. All of them are \$15-20. Here is a list that may help students find their best solution for themselves:

Product	Positives	Drawbacks
Morgan Bumper Braces Cover Lip Protector	Color choices including clear, covers teeth, is reusable for months, easy to clean	Not a custom fit, may bother the gums, thick, initial shape difficult
Jet-Tone Lip Protector	Clear color, covers all teeth, reusable for months, easy to clean, curved shape	Not a custom fit, may bother the gums, thick, may pop off
Braceguard BG Orthodontic Brace Guard	Custom molds and comfortable to wear	Pinkish color, replaced every 3-4 weeks
Dental Orthodontic Lip Guard Cover Protector	Clear color, customizable, durable, easy to clean	Difficult to make mold, no personal experience due to newness of product

CCS Outstanding Music Educator
Susan Silveria



CCS Outstanding Administrator
John Graulty



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

June 3, 2017, 6pm

AGENDA

5:00pm-6:00pm	CCS Board Meeting
6:30pm-8:00pm	Dinner and General Meeting

RSVP by June 1, 2017 to Christy Latham
Email: clatham@sccs.net



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Where Do The Music Teachers Go?

by Joshua Mack

Most schools have now built collaboration time into their weekly master schedule. These interactions have proven to be extremely effective in improving on-site staff communication, enhancing student tracking, establishing cross-curricular partnerships and curriculum alignment, as well as many more areas of school improvement.

Collaborative groups are typically divided by subject areas. Large faculty departments like math and English typically have clearly established leadership and a running requirement to meet as a team. These groups generally can accomplish a great deal of tasks by sharing responsibilities among its members. Most music teachers are essentially alone in their areas of expertise, and may or may not have some visual arts colleagues or other elective singletons to meet with on their campuses. Strong leadership is much more uncommon in our groupings, and I have found less is accomplished and expected from our teams. Our time in collaboration can at times get lost in idle conversation, or given less weight than the work that comes from the departments with greater numbers.

It is my belief that this collaboration movement can be one of the best tools for us as music teachers to enhance our programs, bring visibility to our the work being done in our classrooms, to create truly effective and applicable professional development, and to create exciting new opportunities for interaction and performances for our talented student musicians.

First, we need to redefine your collaborative group. If your school district has other sites with music educators, starting with your main feeder partnerships, a plan can be made to create a collaboration among these colleagues as opposed to those at your site alone. Connecting and neighboring districts may be the next step to outreach towards. District and site administrators would support this idea if presented to them properly (best if it looks like their idea).

I have been employed in the Salinas Union High School district for seven years. Our district is made up of four middle schools and four high schools. The movement to establish "Professional Learning Communities" was already implemented here, and I was directed on collaboration day (which is once every week) to meet with the other district music teachers. We meet at an agreed upon central or rotating location. No agenda was specifically assigned to our group, so we have been empowered to create paths for our future in any direction we felt most important. In the years to follow, we have accomplished an impressive amount of growth and event planning. We have created 5 music teaching positions, and have brought music to four of our schools that had no music offerings in the recent past. We have combined our student musicians for 2 yearly marching band events. We have established a yearly district honor band and choir day and performance to challenge and highlight our high level players. We plan a majority of our purchases of music and equipment very carefully, and have rallied district support to supply all of the new instruments that we have needed to expand our programs. We plan a yearly recruiting and outreach schedule to visit all of our feeder elementary schools, and our district supports us with release time to visit every 6th grade classroom in Salinas. We are now making plans to set up a rotation for a teacher exchange amongst ourselves, to visit our middle and high school counterparts in an attempt to share our varied professional areas of expertise and differing perspectives, and to reinforce our colleagues' teaching and program development.

These are a few goals we have set and accomplished for our district's music growth. It has been a real pleasure to be able to discuss items weekly, to share resources, to mentor and support our young teachers, and to learn so much from our experienced master teachers.

Young Ensemble Showcase Report

by Katrina Haeger

On February 11, 2017, CCS hosted the first Young Ensemble Showcase at Santa Cruz High School. The event was designed to give schools an occasion to highlight their music programs in an informal community setting, as well as allow students to see some local and more seasoned performing groups. It also provided teachers an opportunity to observe, share, and learn with their colleagues.

Because many of our elementary and middle schools lack the resources and time for formal performing groups, registration initially proved difficult. However, we conveyed to teachers that this event was created to circumnavigate this hindrance and highlight what our schools ARE able to offer. In the end we had a variety of performances and workshops and the event was not only successful but enjoyed by all.

The Young Ensemble Showcase opened with the Santa Cruz High School Bagpipe Corps performing traditional tunes on bagpipe and the Celtic low whistle. School groups included Orff ensembles at El Sistema Santa Cruz, Pacific School, and St. Lawrence Academy; general music classes from Bay View, New Republic, Santa Rita and Westlake Elementary Schools; Mission Hill Middle School and St. Lawrence Academy choirs; and band students at Bay View and Westlake Elementary Schools.

El Sistema Santa Cruz then hosted a delightful workshop in which students circled around, learning "Bosque Feliz" from the El Sistema students. A few students from each school were then selected to rehearse in the band room with the El Sistema students, who taught them and then performed Ode to Joy on the Orff xylophones.

A cameo appearance, by the Santa Cruz High School band and colorguard, emerged during lunch in the sun, as they were preparing to head to San Francisco for the Chinese New Year parade. And the day's events concluded with Senderos' Centeotl Danza y Baile and Ensamble Musical, performing traditional Oaxacan music and dance.

A big thank you goes out to all the teachers, administrators, and community members involved in helping this wonderful event go smoothly. If you were unable to attend this year's Young Ensemble Showcase, we hope you will consider bringing some of your music students next year, which is tentatively scheduled for February 10, 2018.



CCS would like to congratulate Katrina on being the recipient of the **CMEA: Peripole General Music Educator Award for Promoting Excellence in General Classroom Music Education**. Way to go Katrina!