



# Central Coast Sonata



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RECAPITULATION EDITION

SPRING 2021

California Music Educators Association  
Central Coast Section



## *From the Podium of Diane Gehling*

Happy Spring everyone!

With everything that has been going on it looks like there may finally be a light, albeit dim, at the end of the tunnel. But first, before we head forward, let's look back at what has been accomplished since the Development Issue. In February, there was CASMEC. Normally 3 full days of conferences, performances and networking - this year 1 ½ days virtually. Definitely different, but still lots of good information.

Our section was quite busy on Saturday, March 13. For, on

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*California Music Educators Association (CMEA), Central Coast Section (CCS), is a professional organization comprised of music teachers from all levels of education. Its membership comes from Monterey, Santa Cruz, San Benito, and San Luis Obispo Counties. If you wish to contact us via e-mail, please select one of our board members.*

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this date, we not only streamed our section's 1st Virtual MS and HS Honor's Concert, we also held our section's Solo & Ensemble - virtually, of course. The honors concert was a big success. The kids were motivated! For the first time putting something like this together: figuring out how to do everything online and getting all the right licenses, it definitely "took a village." Thank you to all who helped it happen. If you would like to see it, just head over to our website where the link is posted in **bright pink**. Also on March 13th, our section held the CCS Virtual Solo & Ensemble via Zoom. The festival was a great success. Thanks Theresa!

Now as we all know...

"Sometimes you want to go  
Where everybody knows your name  
And they're always glad you came.  
You want to be where you can see  
Our troubles are all the same.  
You want to be where everybody knows your name...NORM!" Cheers Lyrics

Why the insert? Now that we are, hopefully looking at that light at the end of the tunnel. Many of us are heading back to in-person teaching. What will the new NORM be? 6 ft. spacing with masks, bell covers or face shields/masks? Hybrid of some sort? How does a person teach their ensemble if the full ensemble is not in the same room? Will we ever get back to the old NORM?

None of us signed up for this when we became teachers. We couldn't have imagined a pandemic keeping us out of our classrooms for a year plus. Now look at us. We have all survived and will continue to do so. The technology learning curve has been steep. Sometimes our students have been our teachers. We have rebuilding to accomplish and we will...one step at a time. Will we ever get back to that old NORM? Probably not. However, as music teachers, we seem to take obstacles in stride and will do so moving forward creating our own NORM.

I hope to see at our General Meeting in June whatever form it is in.

## The Reluctant Musician

- By *Cathy Findley, Retired*

Being a musician takes practice, but also confidence and inhibition. We have all taught students who are reluctant to sing or play in front of others – and I'm guessing that most of us have been there at one time or another and many of us are introverts who turn into extroverts when we perform. As I write this, I can feel the anxiety of 'What will I do when it's my turn?'

We teach a vocabulary of rhythmic patterns, a vocabulary of melodic intervals, but often forget to teach comfort performance comfort. It is sometimes easier with the little ones, many of them have not learned to be embarrassed yet, but we always have some who hang their heads, turn away, have a 'sore throat' or whatever. Of course, we have them perform in groups, go to the corners of the room, use a puppet, etc.

Here are some things that I've learned from various presenters.

**Mary Goetze** - "The Elevator" and the "Roller Coaster" – with your hand or drawing on the board, show that the voice: goes high to low, not as high, stops in the middle, goes slowly up the roller coaster, stops at each floor in the elevator – whatever. Students can also be the conductor or draw the shape of the ride. Students can throw a football, make a basket, hit a baseball, do a jeté and the voice will follow.

**Bobby McFerrin** - Using Balloons and follow with voice. Two or more students can bat the balloon (or Nerf ball) back and forth and student's voices follow. Some voices follow the yellow balloon and others the red – listen for the polyphony or create a composition, discuss the form, add pizzicato and legato. Covid modification: instead of hands, use a ruler or Boom Wacker (just be ready for the inevitable "sword flights" for anyone from Tots to Senior Citizens)

**Helen Kemp** - Display a rainbow of colors and sing something we all know using a 'green' voice or 'hot pink', etc. Of course, if you have a student with synesthesia there will only be one correct correspondent

**Tricks and Props** - Often a student will sing when their face is covered. On a rainy day, they can sing 'Here I am' (whatever interval you want) under the umbrella. There are games where either the class or the student close their eyes. "The Echo" an example.

One student is the echo, and we all close our eyes while they hide. They sing the (echo), we try to guess where they are – or they can just come out, strike a pose and we take a 'picture' of them.

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$\text{♩} = 120$  the ech - o is a fun - ny thing. you can't see it at all. but sometimes when we



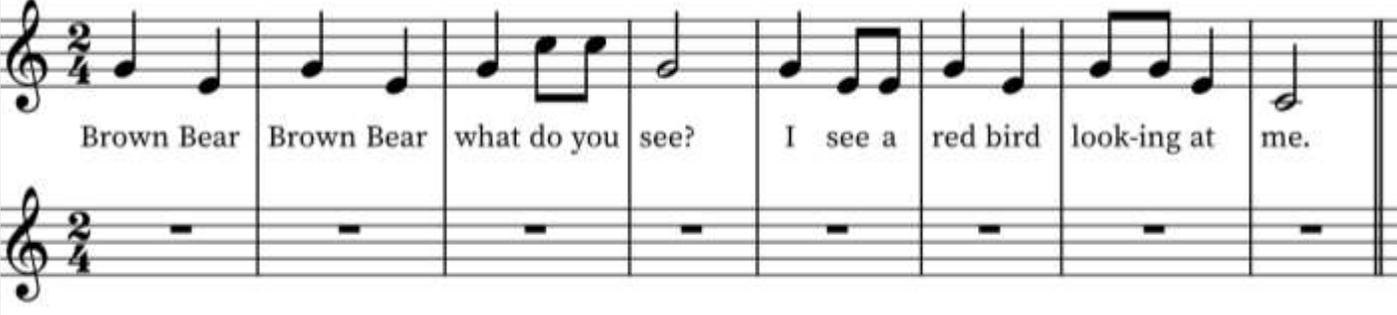
7 say 'Su sie she'll. answer when we. call Su. sie. (Sue. sie). where



12 ev - er can you. be. Sue - sie. (Sue. sie). come out so we can see.



There are many good children's books to read, I really like 'Brown Bear'. I used to use masks for each of the animals that have to sing, then I switched to holding up a picture. During Zoom classes this year, the student sang the question to my bear puppet and the bear would sing about something it could see in the student's video.



Brown Bear Brown Bear what do you see? I see a red bird look-ing at me.

I've also had fun with 'Jump, Frog, Jump" – singing the refrain and do, sol, do for "Jump, Frog, Jump" (they can jump too).

For 4<sup>th</sup> thru 8<sup>th</sup> the "Telephone song' gets them singing. I like to use barred instruments (any instrument would work), playing a broken bourdon C -G- C-G, which also helps with crossing the midline – many older kids still have issues with that developmental issue.

What about High schoolers - there are 'Talent Fridays', go to a practice room and sing for your friend, turn your back to the performer, etc. But there were times when I hung a shower curtain

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to 'Sing in the shower'. But Everybody likes the McFerrin balloons. These activities also explore vocal colors, pitch, breath control, reading 'music' and watching the conductor.

You could always take this excerpt, which is based on a Sufi Chant, and do your own orchestrations.



We've all got our tricks, these are just a few from the tool box.

## Get With A Group

- *By Cathy Findley, Retired*

As music educators, we know that we are 'lone wolves', the only one at our school or in our district who does what we do. We need to bounce ideas, we need innovation, we need access to literature, inspiration and support, we need people who do what we do – and WE have found much of that help with NAFME, CMEA, CCS and other organizations for music educators and their members.

I recently came upon an interview with the actor Robert Duvall on his 90<sup>th</sup> birthday. The acclaimed actor (and one of my personal favorites), who disappears into

every role, was asked, "What advice would you give to a young actor?" His response, "**Get with a group!**" and went on to talk about the value of sharing with people in your profession.

\*\*\*\*\*Here's the issue for CCS: our area has had so much upheaval with music educators – districts cutting back, districts adding positions and new teachers unable to live in the area with the salaries offered.

**When you know of a newly hired music educator, one retiring or changing schools or districts – PLEASE – FILL OUT THIS FORM** so that we can share information and invite them to our in-services or social gatherings.\*\*\*\*

## Distance Collaboration

- *By Samuel Oh, Alisal High School*

Distance learning has been difficult for every stakeholder within the education system. Whether you're a teacher, parent, administrator or student, it has not been easy to adjust to distance learning. As a music educator, my biggest concern was collaboration. The beauty of music is that students get to sing or play with their fellow peers to create something beautiful and artistic. If I am to uphold the 4 C's (Collaboration, Communication, Creativity and Critical Thinking), I have to develop a strategy that will have my students to be able to collaborate and communicate over the virtual classroom.

In the SUHSD, classes were divided into groups of 3 over the two semesters. Periods 1,3,5 were taught from August to December and periods 2,4,6 are being taught from January to May. The first semester was a huge learning curve on how to get students to collaborate and communicate that will give them the necessary skills to be independent learners. Through trials and errors, I was more prepared on how to tackle this situation with my second semester students.

What music students enjoy the most is that they build lasting relationships with their fellow music friends, especially with their section. I did not want this to end. So the obvious answers I am sure most music

teachers thought of, were breakout rooms. During the first semester, I just had my section leaders run sectionals by telling them what to go over with their section. This was great in the beginning. The section leaders and other veteran members were engaged, leading the newer members what to do, but I quickly realized after 5 minutes or so. All communication, collaboration and engagement stopped. I quickly realized accountability was lacking. During the first semester, I told section leaders to test every single person and give them feedback, which helped, but there was a lot of awkward silence.

For the second semester, I had to come up with a new strategy that would accommodate accountability, so that students are more engaged with communication and collaboration. I decided to create a worksheet that acted like a practice journal, but what makes this different from an actual practical journal is that students were writing down their future goals of the week on what they wanted to accomplish and how long they planned to practice it, rather than writing down what they did. The journal consisted of group section goals and individual goals. Sometimes the group goals can be too much or too easy for the individual, so the individual student could write in

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his/her own goals to fulfill his/her needs. On the bottom of half of the worksheet, I wrote down reflection questions for students to reflect on their practice.

This helped a lot. Every Tuesday, students are in their break room according to their section and there is a lot of live discussion on what to practice and how to accomplish their goals. They even talked about what they wrote on their personal reflection. To ensure they are really accomplishing their goals, I have students submit their recording either on SmartMusic or FlipGrid as evidence.

Below is a copy of the worksheet I created:

Practice Goals							
	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Group							
Minutes							
Self							
Minutes							

**1. My goal of the week was to improve on:**

**2. I noticed I improved on:**

**3. Next week my goals are to:**

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Here are a couple of samples of my students' work:

**Student Sample #1:**

Practice Goals							
	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Group Minutes	Start scheming 2nd half of song  30	Smartmusic  30	8th notes scales practice  30	Practice notes on song past measure 17  30	Practice rhythm of song  30	Practice play half of the song with fixable mistakes  30	Learn to play half of song with no mistakes  30
Self Minutes	Trying to memorize fingerings of 19-25  30	Smartmusic  10	pre- practiced 8th and 16th  30	Practiced measures 1-25  30	Clapped along with song  30	Kept practicing 19-25  30	Still practicing 19-25  30

**1. My goal of the week was to improve on:**

2nd half of song

**2. I noticed I improved on:**

Playing parts of measures 18-25

**3. Next week my goals are to:**

Memorize and play first half of song and getting started on 2nd half

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**Student Sample #2:**

Practice Goal							
	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Group	Measure 7-17	Practice full song	Rhythm (full 17 measures)	Rhythm (full 17 measures)	Measure 1-7	Measure 7-17	Measure 1-7
Minutes	10-15 minutes	10-15 minutes	10 minutes	10 minutes	10-15 minutes	10-15 minutes	10-15 minutes
Self	<b>Work on high notes &amp; tonguing</b>	<b>Practice full song &amp; work on high notes</b>	<b>WORK ON TONGUING</b>	<b>WORK ON TONGUING</b>	<b>Work on high notes &amp; tonguing</b>	<b>Work on high notes &amp; tonguing</b>	<b>Work on high notes &amp; tonguing</b>
Minutes	15 minutes	25 minutes	20 minutes	20 minutes	15 minutes	15 minutes	15 minutes

**1. My goal of the week was to improve on:**

- Tonguing
- High notes
- Counting Rhythm

**2. I noticed I improved on:**

Tonguing and playing the correct tone of notes.

**3. Next week my goals are to:**

My goals next week are to play the entire piece and to practice anything that needs extra work.

## CCS Awards Corner: Superstars of the Year

*- By Jody Clark, Santa Rita and La Joya Elementary*

### Administrator of the Year: Jacquelyn Hope



Jacquelyn Hope has been the Visual and Performing Arts Coordinator for MPUSD for the last 5 years. With her support, the district

has expanded staff for music teachers and instruction to the extent that it has been named one of the "Best Communities for Music Education," by NAMM in 2020. Through funding choices and grant writing, she has secured repairs and created facilities that are better suited for the arts and she continues to do so. Jaquelyn has also secured yearly instructional materials and repair budgets for all of the district's music programs, in addition to grant funding for new instruments. Her goal is to continue to expand the arts opportunities at each of the district's 19 sites until every student has access to every arts discipline each year of their education.

### Retired Music Educator of the Year: Carl Christensen



While living in Mexico City in the 1970's, Carl founded and conducted the Mexico City Philharmonic

Brass ensemble and the Trombone Ensemble of the National Conservatory. In 1975, he founded and conducted the orchestra of the State of Mexico School of Fine Arts in Toluca. From 1981 to 2012, he was a Professor of Music and Director of the Orchestra and Band at Hartnell College in Salinas, California. Carl has been the Musical Director and Conductor of "Monterey County Pops!" since 2013.

### Music Educator of the Year: Katrina Haeger



Katrina has been a music educator for 21 years, with the last 9 at Westlake and Bay View Elementary Schools in Santa Cruz, where she teaches 3-5 General Music and 4/5 Band. In 2016, Katrina created the Young

Ensemble Showcase to feature students in grades K-8 from the Central Coast Section in a non-competitive format. The goal was to offer schools an opportunity to showcase their unique music programs, despite not having formal performing groups, and students an opportunity to be audience members for different types of musical performances. Katrina utilizes a whole-brain approach to learning, integrating a variety of teaching methods and strategies in each lesson. We are a richer community because of her love and dedication to providing a solid musical foundation and instilling an appreciation for music in all students.

## CMEA - Central Coast Section 2020 - 2021 *Event Calendar*

July 25	Virtual PD
August 15	Board Retreat
September 4	Sonata Published Online
September 11	Updated Honors Group audition materials due
September 12	Board Meeting @ Zoom
September 12	CCS In-Service Day and General Meeting @ Zoom 1:00pm-3:00pm
September 14	Honor Group audition materials live on website
September 21	Honors Audition Window Opens
October 7	Board Meeting @ Zoom
October 9	MS Choir paperwork postmark deadline
October 16-18	MS Choir Online Listening Window
October 20	HS Honor Choir Auditions @ TBA
October 21	HS Honor Choir Auditions @ TBA
November 6	HS and MS Band and Orchestra postmark deadline
November 7	Sonata Articles Due
November 11	Board Meeting @ TBD
November 13-15	MS & HS Band, Orchestra Listening Window
November 23	Sonata Published Online
November 30	All Honor Music distributed
January 6	Board meeting @ TBD
January 14-16	MS Honor Band and Orchestra @ TBA
January 21-23	MS and HS Honor Choir @ TBA
January 28- 31	HS Honor Band and Orchestra @ TBA
February 3	Board Meeting @ TBD
February 18-21	CASMEC Conference, Fresno
March 10	Monterey Bay Festival @ MPC
March 13	Solo/Ensemble Festival - Instrumental and Vocal @ PGHS
March 17	Board Meeting @ TBD
March 20	Santa Cruz Instrumental Festival- Returning 2022
April 7	Board Meeting @ TBD
April 9	Sonata Articles Due
April 10	Songwriters Showcase- Postponed @ TBD
April 19	Sonata Published Online
April 17	Young Ensemble Showcase- Returning 2022
April 17	Choral Festival- Returning 2022
May 12	Board Meeting @ Zoom
June 5	Board Meeting – 5:00PM, Spring General Meeting – 6:30 @ TBD

## CCS Board of Directors 2020-2021

<u>Position</u>	<u>Name</u>	<u>Work Phone</u>	<u>Email</u>
President	Diane Gehling	831-443-7212x452	dgehling@santaritaschools.org
President Elect	Sam Oh	831-796-7600 x2102	samuel.oh@salinasuhdsd.org
Immediate Past Pres.	Maria Carney	831-583-2060	mcarney@mpusd.net
Secretary	Cathy Findley	831-649-6067	cathyfindley@aol.com
Treasurer	Maria Carney	831-583-2060	mcarney@mpusd.net
Member 1	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Member 2	Theresa Hruby		thruby@pgusd.org
Member 3	Jillian Kling		jillian.kling@salinasuhdsd.org
Member 4	Brendon James		brendon_james@pvusd.net
Member 5	Jared Masar		jmasar@pgusd.org
Member 6	Barry Capiaux		bcapiaux@washingtonusd.org
General Music Rep.	Katrina Haeger		katrinahaeger@sccs.net
Collegiate Rep.	Scott Glysson	805-756-1548	sglysson@calpoly.edu

## CCS Event Coordinators 2020-2021

<u>Event/Project</u>	<u>Coordinator</u>	<u>Work Phone</u>	<u>Email</u>
M. S. Honor Band	Barry Capiaux		bcapiaux@washingtonusd.org M. S.
M.S. Honor Orchestra	Heather Calame		heather.calame@pcscharter.org
M. S. Honor Choir	Jared Masar		jmasar@pgusd.org
H. S. Honor Band	Samuel Oh	831-210-5242	samuel.oh@salinasuhdsd.org
H. S. Honor Orchestra	Theresa Hruby		thruby@pgusd.org
H.S. Honor Choir	Tom Lehmkuhl		tlehmkuhl@carmelunified.org
Choral Festival	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Monterey Festival	Alan Durst		adurst@mpc.edu
YES! Festival	Katrina Haeger	831-429-3806	katrinahaeger@sccs.net
Solo Ensemble Festivals	Theresa Hruby		thruby@pgusd.org
Songwriter Showcase	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Data Base Manager	Samuel Oh	831-210-5242	samuel.oh@salinasuhdsd.org
Social Media	Jody Clark		jclark@santaritaschools.org
Newsletter Editor	Katrina Haeger		katrinahaeger@sccs.net
Medals	Maria Carney	831-583-2060	mcarney@mpusd.net
Library Manager	Mark Bidelman	831-588-0789	markbidelman@gmail.com