



Sonata

Central Coast

Recapitulation
Edition



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

Vol. XVII No. 3

The California Association for Music Education • Central Coast Section

Spring, 2007

From the
Podium
of Theresa Hruby
CCS President



Community Performances

A Win-Win Situation!

Submitted by Steve Ettinger

In the past 8 years as a strings teacher in King City, I have taken my students to perform in a wide variety of settings, including formal concerts, festivals, and conferences. The most rewarding of these by far, however, have been informal performances in the community—hospitals, retirement homes, pre-schools, and the like. As a teacher, I have found these to be win-win situations in which both my students and the audiences we play for benefit from the encounter.

I typically take my high school strings class to the skilled nursing

(See Win Win on Page 2)

It is hard to believe we are already upon the culmination of yet another successful year. I am happy to report that our festivals have all gone well, with numbers of participants at an all-time high. Our festivals and honors events proved to be exceptionally gratifying musical experiences for our young musicians as well. I feel it is of utmost importance that the experiences we offer young musicians should inspire them to continue their musical growth. I would like to thank all hardworking members in our section that have worked diligently to help provide these quality experiences. Without the help of teachers, parents, administration, custodial staff, and other members in our community, we would not be able to offer these musical experiences for our youth. So please know that each and every one of you are so very much appreciated.

This year has also proved to be what I hope is a turning point in California Arts Education. In fact, I hope it will be a turning point for all education in this state. With the Governor's recent funding, it is now our duty to make sure that this "grant" is spent through careful, long-term Standards-based planning. I don't have to tell you how lucky we are to receive such funds.

If you have not already done so, I urge you to form a VAPA (Visual And Performing Arts) advocacy group in your district so that you can formulate a plan for careful implementation with the funding made available. Your districts should have already received 75% of the funding by now. There is no deadline for spending, so you don't have to rush. Some districts are formulating 2-5 year plans which will not be implemented until fall of '07. This gives the districts some "cushion" so that if they are hiring new teachers, some funding can be set aside for salaries for at least a few years. There are specific guidelines for the one-time and the ongoing funds, so be sure to research carefully. Our CMEA Advocacy representative, Sam Groensth can help you access more information about this. His e-mail address is Singinsam@aol.com.

I recently heard from our County VAPA Coordinator that the Arts advocates at the state level are now trying to push for even more funding, and there is a chance we will get it. Be sure to stay "tuned!"

I sincerely hope to see each of you at our Spring Banquet on June 2. (Details on page 8) The food is good, but the best part is getting together with cherished colleagues to celebrate another year of helping young musicians to grow. Thank you again, for all you do. Have a wonderful summer!

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(Win Win from Page 1)

facility at Mee Memorial Hospital in King City as their first performance of the year. The students get the opportunity to perform for the first time (many of them are absolute beginners) in front of a very supportive and non-threatening audience. They learn to be less judgmental about themselves and more interested in how their performance might benefit someone confined to an institution because of physical needs. Furthermore, they see the benefit of giving to the community, of thinking of people with needs greater than their own, something which is not always evident in the course of a 45 minute rehearsal. One particular instance comes to mind of a student who had been bullying other students around during class time, but showed great concern for one particular patient who was in a wheelchair. I was able to see a new side of the student, hopefully one which reflected her truer nature.

The benefit goes both ways, of course. The patients in the hospital, (as is the case with the seniors at the Leo B. Meyer Retirement Center where we also play), really benefit from hearing my students play.

Even though some of them are limited as to what they can do, I see them tapping their feet or even occasionally singing along to the pieces. Moreover, just the experience of having young people visit them seems to have a very positive effect on them. They seem happy to have any visitors at all, but they seem especially happy to have young ones.

We see the same positive response in other environments, like school offices and pre-schools. People seem genuinely touched that other people would take the time to play music for them. And it's great for public relations! You can even use your performances as a clandestine recruitment tool.

Hopefully, you have found such fruitful opportunities for performance in your own community. Because King City is small, and everyone seems to know each other (really well, I might add), it has been fairly easy for me to find such opportunities here, but I know they exist in your own community as well. Contact your local hospital, retirement home, school, or business, I'm sure they would be tickled pink to have your ensemble play for them. 🌳



Teacher's Prose for Teaching Pros

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

MAKING THE GRADE

An Evaluation System for Ensemble Classes

Submitted by: Murray Walker, York School

As music educators we are faced with a unique challenge in assigning grades for our ensemble classes. On the one hand we need to be serious about what we are teaching, especially in light of the state standards, and not just hand out "A's" for simply showing up to class. On the other hand, our courses are, for the most part, electives and, if our grading policies are too stringent, students may not enroll. Over my years at York School, I have developed a grading system that seems to offer the delicate balance required to meet both these needs. Some aspects of it may be of value to other music teachers out there.

The three main goals for students in my ensemble courses, from most to least important, are 1) to develop responsibility and commitment to a group endeavor (attendance and participation), 2) to develop singing/playing ability (performance) and 3) to learn something about music theory, history and its function in society (academic). Each of these goals is assigned a percentage value within the overall grade and is evaluated with specific criteria as follows.

50% of the term grade is based on attendance:

unexcused absence from a rehearsal: minus 10%

unexcused absence from a concert: minus 25%

unexcused late to a rehearsal or concert: minus 3%

20% of the term grade is based on participation, including attitude, energy and deportment, in both rehearsal and performance.

20% of the term grade is based on ability to perform the repertoire. This portion of the grade is determined through performance testing. Twice a year the students come to me individually and play or sing excerpts from the term's repertoire. In cases where I can readily hear an individual student's work in rehearsal (such as percussionists or jazz ensemble members) the playing grade may be based on that and testing may not be required. However, in the interest of fairness and ensemble discipline, I prefer that all students be tested.

The performance test is scored out of 20 according to the following guidelines:

- 19-20 Performance is note-perfect, in tune, with good tone and ALL required nuances, articulations, phrasing and dynamics; **it would significantly enhance the sound of the whole ensemble**
- 17-18 Performance is about 90% note-accurate with reasonable adherence to required nuances, articulations, phrasing and dynamics: **it would enhance the sound of the whole ensemble**
- 16 Performance is about 80% accurate; **it would support the sound of the whole ensemble**
- 13-15 Performance is less than 80% accurate; **it would detract from the sound of the whole ensemble**
- 1-12 Student cannot perform the music

(See Prose on Page 4)

(Prose from Page 3)

10% of the term grade is based on academic content, which may be evaluated through written assignments or by aural interview at the time of the playing test. At some point during their York School music careers students will write a 1-2 page paper on a topic that connects ensemble repertoire to some other aspect of human endeavor. Some examples of topics are composer biography, genre description and history (e.g., African-American spirituals, Shaker songs) and English translation of a foreign language song text. Quizzes on note reading and theory are given from time to time.

Grades are calculated for each of the four grading periods in the school year; the final grade for the year is the average of the four term grades. The grade report gives a summary of unexcused absences/lates with a sub-total out of 50, a participation sub-total out of 20, a testing score out of 30 (both playing and academic), a total grade out of 100, a corresponding letter grade and a written comment. Percentages are transformed into letter grades as follows:

99-100	A+
93-98	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
60-69	D
0-59	F

It is clear that, in this system, the emphasis is on attendance and punctuality. This reflects, in part, the importance of the goal of commitment and responsibility. It also reflects the fact that, at York School, with many students traveling thirty to fifty miles to get to rehearsal by 7:40 a.m., they need all the incentive I can give them to get to rehearsal on time.

One might argue that the clear-cut attendance grading and the testing structure make this evaluation system unduly objective, not giving teachers enough flexibility to accurately reflect students' achievement in their letter grades. However, with 20% given for attitude and participation, the teacher has absolute control over almost two letter grades' worth of the final mark. Experienced teachers will know that any aspect of a grade that is not purely objective and quantitative is an opportunity for students to argue about the "fairness" of a grade that is not an "A." This system minimizes those opportunities and puts into the students' own hands absolute control over 50% of the grade: the attendance part. Students cannot control missing class for illness or family crisis but they can control communication with the teacher about why they missed class (in which case it would not affect their attendance grade in any way).

All music educators have to find a grading system that works for them and which supports the goals of their respective programs. This system works for me. It addresses all the goals of my program and is easy for the students to understand; it is not arbitrary or overly subjective but allows for flexibility when necessary. 🌿

(Editor's note: Murray Walker maybe contacted by email at York School. mwalker@york.org)

Cathy's Picks

Submitted by Cathy Findley

"THE ART OF PLAY"

AOSA National Conference in San Jose

A rare opportunity awaits you from November 14-17: the National Conference of the America Orff-Schulwerk Association will be on the West Coast. Not only the West Coast, but San Jose. Think about attending for a day or two or enjoy the entire conference (well maybe skip the business meeting).

The "Call to Conference" doesn't go out until August, so we don't know who or what will be presented. However, there are usually 10-12 choices for each of the daily sessions as well as evening choices of Folk or Ethnic dance, Recorder Ensembles, Play Parties or other singing, dancing and jamming that go on until midnight. AOSA conferences attract international presenters and clinicians as well as inspired teachers from the United States. There is also an "introduction to Schulwerk" at each conference for participants who are not familiar with the process. On the other end, there are 'master classes' offered for a limited number of participants.

AOSA conferences can be more expensive than CMEA or ACDA conferences, and the majority of presentations are geared toward K-8. However the emphasis on speech, movement, improvisation, percussion techniques and arts integration are applicable in all of our classes.

More information will be available at the AOSA website www.aosa2.org later in the summer.

INTERNATIONAL CONFERENCES

Plan your vacations and travel adventures around music!

If you hurry, you can still make the "Early Childhood Conference of Performing Arts," June 16 and 17, 2007 at Genazzano FCJ College in Melbourne, Victoria, Australia.

If you are out of money this year, save up for the "International Society of Music Education" conference in Bologna, Italy from July 20-25, 2008. More information at www.isme.org

Gene's Pics

Submitted by Eugene Smith

(Pictures from CMEA Conference-Ontario 2007)



CCS Board of Directors 2006-2007

Position	Name	Home Phone	Work Phone	Email
President	Theresa Hrubby-Percell	831-663-5979	831-915-5601	maestrahruby@aol.com
Pres. Elect	Eugene Smith	831-761-1425	831-761-6693	easmith51@yahoo.com
Past Pres.	Willow Manspeaker	831-588-8486	831-625-8339	wmanspeaker@rlstevenson.org
Secretary	Joe Johnson	831-757-7347	831-796-7400	jaojohnson@comcast.net
Treasurer	Mark Bidelman	831-761-0756	831-429-3909x142	mbidelman@scs.santacruz.k12.ca.us
Member 1	Barbara Priest	714-401-0527	831-646-6568	time4music@earthlink.net
Member 2	Murray Walker	831-427-2480	831-372-7338 x122	mwalker@york.org
Member 3	Steve Ettinger	831-385-0973	831-385-4884	dallapiccolo@msn.com
Member 4	Glenda Bernhardt	831-646-0633	831-624-2785 x401	glenda@mbay.net
Member 5	Dale Harrison	831-455-2919	831-796-7400 x3459	dharrison@salinas.k12.ca.us
Member 6	Zina Urquhart	831-685-1748	831-429-3883	yurquhart@sbcglobal.net
Spec. Rep.	Jon Christian	831-335-3565	Retired	jcbone@surfnetusa.com



Behold the Golden Rocker



The lofty perch reserved for retired members of our profession who continue to receive our publications and support music education through maintaining current membership in MENC/CMEA. Thank you retired members living in the CCS area! *(Actual in color Golden Rocker is on CCS website version of Sonata) www.ccs-music.org*

Jon Christian* 98-00	Lawrence Sampson	Edwin Taylor* 64-66
Owen Dunsford	Henry Smith	Robert Tessitore**
Karen King	Gloria Souza	Gonzalo Viales
A. Earle Lapp* 68-70	Gary Stotz	* = CCS President
Stanley Neff	Lyle Stubson**	** = Channel Pres.



CMEA-CCS
Election Ballot
2007-2009



Board Member Candidates: (VOTE FOR THREE)

- Drew Lewis, Georgiana Bruce Kirby, Santa Cruz
- Yanira (Zina) Urquhart, Branciforte Middle School, Santa Cruz
- Victoria Zieber, Main Street Middle School, Soledad
- Write In* _____

This Ballot must be received by May 31, 2007, to be valid.

Please send to: Eugene Smith
E. A Hall Middle School
201 Brewington
Watsonville, CA 95076

Or email your vote to: easmith51@yahoo.com
Remember to include your MENC membership number

MENC # _____ Exp. date _____

CCS Calendar 2006-2007

Date	Event	Location	Time
May 9	<i>CCS Board Meeting</i>	Soquel	4:30 pm
May 12	State Solo/Ensemble Festival	Sacramento State University	TBA
May 15	CCS Choral Festival	Santa Cruz Bible Church	TBA
Jun. 2	<i>CCS Board Meeting</i>	Green Valley Grill	5:30 pm
Jun. 2	CCS General Meeting & Dinner	Green Valley Grill	7:00 pm



CCS Spring Dinner & Meeting

RSVP by May 30, 2007 to:

Eugene Smith

E. A. Hall Middle School

831-761-6693

or email

easmith51@yahoo.com

Green Valley Grill

40 Penny Lane

Watsonville, California

Board Meeting: 5:30 pm

Social Interlude: 6:30 pm

Dinner & Meeting: 7:00 pm

June 2, 2007

\$30 per person

Spouses and S. O. are invited

P. G. Middle School - Music Dept.

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