



# Central Coast Sonata

Development  
Edition



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

Vol. XXVIII Opus. 2

California Music Educators Association • Central Coast Section

Winter, 2017

*From the  
Podium of  
Christy Latham  
CCS President*



This Fall has flown by and now we are all preparing our Winter programs. Before we know it our Spring concerts will be here. When planning for the rest of your school year we have several CCS events to keep in mind.

Honors events are in January and February. Even if you do not have students participating please consider attending and watching one of the concerts. All of us are a part of making these concerts possible, from elementary to college we all contribute to their success. There are fantastic guest conductors for each of these groups. For those of you teaching band, choir and orchestra it's a great opportunity to learn new rehearsal techniques, or become reacquainted with ones you have forgotten. I have often heard folks say "there is no way I can do that, my students are not at that level", frankly I have been known to have said that in the past. Once I started teaching every day like it's an honor band rehearsal and that we "have" to get a lot accomplished my groups started to accelerate in their progress. It's very satisfying as a teacher and student to have significant progress every day.

Next in line after the honors weekends is the YES! Young Ensembles Showcase. You may be asking what is that? It is a showcase of our elementary music students and teachers. This year it will be on Saturday February 10th at Santa Cruz High School. I encourage all elementary teachers to either bring your students or attend on your own. It's a great opportunity for teachers at this level to connect and share ideas.

CASMEC - California All State Music Education Conference - February 15-18 at the San Jose convention center in San Jose. This event has a little something for everyone from intriguing sessions to outstanding concerts. There are also several honors groups that you can observe in rehearsal and performance. More details will be coming out soon.

Festivals are a great opportunity for growth for both teachers and students. Hearing other groups perform, having a clinic with the judges, listening to their comments are just some of the ways we can grow. We have several festival opportunities for our students. Applications can be found on the CCS website. Get your application in early to guarantee your preferred performance times.

I am excited about all of these events. We all work hard at our individual schools to prepare for these events. It is always a pleasure to see you all in person at these. Take the time to reach out to the other music teachers in our area, come to a rehearsal or attend a festival, it is well worth the effort. There are amazing people out there. I know because I see them at the monthly board meetings. Our board is a fantastic group of volunteers putting in countless hours to bring these events to our membership. Honor that work by taking advantage of these events. See you soon!

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# Choral Festival 2018

SUBMITTED BY LAURA LORBER, CCS BOARD AND CHORAL FESTIVAL HOST

Registration is now open for the 2018 choral festival. Peace United Church in Santa Cruz will once again be our venue for the festival on March 7. Participation in the festival includes a thirty minute adjudicated performance in the beautiful Peace United Chapel. The director of each ensemble will receive verbal and written adjudication from three judges, in addition to an adjudicated melodic sight reading followed by a clinic with one of our adjudicators. There is space for eighteen ensembles this year, and time slots are available on a 'first come first served' basis. This event was full last year, and another sold-out festival is anticipated so it's recommended to complete registration as early as possible. Forms, fee information, and the address to mail applications are on the CMEA CCS website.

*Repertoire:* Festival repertoire will vary by ensemble, voicing, and style. There are some wonderful resources on the NAFME website as well as the JWPepper catalogue. Some recommended pieces for concert choir are:

A Zing-a Za – Mary Goetze	Tiritomba – Dave & Jean Perry	The Bee – Tom Shelton
Alleluia – Randall Thompson	Omnia Sol – Z. Randall Stroope	Ubi Caritas – Ola Gjeilo
	Witness – Jack Halloran	Sleep – Eric Whitacre

Choosing three pieces that align with your curriculum and contrast with each other can feel daunting (especially when considering a music budget). I recommend using the Choral Public Domain Library in addition to the resources above. There are some wonderful pieces available free of charge!

### *Sight Reading:*

Sight reading will be adjudicated this year. The expectations are very specific, so it will help to rehearse these procedures with your group ahead of time. After your performance, you and your ensemble will switch venues to the fellowship hall. Once your adjudicator arrives, you will choose your sight reading level. There will be a difficulty-level of I-IV for Unison, SA, SSA, SAB, and SATB.

There will be no piano accompaniment at any time during the sight-reading. The piano will only be used by the director to establish tonality and give beginning pitches

*Study Period.* The director will be given 5 minutes to study the melodic example with his/her ensemble; the director may elect to use less time. During these 5 minutes, the director will instruct the students as he/she would like, within the following guidelines:

1. There is to be no vocalizing (singing or humming) of the melodic example, by the director or choir, during the five minute study period.
2. The director may choose to have students read silently through the example without vocalizing. To facilitate this internal reading, the director may play the scale and tonic chord of the melodic sight-reading example followed by the beginning pitch for each section at any time during the 5 minute study period.
3. The establishing of tonality and giving beginning pitches will occur only once during the study period.
4. During the study period the director may indicate key or time signatures. The director may also point out certain difficult passages and talk about them.
5. The director may not lead the chorus through the example by any vocalization (singing or humming) or by using Curwen hand signs.
6. The choir may practice the rhythms aloud and the melody silently and may use Curwen hand signs.

*First Performance – Non-Adjudicated.* At the end of the study period, tonality will be re-established by the director, and each section will be given their beginning pitch. Students may hum their beginning pitch before starting to sing. During this performance the director will conduct the choir and may tap, snap, or clap a steady pulse, but may NOT sing, speak, tap, snap, or clap exact rhythms for the choir.

At the conclusion of the first performance the director is allowed 1 minute to discuss problem areas with the choir, however, there is to be no vocalizing (singing or humming). At this time ONLY the director may use Curwen hand signs as a problem-solving tool.

*(continued on Page 3)*

*(Choral Festival from Page 2)*

Second Performance – Adjudicated. Following the first performance and director’s comments, tonality will be reestablished and each section will be given their beginning pitch. This second reading should be continuous. At the conclusion of the second reading, the choir will remain seated until all of the music has been handed in and counted.

We use Masterworks Press for our sight reading examples. If you would like to see other sight reading samples from them, please feel free to check out <https://store.masterworkspress.com>.

I am truly looking forward to the festival this year, and hope you all consider bringing your choral ensemble!

## YES! Young Ensemble Showcase

SUBMITTED BY KATRINA HAEGER, CCS BOARD- GENERAL MUSIC REPRESENTATIVE

On February 10, 2018, the CMEA- Central Coast Section will host the second annual YES! Young Ensemble Showcase. Elementary and middle school music programs are invited to perform and watch, giving students and teachers an opportunity to observe, share, and learn. It will be held from 10:00am to 3:00pm at Santa Cruz High School. This festival is an opportunity for your K-8 students to perform for an audience. This is a non-adjudicated event intended to highlight the strengths of school music programs while giving students an opportunity to be an audience for others. All ensembles are invited, including but not limited to: choir, concert band, ukulele/recorder/Orff ensemble, general music class, etc. Understandably, many of our elementary programs do not have formal performing groups. We encourage you to think outside the box. Perhaps there are a few students from each of your general music classes that could perform a piece they have learned in class. You will have a 10-minute time period to perform and the rest of the session will be spent as an audience member or participant in one of our workshops. We are anticipating more participation this year and plan to have two separate 3-hour sessions: “A Session” 10:00am- 1:00pm and “B Session” 12:00pm-3:00pm. Each ensemble is expected to attend the entire A or B session in order to: 1) Allow students to be listeners as well as performers 2) Permit others to experience your school music program 3) Offer your students a workshop in an activity they may not experience in your classroom 4) Have an opportunity to see local musicians and peers 5) Provide a full audience for all performing groups. Lastly, you must be a CMEA member to participate. This year we are asking for a \$25 registration fee per school in order to break even with custodial/rental costs. Fee may be waived with prior approval. Details and schedule are subject to change. Questions? Katrina Haeger at [khaeger@scs.net](mailto:khaeger@scs.net)

Postmarked registration form and fee by January 27, 2018

CCS-CMEA will provide the following:

- Performance and audience venue
- Warm-up room prior to your performance
- Performances and workshops by local musicians

### SAMPLE SCHEDULE:

10:00am-11:15am- Student performances

11:15am-12:00pm- Folk dance workshop

12:00pm-1:00pm- lunch and headliner performance on the quad

1:00pm-1:45pm- Folk dance workshop

1:45pm-3:00pm- Student performances

*(See YES Forms on Page 9 & 10)*

## A Music Teacher's Journey: From Rock, to Bach and Back Again

SUBMITTED BY WILLOW MANSPEAKER, CCS BOARD IMMEDIATE PAST PRESIDENT

It was the middle of lunch block jazz band, and I was in need of a bathroom break. As I excused myself from the room, I left clear instructions on how to proceed in my absence. When I returned, I expected to hear the stiff and clunky rehearsal sounds of "Stompin' at the Savoy," assuming the students would be lost without me, so I was surprised to hear them playing something altogether different. I remained frozen on the other side of the door, riding an emotional rollercoaster. My internal monologue went something like this: "They disrespected me, my instructions were so clear. They're wasting time and our concert is a week away! I can't believe it; they are so busted." As I reached for the door to set them straight, I paused. "Huhn, this actually sounds pretty good. Wait, is this a recording? Do these kids play together on their own in a garage somewhere that I don't know about? Ok, this is great, it's going on our concert program!" The song was "Smells Like Teen Spirit" by Nirvana, and it was amazing. The band sounded tight and confident. The students were working together, engaged-yet-relaxed, and inspired; it shattered my beliefs about my role as a music educator. As I stood there reeling, it occurred to me that I had been so wrapped up in my formal way of thinking about music education, that I was neglecting the deep-rooted influences of my own musical upbringing. The students were not alone in their love of popular music, I privately shared their passion.

My parents were rock musicians. Their band practiced on Tuesday nights in our garage, and as my head hit my pillow on the other side of the wall, I quietly sang along. In harmony, of course. When I was seven, my parents enrolled me in piano lessons. When I was thirteen, I quit, and my mom taught me to read chord charts, to play by ear, and to improvise. I spent my formative years on stage with my parents, belting out harmonies to bad 80s cover tunes and then, in some type of bizarre rebellion, I enrolled in college as a vocal performance major to study opera. I taught myself to play folk and rock guitar at home, while simultaneously studying classical cello in school. I mastered the recorder for my first teaching job, and in between classes, I would sit at the drum kit and learn the beats to my favorite hip-hop songs. Yet, while I participated in formal music education through graduate school, and while I continued to value popular music on a personal level outside of school, I never experienced an alignment of the two.

My training as a musician in college had been entirely formal, so my teaching swiftly followed suit. In the novice stage of my career, I relied on my past experiences with music education to guide my development as a teacher. I emulated the conductors and professors I most admired from college, and I folded their formal techniques into my teaching style. As I progressed into a more stable middle phase of my career, prompted largely by what I now call The Nirvana Incident, I became more experimental with my use of popular music and informal pedagogies. I noticed in myself a desire to reflect upon and challenge my previous beliefs about teaching with an eye towards change. Eager to seek a more informal way of engaging with my students, I attempted to enact a fundamental shift in my teaching practices. I sought professional development opportunities that would allow me to reciprocate ideas with a colleague or mentor, yet, as the only music teacher on both of my school sites, I was isolated. I attempted to engage in conversations with colleagues at music education conferences, but I quickly learned that my new way of thinking was divergent from the accepted and traditional norms held by my peers.

Now, well into the middle of my career, I continue to work towards real and lasting change in my teaching practices. With little opportunity for professional development and collegial feedback in the area of informal music practices, though, I often find myself reverting to the comforts of my formal training. The personal need for an opportunity to engage collaboratively with other mid-career teachers has led to a doctoral research project which will begin in the fall of 2018. If any of my words here resonated with you, please feel free to reach out. I welcome and look forward to conversations with colleagues.

# “RRRS” in the Music Classroom

SUBMITTED BY DIANE GEHLING, CCS BOARD MEMBER

We all have those days. Those days that make us wonder WHY!!

Why did I ever think I could do this?

Why did I ever think I wanted to do this?

Why would anyone voluntarily do this?

Don't give up. Don't quit. Here are a few tips to help you

## **RESPECT**

Respect your craft. You spent years learning and training to do what you do.

Respect Yourself. You do not have to know everything. While you spent years learning your craft no one knows everything and you are not expected to. What you have to learn is how to ask for help when you need it.

Respect your peers. They too have trained for years. They know things you might need to learn. Ask them to help you. Be there for them when they need help. Be a team player.

Respect your students. They are your greatest teachers. They will show you what you need to learn. Then go LEARN. You can say “I don't know” today, but tomorrow you must say “I learned”. Be a role model for learning. Be honest with them and they will respect you for learning with them.

Let parents know what's going on. Don't be afraid to call /email home. Send home a calendar of events so parent know when to expect event. Send home your expectations so they know what their students are learning. Don't be afraid to call /email home and not just for negative issues.

## **ROUTINE**

Set expectations/boundaries. Be consistent with your expectations. Use your walls to do the talking. Post clearly class rules and expectations so all will know what you want. You must model all expectations. School rules are for behavior, Classroom expectations are for learning.

Have a class routine. Starting with a warm-up/scales. Review what was worked on the previous day. Work on a section of music. Play through music. Review what was learned and what is expected for the following day. Establish a routine for cleaning up instruments and the room.

## **REWARD**

Everyone likes rewards. Students will work towards high expectations if they feel their efforts are valued. Students want praise. Lots of praise. Acknowledge the struggle. Don't wait till a student does something perfect to praise but encourage student to keep moving and growing till they get it right. Seek positive actions to change negative behaviors.

*(continued on Page 8)*

## CCS Calendar 2017–2018

Date	Event and Time
September 15	Updated Honors Group audition materials due
September 18	2017 Honor Group audition materials live on website
September 23	Board Meeting @ Santa Cruz High School
September 23	CCS General Inservice Day and General Meeting @Santa Cruz High School
September 25	Honors Audition Window Opens
October 11	Board Meeting @ Marina HS
October 13	MS Choir paperwork postmark deadline
October 20-22	MS Choir Online Listening Window
October 24	HS Honor Choir Auditions @ Stevenson
October 25	HS Honor Choir Auditions @ Santa Cruz HS
November 6	MS & HS Band and Orchestra, postmark deadline
November 11	Sonata Articles Due
November 15	Board Meeting @ Salinas HS
November 17-19	MS & HS Band, Orchestra Listening Window
November 27	Sonata Published Online/Mailed
December 4	All 2017 Honor Music distributed
January 10	Board meeting @ Westlake Elementary, Santa Cruz
January 18-20	MS Honor Band and Orchestra @ Pacific Grove
January 25-27	MS and HS Honor Choir @ Cabrillo College
February 1-3	HS Honor Band and Orchestra @ Hartnell College
February 10	YES! Young Ensemble Showcase @ Santa Cruz HS
February 7	Board Meeting @ Stevenson
February 15-18	CASMEC Conference, San Jose
March 7	Choral Festival @ Peace United, Santa Cruz
March 14	Board Meeting @ Gavilan View MS, Salinas
April 7	Songwriters Showcase @ TBA
April 11	Board Meeting @ San Lorenzo Valley HS, Felton
April 13	Sonata Articles Due
April 14	Solo/Ensemble Festival - Instrumental @ Seaside HS
April 14	Solo/Ensemble Festival - Vocal @ MVCS
April 14	Solo/Ensemble Festival @ Morro Bay (tentative - TBD)
April 23	Sonata Published Online/Mailed
April 21	Large Group Festival (B&O) @ SCHS
April 21	Jazz Festival @ SCHS
May 16	Board Meeting @ Cabrillo College, Aptos
June 2	Board Meeting – 5:00PM,
June 2	Spring General Meeting 6:30 @ TBA

### Sonata Publication Schedule

Edition	Articles Due	Mail/Upload Date
<b>Exposition</b>	September 1, 2017	September 8, 2017
<b>Development</b>	November 11, 2017	November 27, 2017
<b>Recapitulation</b>	April 13, 2018	April 23, 2018

### Get Printed

As the (new) editor of the CCS Sonata, I'm seeking interesting and useful articles for music educators. I encourage you to write an article for our publication! Share teaching techniques, chair auditions and handling challenges, your favorite warm-ups, or write a book review.

Dan Lingenfelter [dlingenfelter@slvusd.org](mailto:dlingenfelter@slvusd.org)

## CCS Board of Directors 2017–2018

Position	Name	Work Phone	Email
President	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
President Elect	Maria Carney	831-583-2060	<a href="mailto:mcarney@mpusd.k12.ca.us">mcarney@mpusd.k12.ca.us</a>
Immediate Past President	Willow Manspeaker	831-423-0658 x230	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
Secretary	Cathy Findley	831-649-6067	<a href="mailto:cathyfindley@aol.com">cathyfindley@aol.com</a>
Treasurer	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
Member 1	Samuel Oh	831-210-5242	<a href="mailto:samuel.oh@salinasuhd.org">samuel.oh@salinasuhd.org</a>
Member 2	Joshua Mack	831-796-7800	<a href="mailto:joshua.mack@salinasuhd.org">joshua.mack@salinasuhd.org</a>
Member 3	Dan Lingenfelter	831-239-0304	<a href="mailto:dlingenfelter@slvusd.org">dlingenfelter@slvusd.org</a>
Member 4	Diane Gehling	831-443-7212x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
Member 5	Micah Cabaccang	831-235-8382	<a href="mailto:micah.cabaccabg@salinasuhd.org">micah.cabaccabg@salinasuhd.org</a>
Member 6	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Special Representative	Katrina Haeger	831-429-3806	<a href="mailto:khaeger@sccs.net">khaeger@sccs.net</a>

## CCS Event Coordinators 2017–2018

Event/Project	Coordinator	Work Phone	Email
M. S. Honor Band/Orch Host	Barbara Priest	831-646-6568 x333	<a href="mailto:barbarapriest@att.net">barbarapriest@att.net</a>
M. S. Honor Band	Diane Gehling	831-443-7212x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
M. S. Honor Orchestra	Sarah Prusasky		<a href="mailto:sprusasky@carmelunified.org">sprusasky@carmelunified.org</a>
Honor Choir Site Host	Mark Bidelman		<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
H. S. Honor Choir	Willow Manspeaker	831-423-0658 x230	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
M. S. Honor Choir	Anne Schoepp	831-335-0328	<a href="mailto:schoepp6@cruzio.com">schoepp6@cruzio.com</a>
H. S. Honor Band/Orch Host	Samuel Oh and Micah Cabaccang		
H. S. Honor Band	Joshua Mack	831--796-7800	<a href="mailto:joshua.mack@salinasuhd.org">joshua.mack@salinasuhd.org</a>
H. S. Honor Orchestra	Maria Carney	831-583-2060	<a href="mailto:mcarney@mpusd.k12.ca.us">mcarney@mpusd.k12.ca.us</a>
Choral Festival	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Large Group Inst. Festival	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
Jazz Festival	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
Solo Ensemble Festivals	Jack Wilkins <a href="mailto:jackwilkins@mvc.org">jackwilkins@mvc.org</a>		Holly Banfield <a href="mailto:hollybanfield@gmail.com">hollybanfield@gmail.com</a>
Songwriter Showcase Chair	Willow Manspeaker	831-625-8339	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
Data Base Manager	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Newsletter Editor	Dan Lingenfelter	831-239-0304	<a href="mailto:dlingenfelter@slvusd.org">dlingenfelter@slvusd.org</a>
Medals Chair	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
Library Manager	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>

(continued from "RRRS" on Page 5)

### STEAL

Find a colleague who you respect and listen to them as they offer advice. Watch them and model them. Learn how they implement the Three R's. Copy their posters, their strategies, their phrases, anything to help you reach your expectations for your classroom and for yourself as a teacher.

*Being a teacher is a long road.  
You will struggle. You will flounder. You will grow. You will learn.  
You will Teach!*

### Bay Section Winter Conference January 12–13, 2018 Chabot College

Registration is open to all NAFME/CMEA members.

Registration forms:

<http://cmeabaysection.org/conference-information/>

Early Registration: \$80

On-site registration: \$90

First time attendee: \$30

On-site registration begins at 7:30 AM on Friday  
and Saturday

### California All-State Music Education Conference (CASMEC) February 15-18, 2018

San Jose Fairmont and Convention Center  
170 South Market Street  
San Jose, CA 95113

Sessions specific to:

Band, Orchestra, Jazz, Choir, General Music,  
Multicultural Music, Technology, and Advocacy

Concerts with our All State Groups

Register only ONCE for this conference through  
CBDA, CMEA, CODA, CAJ or ACDA.

## CMEA-CCS 2018 Festivals

- February 10, 2018

Santa Cruz H.S

- March 7, 2018

Peace United Church

- April 7, 2018

Stevenson School

- April 14, 2018

Monte Vista Christian School

- April 21, 2018

Santa Cruz High School

**YES! Young Ensemble Showcase**

Katrina Haeger

**Choral Festival**

Laura Lorber

**Songwriters Showcase**

Willow Manspeaker

**Solo & Ensemble Festival-Vocal**

Jack Wilkins

**Large Group Instrumental & Jazz Festival**

Christy Latham



California Music Educators Association

## *Central Coast Section*

Young Ensemble Showcase



**February 10, 2018**

**10:00am - 3:00pm**

On February 10, 2018, the CMEA- Central Coast Section will host the second annual *YES! Young Ensemble Showcase*. Elementary and middle school music programs are invited to perform and watch, giving students and teachers an opportunity to observe, share, and learn. It will be held from 10:00am to 3:00pm at Santa Cruz High School.

This festival is an opportunity for your K-8 students to perform for an audience. This is a non-adjudicated event intended to highlight the strengths of school music programs while giving students an opportunity to be an audience for others. All ensembles are invited, including but not limited to: choir, concert band, ukulele/recorder/Orff ensemble, general music class, etc. Understandably, many of our elementary programs do not have formal performing groups. We encourage you to think outside the box. Perhaps there are a few students from each of your general music classes that could perform a piece they have learned in class.

You will have a 10-minute time period to perform and the rest of the session will be spent as an audience member or participant in one of our workshops. We are anticipating more participation this year and plan to have two separate 3-hour sessions: "A Session" 10:00am-1:00pm and "B Session" 12:00pm-3:00pm. Each ensemble is expected to attend the entire A or B session in order to:

- 1) Allow students to be listeners as well as performers
- 2) Permit others to experience your school music program
- 3) Offer your students a workshop in an activity they may not experience in your classroom
- 4) Have an opportunity to see local musicians and peers
- 5) Provide a full audience for all performing groups.

Lastly, you must be a CMEA member to participate. This year we are asking for a \$25 registration fee per school in order to break even with custodial/rental costs. Fee may be waived with prior approval.

Details and schedule are subject to change. Questions? Katrina Haeger at [khaeger@scs.net](mailto:khaeger@scs.net).

California Music Educators Association



Central Coast Section



Young Ensemble Showcase

School Name \_\_\_\_\_

Ensemble Name \_\_\_\_\_

Ensemble Description \_\_\_\_\_

No. Students in Ensemble \_\_\_\_\_ Grade/s of Members \_\_\_\_\_

Music Director \_\_\_\_\_

NAfME Membership # \_\_\_\_\_ (You must be a current member of NAfME with a membership which expires after the time of the event. If you are not a member, or need to renew, all memberships are being handled through the NAfME website.)

Title/s of pieces (10 minute limit):

1. \_\_\_\_\_

2. \_\_\_\_\_

Circle Session Preference (based on order received) "A Session" 10am-1pm OR "B Session" 12pm-3pm  
The headliner performance will be during lunch in the quad at 12:00pm.

Participating schools agree to arrange the following:

1. Transportation for students to and from the festival
2. Music teacher attends the festival all day and monitors their students; parent helpers may assist
3. Attend either the "A Session" from 10:00am-1:00pm or the "B Session" from 12:00pm-3:00pm
4. Prepare 2 pieces for a 10 minute time frame
5. Students bring a sack lunch and watch the performance during their noon meal
6. Field trip and liability forms
7. \$25 entry fee (may be waived with Katrina Haeger's written consent)
8. Postmarked registration form and fee by January 27, 2018

Send to: Westlake Elementary  
C/O Katrina Haeger  
1000 High Street  
Santa Cruz, CA 95060

CCS-CMEA will provide the following:

1. Performance and audience venue
2. Warm-up room prior to your performance
3. Performances and workshops by local musicians

I understand and agree to the above:

Music Director Signature \_\_\_\_\_

Principal Signature \_\_\_\_\_