

President's Message

As summer approaches, I hope that your memories of the past nine months are positive and musically rewarding. Before barbecues and vacation plans become all too consuming, please take some time to reflect on what transpired in your classroom. Over the years (twenty-nine and counting), the questions I continually ask myself are:

- Musically, am I getting what I want from my students?
- Am I engaged in and prepared for every rehearsal?
- Were my goals for the group realistic?
- Are my students invested in the process of music-making?
- Am I enthusiastic about teaching?
- Do I allow enough time for my own personal and professional growth?
- Have I invited colleagues to work with my group?
- Have I taken the time to observe my colleagues at work?
- Are the standards for myself and my students too high or too low?
- Am I keeping up my skills on my instrument(s)?
- Do I bring a positive attitude to my classroom and the workplace every day?

These are tough questions but, for me, they cut to the core of teaching and musicianship. If we're not enthused about teaching and music-making, then

why do it. A positive attitude is essential for our own well-being but also for our colleagues and our students. Criticism is an integral part of teaching but it must be articulated in a positive manner. As music educators, we can often disregard the other side of that coin — praise. Instead of always focusing on what is wrong, we must remember to point out the good things that are happening as well.

Speaking of good things, I'd like to announce the outcome of the recent Bay Section board elections. Several of our board members have been re-elected to their positions: Dr. Aaron Lington (Jazz Representative), Dr. Diana Hollinger (Higher Education Representative), Timothy Harris (Band Representative), and Dr. John Felder (Orchestra Representative). Additionally, Jonathan Grantham has been elected to the newly created Recording Secretary position and Sofia Fojas returns to the board and fills the vacancy as Multi-Cultural Representative. Congratulations all!

Lastly, Dr. Hal Peterson is leaving the CMEA Bay Section Board after twelve years of service. On behalf of all of us, I'd like to thank Hal for his hard work, dedication, and tireless commitment to music education.

Best wishes for a restorative summer!

Bob Calonico
President

2006 – 2007 Board of Directors

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Higher Education



The Importance of Good Models in Music Teaching, or “Show Me, Don’t Tell Me”

Over the last several years, the field of music education has increasingly focused on the importance of accessing good models for the teaching of music. This has always been a pedagogical technique music teachers valued, but the good intuition of teachers is now better represented in our curriculum materials and music education research. There was a time not so long ago that when our students were not performing the way that we wished and we wanted a model for them, we could sing, ask another student to play (with varying results depending on technical ability and musical aptitude) or we could take the instrument and try to show them ourselves (often very ineffective, depending on our degree of proficiency on an instrument). Now there are vast resources for every sort of ensemble at every level that offer professional-quality recordings as listening models—a truly valuable resource. The Teaching Music through Performance series offers recordings for band, orchestra, choir, and beginning band. Many band and orchestra method books provide professional recordings for the very beginning student. This allows students to develop a characteristic aural model for what a specific instrument or ensemble should sound like. Good recordings of the pieces that ensembles are performing help students to develop an aural understanding of works, to approach their musical works in entirety rather than from note to note, or just from their own parts.

There are many types of modeling, of course. Whether we are aware or not, students will copy our behavior, attitudes, practice habits, and musicality. If you arrive early and prepared for class, your students will do the same. If you are late and unprepared, your ensemble is likely to pick up those habits as well. The way you act, your body language, your musical decisions—all are models for your students. If you want your students to practice their music, then you must study your scores. If you want them to take rehearsals seriously, then you must be efficient and effective in your use of time.

Students learn naturally and effortlessly through modeling. What we could describe with difficulty in

words, we might show with relative ease. This could be by singing, playing, gesturing with hands, having another student play, or the use of recordings. While we rightly discourage learning entirely by rote, it is important to understand the value of learning through modeling. In the March 2007 Music Educators Journal, Warren Haston’s article, “Teacher Modeling as an Effective Teaching Strategy,” describes how modeling can be useful, while warning about the incorrect use of rote learning:

Modeling is used in numerous educational settings, particularly with performing ensembles. When used appropriately, teacher modeling for student imitation is a useful tool. When used inappropriately, it can be a crutch that actually prevents students from learning. The best use of modeling is to introduce new musical concepts and performance skills before students see the printed music . . . Students learn the application before the theory. The new musical concept or performance skill is then practiced in various contexts and with specific printed music.

Haston goes on to state that often the stigma of rote learning (teaching a piece that is beyond the scope of an ensemble entirely by rote) prevents ensemble directors from using modeling strategies that would accelerate student learning. In fact, despite a growing body of research supporting the value of modeling in the teaching of music, this is a pedagogical strategy that is used infrequently, and is often confused with rote teaching. In truth, rote learning is only taking place when students are unable to make the transfer of knowledge. This happens when large sections of music are taught bit by bit, not when concepts or sections are modeled. Modeling sections, phrases, key rhythms, using call and response—these are all effective strategies in teaching, and allow students to learn easily and intuitively, as well as develop a good sense of inner hearing.

So, try showing, not telling!

Dr. Diana Hollinger
Higher Education Representative

2006–2007 Calendar of Events

ORCHESTRA FESTIVALS

South	May 4	Fri	3 p.m. – 10 p.m.	Lynbrook High School	San José	Dr. John Felder
	May 5	Sat	8 a.m. – 5 p.m.	Lynbrook High School	San José	Dr. John Felder

BAND/ ORCHESTRA FESTIVALS

Area II	May 11	Fri	3:30 p.m. – 10 p.m.	San Ramon Valley High School	Danville	Cheryl Yee Glass
	May 12	Sat	8 a.m. – 5 p.m.	San Ramon Valley High School	Danville	Cheryl Yee Glass
East	May 5	Sat	8 a.m. – 5 p.m.	East Avenue Middle School	Livermore	Kathy Boster

BAND FESTIVALS

Area IIa	May 4	Fri	4 p.m. – 10 p.m.	Ygnacio Valley High School	Concord	Steve Accatino
	May 5	Sat	8 a.m. – 5 p.m.	Ygnacio Valley High School	Concord	Steve Accatino
Area VI	May 11	Fri	5 p.m. – 10:30 p.m.	El Camino High School	San Francisco	Ray Galela

CHORAL FESTIVALS

Area IIIa	May 4	Fri	3 p.m. – 10 p.m.	CSU East Bay	Hayward	Ken Rawdon
	May 5	Sat	8 a.m. – 5 p.m.	CSU East Bay	Hayward	Ken Rawdon
Area IIIb	May 12	Sat	8 a.m. – 5 p.m.	CSU East Bay	Hayward	TBA
Area IV	May 12	Sat	8 a.m. – 5 p.m.	Weston Ranch High School	Stockton	Brian Marshall
Area VI	May 19	Sat	8 a.m. – 5 p.m.	Westmore High School	Daly City	Stephanie Cruz

CMEA Bay Section Meeting Schedule

Festival Committee	Wednesday	May 2	4:30 p.m.	Amador Valley High School
Full Board	Sunday	June 3	2:00 p.m.	San José State University

Executive Board meetings are held 40 minutes before meeting

Executive Board: President, President-Elect, Past President, Treasurer, Executive Secretary, Recording Secretary, and Adjudication

Conference Committee: Executive Board and Special Representatives

Festival Committee: Executive Board, Special Representatives, and Area Representatives

For the most up-to-date festival information,

check the Bay Section Web Site:

www.cmeabaysection.org



Music Educators
TENTH ANNUAL



Golf Tournament & Awards Dinner

Golf! Putting Contest! Dinner! Prizes!

Monday, June 18, 2007 • Sunol Valley Golf Club Cypress Course

The tournament is open al all music educators, spouses, friends and anyone else that would like to join in the fun. Organize a foursome, twosome, or come by yourself - we will assign someone to share the golf cart. If you would like to only play golf, or just attend the dinner, that's ok.

Deadline for application is June 2, 2007

The first tee time will be 11:00 a.m, with dinner following the final foursome. *Your tee time will be sent to you via E-MAIL before June 16th 2007.* Golf carts will be provided

The steering committee is: Rich Adams, Bill Burke, Art Dougherty, Jerry Stasko, Don Scott, Jerry Snyder & Orrin Cross

Dinner will ge held at Sunol Valley Clubhouse.

Dinner Menu

BBQ Tri-Tip, roasted chicken, hot links, garlic whipped pottoes, BBQ sauce, corn on the cob, baked beans, fruit tray, tossed salad, garlic bread, coffee, and tea.

RETURN THIS PORTION WITH CHECK

10TH ANNUAL GOLF TOURNAMENT & DINNER PARTY: To reserve your place, send in this retristrations form as soon as possible, but no later than June 2, 2007. Reservations are open to the first 72 applications,

Name _____
Address _____ City _____ Zip _____
Phone (____) _____ Email _____
My GHIN handicap index is _____ or last three gross scores: _____ _____ _____



List those in your party and include handicap:

1) _____ GHIN _____ or last 3 Scores _____
2) _____ GHIN _____ or last 3 Scores _____
3) _____ GHIN _____ or last 3 Scores _____

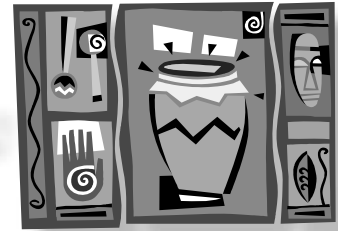
Golf (includes golf cart) \$65 x _____ = \$ _____

Dinner \$25 x _____ = \$ _____

Total Enclosed \$ _____

Make checks payable to
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Mail to
**630 Sterling Drive
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MusicEdGolf@aol.com

Classroom General Music



Whew! We did it again, we made it through another wonderful year guiding our students to achieve excellent musicianship. Another year of teaching the building blocks of music to future orchestra instrumentalist, band instrumentalist, jazz musicians, choir members, and audience members and patrons of the arts; instilling a Life Long Love of Music in our students. Great Job!

This is a great time of the year to begin to reflect on this year's achievements and mistakes. It's a great time to evaluate our own teaching as well as our student's musicianship levels. Writing down in our teaching journal these thoughts so that when we plan for next year's presentations and general music classroom units so that we continue to challenge our students and improve our teaching techniques.

This Winter and Spring I've had the great pleasure of working with two National Board Candidates as their support provider. It has been a wonderful journey that has revived National Board Standards in my own teaching. This is a great time of the year to go to one of the National Board Resource Center at Stanford's

Introductory Session (see schedule of sessions on their website: <http://nbrc.stanford.edu/>). You may also want to search on-line "national board resource center" to find a center closer to your home.

"It's the most wonderful time of the year..." this tune is still stuck in my head! All year I have had a wonderful time hearing from all of you. Some have wrote emails asking for General Music Education Resources and some have called with great ideas for interesting workshops at the 2008 CMEA Bay Section Winter Conference. Thank you all for communicating with me your ideas, needs and offering to help. I am already looking forward to another wonderful year as your General Music Representative! Please feel free to contact me as your school year closes or over the summer with ideas for the Winter Conference, questions, National Board questions, or comments. Email: kdambrosio@woodside.k12.ca.us I wish you all a happy, safe and relaxing summer vacation.

Kara Ireland D'Ambrosio
Classroom General Music Representative

*If a composer could say what he
had to say in words he would not
bother trying to say it in music.*

~Gustav Mahler

Choral Notes



What a year! I can't believe it's over! Time sure flies when you're having fun. Did you have fun?

As I look back on this school year, I can't help but feel proud of how much my students have learned since September. By January, almost all of my 1st graders were singing in tune, and could sing in a 2-part canon. My 2nd graders started learning how to sightread very simple melodies as soon as they learned 2-meter and la-so-mi. My 3rd graders worked on sightreading pentatonic melodies, and could sing 2-part canons and partner songs with 2 or 3 different parts. My 4th graders could read extended pentatonic melodies in both solfege and absolute names. Partner songs and 2-part selections have become a regular part of their curriculum. Their tone is gorgeous, and are definitely ready for Chorus next year.

My 5th/6th grade Chorus, and my 7th/8th grade Concert Choir and Show Choir are my pride and joy, as they continued to show mastery of materials and concepts learned. I love their tone, and am very proud that they can also read and understand their music. Their performances have been heartwarming. It seems like I could never give them enough music to learn, and I was always in search of songs to teach. It was a joy to see this desire to learn in them.

At a PTA meeting in February, I was asked to do a presentation about my vocal music program. I suppose it works to the disadvantage of all music teachers that all the audience sees is the finished product and have no clue as to how we got there. I presented my curriculum, took time to break it down by grade level, and briefly explained musical terminology. Where it was possible, I tried to give a brief example of the terminology or technique. I talked about the National Music Standards and assessments that we have to do. Some parents have no clue that music had standards. One parent told me that music was not an academic subject, which prompted me to explain that it is. In addition, I presented the non-musical aspects of the curriculum, that when it is combined with musical techniques and applications, it leads to a

comprehensive and well rounded curriculum. I ended the presentation by inviting them to come and sit in any of the classes anytime. Yes, I have had several visitors in the classroom since then. And all have been amazed and appreciative in their observation of the lessons. I knew I had won a victory there.

Victory isn't free—you have to work for it. The countless hours of preparation, rehearsal and polishing—all lead to a beautiful and meaningful performance. Variety is very important—in the application of techniques and the selection of repertoire. All the clinicians at the Winter Conference mentioned the important of variety. I have sorted through all the reading materials and made notations of which songs I might want to use for next year. I made sure I have a variety of songs to teach from—classical, sacred, secular, art songs, folk songs, spirituals, and the occasional pop song, and a song with movement. I have made notations as to which songs will work for festivals, concerts, seasonal programming, and the ones simply for singing. A more thorough analysis of the songs will help me plan the time frame of teaching it, as well as vocal exercises and sightreading exercises.

And, as I do every year at this time, I have read and reread the adjudication sheets from all adjudication festivals that we have attended this year. It gives me an idea on what we already do well and what we need to improve on. It is all part of the learning process. And the cycle begins again in a few months.

Ah, summer! I am eager to spend time with my family before my sons have to go back to school for marching band camp. I am looking forward to simply relaxing—reading, beading, cross stitching and crafts. I will be testing for my 2nd recommended degree in taekwondo in September, so my training will start during the summer. I hope you have a fun and relaxing summer. Take the time for you and your family. Enjoy! So, until then, kiyah!

Victoria Schmidt
Choral Representative

Adjudication



Adjudication, by its very nature, is always highly suspect. Whether it is a Supreme Court decision on a controversial topic, a referee's invoking that "tuck rule" on a snowy football field in New England (Raider's fans will remember this one), or an adjudicator awarding a rating to a young musical group at a festival, the final decision is always open to criticism.

Those of us who take our groups to various music festivals know that they vary greatly in quality, difficulty and reliability. Some festivals pretty much require only that you show up, to receive a high rating. Some are designed to justify to parents and school officials the reason for taking groups on trips. Some are so critical that directors and students have no desire to ever return to them again. Some are designed to evaluate a group's performance in a kind, yet educational, manner. I hope the Bay Section, CMEA qualifies for the latter example.

Other CMEA sections and private festivals have selected to use many of the Bay Section's festival and adjudication processes. We take pride in the fact that our performance criteria and adjudication forms are often used throughout the West Coast. Remember the old adage, to copy is to compliment!

For the past decade we have spent considerable time evaluating our festivals. We have compared what we do to other festivals, written new and specific performance criteria, devised new adjudication sheets for all groups, trained and evaluated our adjudicators, held workshops to improve what we do and encouraged feed-back from directors. The process is continuous and constantly evolving.

All prospective adjudicators must go through an apprenticeship with a respected Bay Section adjudication mentor in each area they wish to adjudicate. This is required of everyone wishing to become an adjudicator in the Bay Section, regardless of previous experience, position or reputation. This is required to ensure that all of our adjudicators approach our festivals from the same position – a desire for the most consistent product possible. The training is in the Bay Section process of adjudication. It is essential.

All Bay Section adjudicators must attend a workshop a minimum of once every two years. This usually is held during the Bay Section conference, in January. The workshops cover different subjects each year and again, are designed to make what we do consistent and at the highest level possible. Most adjudicators attend the workshops every year, even though it is not a requirement.

Directors are requested to complete adjudication rating forms after each festival. Unfortunately, very few take the time to do this. The forms received are usually only from directors upset about something, but don't give detailed enough information to be of value to anyone. We need these forms for every adjudicator from every festival; good, bad or indifferent. Take the time to be specific and detailed. You may outline something very important that the subject adjudicator was not aware of. These evaluations are given to each adjudicator for their perusal at the end of each school year. Starting in the 2008 festival season, these forms will be on our website and will be interactive, which means you will be able to complete the evaluation on line and send them in with a minimum of time and effort involved.

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Orchestra Notes



I sincerely hope that your students and you had an enjoyable and profitable experience at the CMEA festivals this spring. I especially hope that your groups had the opportunity to hear other ensembles perform. As buses become more expensive to rent and more difficult to schedule, and as the time devoted to state and AP testing impinges more and more on our spring teaching, being able to take time to savor the festival experience becomes increasingly more challenging.

If the quality of orchestral ensembles in schools has a cyclic nature, surely we are on an upswing. Several programs were wonderful some years back and are still wonderful, but I am impressed with the programs that I remember as struggling a few years back and have blossomed in the last year or two. Our feeder programs may have improved or our boosters may have become more determined, but I credit our networking as a major reason for success. Having conductor friends come in for clinics and participating in exchanges with other schools does so much to motivate our students to progress and to have greater pride and stake in our ensembles. A second perspective (even

if it is the same as ours) seems to carry more weight than added rehearsals or new warm-up routines. I suggest that next year we start even earlier to create such collaborations, win-win situations for sure.

Another school year has whirled by. I know that we all look forward to some summer unwinding before the cycle begins again to prepare for a new year. For recharging batteries, you might find the right summer conference or workshop at internet sites such as <http://www.astaweb.com>. For students who are looking for fun music camps you might direct them to <http://www.mysummercamps.com/camps/Arts> and http://www.johnsonstring.com/summer01/SUMMER_CAMPS05.htm#CA

Have a wonderful summer. See you in the fall.

John Felder
Orchestra representative

Adjudication

continued

Finally, the Adjudication Director makes a presentation to the Bay Section Executive Board on the status of all adjudicators at the end of each festival season. This includes assignments completed, a summary of directors' evaluations, Head Adjudicator evaluations, attendance at required workshops and any other pertinent information. Apprentice Mentor evaluations are read and discussed. At this time the Executive Board makes recommendations on all adjudicators. This may be highly positive for their continuance as an adjudicator, may request further training or

could possibly call for their removal from the list of adjudicators.

We encourage everyone involved in the Bay Section to give input to our adjudication process and adjudicators. Our sole purpose is to serve you and your students. Help us to make the Bay Section the leader in music adjudication.

Orrin C. Cross III
Adjudication Director

Jazz Notes



Can you believe the semester is more than halfway finished? Summer will be here before you know it, but there is still plenty of time to introduce your jazz students to some of the masters of our art.

If time permits, I would like to encourage you to show segments of the documentary film “Jazz,” by Ken Burns. This documentary is a fantastic account of jazz history with a great deal of footage and sound clips from some of jazz’s most notable artists. The documentary is very informative, educational, and will expose your students to a number of jazz musicians with whom they may not be familiar.

In addition to showing documentaries to your musicians, I also would recommend starting a “jazz listening hour” at some point during the school week. During this time period play recordings of different jazz musicians from different periods in jazz and have your students listen actively. Have the students compare the music to other jazz pieces with which they may already be familiar. Ask the students a number of questions like: What is the drummer doing here? Why

do you think the pianist is comping this way? Why is the saxophonist using this kind of tone quality? These and other similar questions will help your students focus on the music they are listening to and will allow them to make educated comparisons between many different styles of jazz.

We still have one jazz festival remaining this semester – Jazz Valley on May 5, 2007. This will be hosted by saxophonist Matt Pivec and will be held at the CSU Stanislaus School of Music. I am looking forward to hearing some great groups at that festival and I am sure it will be as fun and educational as were the previous jazz festivals this semester.

I am in the process of securing dates and venues for the spring 2008 jazz festivals so be on the lookout for those in the very near future. In the meantime, enjoy the rest of your semester and best of luck with your end-of-year concerts.

Dr. Aaron Lington
Jazz Representative

*A painter paints pictures on
canvas. But musicians paint
their pictures on silence.*

~Leopold Stokowski

Music & Technology



As you know, our lives go through many cycles and this article marks the completion of one for me. After twelve years of service on the CMEA Bay Section Board of Directors as Technology Special Representative and ten as the webmaster for the Bay Section website I am leaving the board as of June, 2007. Business and school obligations are demanding more of my time these days, and I need more free time to work on creative projects in publishing.

Looking back at these past years, I realized that while I have served on the board, we have had eight different presidents, going back to Jim Heiner. Technology has gone from being something that just a few teachers understood and used to being a regular part of our jobs. We have seen the rise of the Internet, the MP3 player, and digital recording on computer hard drives. We have seen the usual ups and downs in music programs in California, but finally there seems to be consensus that arts education is important for all students. For the first time in a long time, special grant money has been allocated for arts programs statewide.

When I first started on the board, most music teachers in Bay Section didn't know a lot about technology, some were afraid of it, and others didn't want to deal with it. But like anything new, people will come around once they see the value of it. Think about email. When it first became available in the schools, a lot of people were against having another thing to deal with. Within a year or two most teachers found that they couldn't deal without it. The same thing was true with computers and electronic instruments.

One of the accomplishments I am most proud of during my service was establishing our Bay Section website, and building it up. When we started, it was on a server in my classroom, and was subject to district technology personnel downtime. I remember in the early years that our site was down for nearly a month because a tech guy downtown accidentally deleted our pointer through the district network, and then went on a vacation to Hawaii. Now our website set is online 24/7 through a reliable outside provider and

become well known on the Internet. We continually come up at the top on searches for California music education. I have continued to maintain its non-commercial look and educational content, despite constant requests from outside business to set up links to commercial businesses. The website also provides our membership with downloadable forms for our festival and conference activities.

Another accomplishment has been to get the music industry involved with Bay Section. Over the past twelve years we have had presentations by clinicians from nearly all of the important music software companies at the Winter Conference technology sessions, and we now have ongoing support from SoundTree for our technology room. Music technology is now an important component of most jobs in the music industry and has radically changed the music recording and publishing industries. Our most talented students need access to this information because there are many viable job opportunities that require both an understanding of music performance and music technology.

The third accomplishment that had the most value for our membership was the series of hands-on training classes in technology for music educators. Today this training is part of your music credential or major at college, but when it was all relatively new in the 1990s, it was fun to work with those of you who participated in our Bay Section classes. Now it is great to see some of you presenting your ideas and information during teacher sessions at the Winter Conference.

In closing, I would like to thank our Bay Section board for their support of our technology programs and I value the time I have had to work with them. I encourage you to volunteer for service on the board at some stage in your career. You will find it to be a valuable and rewarding experience.

Dr. Hal Peterson
Webmaster and Technology Representative

Festivals - Solo & Ensemble



Congratulations! Another successful year is winding down. I am hopeful that your memories of this year are happy ones and that your Festival experiences were educational and up to the high-expectations of our Bay Section Board.

I have received many evaluation forms, and over 96% of them were extremely positive. I am looking in to the suggestions that were also made for improvement. At this point, I wish to applaud our hard working Solo Ensemble Hosts for their endless hours of work concluding with a job well done:

Area I	Brian Wilson
Area II	Sharon Calonico
Area IIIa	Gregory Conway
Area IIIb	Victoria Schmidt
Area IV	Dan Davies
Area Va	Joseph Kelly
Area Vb	Nancy Moser
Area VI	Ben Latham
Area VII	Bruce Tipton
Area VIII	Rob Barnes

It once was remarked during a moment of high stress that hosting Solo Ensemble was a “thankless job.” However, when we receive the student remarks such as Mel’s below it becomes clear that all we do for our students in music is never thankless. Working toward positive musical opportunities for our students is revered by the students, their families, and all the directors that participate in these festivals.

“Thank You, Mrs. M., for signing me up for Solo Ensemble. This was one of the most incredible days of my life, I will never forget it. I was nervous during my solo but it turned out OK, and our ensemble was good but we played better at school, but our judge gave me very helpful comments. We were all screaming when we saw we got a “Superior.” Then I saw I got a “Superior” on my solo too. My grandma was so proud of me that she took us all out to dinner. I definitely will sign up for band in high school next year. Can I wear my blue medals on my vest when we go to the band festival?”

For me personally, this is “Thanks” on the very top level! This is why we music teachers keep striving to create the best possible musical experiences for our students in the Bay Area. I sincerely appreciate all the people (directors, parents, students) who helped us provide the festival experience for literally thousands of young musicians.

SoloChair.com Update

Kudos! to all you directors who were so positive in working with the SoloChair.com site. Adding the Large Group and Conference Group registration to this site has greatly improved the organizational work. Being only the second year we have tried online registration and expanding it, we have discovered some areas that we need to improve. Many of you have sent me e-mails with suggestions such as: “Please put the price of Solo and Ensemble on the first pages so we know how much it costs before we register our students.” Obviously a very helpful comment. Prices are now listed on the first registration page. Suggestions such as this are appreciated. Keep them coming.

One problem we have discovered is that payments are not always being made in a timely fashion. Each director has three weeks after registering to get their payment sent to the treasurer who immediately records it on SoloChair.com. Deletions can only be done by the Large Group Festival Representative, and Solo Ensemble Representative. Directors cannot return to the SoloChair site and delete students from their invoices. I have been reluctant to delete invoices that have not been paid on time and this has become a problem for CMEA this year. Some students were left out of full festivals as other directors neglected to get payments in on time. Some directors canceled students late and did not pay for the cancellations. This particularly was unfair to students that were not able to register for their first choice of festival. Our festivals are nonprofit ventures and when we lose funds it can cause some festivals to lose money. This could result in less offered the following year.

continued on next page

Treasurer's Report



I am now finishing my second year as Treasurer and am happy to report that CMEA Bay Section is in good financial standing. As with all non profits, all financial statements, annual taxes, non profit statements, and corporation registrations are public records and available upon request.

This year has been much easier with festival registrations going through solochair.com. It is a much more transparent system because you know the moment you register if there is space or not. Additionally, the system allows directors to input their own information therefore errors are less likely to occur. The downfall of this new system is that we have to track the timeliness of payments for festivals. I want to thank those who turned their fees in one time and remind those that did not that festival fees are due three weeks after registration. Our festival expenses do not decrease when a school drops out. We have built our budget on full festivals of paid registrations. We don't overbook festivals so if you underpay your registrations and/or notify us late of cancellations we

have a difficult time filling your slot and risk having the entire festival losing money. We want to keep festival fees as low as possible so please only register for the slots that you want.

Our income to date is \$183,875 with \$220,030 budgeted. Our expenses to date is \$111,838 with \$221,490 budgeted. We collect money early in the year and spend it late in the year. We will fall short about \$10,000 of our budgeted revenue projection due to non-payment, cancellations and low enrollment in festivals. Most of our expenses stay the same whether we have a full festival or some vacancies.

Remember your *Tempo* only gets to you if our membership data is correct and we get this directly from MENC. Keep your MENC membership up-to-date and with accurate contact information (ie address, phone, email for both home and school.)

Sandy Miller
Executive Treasurer

Solo & Ensemble

continued

Therefore, the board has decided that next year we will need to be more active in requesting timely payments for both Solo Ensemble Festivals and Large Group Festivals. As difficult as it will be, we will begin to delete unpaid invoices after three weeks. Directors will be given notice before this action occurs. Students will not be able to perform if the invoice is not paid in a timely fashion. This will be more fair to us all.

Enjoy your summer and take your well deserved vacation. Remember to organize early next year and get those registrations and payments done before the deadline.

Vivian McNulty
Solo Ensemble Representative

Festivals - Large Ensembles



Psssst, summer is almost here. We all can reflect over our school year and acknowledge for ourselves what worked well and what didn't work well. I truly enjoy this time of year, as it assists in putting most of the unpleasant issues into perspective that didn't feel so good while in that moment. This thought process offers a regenerative healing that encourages me to get off on the right foot and emotional state for the new school year!

This brings me to my reflections on how SoloChair.com worked for Bay Section's Large Group Festival registrations this year. In my opinion, there are many positives to share regarding SoloChair's efficiency, as well as a few minor glitches. I believe that SoloChair.com was a bit intimidating to a few of our hosts, but once all of the "chair tools" were navigated, it became quite convenient.

Pros of SoloChair.com

The need for additional festivals in various Areas became quite clear very early on in the registration process as I kept watch over the numbers on SoloChair.com. Several Area festivals were full within three hours! This taught us a lot about our future festival planning, which is a very, very good thing. Expect more festival sites!

The webmaster and CEO of SoloChair.com, John Beel (mail@solochair.com), is extremely accessible to the Bay Section Board, as well as individuals seeking help with technical problems.

A built in data base containing director contact information, date of registration, date of fees received, school enrollment, sight reading or clinic preferences, and performance time preference is at the fingertips of host's and other personnel with editing privileges.

Cons of SoloChair.com

Some of the wording on the invoice page was misleading; directors interpreted the 3 week "wait period" warning

for payment as "the law". In reality, registrations were kept alive far longer than the 3 week warning, as a professional courtesy. Directors were notified via email (and phone) by our Treasurer, and me, on many occasions; both to collect registration fees of registered groups that were past the December 1st refund deadline, as well as a reminder that fees had gone unpaid.

Due to this misunderstanding, we unfortunately are still trying to collect fees from a few directors that are either preparing for approaching festivals, as well as festivals in which the director participated, but hasn't paid.

Directors wishing to register their groups for the 2008 festival season will not have this opportunity until their 2007 festival fees have been paid.

Another unfortunate issue regarding SoloChair.com arose with our site hosts. Registration information is stored in two data bases; once the SoloChair.com navigation tools were learned and practiced, retrieving school, director, and group information was convenient. However, until the navigation tools were learned, information retrieval was daunting and intimidating for some.

A big thank you to all of our Band, Choral, Band/Orchestra, and Orchestra festival hosts. Everything was fantastic thanks to you, your students and community.

So, as your year wraps up, consider yourselves a success! Whatever your new school year brings, may it please you. Keep your eyes out for festival postings on the www.cmeabaysection.org website, as well as the first issue of *Tempo*, upon returning to school.

Rita Zigas-Brown
Large Group Festivals Coordinator

Band Notes



Wow how time flies! It seems like yesterday when I was writing my first Tempo article and now I am sitting down to write my final article for this school year. In deciding what topic write about, I spoke with several colleagues about what they would like to see me address and the overwhelming response was in regard to “building a great ensemble sound” much to my surprise.

For me, sound is very much a personal issue. I am not sure I would want to hear different bands that all sound the same, yet I have heard many that I wish had a concept of what a good “sound” was. Ray Cramer has written a wonderful chapter entitled “Soundings: Developing Beautiful Tone” in volume 6 of Teaching Music Through Performance in Band. If you are not familiar with this series published by GIA, I highly suggest you buy them and the accompanying CD’s as I believe they are one of the best wind band resources. In Ray’s chapter, he lists 14 “Tenets on Tone Production” which he attributes to Richard Hansen. I have found them to be very helpful when teaching the concept of “sound/tone” and hope you do to! They are:

1. Pursuing perfect intonation heightens our senses and is one of the greatest powers in music making.
2. Hearing the tone in your imagination before playing the tone is the single most important factor in achieving good intonation.
3. Musicians must first experience good intonation to truly know what good intonation is.
4. The instruction “play in tone” with good air, characteristic sound, center, balance, fullness, [and], matching color means much more than the phrase “play in tune,” which implies only good pitch.
5. A common problem encountered in trying to achieve good intonation is caused by not adhering to a standard pitch (A 440). Have a wind musician (oboist, clarinetist) establish A 440 as the source pitch.
6. The tuning note is merely the tone of departure, not the end result of being in tone.
7. Pushing and pulling tuning slides, venting, and cheating should be final resorts to aid in the achievement of good intonation. Work on foundations: air, ear, embouchure, and a characteristic sound that sings.
8. Ensemble intonation involves players eliminating all beats or distortions of sound.
9. Good and poor intonation amongst a few players has infectious results for many players in a large ensemble setting.
10. Most musicians are pitch confused. Therefore, do not burden students too much about being sharp or flat; rather sensitize them to the concept of beat elimination.
11. “Tune down” is a more appropriate instruction than “tune up” since we listen and tune from the fundamental bass voice so often and since so much music is harmonically bass driven.
12. Poor intonation in the upper woodwinds is caused (more often than not) by poor intonation in the low reeds and low brass.
13. Crescendos disturb intonation in the following ways: Flute pitch is sharp, brass and reed pitch is flat, a louder pitch is perceived by the ear as lower, when low-frequency instruments crescendo, the ear perceived the pitch as going up.
14. Being in tone is not only hearing the pitch; it is also a physical feel. Individual intonation is the result of a balance between air pressure and embouchure muscle placement. Group in tone-ness results in undertones and overtones being heard and felt in the body and the instrument.

Best Wishes!

Timothy Harris
Band Representative



Mission Statement

Our mission is to promote the advancement of music education; to cultivate social and educational interaction among its members; and to assist members in seeking individual and collective growth as musicians, educators and administrators. CMEA Bay Section is a nonprofit organization.

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