

Tempo

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The National Association for
MUSIC
EDUCATION

It was early August by the campfire, and no matter where I sat; I was besieged by the smoke rising from the burning embers. It made me think about my first few years of teaching when instead of camp smoke; it was a seemingly insurmountable host of challenges that surrounded me. Between picking music, football games, winter concerts, basketball games, band, jazz, choir, and orchestra festivals, a tour, spring concerts, graduation, and oh, a musical thrown in, not to mention fund raising and booster meetings, there seemed to be very little air left to breathe!

“The decision to host a festival was one of the best I could have made. I couldn’t help notice the pride my students, colleagues, and parents took in showing off our school to all of the visiting musicians.”

Call it fate, serendipity, or kismet, just when I began to feel sorry for myself, I received a phone call from a CMEA Bay Section board member, who was checking in to see how I was coming along. I was so impressed with the fact that this person would take the time to check on my well being, that I agreed to host the festival he was really calling about!

The decision to host a festival was one of the best I could have made. I couldn’t help notice the pride my students, colleagues, and parents took in showing off our school to all of the visiting musicians. It also allowed the opportunity for me to get to know my fellow band directors, and realize that I was not alone

in the day-to-day responsibilities of being a music teacher. This became the catalyst for the growth of our music program.

Besides hosting a festival, the other event that made a difference in my teaching was attending the Bay Section Winter Conference. Learning from my peers about their particular fields of expertise, and how to implement the wonderful ideas they shared from their experiences as educators provided the inspiration and enthusiasm to tackle the school year and many more to follow.

I encourage you to get involved with Bay Section and let your voice be heard.

Come to the 2009 Winter Conference on January 16 and 17 at San Jose State University.

We have a terrific Board of Directors that is committed to serving your needs, and is working very diligently to provide a meaningful and productive conference for all of us.

I would like to thank our past president Bob Calonico and all of the outgoing board members for their dedicated efforts in maintaining the integrity of our outstanding organization and propelling us forward to success in the upcoming years. I am proud to serve as Bay Section President and am looking forward to hearing from you to find out how Bay Section can help you achieve your goals and aspirations.

Connect with your colleagues, provide for your students, and share your stories with all of us. Together, we can succeed.

Have a wonderful school year! **T**



Sofia Fojas

Multicultural

Welcome back to another school year! By now, you're in the swing of things! It is an honor to be serving as the Bay Section's Multicultural Representative and last March I accepted the same position on the State Board as well. It'll be a busy year!

I'm excited to serve as the multicultural representative. Just a little background information: I have been a teacher and performer of mariachi music for the last several years and have recently ended my tenure as director of mariachi education at the Mexican Heritage Corporation. I realized that teaching mariachi was my way to address the gap between the school culture and the predominantly Latino culture of the students I serve. Some of my students don't speak any English and most of my students have families who come from other parts of the world. The arts are a vehicle to developing language skills in an environment that is enjoyable and not so language driven. Music is also an avenue into culture and a tool of acculturation. In my mariachi class I am both a student and a teacher and have learned so much about Mexican culture from my students and their families. For me, teaching music has been a powerful force for unifying people and creating the building blocks towards an understanding.

My mission, as I see it, is to introduce you to a vast array of musical experiences in the region. I have some exciting sessions lined up and I'll speak about them in more detail in the next issue of *Tempo*. I do want to mention one session. I have assembled a distinguished set of panelists to talk about the state of bilingual education and how the arts, specifically music, can help to increase English language proficiency. I have had the honor of serving on the team that is putting together the arts integration plan for the Santa Clara County Office of Education. In the Bay Area alone, the total number of ELL (English Language Learners) students is increasing exponentially. I learned that Santa Clara County has the greatest number of school-aged children,

greater than San Francisco, and the East Bay Counties put together. The statistics can be found in a report put together by the Stanford Research Institute (SRI) International, funded by the Hewlett Foundation, about the state of arts education in California's public schools called, *The Unfinished Canvas*. You can read the full report and the summary report at this address: <http://policyweb.sri.com/cep/projects/displayProject.jsp?Nick=artsed>. Familiarize yourself with the California Alliance for the Arts. Their mission is to promote, support, and advocate visual and performing arts education for preschool through post-secondary students in California schools. It is a great resource. This report and others can be found on their website.

This article sounds like the report from our advocacy representative! One of the reasons I'm excited about being the multicultural rep is that the position gives me a platform to advocate for music education. We are living in a crucial time for the arts in California's history. Teachers of the visual and performing arts need to be the best advocates we can be for our students, their parents, our colleagues and administrators. Stay informed and engaged in the local issues around our profession. Read the research. Be involved in the state of the arts in your community. I feel lucky to teach in a city in which the local government, my school district and the County Office of Education are all addressing arts integration with a goal towards implementation. One person's voice can make a difference. Get to know your community and be visible!

And finally, the state CMEA website has an extensive listing of multicultural arts groups in California. If you would like to see a particular type of music presented at either the State or Bay Section conference, please don't hesitate to contact me at sofia_fojas@sbcglobal.net. If you have any questions about a particular type of music, I'll try to connect you to a good resource. Have a great year and welcome back to the best place in the world- your classroom! **T**



It is exciting to be a teacher, to work with students who have their whole lives ahead of them, and to know that you are a part of guiding them down their path. When asked why I became a teacher I usually joke that I needed health care or where else do you have three months a year off! Yes, those are extra added benefits to being a teacher, but I really became a teacher because of the teachers I had..

From my 1st grade teacher to the rehearsal I sat in last week, learning has always sparked my imagination. Bob Athayde, had a contagious energy and excitement for music. His excitement and positive energy made orchestra the best part of my day. Mr. Athayde used to tell us that we were in charge of our own day and our own attitude, so make it a good one!

Working hard as a team, and your team is only as strong as it's weakest link are two of the lessons I took from Rick Meyer in high school. I always understood the concept of working hard as a group, but the weakest link concept did not really set in until my first year teaching. My orchestra really did sound better when all the students knew where C-natural was (what a concept!). My mission that year was to raise the bottom of the orchestra. I remember the day 3 years later when C-natural and F-natural were not longer an issue!!!

My viola teacher is one of the most patient teachers I have ever come across. Hour after hour, shift after shift, scale after scale, he never stopped believing and encouraging me. Paul Yarbrough used to tell me the story of the stone cutter who could create masterpieces, each day his progress was minute and almost unnoticeable, finally, after a year of a little hard work each day he stepped back to see his beautiful creation. I keep this lesson close at hand. Sometimes when working with a group I forget that having something so small as a perfect start to a note is a great victory for a day.

Although I had many great mentors I really think it was my college string pedagogy professor, Bob Culver, who sealed my fate as a music teacher. He taught us about routine and how to pace an effective rehearsal, never more than 20% of the class should be verbal. To this day when I start getting frustrated in rehearsal or need to get the students' attention, I run a rehearsal with no talking, "show and not tell" as Mr. Culver taught.

At the end of last school year I handed out an evaluation asking my students what did they learn that year, and how will they make orchestra better next year. I am proud to report that almost all of the students said, "I will make this a better class by helping any other student who needs help in learning the music" This means that the lessons I learned are getting passed down. With positive energy, team work, and effective rehearsals I hope that my students are learning what I value as important.

Thank you to all my teachers because of you my students are benefiting from your timeless lessons.

Now for the business side:

September 1- Register your groups for CMEA Orchestra Festivals.

October 10- Postmark due date for CODA Honor Orchestra audition tapes. This year CODA will be held in our backyard at San Jose State on December 5-6. The guest conductors will be Albert Jeung from Aliso Niguel High School in Southern California, and Adam Flatt, the Director of the Denver Young Artists Orchestra as well as the Associate Conductor of the Colorado Symphony.

October 15- Deadline to register students for the Junior High School Honor Groups. This year our conductor is Doris Fukawa who is the Executive Director of the Crowden Music Center in Berkeley. **T**



Band

Ted Ferrucci

Let me begin my article by letting you know how honored I am to serve as your CMEA Bay Section Band Representative. I would also like to thank Tim Harris for the great work that he has done during his tenure in this position. Tim created a fantastic infrastructure for all of the Bay Section band activities from putting together outstanding conference sessions to extremely well run festivals and the development of an outstanding rotation of sight-reading materials. He has made my transition into this position very easy. We are fortunate to have Tim representing us at the state level.

Hopefully you have returned to your home away from home (school) reenergized and with an optimistic view of the year ahead. Before traveling too far on this year's journey I encourage you to take a moment to think about the direction you are headed. It is easy to become so caught up in everything we are doing to forget the reason why we are "doing everything" in the first place. As this year begins I am challenging myself to refocus and revise my goals and visions for my program and my teaching. I want my kids to know exactly why I am standing in front of them everyday and that I am passionate about music education and that I care. I challenge you to take some time before it gets too crazy (when is it ever not crazy?) to revisit your philosophy of music education. Have your thoughts, ideas, and visions changed since you first formulated them? (For some of us this may be longer ago than we may care to admit) Are you still passionate about what you are doing and are you conveying your joy of teaching to your students. After all kids don't care how much we know until they know how much we care.

"It is easy to become so caught up in everything we are doing to forget the reason why we are 'doing everything' in the first place."

Back to business...Planning has already begun for our annual winter conference and festival season and I am very pleased with how it is going. We are in the final stages of securing a featured composer for the conference and tightening up the conference sessions. Contracts are not finalized yet so unfortunately I can't announce whom our guest composer will be but I promise you won't be disappointed! We are always on the lookout for great ideas for sessions so

please contact me if you have an idea or topic you would like addressed or if you would like to present a session at the winter conference. (The 2010 conference that is)

Don't forget that that registration is now done on Solo Chair

for the conference groups and spots fill very quickly. High School directors, remember you can nominate your outstanding 9th graders to participate in this band as well!

While we are on the subject of Solo Chair, by the time you read this article registration will be well under way for our Concert and Sight-Reading Festivals. I hope that you were all up bright and early on September 1st and were able to register for the festival of your choice. Me, I slept through my alarm so I will be taking my bands to Visalia for festival. If you have yet to register your groups stop reading this article and logon to solochair.com right now.

If there is anything that I can assist you with throughout the year please do not hesitate to contact me. I would love to hear your ideas related to Bay Section band events. I wish you all the very best for a wonderful year and hope that you remain energized until you cross the finish line sometime next June. **T**

Welcome back! I hope you had a relaxing summer. My family and I went camping 2 different times in 2 different locations and conditions. One place was hot and dry, the other cold and foggy. Regardless of the conditions, it gave me the time to simply relax and get re-energized for the new school year. I already tested for my 2nd degree black belt in taekwondo in the spring, so I didn't have to do any weekend conditioning workshops. I even slept in at times!

Throughout the year, I collect CDs of different choral performances, listening for repertoire and other choral aspects so that I can find something to infuse into my teaching. I found myself drawn to the performances of an advanced collegiate choir. I am in awe of their tone, harmony, and attention to the minutest of details. Every word is carefully enunciated, and vowels perfectly formed. Their rendition of "Past Life Melodies" was memorable. I remember Chanticleer's performance of the same piece several years ago in San Francisco, and I recall just sitting in that church and listening to the overtones bounce from wall to wall. I have never experienced anything like it.

After listening to different groups, I decided that enunciation and vowel formation will be part of my goals this year. Some of you might be thinking tone should be first. That is a given. I always work on tone first of all, and I work on it all year, in every grade level. And I don't wait until students get to 5th grade chorus to develop tone either. I start working on that in 1st grade. Unified tone is of prime importance. From there, you can work on just about anything else.

Speaking with a colleague to find out what he does to develop enunciation and vowel

formation, he says you can use any text, but he usually uses "A Red, Red Rose" because the words are rather difficult to sing. Have the choir say the words in a straight tone with no pitch at first, then sing the words very slowly on one pitch, with the director conducting

every word. Singers have to pay close attention to their mouth formation in doing this. You can use any song and any word for this, but modify the activity for the age group you are working with. What is important is the end result, to keep working the technique until the correct sound is achieved.

For younger singers, it is important to teach them to open their mouths and not sing through their teeth or not move their lips. Growing up, my choir directors have always told me to put 2 fingers in my mouth vertically, saying that's how much my jaw has to be open. I still do that with my students on certain occasions, then we try opening the jaw without the fingers there, except just to check. Work on muscle memory while we're at it. From there, we sing different syllables with different vowel sounds, like "ma-me-mi-mo-mu," concentrating on how much the jaw moves, and how the mouth moves to form the sound.

It becomes more complicated when the consonants are added. But I believe that all of these techniques are doable with any age group. Just like with anything--practice, practice, practice! And be encouraging, esp. when the frustration level is rising.

And of course, don't forget sightreading. Remember that "a little goes a long way," so sightreading can be done in little segments in every lesson. My 2nd graders learn to sightread as soon as they know quarter notes, eighth notes, quarter rests, la-so-mi (maybe do) and 2-meter.

Sightreading does not have to be long either. I find 6-8 measure segments for 2nd-4th graders, and even longer segments for my 5th-8th grade choir, with the rhythmic and melodic content varying in difficulty according to grade level. It is important to guide the students through the process until they reach their comfort level.

Here is my procedure for simple guided sightreading for elementary grades using

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I am excited to start my second term as your General Music Representative! Thank you for inviting me to serve you again for another two years! As we start another school year, I hope you all were able to recharge your batteries during the summer! As I start my new year, I am thinking about all of the wonderful new faces I will meet as the new kindergarteners start their first year of elementary school.

“I hope that you will consider educating your parents, administration, and board members ...about the amazing musical learning going on in you elementary classroom and how your school is special because it values music.

Kindergarteners always remind me how important it is for me to stay animated, young at heart, and joyful in my musical presentations. That first year of music is the beginning of a musical journey to develop their life-long love of music. Those beautiful kindergarteners are the future choir, band, and orchestra members. They are also the future patrons of the arts and audience members! We are building in our elementary programs children who will become adults that support future elementary music!

It was sad this past spring when I heard about some bay area districts cutting their elementary music — especially for the youngest in the schools. We all know the “trickle up” effect this will have on the middle school and high school music ensemble. I hope that you will consider educating your parents, administration, and board members with monthly or trimester newsletters about the amazing musical learning going on in you

elementary classroom and how your school is special because it values music. You may want to consider making a presentation to your school board — thanking them for their support and bringing to their attention how supportive your program is to the classroom learning. If you teach 4th or 5th elementary music, and the K-3 program has been cut — you may want to consider mentioning how your program would benefit from a K-3

program. Being an advocate for our profession is an important role we must all consider.

I want to continue to encourage all of you to consider the National Board Certification this year! Stanford has an amazing resource center to support you in this process.

You may want to

check with your district for financial support and the bonuses you will receive for having this certification. www.nbpts.org and <http://nbc.stanford.edu>

Fun, education websites that I found for general music teachers: *Enjoy!*

www.dsokids.com

www.sfskids.org

www.musicteacherstools.com

www.carneigiehall.org

www.classicsforkids.com

The CMEA Bay Section Winter Conference is on January 16th and 17th this year! There will be a recorder workshop and many other exciting clinics to keep you motivated throughout the school year! Mark your calendars and register early! **T**



Adjudication

Orrin C. Cross III

If you plan on attending any one of the CMEA Bay Section music festivals this year, I highly recommend that you read (or re-read, as the case may be) an article I wrote several years ago entitled “Higher Ratings at CMEA Bay Section Festivals Guaranteed”. This article may be found on the CMEA Bay Section website. Click on “Adjudication” in the top bar, and then scan down through the articles until you come across this title.

Rather than a highly sophisticated and philosophical exposition, it is a “nuts and bolts” list of what to do and when to do it. You should refer to it today and follow it from now until the festival is over. I can really be used as a practical checklist.

How are adjudicators selected?

I have been asked this question numerous times, so thought it might be worthwhile to spend a paragraph or so to address this. All of this information can be found in the most recent CMEA Bay Section Handbook in Section IV – Adjudication.

“Prospective Adjudicators are chosen from CMEA members who have demonstrated consistent success over a number of years:

1. By achieving three or more consecutive years of Superior ratings at large group festivals, and/or
2. By achieving three or more consecutive years of Superior ratings at solo and ensemble festivals, and/or
3. By being an active successful professional musician, and/or
4. By recommendation of a Board member or an Adjudicator who is familiar with his/her work, and/or
5. Having successfully completed the required training program, as outlined below.

6. Nominations must be approved by unanimous vote of the Board.”

The training program is required of all prospective adjudicators new to the Bay Section, regardless of their previous experience. This training is to familiarize them with the Bay Section concepts and procedures for festival adjudication and involves one full day of working with an experienced Bay Section adjudicator in each area to adjudicate in.

The Executive Board evaluates all adjudicators annually. This evaluation is based on individual festival evaluations from directors, site hosts, head adjudicators and other communications received. All adjudicators must attend a CMEA Bay Section workshop every two years. This is usually held during the Bay Section Winter Conference.

Recording Devices Update

The President has appointed a committee to research, evaluate and recommend future recording devices to be used by Bay Section adjudicators. With the availability of tape recorders and tapes becoming more and more impossible, the committee will be looking into digital recording devices, computers, CD’s etc. The 2009 festival season will experiment with some use of these devices, and a complete change to that device selected will be in the 2010 festival season.

2009 Festival Season

Our upcoming g festival season looks exciting again, thanks to the hard work of our two festival coordinators (Vivian McNulty – Solo-Ensemble and Rita Zigas – Large Group) and we have an outstanding calendar of events. Without the gracious commitment of our many site hosts we could not continue. They are the ones who provide the facilities, personnel and scheduling that makes it all happen. I personally want to also thank the many highly qualified adjudicators who give of their personal and professional selves to assist young musicians to better themselves. And finally, I cannot close without acknowledging

the directors who spend countless hours preparing their charges for the festivals. Every time I adjudicate a festival and see the directors with their groups, knowing the planning, time, and giving of self that goes into just showing up, I am grateful that I am a part of this most honorable profession.

Please feel free to contact me if you have any questions or concerns regarding adjudication (occ3@comcast.net). Take time to complete the adjudicator evaluation after you have attended a festival. Peruse the adjudication section of our website. Have a great festival experience. **T**

the Kodaly methodology: Clap and say the rhythms. Clap the rhythms only. Find the “do” or tonal center. Using inner hearing, read through the exercise while the teacher points to the notes and hums an occasional note to keep students in tune. Sing with solfege and handsigns. Practice for polish. If there are words, make sure students focus on the notes first, not the words. When the melody is learned, use inner hearing again while reading the words. Then voila! Have them sing the entire thing. Like magic! Use the same procedure for older grades, using more difficult rhythm, melody and other elements. As the students improve, the less guidance they will need.

Sightread often and make it fun. And consider sightreading at the next CMEA festival you attend. We did a pilot program for middle schools this year. Middle schools can utilize whatever method they are used to for sightreading, and they do not have to sightread the entire selection.

Make the year fun — for you and your students! I always tell my students their choral diet consists of the following: No ice cream (no scooping when you sing), no pancakes (don't sing flat), and no chicken (no wimpy singing—sing with confidence). I don't mean the actual food, you know, they know what I mean! Have a good year! **T**

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Choir



2008 – 2009 Calendar

Area I

Solo & Ensemble	March 7	Sonoma State University	Rohnert Park	Andy Collinsworth
Choir	April 24 & 25	Sonoma State University	Rohnert Park	Jenny Bent
Band	May 8 & 9	Windsor HS	Windsor	David Hill
Orchestra I/VI	April 17	Sonoma State University	Rohnert Park	Andy Collinsworth
Jazz West	February 6 & 7	SF School of the Arts	San Francisco	Steve Hendee
Jazz North	January 31	Sonoma State University	Rohnert Park	Andy Collinsworth
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Area II

Solo & Ensemble	March 6 & 7	Los Medanos College	Pittsburg	John Malltester
Choir	April 17 & 18	Liberty HS	Brentwood	Sue Stuart
Band A	May 9	Ygnacio Valley HS	Concord	Steve Accatino
Band B	May 8 & 9	Pittsburg HS	Pittsburg	Jen Martinez
Band/Orch A	May 1 & 2	San Ramon Valley HS	Danville	Cheryll Yee Glass
Band/Orch B	April 24 & 25	Deer Valley HS	Antioch	Larry Widener
Band/Orch II/VII	April 3 & 4	Benicia MS	Benicia	Glenn Walp
Jazz East/Valley	January 23 & 24	De La Salle HS	Concord	Larry Colon
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Area III

Solo & Ensemble A	February 28	CSU East Bay	Hayward	Greg Conway
Solo & Ensemble B	March 7	CSU East Bay	Hayward	Victoria Schmidt
Choir A	May 1 & 2	CSU East Bay	Hayward	Ken Rawdon
Choir II/IIIB	May 9	Acalanes HS	Lafayette	Bruce Lengacher
Band	April 24 & 25	CSU East Bay	Hayward	Kent Johnson
Band/Orch	May 2	East Avenue MS	Livermore	Kathy Boster
Jazz East/Valley	January 23 & 24	De La Salle HS	Concord	Larry Colon
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Area IV

Solo & Ensemble A	March 1	CSU Stanislaus	Turlock	Dan Davies
Solo & Ensemble A	March 7	CSU Stanislaus	Turlock	Dan Davies
Choir	May 2	Bret Harte HS	Stockton	David Allured
Band	April 11	A.A. Bragg HS	Stockton	Benjamin Bricker
Band/Orch	May 8	Salida MS	Stockton	Charles Talcott
Jazz East/Valley	January 23 & 24	De La Salle HS	Concord	Larry Colon
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

2008 – 2009 Calendar

Solo & Ensemble A	March 7	San José State University	San José	Cris Kaldy
Solo & Ensemble B	March 21 & 28	San José State University	San José	Nancy Moser
Choir	April 8 & 9	Saratoga HS	Saratoga	Jim Yowell
Band	April 24 & 25	Gunn HS	Palo Alto	Todd Summers
Orchestra V/VIII	April 3 & 4	Lynbrook HS	San José	John Felder
Band/Orch V/VIII	March 27 & 28	Saratoga HS	Saratoga	Michael Boitz
Jazz South	February 6 & 7	West Valley College	Saratoga	Julie Bounds
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Solo & Ensemble	March 28	San Francisco State	San Francisco	TBA
Choir	May 9	Serra HS	San Mateo	Chad Zullinger
Band	April 17 & 18	Hillsdale HS	San Mateo	Kevin Gallagher
Orchestra I/VI	April 17	Sonoma State University	Rohnert Park	Andy Collinsworth
Band/Orch	April 24 & 25	Aragon HS	San Mateo	Davis/Martin
Jazz West	February 6 & 7	SF School of the Arts	San Francisco	Steve Hendee
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Solo & Ensemble	March 21	Solano Community College	Solano	Bruce Tipton
Band/Orch II/VII	April 18 & 19	Benicia MS	Benicia	Glenn Walp
Jazz North	January 31	Sonoma State University	Rohnert Park	Andy Collinsworth
Jazz East/Valley	January 23 & 24	De La Salle HS	Concord	Larry Colon
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Solo & Ensemble A	March 7	San José State University	San José	Cris Kaldy
Solo & Ensemble B	March 21 & 28	San José State University	San José	Nancy Moser
Choir	May 8 & 9	West Valley College	Saratoga	Lou De La Rosa
Band A	April 3 & 4	Evergreen Valley HS	San José	Steve Barnhill
Band B	May 15	Gilroy HS	Gilroy	Greg Grant
Orchestra V/VIII	April 3 & 4	Lynbrook HS	San José	John Felder
Band/Orch V/VIII	March 27 & 28	Saratoga HS	Saratoga	Michael Boitz
Jazz South	February 6 & 7	West Valley College	Saratoga	Julie Bounds
Vocal/Combo.	February 7	SF School of the Arts	San Francisco	Steve Hendee

Area V

Area VI

Area VII

Area VIII



Welcome back to the ‘mad crunch’ called the “First Week of School!” Getting all the calendar dates, music distributed to large numbers of students, instruments in hands, flute players switching to “Tuba” (bless them), and time to catch a little bit of rest and gear up for tomorrow. Just remember how fortunate we are that the ones we are teaching are in music class because they choose to be. They are ready to absorb all you can teach. This is truly one of the most important times in their lives and the Music Director will be forever remembered.

The Solo Ensemble Registration begins September 1, 2008 and closes January 7, 2009. It is never too early to begin discussion of participation with your students. Many students have already picked music to perform, while for others it presents a first time opportunity. Many Festivals will fill up before the end of December, so try and get your students organized early. Once you

register your students, get the payments in as soon as you can to insure your registration becomes final.

All registration is at: www.solochair.com. If you have not gone to the site and ‘created an account’ please do this immediately. If you have an account and need to make changes, the sooner the better. All people registering students must have an active MENC number when they mail in the payments. There is a very useful directory of music directors on this site, which has proven to be quite useful.

I recommend that you visit the CMEA Bay Section website and print out a handbook order form immediately. All the rules and regulations for all small and large group festivals are in this handbook. It is a great source for seeking answers to questions.

If I can assist you in any way, please do not hesitate to send me an email.

Have a grand and musical year. **T**

What do they Gain?

Words of the Young Musicians:

“If you really want to achieve it, you can!”

“I learned the importance of picking a small part and really working on it, rather than running through the music as I usually do.”

“I learned that a shoe can work quite well as a cello stop.”

“Now I know what they mean by intonation.”

“I learned how to work to play better.”

“I learned my part was as important as the 1st Violin.”

What do we Gain?

Our teaching becomes validated. Our students learn the importance of participation in Festivals, and an enthusiasm for “raising the bar.” This valuable learning is why our Bay Section CMEA is so dedicated to making these experiences positive for our upcoming musicians.

I do hope everyone is feeling rested after a wonderful summer holiday. Did you get to read a book (all the way through?), or get into the ocean, or host a party, or take a class at your local college, or eat some home cooked BBQ, or shuttle your children to all of their various activities, or go camping, or indulge in a tropical get – away, or meet someone new, or listen to those publisher CD’s of new music? Did you teach at a music camp or teach summer school or a class through your local Park & Recreation Association? I hope that the buzz and glow of your summer activities will provide you with the motivation to set your musical groups up for a successful school year!

Large Group Festival registration will officially be open and accessible on September 1st, at 5:00 AM PST via www.SoloChair.com

You will have access to festival registration in your own Area (I – VIII) from September 1 – 15; after the 15th you will be able to register out of your Area. The exception to this is the Jazz Festival registration accessibility; you can access all of the jazz festivals in each Area at any time until the festival is full and “closed”.

www.Solochair.com will be in “TEST” mode during the last week of August, so if you think you registered your groups prior to September 1 because the www.solochair.com site was up and running, you *must* log back on and re-register, as any groups that are registered prior to September 1st *will* be deleted by the system.

Please make sure that your account profile is updated with your correct Area, County, school name, specialty areas, and phone number. If this information is not current, you will be unable to access the listings on the www.Solochair.com site. Once you log on to view the festivals in your Area, be sure to click the “Large Ensemble” icon, or “Jazz” icon, then scroll down through the listings; otherwise, you might only be viewing random listings.

If the festival you are trying to register your groups does not have a green “REGISTER” icon, then the festival is full; you can register at an alternate site while checking back at www.solochair.com to see if (and when) a spot opens up due to cancellations. If a spot does become available at your first choice, register your group, then contact me, or the site host regarding the festival registration you need cancelled; this is important. Additionally, if you will be registering multiple groups at one site, it is imperative you register early, to ensure all of your groups are registered at your first preference.

It is always very important to stay current with the information posted on the www.cmeabaysection.org website; valuable information can be located on this site, such as *Tempo* articles, CMEA Bay Section handbook rules, and logistical details (you can download these), as well as the new Bay Section forum.

The deadline for refunds due to an unexpected schedule conflict is still December 1. The exception would be if CMEA cancelled a festival due to low attendance; please plan accordingly. Festival fees are due to our Treasurer within three weeks from the time you register your groups; if you foresee a problem, please communicate your timeline to our Treasurer, or me.

Your registration will not be automatically deleted if you do not send in your fee within three weeks; the Treasurer and I will make several attempts to contact you before action is taken; however, if you do not respond to these attempts, your students are the ones to suffer, as your registration will inevitably be dropped. This is certainly not what we want to be doing with our colleagues.

In addition, when you do not communicate your intent to us, you are unknowingly holding a spot in the festival that another director might be trying to obtain. These scenarios aren’t good for anyone involved,

continued on page 15



Rita Zigas-Brown

Large Group



Unity of Purpose

As another year begins and I strive to think of something worthwhile to write, my thoughts return again and again to my research in Venezuela with the program that has come to be known throughout the world as “El Sistema.” I spent another several weeks there this summer working on a book, and as I talk to people about the program and I compare it to what we do here in the United States within music education, I am struck repeatedly by the fact that we do many of the things they do, and have been for many years. We provide free instruments, free music education, we reach out to children in need, and, like our counterparts in Venezuela, we believe passionately in our profession. However one of the things that truly contributed to success for El Sistema is that over the last 30 years they unified. All participants will tell you of both the social and artistic aspects of the system. The mantra, “to play and to fight” (tojar y luchar) is known to all involved. From Dr. Abreu, the founder, to the cab driver who has his son in the orchestra, they speak with a unity of purpose. So, as we begin another year together, I encourage us to do the same through our Bay Area, State, and National MENC. This is our vehicle, and we are stronger together than we are alone. We are more effective as an ensemble than we are as soloists.

El Sistema has been extremely successful over the past thirty years at publicly defining their philosophy and making certain that system personnel have a clear and unified purpose. It is a social program, I heard over and over again, and social gains occur through artistic achievement. In an effort to force him to prioritize one over the other, I asked

founder, Dr. Abreu, whether he considered the orchestra system a social program or a musical program. He replied deftly, firmly and without hesitation, “Both.” Asked what the original goals were, he stated, “Artistic, social,” unwilling to place one above the other. To clarify, he explained that social goals are reached through artistic means.

Abreu’s leadership defines the movement, but hundreds of others act with the same clarity of purpose and prepare to continue and expand the vision. Teachers and conductors operate with a unity of mission that is most closely analogous to a cohesive high school band program in the United States, though on a much larger scale. With the fervor of missionaries, they declare The System a “social program,” and they work to target under-privileged children to bring what was once considered high culture to the community at large. They refuse to sacrifice musical excellence. FESNOJIV teachers work with others who are full of enthusiasm and continually seek new knowledge. Such unity of purpose changes the road from a lonely one to a place of family and synergy.

What we learn from Venezuela, however, is not the importance of the dual social and artistic aspects of music education. These have long been among the things we value and defend within our profession. Even unifying and organizing are not foreign to us. Our own MENC was founded long before El Sistema. However, we should be reminded of the benefits of unity, finding common ground, of gleaning strength from numbers and each other, and learning to clearly articulate our goals. We should more fully gain from articulating our unity of purpose.

Have a great year! **T**

Once upon a time, in decades far, far away (at least in technological terms), there existed a model for the use of technology in music education that was solid and familiar. The personal computer with MIDI keyboard were (and still remain) the tools of choice when teaching and creating music with students. Software in the form of music notation programs like Finale (and later, Sibelius), ear training software like MacGAMUT and Auralia, and music production and recording software like Logic and Pro Tools all found inroads into classrooms as solid, valuable, and predictable technological solutions for music education.

At this moment, however, the face of music technology is much less predictable and much more varied. New hardware and software have emerged that allow the music educator to find new teaching solutions outside of the computer-MIDI keyboard paradigm. Some solutions replace the MIDI keyboard-half of the model by providing new and different interfaces for music making. Make Music's Smart Music introduces a microphone and the sophistication of pitch-tracking into the model in order to create an experience where students can practice interactively on their instrument with content created by their teachers. In a more radically different way, EAMIR, the Electro-Acoustic Musically Interactive Room, presents a model where the computer is the hub of an interface network, a collection of sensors that create a totally immersive music education classroom.

Other technological solutions do not utilize a computer (at least in the traditional sense of the word). The iPhone and iPod Touch both feature a host of music applications applicable to the classroom, including Pandora and Last.fm, online music radio stations, Karajan, the useful portable ear training tool and a host of metronome and tuner applications. In addition to these software packages for the ubiquitous devices, music technology manufacturers are introducing new hardware that increases the viability of the iPod/iPhone as a critical tool for the music educator. Both the Pro Track and the iMultiMix from Alesis are examples of portable recording devices that would prove useful in many music education contexts.

Perhaps the most unpredictable and exciting of solutions for the music educator are those that utilize hardware and software not originally intended for music. The LoopMachine by hacker The Amazing Rolo utilizes a Nintendo Wii remote controller (more commonly known as a "wiimote") with user-defined samples in order to create loop-based music making environment that must be experienced to believe (think tone chimes meets The Matrix). Finally, the MusicEd font from MusicTeacherTools presents elementary music educators and Kodály method advocates with a music notation tool that allows for the creation of stick notation, handsigns, and keyboard tablature fast and easy with familiar programs like Microsoft Word and without the use of music notation software. ■

and our time and energy can be spent with much more positive endeavors.

Please check the festival dates and sites carefully before you finalize your www.solochair.com registrations. If you do make a mistake and register at the wrong site, or the wrong day, you will not be able to go

back and delete the registration; contact me (rzigas@wcsd.k12.ca.us) and I can delete your accidental registration.

Have a terrific start to your school year, and do not hesitate to contact me with your festival questions. ■



Sandy Miller

Treasurer

Bay Section Financial Summary as of 6/30/08

Name	Prior Year Carryover	Actual Income	Actual Expenses	Actual	Budgeted		Budgeted \$
					Income	Expenses	
Band		32,200	27,052	5,148	30,800	25,250	5,550
Choral		31,385	18,551	12,834	35,525	22,350	13,175
Jazz		19,550	14,885	4,665	19,600	16,500	3,100
Orchestra		6,300	6,729	(429)	7,350	5,700	1,650
Band & Orchestra		32,200	20,995	11,205	32,025	21,600	10,425
Solo & Ensemble		31,980	25,113	6,867	33,300	26,800	6,500
Adjudicator Rep			1,245	(1,245)	-	1,700	(1,700)
Area Reps			2,281	(2,281)	-	2,650	(2,650)
Festival Coordinator			276	(276)	-	400	(400)
Other			3,315	(3,315)	-	2,500	(2,500)
Festivals		153,615	120,441	33,174	158,600	125,450	33,150
Medals		21,562	12,924	8,637	25,500	15,650	9,850
Winter Conference		28,555	23,824	4,731	29,960	27,575	2,385
Tempo, Handbook & Web Page			12,274	(12,274)	50	17,700	(17,650)
Conf, Dining, Travel			5,709	(5,709)		10,750	(10,750)
CMEA Rebate		6,432		6,432	6,500		6,500
MENC Dues & Others		10,588	10,830	(242)	11,000	11,120	(120)
Board, Admin & Misc			20,828	(20,828)		26,350	(26,350)
Taxes			3,611	(3,611)		4,735	(4,735)
Bank Interest/Charges		1,764	351	1,413	8,000	200	7,800
Dividends		7,986		7,986	500		500
Realized Gain/Losses				-			-
Other Funds		26,771	53,604	(26,833)	26,050	70,855	(44,805)
CMEA Sub Total		-	230,502	210,793	19,710	240,110	239,530
Net Income ties to Profit & Loss Budget vs. Actual ^					Ties to Budget ^		
Current Tax Liabilities		245		245			
Cash at beginning of year	107,539			107,539			107,539
Investments at beginning of year	81,262			81,262			81,262
Prior Year Carryover	188,800	-	-	188,800	-	-	188,800
CMEA Bay Section Total	188,800	230,502	210,793	208,755	240,110	239,530	189,380

Ties to Balance Sheet ^

Note: Current unrealized gain /(loss) on investments at June month end (7,141)



Bob Calonico

Past President

Another school year is upon us, and the memories of the relaxing summer months begin to fade to black. I do hope everyone had a restorative summer break, and that you also spent some time reflecting on the past school year. Some of the questions I ask myself are:

- What went well?
- What didn't work as well as I'd hoped?
- How can I be a more effective teacher?
- Did I spend enough time on my own playing/conducting skills?
- Were my expectations challenging and realistic?

For the next two years, I will be serving Bay Section as its Past-President. I really enjoyed my time as President, and I want to thank everyone on the Bay Section Board for all their hard work and dedication to our profession.

On a personal note, my wife Sharon and I will be experiencing an "empty nest" this fall as our youngest daughter will join her brother as a student in the UC system. This will be a new chapter in our lives, for sure!

Best wishes for a successful year of teaching, and if you have any comments/suggestions for the betterment of Bay Section, feel free to call or send an email.

All the best!

Board of Directors

Executive

<p>President Michael Galisatus College of San Mateo 1700 West Hillsdale Blvd. San Mateo, CA 94402 (650) 574-6163 galisatusm@smccd.edu</p> <p>President-Elect Steven Hendee School of the Arts, San Francisco 555 Portola Dr San Francisco, CA 94131 (415) 695-5700 stevenhendee@yahoo.com</p>	<p>Past-President Bob Calonico UC Berkeley 43 Cesar Chavez Berkeley, CA 94720-4280 (510) 643-9644 calonico@calband.berkeley.edu</p> <p>Executive Treasurer Sandy Miller CMEA Bay Section P.O. Box 3118 Saratoga, CA 95070 (408) 741-5642 treasurer@cmeabaysection.org</p>	<p>Executive Secretary Todd Summers Henry M. Gunn High School 780 Arastradero Road Palo Alto, CA 94306 (650) 354-8264 tsummers@pausd.org</p> <p>Recording Secretary Jonathan Grantham Amador Valley High School 1155 Santa Rita Road Pleasanton, CA 94566 (925) 461-6196 jgrantham@pleasanton.k12.ca.us</p>	<p>Adjudication Orrin C. Cross III 5172 Olive Drive Concord, CA 94521 (925) 825-5806 occ3@comcast.net</p>
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Special Reps

<p>Band Ted Ferrucci Los Altos High School 201 Almond Avenue Los Altos, CA 94022 (650) 960-8844 Ted.Ferrucci@mvla.net</p> <p>Band Assistant Larry Colon DeLaSalle High School 1130 Winton Drive Concord, CA 94518 (925) 686-3310 ex. 812 colonl@dlshs.org</p> <p>Choral Victoria Schmidt Ochoa Middle School 2121 Depot Road Hayward, CA 94545 (510) 723-3130 vschmidt22@aol.com</p> <p>Classroom/General Kara Ireland D'Ambrosio Woodside School 3195 Woodside Road Woodside, CA 94062 (650) 851-1571 ex.263 kdambrosio@woodside.k12.ca.us</p>	<p>Conference Host Dr. Edward C. Harris San José State University One Washington Square San José, CA 95192-0095 (408) 924-4677 echarris@email.sjsu.edu</p> <p>Higher Education Diana Hollinger San José State University One Washington Square San José, CA 95192-0095 (408) 924-4631 diana.hollinger@sjsu.edu</p> <p>Jazz Dr. Aaron Lington San José State University One Washington Square San José, CA 95192-0095 (408) 924-4636 aaron.lington@sjsu.edu</p> <p>Large Group Festival Rita Zigas-Brown Walnut Creek Intermediate 2425 Walnut Blvd. Walnut Creek, CA 94597 (925) 944 6840 ex. 158 rzigas@wcsd.k12.ca.us</p>	<p>Multicultural Sofia Fojas San José High Academy 275 North 24th Street San José, CA 95116 (408) 535-6320 sofia_fojas@sjsusd.org</p> <p>Medals Laurel Verissimo Cupertino Middle School 1650 Bernardo Avenue Sunnyvale, CA 94087 (408) 245-0303 ex. 319 verissimo_laurel@cupertino.k12.ca.us</p> <p>Orchestra Kate Meyer Lincoln High School 555 Dana Avenue San Jose, CA 95126 (408) 533-6300 ex. 392 mskatemeyer@gmail.com</p> <p>Orchestra Assistant Stephen Moore Miller Creek M/H School 2255 Las Gallinas Avenue San Rafael, CA 94903 (415)492-3760 smoore@marin.k12.ca.us</p>	<p>Solo & Ensemble Festival Vivian McNulty Blach Intermediate School 1120 Covington Road Los Altos, CA 94524 (650) 934-3850 ScooterMcN@aol.com</p> <p>Technology Rafael Hernandez CSU East Bay 25800 Carlos Bee Blvd. Hayward, CA 94542 (510) 889-3309 Rafael.Hernandez@csueastbay.edu</p> <p>Tempo Editor Dave Lewis Lawson Middle School 10401 Vista Drive Cupertino, CA 95014 (408) 255-7500 ex.225 lewis_david@cupertino.k12.ca.us</p> <p>Public Relations Beth Dameron Sierramont Middle School 3155 Kimlee Drive San Jose, CA 95132 (408) 923-1955 beth_dameron@yahoo.com</p>
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Area Reps

<p>Area I Jenny Bent 625 Arthur Street Novato, CA 94947 (415) 898-2125 jbent@nUSD.org</p> <p>Area I Assistant Dr. Brian S. Wilson Sonoma State University 1801 E. Cotati Avenue Rohnert Park, CA 94928 brian.wilson@sonoma.edu</p> <p>Area II Christine Barnes 600 El Capitan Drive Danville, CA 94526 (925) 552-5078 cbarnes@srvusd.net</p> <p>Area II Assistant Kellie Bowman 1161 East Branch Parkway San Ramon, CA 94582 (925) 479-7438 kbowman@srvusd.net</p>	<p>Area III Kathy Boster 3951 East Ave. Livermore, CA 94551 (925) 606-4898 kboster@livermore.k12.ca.us</p> <p>Area III Assistant Greg Conway 600 Driscoll Rd Fremont, CA 94539 (510) 656-3500 ex. 38023 gconway@musicathopkins.com</p> <p>Area IV Ulises Chavez 1800 Encina Ave. Modesto, CA 95354 (209) 576-4627 chavez.u@monet.k12.ca.us</p> <p>Area IV Assistant Ben Bricker 1621 Brookside Road Stockton, CA 95207 bbricker@stockton.k12.ca.us</p>	<p>Area V John Felder 1280 Johnson Avenue San Jose, CA (408) 366-7737 john_felder@fuhisd.org</p> <p>Area V Assistant Dana Mitchell 1885 Miramonte Avenue Mountain View, CA 94040 (650) 219-2845 damitche@sffhs.com</p> <p>Area VI Troy Davis 900 Alameda de las Pulgas San Mateo, CA 94402 (650) 558-2928 mrtroydavis@mac.com</p> <p>Area VI Assistant Kevin Gallagher 3115 Del Monte Street San Mateo, CA 94403 (650) 558-2699</p>	<p>Area VII Bruce Tipton 2951 Markley Lane Fairfield, CA 94533 (707) 437-8270 ex.312 btipton@travisusd.k12.ca.us</p> <p>Area VII Assistant Vacant</p> <p>Area VIII Julie Bounds 6150 Snell Ave. San José, CA 95123 (408) 267-1020 stmusicteacher@yahoo.com</p> <p>Area VIII Assistant Matt Hall 3300 Quimby Rd San Jose, CA 95148 hepatonic@gmail.com</p>
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CMEA Bay Section



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.

Tempo

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