

President's Message

Greetings all!

The relaxing days of summer are behind us and another school year has begun.

As I assume the presidency of Bay Section, I'd like to thank John Burn for his tireless dedication to our organization and his invaluable counsel and guidance he continues to provide for all of us.

Please join me in welcoming Michael Galisatus, President-Elect, and Kara Ireland D'Ambrosio, Classroom/General Special Representative, to the Bay Section Board.

As you organize your calendar for the year, please plan on attending the Bay Section Winter Conference at San José State University on January 12-13, 2007. You'll be hearing more about this in the coming months.

As I approach a new school year I try to set challenging, albeit realistic, goals for myself and my students. I make an effort to stay enthusiastic and positive, even when criticism is necessary. I am prepared for and engaged in every rehearsal. I make every effort to be proactive, not reactive. And lastly, some sage advice from Rudy Tapiro (my first clarinet teacher) who says: what you can't forget, forgive and what you can't forgive, forget.

I am always interested in knowing how Bay Section can improve so that we may provide better service to our membership. If you ever have a suggestion, comment or criticism, please do not hesitate to contact me.

Best wishes for a musically rewarding school year!

Bob Calonico
President

Please Note!

A faster, more efficient way to register for festivals! Check out pages 2 & 3 for details!

CMEA Bay Section Large Group Registration

New for the 2006-2007 school year

All CMEA Bay Section Festival Registration will happen online at *solochair.com*

...now you will know when you sign up exactly what festival site is yours!

...just follow the simple steps on this sheet"

Online registration ONLY – No Postal Mail registration

Solochair.com will be used for all CMEA Festival Registrations

1. Online registration begins Friday, September 1, 2006
2. There will be a period of time at the beginning of online registration where people will have preference for registration in their area. After this period, all areas will open up for teachers to register in any area. This date for opening up to registration in all areas will be published on solochair.com when it opens on September 1.
3. As soon as possible, register for a solochair.com account BEFORE September 1. It may take 2-3 hours to process your account information prior to your account becoming active.

If you already have a solochair.com account then you are ready to sign up for all festivals on September 1.

4. If you experience difficulties or cannot sign up online
 - please contact one of the CMEA Festival Coordinators
 - Vivian McNulty at scootermcn@aol.com
 - or Rita Zigas-Brown at zigas-brown@earthlink.net

Registration Directions- Create an Account

Go to SoloChair.com. Click the "Go" button in the burgundy box

1. labeled "Create an Account" in the left column
2. Validate your email address. **Enter your email address** in the text box and click submit. (If the system finds a possible error with your address, you will be asked to check it and try again)-Once your address is confirmed, **Enter the State** in which you teach/taught, then click the "Continue" Button.
3. On the 'Region' page, select the appropriate information for the **drop down menu**. If it is not listed in the drop-down menu then enter it in the text box. • Step 1 - enter Zone • Step 2- enter County • Step 3- enter District- Important - Check the drop down menu carefully.
4. Complete the form on the 'Create an Account' page. Fields marked with a red asterisk (*) are required. You will receive an error message if you do not complete these fields, and your account will not be created. Click the "Submit" button. (click only once)
5. You should receive an email shortly that includes a randomly created password. You may then log on with your email address and password in the burgundy box in the left column of the "My Account" page. If you do not receive an email, please contact the webmaster at mail@solochair.com
6. After logging on, change your password to something more personal using the "Change Password" tool in the blue box.

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Festivals - Large Ensembles



Is it ever easy coming back to school after summer vacation? Some of us folks snap back into teacher shape immediately, while some need to ease in, with itty bitty baby steps as if entering a frigidly cold pool. Whatever type you might be; the new school year is really here! It can be viewed as a time for change, a time to express attainable expectations, a time to plan, a time to consciously remember maintaining balance in our lives. It is a time to set a positive example for our students.

Embrace the on line solochair.com registration for large groups. There will be no paper registrations for large group this year; remember to print out your own line invoice and send in payment to Sandy Miller within 3 weeks, or your registration will be exempt. Once your payment has been received, I will be notified and your place at festival is guaranteed. If you find yourself in the position of needing to change your registration once it has been processed, you'll need to re-register at your alternate site and contact me. I will remove you from your first choice, move you to your alternate choice, and have Sandy apply your fees (provided you have already paid).

If you have not yet created an account on solochair.com, I urge you to do this immediately to ensure a smooth registration process. It will take anywhere from a few hours to a few days for your account to be processed. Once this is complete, you are free to move about solochair.com and register without a wait, no stamps, no post office.

We are slowly changing over our Band/Orchestra Festivals, and Orchestra Festivals to represent your "Area", as opposed to "region". For instance: Area VI will hold a one day Band Festival (El Camino HS) and a two day Band/Orchestra Festival (So. SF

High School). Area II has a two day Band/Orchestra Festival (San Ramon Valley HS).

Band/Orchestra East (East Ave MS) remains the same this year, as will Orchestra West (Santa Rosa HS), Orchestra South (Lynbrook HS), Band/Orchestra North (Benicia MS), and Band/Orchestra South (Saratoga HS).

Along with this change in festival title, come new rules (as adopted in the new CMEA Handbook); a director wanting to register in a Band/Orchestra festival must register an orchestra before registering a band. This rule was very vague in the past, but it is now written clearly in the festivals section. Please read your handbook; you can download it from the cmeabaysection.org website, or contact Steven Hendee at stevenhendee@yahoo.com, and he can mail you one.

Our Area Reps and Assistant Reps have done a terrific job at securing sites for an early printing. Please look over the dates carefully in this issue of *Tempo*, and/or continue to check listings on the cmeabaysection.org website. Unfortunately, a site might change, or a date might be altered.

Never hesitate to contact your Area Representative with festival questions, and I will also be quite available to assist you with answers to your questions. Contact information for all Board members is listed on the website, as well as in this issue of *Tempo*.

Have a fantastic Back To School experience. Keep smiling, even through your challenging moments.

Rita Zigas-Brown
Large Group Festivals Coordinator

2006–2007 Calendar of Events

BAY SECTION WINTER CONFERENCE

Jan 12 – 13, 2007 San José State University

CMEA STATE CONFERENCE

March 15 – 17, 2007 Ontario

JAZZ FESTIVALS

East	Jan 26	Fri	3 p.m. – 10 p.m.	DeLaSalle High School	Concord	Larry Colon
	Jan 27	Sat	8 a.m. – 5 p.m.	DeLaSalle High School	Concord	Larry Colon
North Valley	Jan 27	Sat	9 a.m. – 6 p.m.	Sonoma State University	Rohnert Park	Dr. Brian Wilson
	May 5	Sat	9 a.m. – 5 p.m.	CSU Stanislaus	Turlock	Matt Pivec
South	Feb 2	Fri	9 a.m. – 6 p.m.	West Valley College	Saratoga	Julie Bounds
	Feb 3	Sat	9 a.m. – 4 p.m.	West Valley College	Saratoga	Julie Bounds
West	Feb 2	Fri	9 a.m. – 6 p.m.	School of the Arts	South San Francisco	Steve Hendee
	Feb 3	Sat	9 a.m. – 4 p.m.	School of the Arts	South San Francisco	Steve Hendee

JAZZ SOLO/COMBO FESTIVAL

Feb 3	Sat	9 a.m. – 1 p.m.	School of the Arts	San Francisco	Steve Hendee
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SOLO & ENSEMBLE FESTIVALS

Area I	March 3	Sat	8 a.m. – 5 p.m.	Sonoma State University	Rohnert Park	Dr. Brian Wilson
Area II	TBA			TBA	TBA	TBA
Area IIIa*	March 3	Sat	8 a.m. – 5 p.m.	CSU East Bay	Hayward	Gregory Conway
Area IIIb	March 10	Sat	8 a.m. – 5 p.m.	CSU East Bay	Hayward	Victoria Schmidt
Area IVa*	March 3	Sat	8 a.m. – 5 p.m.	CSU Stanislaus	Turlock	Dan Davies
Area IVb	March 10	Sat	8 a.m. – 5 p.m.	CSU Stanislaus	Turlock	Dan Davies
Area Va*	March 3	Sat	8 a.m. – 5 p.m.	San José State University	San José	Joe Kelly
Area Vb	March 10	Sat	8 a.m. – 5 p.m.	San José State University	San José	Nancy Moser
Area VI	March 24	Sat	8 a.m. – 5 p.m.	San Francisco State University	San Francisco	Ben Latham
Area VII*	March 24	Sat	8 a.m. – 5 p.m.	Solano College	Suisun	Bruce Tipton
Area VIII	March 24	Sat	8 a.m. – 5 p.m.	San José State University	San José	TBA

Check www.SoloChair.com for the most up-to-date information for Solo & Ensemble Festivals

*includes a percussion event

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
West	April 27	Fri	3 p.m. – 10 p.m.	Santa Rosa High School	Santa Rosa	Mark Wardlaw

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
Area VI	April 20	Fri	3:30 p.m. – 10 p.m.	South San Francisco High School	South San Francisco	Meghan Hardy
	April 21	Sat	8 a.m. – 5 p.m.	South San Francisco High School	South San Francisco	Meghan Hardy
East	May 5	Sat	8 a.m. – 5 p.m.	East Avenue Middle School	Livermore	Kathy Boster
North	April 20	Fri	3 p.m. – 10 p.m.	Benicia Middle School	Benicia	Glenn Walp
	April 21	Sat	8 a.m. – 5 p.m.	Benicia Middle School	Benicia	Glenn Walp
South	April 20	Fri	3 p.m. – 10 p.m.	Saratoga High School	Saratoga	Michael Boitz
	April 21	Sat	9 a.m. – 6 p.m.	Saratoga High School	Saratoga	Michael Boitz

For the most up-to-date festival information,
check the Bay Section Web Site:

www.cmeabaysection.org

2006–2007 Calendar of Events

BAND FESTIVALS

Area I	April 20	Fri	3 p.m. – 10:30 p.m.	Montgomery High School	Santa Rosa	Steve Dixon
	April 21	Sat	8 a.m. – 5 p.m.	Montgomery High School	Santa Rosa	Steve Dixon
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 IIb	April 20	Fri	3:30 p.m. – 10 p.m.	Deer Valley High School	Antioch	Larry Widener
	April 21	Sat	8 a.m. – 5 p.m.	Deer Valley High School	Antioch	Larry Widener
Area III	April 27	Fri	3 p.m. – 10 p.m.	CSU East Bay	Hayward	Jonathan Grantham
	April 28	Sat	8 a.m. – 5 p.m.	CSU East Bay	Hayward	Jonathan Grantham
Area IV	April 28	Sat	8 a.m. – 5 p.m.	Weston Ranch High School	Stockton	Brian Marshall
Area Va	April 27	Fri	3 p.m. – 10 p.m.	Gunn High School	Palo Alto	Todd Summers &
	April 28	Sat	8 a.m. – 5 p.m.	Gunn High School	Palo Alto	Sandra Lewis
Area Vb	April 12	Fri	3 p.m. – 10 p.m.	Wilcox High School	Santa Clara	Rick South
Area VI	May 26	Sat	8 a.m. – 5 p.m.	El Camino High School	San Francisco	Ray Galela
Area VIII	April 27	Fri	3 p.m. – 10 p.m.	Gilroy High School	Gilroy	Joey Fortino
	April 28	Sat	8 a.m. – 5 p.m.	Gilroy High School	Gilroy	Joey Fortino

CHORAL FESTIVALS

Area I	April 27	Fri	3:20 p.m. – 9 p.m.	Montgomery High School	Santa Rosa	Dana Alexander
	April 28	Sat	8 a.m. – 5 p.m.	Montgomery High School	Santa Rosa	Dana Alexander
Area II	April 20	Fri	4 p.m. – 10 p.m.	Liberty High School	Brentwood	Sue Stuart
	April 21	Sat	8 a.m. – 5 p.m.	Liberty High School	Brentwood	Sue Stuart
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 V/VIII	March 30	Fri	8 a.m. – 5 p.m.	West Valley College	Saratoga	Lou De La Rosa
	March 31	Sat	8 a.m. – 5 p.m.	West Valley College	Saratoga	Lou De La Rosa
Area VI	May 19	Sat	8 a.m. – 5 p.m.	Westmore High School	Daly City	Stephanie Cruz
Area VII	TBA			TBA	TBA	TBA

CMEA Bay Section Meeting Schedule

Full Board	Wednesday	October 4	4:30 p.m.	Amador Valley High School
Conference Committee	Wednesday	November 1	4:30 p.m.	Amador Valley High School
Conference Committee	Wednesday	December 6	4:30 p.m.	Amador Valley High School
Full Board	Thursday	January 11	5:00 p.m.	San José State University
Festival Committee	Wednesday	February 7	4:30 p.m.	Amador Valley High School
Festival Committee	Wednesday	March 7	4:30 p.m.	Amador Valley High School
Festival Committee	Wednesday	April 4	4:30 p.m.	Amador Valley High School
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

Classroom General Music



“It’s the most wonderful time of the year” — This favorite holiday song by Eddie Pola and George Wyle always runs through my mind at the beginning of a new school year. It’s funny because the beginning of the school year can be a hectic, anxious time for many general music teachers. As we scramble to get our calendar set for “informances” (performances that help inform parents and the school community about the benefits of music education) and pick out educational, engaging musical selections for these performances. Additionally, we are decorating (or redecorating) our rooms and preparing for other school/community activities. Then picture yourself running to a staff development seminar or new computer class. All the while that song gets louder in my head as the first day of school approaches.

Why?

Because it’s the most important and wonderful time of the year — it’s the time when we start fresh with lots of energy. Our hopes are high and we are ready to try one or two new music education strategies that we learned at a summer workshop or maybe we’ve decided to take on an all-school sing-a-long at morning line up. We are ready to get to know our new students and get reacquainted with our old students.

My favorite part about being a general music educator for K–4 and choir director for 4–8, is that I get to see the kids grow up. I see how, at each grade level, I have been able to develop musicianship and lay the building

blocks of music fundamentals which they will carry with them through out their lives.

I am especially looking forward to this school year because I will be your general music representative for the Bay Area CMEA. I am looking forward to an excellent Bay Area Conference in January at San José State University. As a recent National Board Certified Teacher (Early/Middle Childhood Music), I highly encourage all of you to consider taking on this most amazing professional develop program. If you are not in a position to take on this huge task, consider being a pre-candidate this year. Either way, I suggest that you enroll in the Stanford University support classes. You may email me (kdambrosio@woodside.k12.ca.us) for more information or go to the following website to learn more. <http://nbc.stanford.edu/>

So as this New Year starts, remember:

1. Be in the moment and have fun while teaching your kids.
2. Take care of yourself—Professional Development, Family Time, Reading, Exercise, Rest...
3. Consider trying one or two new techniques (or games) in the classroom and for your school community. (Maybe start a bi-monthly one-two page music newsletter!)

Happy New Year!

Kara D'Ambrosio
Classroom General Music Representative

Festivals - Solo & Ensemble



Welcome back to a new musically filled year! I hope your summer gave you some restful time with your families and that you are enriched and refreshed for our new year of full of new notes from enthusiastic students. It is always amazing to see those faces so ready to learn the next skill, play a new piece, or increase their knowledge. It is a daunting responsibility for the music teacher to meet this ever increasing demand. Music students are so very goal oriented. One way to encourage the students to meet higher goals is to register them for festivals.

Solochair.com news

Last year Solochair.com was so successful that we have extended it for registration for our Large Group Festivals and for Junior High Conference Groups at the Conference in January. Registration for Solo Ensemble, Large groups, and Conference groups will begin on September 1, and will close on December 1. Conference groups registration ends on October 15.

All groups will be registered online only. If registering online is a problem for you, you can contact:

Vivian McNulty
Scootermcn@aol.com
(650) 934-3850 music room office
(650) 964-0507 home

I will be happy to help you with your account, Solo Ensemble, Conference Group, and Large Groups registrations.

“Create an Account” now!

If you have already created an account at solochair.com

last year, you will not need to go through this process again. However, if your information has changed it would be a good idea to sign in to your account and update your information now.

If you have not yet created an account, you should go to solochair.com as soon as possible and create an account for yourself. This is required in order to register for any CMEA festival or conference group this year. Then when the registration page officially opens up in September, you will be ready.

When creating an account you will fill in *all* the fields and then close. Please be sure the information you enter is accurate and spelled correctly. This is the only way we will be able to contact you if we have questions.

A password will be sent to your e-mail address you entered. Return to solochair.com using the password you have been e-mailed, you then can return to change it to any password of your choosing.

I extend a giant "Thank You" to all the directors that were so cooperative with the new online Solo Ensemble registration last year. It is a delight to work with such dedicated teachers. I find that it is especially a great pleasure to work with music teachers. Many of us are alone on our faculty without a music colleague with whom to speak. It is so pleasurable to work with people that can “talk the talk.” Again, please contact me if you need help registering online this year.

Vivian McNulty
Solo & Ensemble Representative

Choral Notes



People say that June-July-August are some of the best reasons for becoming a teacher, but does your mind completely rest during that time? Mine sure does not, as much as I try, especially during the first few weeks. Summer gives me the opportunity to think about the previous year, and plan for the next, look through music I've collected from various reading sessions, and listen to those CD samples I have received in the mail. Of course, I cannot completely plan my year, since I have not met all my choir students, especially at the middle school. With my concert choir being unauditioned, I usually set aside music that I think would work, then make the adjustments as the year progresses. To those of you with auditioned groups, I'm sure that your repertoire is planned by this time. My hat off to you!

There are a number of wonderful workshops during the summer that are sponsored by organizations like NCAKE (Northern California Association of Kodály Educators) and ACDA. Holy Names University offers its Kodály seminars during this time. In July, I was the accompanist for JW Pepper's choral reading session that featured Sally Albrecht and Andy Beck. That was a lot of fun! It was a great way to look at music and get more ideas for the year. I came home excited, my head reeling with ideas of incorporating songs from different reading sessions I had attended.

I started to plan different programs for the year. One thing kept coming up as I was playing around with different combinations — Variety!!! We always want to include a little of everything in our programs — the traditional classic repertoire, art songs, folk songs, multi-cultural music, novelty numbers, something patriotic, and something simply for audience appeal. It does not matter what age group you teach, you can incorporate a variety of different songs for your concerts and your curriculum. That will keep your students interested and wanting more!

I am sure your calendar is starting to fill up with dates for concerts, conferences, festivals, and holidays. Please add the following:

- September 1 — Register for festivals through solochair.com (check the website for dates)
- October 15 — deadline for Conference choir registration
- January 12–13, 2007 — CMEA Winter Conference

Something new regarding festivals — we are going to have a vocal jazz festival on February 3, 2007. It will be held at SOTA in San Francisco. Please be informed that this will be a jazz festival and not a Show Choir festival. All groups must be self-accompanied (no electronic backgrounds, etc.) More details to follow. You can also contact our jazz representative, Dr. Aaron Lington, Aaron.Lington@sjsu.edu for questions and concerns.

This summer, I started training for my taekwondo black belt testing, and I can't help but compare what music directors and martial arts instructors and students do to pursue excellence. Both genres of instructors need to have a well thought out, sequential curriculum, one that constantly builds on what has been learned, polishing and then internalizing materials. Students have to have the love, the discipline, the drive, and the commitment for the art. There are the numerous rehearsals, training sessions, private lessons, seminars, demonstrations, and performances. For the students, sometimes the preparation process seems endless, and there are the occasional tears of frustration. But in the end is the greatest feeling of success! All the work and effort was well worth it! Excellence has been pursued!

I can't wait to meet my students this year, so I can start the process of molding them into wonderful musicians and individuals, teaching them the discipline, the appreciation, and the importance of music in their lives.

That's it! So, are you ready for the year? I am!

Victoria Schmidt
Choral Representative

Jazz Notes



Greetings Colleagues!

I hope the summer has been restful and productive for you and that you were able to spend some time doing the things that make you happy. Festival season will be here before you know it and I would like to encourage all of you to register early so that you can secure your ensemble a place in the festival. Many of the festivals are historically packed and slots are given on a first-come first-served basis.

This year registration for all festivals will be held through an online service: www.solochair.com. This online service will greatly streamline the registration process and will make things easier for you and for us. Look for specific information regarding www.solochair.com in this and other issues of *Tempo*.

Jazz festivals for 2006-2007 are scheduled for the following dates:

- Jazz North — January 27, Sonoma State University, Dr. Brian Wilson host
- Jazz South — February 2 & 3, West Valley College, Ms. Julie Bounds host
- Jazz East — January 26 & 27, DeLaSalle High School, Mr. Larry Colon host
- Jazz West — February 2 & 3, San Francisco School of the Arts, Mr. Steve Hendee host
- Jazz Valley — May 5, CSU Stanislaus, Dr. Matt Pivec host (subject to change)
- Jazz Solo/Combo — February 3 San Francisco School of the Arts, Mr. Steve Hendee host
- (NEW!) Jazz Vocal Ensembles — February 3 San Francisco School of the Arts, Mr. Steve Hendee host

Please note that we are offering a new festival this year: jazz vocal ensembles. This festival will be held in conjunction with the jazz solo/combo festival at the San Francisco School of the Arts. We will have an appropriate PA system provided for vocal jazz groups, as well as judges who are experienced in judging this type of ensemble.

This school year, please take the opportunity to introduce as many of the students in your jazz ensemble as possible to improvisation. Improvisation is the life blood of a jazz musician, and the earlier a student is introduced to improvisation methods, the more quickly he/she will become comfortable standing in front of an audience and “going for it!” I highly recommend the Jamey Aebersold series of play-along recordings. There are over one hundred volumes of this series, but I would start with volumes 1-3, 16, and 21. These volumes get students acquainted with a lot of the theory, terminology, and ideas behind improvisation and the CDs that accompany the books provide a professional-level rhythm section with which students can explore their ideas. For slightly more advanced students, I would like to recommend an additional book: *Elements of Jazz for the Developing Improviser*, by Jerry Coker. This resource catalogues a great deal of standard jazz vocabulary and traces its use in many solos by master improvisers. All of the aforementioned sources can be purchased through www.jazzbooks.com.

Best of luck this year and I wish you all continued success and good health!

Dr. Aaron Lington
Jazz Representative

Orchestra Notes



Working Behind the Scenes. I am delighted to inform you that Sharon Calonico has agreed to sign on as assistant orchestra representative for CMEA Bay Section. A fine and active violinist and excellent string teacher in the Hercules School District, Sharon's knowledge of performers and teachers in the area and her infectious energy will be a great boon to Bay Section and to me in particular.

A high priority of my tenure has been to organize and balance sight-reading materials for CMEA orchestra festivals. My goal is to develop four-year's worth of sight-reading materials, somewhat akin to the four-year rotation of All-State audition materials, that can be rotated in perpetuity. With the wonderful help of Sharon Calonico and Sofia Fojas, year three will be completed in time for this year's festivals.

Winter Conference

I am very pleased to announce that this year's Junior High Orchestra Director will be John Roscigno from California State University Northridge where he serves as Director of Orchestral Studies and Music Director of the CSUN Youth Orchestras. John's versatility as a musician has allowed him opportunities to conduct and perform throughout the world. For the past two summers John has worked with the Junior High and High School Orchestras at Cazadero Music Camp.

For this year's conference orchestra we hope once again to attract our finest string students. High school orchestra directors: please encourage your 9th graders to apply. This is a wonderful opportunity for them to begin honing the leadership skills they will use in your ensemble when they are older.

Enclosed in this issue is the application for the Junior High/Middle School Orchestra. Please print all information legibly and list your students in order of ability. Once the ensemble has been selected we will mail specific, brief audition materials to each performer along with music parts. This should make the audition process more streamlined and less stressful for all.

CODA and All-State

The CODA Orchestra Festival will be held in Stockton at the University of the Pacific on December 8th and 9th. Application forms and excerpts can be downloaded from the CMEA website, calmusiced.com, and are due on October 6th. The same website has materials for the All-State orchestra application which is due on December 1st.

Large Group Festivals

I need hardly remind you that CMEA festivals fill up fast! Don't be shut out or forced to take a long, expensive bus trip to another county. Turn in your applications as soon as you can, reserve buses for the day, and request release time and substitutes before your school's quota is used up. But please fill out your applications as legibly and completely as possible. A few directors were shut out of their preferred festival last year because their information could not be processed correctly. With limited resources and tight bus schedules I know that it is difficult to do, but try to schedule the day of the festival so that your students can observe another ensemble or two. That's when our students can best appreciate all the hard work they put in to making great music.

Have an enjoyable and fulfilling year. Best wishes,

John Felder
Orchestra Representative

Band Notes



Welcome back! I hope all of you have had relaxing and rewarding summers. I have spoken with many of you that attended summer workshops and symposiums and found them to be energizing, insightful, and life-changing! It is my belief that this is truly one of the great parts of our profession; colleagues wishing to share knowledge and colleagues willing to be life-long-learners. During the summer I have had a lot of time to think and reflect upon what makes great performances and separates good ensembles from great ones. One of the aspects I kept coming back to was interpretation. I've chosen to focus my article on this topic and hope you find it helpful.

One of the fascinating aspects of musical performance is that a single piece of music can be interpreted in many different ways. It is equally intriguing that the performance of one ensemble and the same piece by another are all likely to sound very different. Some listeners will prefer certain versions to others; but different conductors will produce varying interpretations. It is my belief that through interpretation, a piece of music comes to life and by taking risks, great musical moments happen. We must remember that interpretation is an integral part of all musical performances, beginning with the most elementary level. This brings me to an important point: before we can sound musical we have to know what sounds we want to produce, and what to listen for. It is not enough for us as conductors to tell our students to "play what is on the page." As teachers,

we must have a concept of the music we are going to be teaching our students, an aural blueprint, so to speak, to which to match our performance.

For many of us interpretation is a matter of intuition and taste alone. There is even a certain mystique attached to interpretation. I have asked several colleagues, "how did you come to that interpretation," with the response, "I really don't know why I did that; I just feel it that way." As teachers we don't let our students get away with a poor performance just because he/she "felt it that way." There is no denying that interpretative differences have a great deal to do with different levels of temperament, talent, and individual taste; but there is a danger in putting too much emphasis on talent and taste. The aims of teaching and study, however, must be to impart and acquire knowledge and skills irrespective of talent. Performing in good taste, however, generally has more to do with a knowledge of style and performance practice than individual preferences. It is only then that we as teachers become "interpreters" as we deal with the variables knowingly and sensitively.

I wish you the best of luck on a successful school year and hope your year is filled with rewarding musical moments. Best Wishes!

Timothy Harris
Band Representative

Music & Technology



By the time you are reading this article, you should be back in the classroom and starting up the fall activities for your music programs. Often this involves starting up a new class or program, or taking over a class in need of rebuilding. This year I find this happening to me, as at the last minute, my principal has asked me to take over the jazz band at school. While there are many important things to help teachers from the areas of jazz performance (how to rehearse the band, how to build instrumentation, how to teach improvisation, etc.), there are also a number of ways that I plan to use technology to help me develop this class.

First and foremost is the library. Often when a teacher comes into a new classroom performance situation he/she finds that the library is in disarray. With the limited funding that many schools have for music, it is important to be able to make use of what is already there. The common problems: no master list of charts, the charts are not in score/part order in the library, there are parts missing from some good arrangements that you would like to use. If you are a high school teacher, use a T.A. to help you with this. Train the T.A. in sorting through the music so that each chart can be evaluated for its use in your program, and also to find out if it is complete. Use spreadsheet (or word processing) to enter all pertinent information about each chart, including title, composer, arranger, publisher, instrumentation (present or missing), grade level, and estimated value. These software programs have powerful sorting tools that will be useful for you later. This may take a while at the beginning of the school year, but will pay many dividends later.

A second software program that is invaluable for this class is notation software. It's highly unlikely that a group of students encompassing complete standard instrumentation is going to walk into the classroom on the first day. I can use notation software to alter or

adjust an arrangement to the instrumentation or abilities of my band. I can use it to create new arrangements that are customized for the band this year. I can use it to cover missing parts by taking advantage of what instruments (or extra players) in the class this year.

The third invaluable software program is Band-in-a-Box. I can quickly make and playback accompaniments for the group to practice playing with changes or playing in a particular musical style. I can export Band-in-a-Box sequences into my notation software to show my inexperienced rhythm section players different styles, voicings and comp patterns. And I can have the whole band participate in improvisation activities with simple leadsheets and head charts generated from the program. I am so happy also that I attended the great Band-in-a-Box sessions by Paul Rataczak at the last Winter Conference, because I have all of the great CDs that he passed out to the session participants.

Speaking of the Winter Conference, my session on technology last January, *Technology Tips and Tricks for Music Educators* is now published by MENC in their publication *General Music Today*. You can access the article online from their home page, or by clicking on this link: <http://www.menc.org/mbronly/publication/GMTSpring2006.pdf>. Thanks to Kirk Kassner, our Music Ace clinician for encouraging me to submit the article. You may need your MENC membership number to access the article, as they are online for members only.

Look for some more informative and helpful sessions at our next Winter Conference in January. I will provide complete information for you in our next *Tempo* and online on our website. Have a great year.

Dr. Hal Peterson
Webmaster and Technology Representative

Adjudication



A new festival year is coming and there are many new things to be aware of regarding adjudication. This is a fact! More of this will follow below.

First, I would encourage each and every one of you to go to our website (cmeabaysection.org) and click on “Adjudication.” There are several documents worth reading (or re-reading, as the case may be).

- “Notes On Adjudication” is a reprint from the last *Tempo* and discusses concerns in selection of music for festivals.
- “Required Ratings Penalties” is an excerpt from the new Bay Section Handbook that spells out ratings penalties adjudicators must give. In the past this was left to each individual adjudicator, and agreement was not always there. We have worked for more consistency in adjudication and assignment of ratings.
- “Higher Ratings At CMEA Bay Section Festivals – Guaranteed” is a step-by-step process for entering and attending our festivals. It begins with sending in your application, includes all preparations such as ordering buses, and concludes with your day at the festival. This can be a great help to first year attendees and a good reminder to the “old pros.”
- Finally, under “Adjudication Forms” you will find all of the forms used in the process of our adjudication. There is interesting and informative reading within these various forms.

The new CMEA Bay Section Handbook should be in your hands shortly (if not by this printing). If you did not receive one contact our Public Relations Representative, Steve Hendee, for a copy, as everything you need to know regarding our organization and festivals is included. This is our operational guide. Every teacher involved with our organization in any manner should read this book from cover to cover. There are many changes from the past. Our organization

has grown and become much more sophisticated. Our procedures and guides were brought up to date in this document to match where we now are. Please — read it! If you attend festivals you should definitely read the sections on “Festivals” and “Adjudication.”

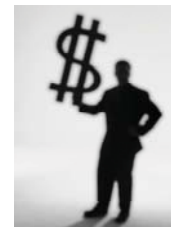
In discussion at the end of last festival season, the executive board indicated that we must follow our approved “Performance Criteria” in adjudicating each performance. Gradually, we have moved towards awarding higher ratings to more and more groups. This is unfair to those groups obtaining these higher ratings according to the criteria given. Having students “feel good” is great, but it is equally important that ratings received are truly representative of their performance. I ask all adjudicators to re-read the “Performance Criteria” and re-evaluate the awarding of ratings to groups. For example: last year there were several perfect 100-point ratings given. Perfection, in my opinion, should be an unattainable goal; otherwise there is no need for improvement. I hope directors will join in on this move towards honesty in ratings.

I would like to conclude with a few items for our faithful and diligent adjudicators, without whom we could not have successful festivals. My sincere thanks to all adjudicators who give their time and expertise to the CMEA Bay Section.

- Electronic assigning was very successful last year and will be continued. The first communication will be via USPS, but everything from then on will be via email. Please be sure that your “Adjudicator Profile” is current.
- The only problems in last year’s electronic assigning involved adjudicators not keeping their availability up to date. If you let me know of any changes from your original availability, there should never be a reason for turning back an assignment. Please keep this in mind.

continued on page 16

Treasurer's Report



Having just completed my first year as CMEA Bay Section Executive Treasurer, I want to say I am so proud to be part of an organization that serves so many children musically.

I am happy to report that our organization is financially sound. I have included the June 2006 End of Year Cash Flow. This statement shows the total income and expenses for the year as well as the balance sheet beginning and end of year totals. As of June 2006, we had Assets totaling \$190,261.92 which means that we ended the year at virtually the same financial position we began the year — a sure sign of financial health of a non profit.

If anyone has any financial questions about the organization, please email me at treasurer@cmeabaysection.org.

This past year I developed a comprehensive budget for the organization, did all the day to day processing of monies, converted the payroll to an in house program, and reviewed and brought up to date all our tax and non profit filings. Hopefully this upcoming year will not be quite so busy.

I truly believe that music education is vital to tomorrow's successes and therefore feel obligated to assist CMEA Bay Section help students to succeed in music and hopefully school and in life.

Sandy Miller
Executive Treasurer

Adjudication

from page 15

- Accompanists are not required in Solo and Ensemble Festivals and the lack of an accompanist should not affect the rating given.
- Participants who are not a regular member of the school and group performing may not perform with that group. This includes adults and all teachers. An adult may accompany a soloist in Solo and Ensemble Festivals and a large group (such as a choir) if the part is not an integral part of the selection or is not doubling existing parts.
- Make sure that all words written or verbally stated by you do not include words used as ratings ("Superior", etc.). Writing or saying that a performance was "excellent" and then giving a "superior" rating can be very confusing to directors and performers alike.
- All adjudicators are not to depart from a festival until they have a brief post-festival conference with the Site Host and one another. This will ensure that all score sheets are properly submitted, that ratings and scores are correct, and that everything is completed. Last year there were several instances where this type of a conference would have avoided delays in posting results and problems.

Adjudicators can plan on receiving their 2007 Festival Packet via USPS by September 1st. Please return the necessary paperwork promptly. Have a great festival season.

Orrin C. Cross III
Adjudication Representative

CMEA Bay Section Financial Summary as 6/30/06

Name	Prior Year Carryover	Actual Income	Actual Expenses	Actual	Budgeted	Budgeted	Budgeted \$
					Income	Expenses	
Band		32,700	25,876	6,824	37,700	27,600	10,100
Choral		29,400	20,901	8,499	28,400	18,620	9,780
Jazz		16,975	14,794	2,181	18,100	14,550	3,550
Orchestra		6,300	4,808	1,492	7,000	12,200	(5,200)
Band & Orchestra		15,450	12,261	3,189	15,000		15,000
Solo & Ensemble		31,845	22,820	9,025	34,800	25,900	8,900
Adjudicator Rep			669	(669)		800	(800)
Area Reps			1,892	(1,892)		1,900	(1,900)
Festival Coordinator			328	(328)		350	(350)
Overpayment		(225)		(225)	700		700
Other			2,201	(2,201)	1,000	10,500	(9,500)
Festivals		132,445	106,551	25,895	142,700	112,420	30,280
Medals		29,219	18,212	11,007	27,200	17,500	9,700
Winter Conference		29,965	22,490	7,474	30,280	21,000	9,280
Tempo, Handbook & Web Page		56	15,194	(15,138)		13,150	(13,150)
Conf, Dining, Travel			10,656	(10,656)		16,600	(16,600)
CMEA Rebate		6,257		6,257	7,000		7,000
MENC Dues & Others		12,556	12,640	(84)	9,500	9,600	(100)
Board, Admin & Misc			24,420	(24,420)	1,000	22,750	(21,750)
Taxes			5,530	(5,530)		4,225	(4,225)
Bank Interest/Charges		5,119	239	4,880	2,500	700	1,800
Dividends		1,373		1,373	150		150
Realized Gain/Losses		384	1,596	(1,212)	-		-
Other Funds		25,744	70,275	(44,530)	20,150	67,025	(46,875)
CMEA Sub Total	-	217,372	217,528	(155)	220,330	217,945	2,385

ties to Profit & Loss				ties to Budget		
Current Tax Liabilities		-	194			
Cash at beginning of year	75,794					-
Investments at beginning of year	114,429					-
Prior Year Carryover	190,223	-	-	-	-	-
CMEA Bay Section Total	190,223	217,372	217,528	190,262	220,330	217,945

Note: Current unrealized gain /(loss) on investments

ties to Balance Sheet
961

CMEA Bay Section serves fifteen counties that stretch from as far south as Santa Clara County, as far north as Mendocino County, and as far east as the Nevada border!

A Conversation with a Legend: Dr. Lawrence Sutherland

by Robert Calonico

As his final semester of teaching at CSU Fresno was coming to an end, I had the opportunity to chat with Dr. Lawrence (aka “Doc”, Larry) over lunch about all of his experiences in music, both as an educator and performer. His groups at CSU Fresno have achieved a level of consistency and excellence that place them among the finest in the world. He is the only person who has conducted all three California state honor groups (band, jazz band and orchestra). He is truly in a class by himself. The interview, in its entirety, is as follows:

Talk about your background, including education and performing credits.

Okay...my background in music education: I went to three different high schools, because my dad was a flight surgeon, and so my high schools were in England, Houghton Lake, Michigan, and I graduated from Lewis and Clark High School in Spokane Washington in 1955, and that school had a terrific music program, a theory class, a great orchestra, a marching band, concert band. I was only there for a year and a half, but really enjoyed it. Then I went to the University of Missouri as a pre-med student because my dad was a doctor I thought I was going to be a doctor. So I went to the University of Missouri and spent all my time practicing, so eventually my family and I figured out that I was probably not cut out to be a doctor, of the medical type, so I switched to music. And when I was in my third year at Missouri I went on the road with the Tommy Dorsey Orchestra, the very first ghost band, and it was in 1958 I think. So I went on the road with them, and at the end of the year I went to New York and played with some other bands: Richard Maltby and Ray Eberly, and some of the other big bands. I ended up with Ralph Marterie, based out of Chicago, so I was on the road for about a year with the big bands. And I got off the road, got married, went to the University of Tulsa, played in the Tulsa Philharmonic, got my Bachelor's at Tulsa University, went back to the University of Missouri as a graduate assistant in trombone and got my Master's. I stayed on there as a trombone professor for 9 years, and then the Fresno State job opened up in 1969. Since I was an assistant band director at Missouri, and the band director there was only a couple years older than I was and he wasn't going to leave, I thought it would be a good chance to get my own gig, so, I did. And that's when I came out to Fresno State in 1969. When I came to Fresno State, I immediately started on my DMA at the University of Arizona in trombone and conducting, and it ended up being the first conducting DMA awarded at the University of Arizona in 1976, so that's the extent of my formal education. So the next question...

Career Highlights?

I've had so many career highlights I can't, I mean, it's just been, it's hard to...I'm speechless. Well, Fresno State, certainly playing Carnegie hall with the wind ensemble, then playing at the Montreux Jazz festival with the jazz band, the jazz band played three times at the Seattle Jazz festival with a crowd of like, 3000 people. Umm, oh my gosh...playing for the WASBE Conference in Kortrijk,

Belgium in 1985, that was a real highlight. We've had so many conference things, we played for two ABA conferences the last one was Las Vegas in '01, and the band just played superb. And the guest conductors we had were great and that was certainly a highlight. So there's all those things, I mean we played for so many MENC, Western National, CBDNA conferences, national conference in '75 at Berkeley, this last year we played at Reno. So there's just many performing highlights with groups that I've been involved with.

Can you talk about your mentors and share any advice they gave you?

Well, I think the biggest musical influence on me was my ex-wife's father, Ed Murphy, who was the principal horn in the St. Louis Symphony, he was the conductor of the Stephens College orchestra in Columbia Missouri and that's where I went to school and also where I taught, and he was just a superb conductor, and that's where I fell in love with conducting and playing orchestral music. So, I played. Stephens College was a girl's school, so they didn't have many brass players, so I was able to make money by playing in their orchestra, but more importantly I was able to learn the orchestra literature because I played every part. I played all the horn parts, bassoon parts, cello parts, whatever, and learned all my transpositions and learned all the literature. We played every Sunday morning for the church services, and we did two operas a year, and four orchestra concerts. So, over a period of many years, I really had a good grounding in actually playing the literature. So, Ed Murphy was my, really my most important musical mentor.

Do you recall any advice you heard from other colleagues that stayed with you?

Well, you know when I first came to Fresno State, there was a guy in administration who came to my first band banquet after the first year of marching band, and after he said, in essence he said, "Don't you ever do anything except be involved with kids and the band, because that's where you belong" and so I thought about that and I think he also said, "Get your doctorate, make sure you get your doctorate." And so, I've done both things.

On the issue of balance--what makes you say yes or no to a project?

As far as balance is concerned I don't know that I've particularly done a great job at balance, I think I'm like most of us in the band director field. We're just, you know, we try to do everything that we can. And I'm the same way. I mean, I do everything that I'm physically able to do, geographically able to do, and sometimes it doesn't always work out. You know you get too stressed a lot of times doing that. But my first ten years at Fresno State, I did the marching band, the wind ensemble, all the trombone students, conducting class, and jazz band in addition to playing Principal Trombone in the Fresno Philharmonic, conducting the Tulare County Symphony and working on my doctorate. And I felt like I had a responsibility for our music education students to show that you could do all that. I don't know if that was real smart, because boy that was a lot of work. And uhm, I don't know that I... I didn't get burned out, but anyway that's what I did. And then uhm, so I think you probably do have to have a balance, but you probably don't realize it until later in life, and by that time it might be too late. I have a wonderful wife, who keeps me on the straight and narrow, and I also have a hobby, building and flying radio control giant scale airplanes. That brings me into a completely different circle of friends and a different circle of activities that I can do that keeps me centered. And it's been a real godsend,

both of those things...having a wonderful wife and an interesting hobby.

How do you see the future of music education and what will be our greatest challenges?

Oh boy. Well, as far as the challenges, I think some of the biggest challenges are obviously financial, with budget cuts, and also programmatic as they start cutting out programs for various reasons. I see that happening more and more, so that's going to be a big challenge as to how we handle it. The scheduling- I think the block scheduling, I remember that when it first came out what a big problem that was. But the actual scheduling the music in the day, in the classroom, and laying off of people and programs, those are the challenges to face. And we're graduating really fine teachers and wonderful musicians with a lot of energy, so hopefully they can go out and fight the good fight and keep things going.

Do you have any words of wisdom for music educators?

Words of wisdom - my, I think if anybody can play their instrument as well as they can and keep active playing that's a big help, and if you can get a hobby that's a big help. So you keep some balance in your life and it's necessary to know what its like on the other side of the stick. So that's why it's nice to be as good as you can on your instrument and have a chance to play, so you can appreciate it from the player's standpoint.

What are your future plans?

Well my future plans are, the wonderful thing about being a musician is that you're never retired until you're under the ground. I'm still playing, one day last week I had two calls, one to play a traveling show for the Lawrence Welk Reunion Band and the other to play assistant principal trombone in the Fresno Philharmonic. I had to turn them both down because I already had a gig. So, when people ask me what I'm doing, I say I've got lots of stuff to do. Between playing, judging, doing clinics and guest conducting and then umm, I've been asked to be the artistic director for the World Projects International Band and Orchestra Festival at Disney Hall and also one at Carnegie Hall, and then I'm doing some work in Australia conducting. And I'm also conducting in Manila next year, and doing a workshop in Maylasia. So, those are just some of the things, you never know when the phone rings who it's going to be, or you never know when you open your email what's going to be in there. So it's a joy to be in music and have all these opportunities. Former students contact me to do things, and it's a never-ending process, and I hope I can do it for a long time.

Robert Calonico is Director of Bands at UC Berkeley and CMEA Bay Section President. The interview took place on May 12, 2006 and was transcribed by Elise Michelle Calonico.

2006-2007 Membership Application
MENC and State Music Educators Association

New Renewal

Complete this section by checking all that apply:

I.D. No.: _____ Exp. Date: _____

MEMBERSHIP

Membership dues are non-refundable and are not tax deductible as charitable contributions.

State Association you wish to be affiliated with:

Active - \$118.00..... \$ _____

Section: Bay North Coast
 Capitol Northern
 Central Southern
 Central Coast Southern Border

Retired - \$54.00..... \$ _____

Options: Membership is a prerequisite for all options below:

Please print or type HOME address below:

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Or use credit card (see below). Remit U.S. Currency only.

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Check your area(s) of interest:

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Teaching Level

Teaching Area

- Pre School
- Elementary
- Junior High/Middle School
- Senior High School
- College/University
- Administrator/Supervisor
- Private/Studio

- Choral
- Band
- Orchestra
- Keyboard
- Guitar
- General Music
- Special Learners
- Research
- Teacher Education
- Jazz
- History/Theory/Composition
- Voice
- Technology

Indicate primary WORK address below:

School: _____

Address: _____

City: _____

State: _____ Zip: _____

County: _____

Phone: _____ Fax: _____

Please charge my MasterCard Visa

Email Address: _____

Name on credit card: _____

Mail all membership material to: Home Address
 School Address

Card No.: _____ Exp. Date: _____

Signature: _____

CMEA Bay Section

Winter Conference Registration
San José State University — January 12 – 13, 2006
Registration Deadline: December 15, 2006

Please type or print:

Registrant: _____
Name Address City Zip

Position: _____ District: _____

School: _____
Name Address City Zip

CMEA ID# _____ Exp. Date _____ Email Address: _____

Home Phone: (____) _____ School Phone: (____) _____

Home Fax: (____) _____ School Fax: (____) _____

Conference Fee Schedule:

_____ **CMEA Member Registration - \$55.00** \$ _____
(Membership ID# and Exp. Date Required)

_____ **Non-CMEA Member Registration - \$173.00** \$ _____
(Registration fee includes one-year CMEA/MENC membership-
Please include membership form with registration.)

_____ **Spouse Registration - \$10.00** \$ _____
(Not a music or technology professional)

Name of Spouse: _____

_____ **Retired CMEA Member Registration - \$10.00** \$ _____
(Membership ID# and Exp. Date Required)

_____ **Conference Luncheon and Awards Ceremony \$20.00** \$ _____

_____ **MENC/CMEA Membership or Renewal - Active \$118.00** \$ _____
Retired \$54.00

TOTAL ENCLOSED: \$ _____

Send this form and all fees payable to:

CMEA Bay Section
Sandy Miller, Executive Treasurer
P.O. Box 3118
Saratoga, CA 95070

For Office Use Only

Date Received _____

Check No. _____

School Personal



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.

CALIFORNIA MUSIC
EDUCATORS ASSOCIATION
CMEA Bay Section
P.O. Box 3118
Saratoga, CA 95070

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