

CMEA Bay Section Newsletter

Tempo

Fall 2011



Volume 44, No. 1



The National Association for
MUSIC
EDUCATION

CMEA Bay Section Meeting Schedule 2011–2012

All meetings at Walnut Creek Intermediate School unless noted

Wednesday	September 7		Exec. 3:50pm*	Full Board 4:30pm
Wednesday	October 5		Exec. 3:50pm	Full Board 4:30pm
Wednesday	November 2		Exec. 3:50pm	Conference Committee 4:30pm
Wednesday	December 7		Exec. 3:50pm	Conference Committee 4:30pm
Thursday	January 12	SJSU	Full Board	Conference Set Up 4:00pm
Friday/Saturday	January 13/14	SJSU	Full Board	Winter Conference
Wednesday	February 1		Exec. 3:50pm*	Festival Committee 4:30pm
Wednesday	March 7		Exec. 3:50pm	Festival Committee 4:30pm
Wednesday	April 4		Exec. 3:50pm*	Festival Committee 4:30pm
Wednesday	May 2		Exec. 3:50pm	Festival Committee 4:30pm
Sunday	June 3	TBD	Exec. 1:00pm	Full Board 2:30pm

Full Board: All Board Members

Conference Committee: President, President-Elect, Past-President, Secretary, Executive Treasurer, Executive Secretary, Adjudication Director, Public Relations Rep, *Tempo* Editor, Webmaster, Band, Choral, Jazz, and Orchestra Reps/Assistants, Classroom/General Music Rep, Higher Education Rep, Medals Rep, Music and Technology Rep, Student MENC Rep, and Conference Host.

Festival Committee: President, President-Elect, Past-President, Secretary, Executive Treasurer, Executive Secretary, Adjudication Director, Large Group and Solo-Ensemble Coordinators, Band, Choral, Jazz, and Orchestra Reps/Assistants, Medals Rep, Public Relations Rep, *Tempo* Editor, Webmaster, and Area Reps/Assistants.

***Special Executive Meetings:** Executive Board PLUS Solo and Ensemble and Large Group Festival Reps

CMEA Bay Section *Tempo* Deadlines 2011–2012

Wednesday	July 20	Volume 1 (Back-to-School / Festival Dates)
Wednesday	October 5	Volume 2 (Winter Conference Preview)
Wednesday	November 9	Winter Conference Program Schedule
Wednesday	December 7	Winter Conference Performance Program
Wednesday	March 14	Volume 3 (Conference Follow-up / End of Year)

CMEA Bay Section 2012 Conference Dates

The 2012 CMEA Bay Section Winter Conference will be held at San José State University on Friday, January 13 and Saturday, January 14.

Newb not Noob

Welcome back everyone, and a special welcome to all of the NEW music teachers who have joined our ranks. Believe it or not...I know a few of them. They are our future. More important than ever during these times of yet another round of budget cuts, trimming where there isn't any room left to trim.

Newb for those who are not so familiar with the term is "used to describe a inexperienced gamer/person/etc. Unlike a noob, a newb is someone who actually wants to get better." (thank you urbandictionary.com). There is an important distinction between the two. One will improve his/her self over time, while the other will wither to the side. With jobs being so scarce, new teachers must entrench themselves firmly in the "Newb" camp, learning and improving at every possible chance.

What I have always found great about education and specifically music education is that has a whole we have always been dedicated to improving ourselves and those around us, through advice, encouragement and professional development. I have been fortunate to have many great mentors in my career, many of them top in our field. They steered me when I have strayed, sat me down when I have wandered and kicked my bottom when it needed it most. Those of us who have "been there and done that" know the importance of guidance and mentorship. I never wanted someone to do it for me, but to show me where to go, give me a hint of what to do and who to talk to.

If you are new to music education and are reading this you have come to the right place for encouragement and guidance. Take a moment to read through each of the articles that are published in this year's *Tempo* carefully. Many of our "trade secrets" have been published in these pages year after year. Go back and look at our *Tempo* archives at www.cmeabaysection.org.

If you are taking your groups to festival, be sure to read articles from the Large Group and Solo and Ensemble Coordinators. There you will find our procedures for registering your groups and important rules to abide by at our festivals. Read articles written by our Adjudication Representative Orrin Cross. There is no better way to get ahead of the adjudication curve than to read what he shares with our adjudicators. Finally, tap into our Special Reps; we have one for every major music discipline. They frequently give away tips and tricks to help you get through the year.

Now, if you are a veteran teacher you are needed more than ever. Our very existence as a subject matter may well depend on your ability to guide a new teacher through these turbulent times. I realize what I ask presents an additional challenge of time and energy and that certainly many of you already provide mentorship to someone new to our profession. I ask that this year you increase your service to our profession in this crucial area.

You can do this by:

- Sharing materials, First Day of School, Handbooks, Syllabus, Trip Planning.
- Printing out a MENC/CMEA Membership Form.
- Insisting they attend then buddying-up at the Bay Section Conference or the CMEA Super Conference in Fresno.
- Reaching out to a new teacher with a phone call or email.
- Helping them register for a Bay Section Festival.

Of course there are other ways to help a new teacher and other ways to serve the profession but time and time again I hear, "What are we doing to help those who are new to our profession?" Oh, and thank you Norm Dea, Victoria Schmidt, Jerry Pannone, Tim Smith, and Dr. Ed Harris...your mentoring has served me and many others well. Have a great school year. **T**

Steven Hendee



President



President-Elect

Dr. Andy Collinsworth

Welcome back to school! I hope your summer break was both restful and replenishing.

As CMEA President-Elect, I am both honored and excited to serve as host for the 2012 Bay Section Winter Conference January 13-14 at San José State University. Many thanks to President Steve Hendee for his dedicated leadership as conference host the past two years. Steve did an outstanding job organizing and growing the conference, leaving me big shoes to fill!

As you read this article, your CMEA Bay Section Board is working hard to bring you the best possible conference. Our aim is to provide a variety of clinic sessions that will inspire and educate. Based on feedback from last year's post-conference survey, we have already started to plan this year's conference sessions. If you have an idea for a session topic you would like us to consider, please contact me, or one of our Special Representatives listed on the back page of this issue of *Tempo*.

The Winter Conference offers an array of clinic sessions aimed toward providing music teachers with a host of new ideas — including sessions featuring repertoire selection,

conducting issues, teaching and rehearsal strategies, classroom music, and much more. It's also a terrific place to connect with other music educators in the Bay Area. You'll also find music educators who are willing to listen, collaborate, and share. After all, "we're all in this together."

I encourage all Bay Section members to attend the 2012 conference. (For teachers new to the profession, take time now — at the beginning of the semester — to request a release day from your school or district office.) Veteran teachers, I entreat you to reach out to newer colleagues in your area and encourage them to attend. For me personally, this is how I became aware of the Winter Conference my first year of teaching and I have attended ever since.

Conference registration forms are located at the new Bay Section website: www.cmeabaysection.org.

Best wishes to everyone for a successful fall semester! If there is anything I can do to assist you during the school year, please feel free to contact me at racworth@sonoma.edu. **T**

Greetings and welcome back to another school year,

Beginning this year, we will be operating under a revised and updated Bay Section Handbook. Because of the scope and magnitude of our Bay Section festivals and the increasing demands on our profession, it is necessary for the Board to periodically re-evaluate our by-laws, rules and regulations. Over the course of the 2010-2011 school year, a committee was formed to oversee this task.

I would like to thank Steve Hendee, Dr. Andy Collinsworth, Orrin Cross, Rita Zigas-Brown, Greg Conway, Paul Perazzo, Todd Summers, and Heidi Cross for the time and effort dedicated to revising the Handbook, and for their exemplary commitment to music education.

I would also like to thank you for the invaluable input and comments regarding the proposed changes to the Handbook. All of your comments were taken into consideration when making these changes, and reflect the general sentiment of our membership and Bay Section Board of Directors. The newly adopted rules are as follows:

1. Directors may be allowed to purchase adjacent performance slots for the Solo-Ensemble festival in order to accommodate longer works.

2. Use of electronic devices, such as tuners, computers, etc. is not permitted in a festival performance unless specified in the arrangement. Electronic instruments performed by students MAY BE USED to substitute for instrumentation without penalty.

3. Sight-reading is not required; however, all groups that elect not to sight-read, are ineligible for the Unanimous Superior plaques (except for vocal jazz and middle school vocal groups). High school groups must earn four Superior ratings in order to qualify for a Unanimous Superior distinction. Middle school instrumental groups must earn a minimum of three Superior ratings for their performance, and at least an Excellent rating in sight-reading in order to qualify for a Unanimous Superior distinction. Vocal jazz and middle school vocal groups are not required to sight-read, and must earn a minimum of three Superior ratings for their performance in order to qualify for a Unanimous Superior distinction.

Have a wonderful school year! **T**

Mike Galisatus



Past President



Large Group Festivals

Rita Zigas-Brown

It's our Back-To-School issue! Here we go; into another outstanding school year.

• **SOLOCHAIR.COM WILL OPEN FOR REGISTRATION ON SEPTEMBER 8 at 5:00 AM PDT.** Out of Area registration will be accessible on September 15.

This "Welcome Back" article will contain plenty of reminders for large group festivals. First however, I'd like to thank our dedicated Area Reps, Assistant Reps and Jazz Rep for securing our site hosts and festival sites for the upcoming 2012 season. Additionally, I'd like to again acknowledge the hard work of our hosts from the 2011 festival season and extend a gracious welcome to our 2012 festival hosts; some new, some veteran and some returning after a brief hiatus.

All festivals for all Areas are not yet published in this issue of *Tempo*, as contracts have not yet been secured; however, please be diligent in looking over Bay Section's website www.cmeabaysection.org for continuous updated festival locations and dates. You are also free to contact me (rzigas@wcsd.k12.ca.us) with any of your questions regarding Large Group Festivals.

Please read this list of reminders and helpful informational tidbits:

- **SOLOCHAIR.COM WILL OPEN FOR REGISTRATION ON SEPTEMBER 8 at 5:00 AM PDT.** Out of Area registration will be accessible on September 15.
- Please double check your schedules/calendars for all school breaks before you register for a festival on solochair.com.
- All festival registrations will take place on www.solochair.com
- If you do not have a solochair.com account, you must create one immediately. Log on to www.solochair.com, click "My Account" and follow all prompts. Please remember to include the Area in which you teach; if you do not know the Area, contact me and I can assist you.

- If you happen to register at a site that is out of your area prior to September 8 (excluding jazz sites), your entry will automatically be deleted (you will be contacted about this). Please wait for out of area accessibility, no matter how frustrating it might be.
- Update your current solochair.com account profile if there have been any changes to your teaching assignment; otherwise you might encounter difficulty registering.
- Festival dates will be posted on solochair.com by the last week of August; solochair.com will be in TEST MODE at that time.
- **SOLOCHAIR.COM WILL OPEN FOR REGISTRATION ON SEPTEMBER 8 at 5:00 AM PDT.** Out of Area registration will be accessible on September 15.
- Any registration you make on solochair.com prior to September 8 WILL BE DELETED.
- Updated festival listings can be found at www.cmeabaysection.org
- The Treasurer and I request that you make every effort to pay your fees within three weeks of registering.
- The Treasurer and I will extend a professional courtesy by communicating with you via email inquiring as to the approximate date your payment can be expected, if payment has not been received within three weeks of your registration being received.
- Your solochair.com festival registration does NOT automatically get deleted if you ignore it.
- As stated above, regarding the September 8 solochair.com registration date; please know the dates of your Spring Break and Winter Break BEFORE you register for a festival.
- Once you have been contacted by the Treasurer, myself or the host (due to delinquent fees) please be professionally

continued on page 5

responsible and communicate to us, as promptly as possible, your intentions regarding your festival registration(s). Some questions that might be considered are:

1. (Q) Will you be attending the festival for which you're registered?
(A) If you will not be attending, no big deal; simply let us know this and I/we can delete your registration and offer you a full refund if it is prior to the December 1 refund deadline. If we hear nothing from you, your registration will be deleted after four weeks.
 2. (Q) Will you need to cancel?
(A) I can help you with this as well; it will be treated the same way as #1. However, if you do need to cancel after December 1, no refund will be available, although you can still register at an alternate site and roll over your fee.
 3. (Q) Do you need to move your registration to an alternate site?
(A) If so, I can do this for you.
- I can move your registration from site to site on solochair.com (if you need to

move to an alternate site due to a scheduling conflict) and your fees will follow.

- Your registration will be deleted if your fee has not been received at least two months prior to the festival date. You will be sent an email about this; you are then welcome to register again with a two week window for receipt of registration fees.
- Please do NOT ignore email communications from the Treasurer or me when it comes to matters of delinquent festival fees.
- Refund deadline is December 1. There will be no refunds after this date unless CMEA Bay Section cancels a festival due to low enrollment.
- Out of Area registration will open up on September 15; this is when you'll be able to register for a festival that is not in your teaching area.
- Once again:
SOLOCHAIR.COM WILL OPEN FOR REGISTRATION ON SEPTEMBER 8 at 5:00 AM PDT. Out of Area registration will be accessible on September 15.

Have a terrific school year, embrace the music! **T**

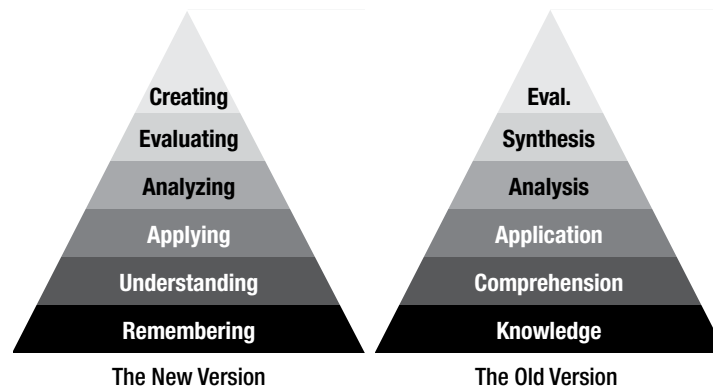


Jay Beams

Classroom/General Music

I hope that you have had a restful, relaxing, and rejuvenating summer vacation. I certainly have. Many years ago as a young teacher, I thought how decadent and luxurious it was to have such long summer vacations. However, now I believe it is essential. The time spent unplugged allows me to reflect on the previous year, recharge, and refocus for the year ahead. What did I like about last year? What could have been different or more effective? What are realistic expectations for the coming year for each grade level, and what are realistic, long-term goals for students who are completing my music program?

A couple of weeks ago I discovered an updated version of Bloom's Taxonomy. In the 1990s a new group of Cognitive Psychologists, led by Lorin Anderson — a former student of Benjamin Bloom — made these revisions. The information can be found this at: http://www.odu.edu/educ/roverbau/Bloom/blooms_taxonomy.htm



The new version illustrates the concepts in verbs, as compared to the old version where the terms are nouns. I think this is significant. It helps me to consider actions or activities that my students might do to demonstrate these levels of understanding (which makes me think about assessments. How do I know if they are understanding or applying a particular skill or concept). Both versions have lower order skills on the bottom and increase in complexity and skill mastery with each progressive step. In my experience, these levels seem to overlap and learning is generally not often linear. But I do like the way it makes me think about learning. The

site I referenced above has a very good list of adjectives describing each level. I would challenge you to consider deriving your own musical verbs or activities for each level. A few examples might include:

- Remembering could include echoing a tonal or rhythm pattern, singing a short phrase or response in tune (this could either be with words or on a neutral syllable).
- Understanding might be recognizing and identifying a melodic or rhythm pattern in a known song — either with notation or without.
- Applying could be improvising a short question or answer in a phrase (in the same key and meter that the teacher has established). Applying might also be sight reading a new song that contains previously learned concepts.
- Analyzing could be comparing and contrasting musical patterns or phrases, or learning about form. Evaluating could be evaluating their own performances or performances of others, or it might be evaluating compositions.
- Creating might be arranging or composing of large or very small works.

As I write this, I am reminded of the National Standards for Music Education Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.

continued on page 7

Welcome back to another new school year! As the Solo and Ensemble Festival Coordinator, I would like to make you all aware of the procedures for registering for Solo and Ensemble festivals for 2011-12, as there are a few minor changes. The Solo and Ensemble registration begins later this year, on October 3, 2011. It is also closing earlier this year, on December 15, 2011. Please plan for this, as it can be very difficult to add to festivals after the closing date. Also, many of the festivals will fill long before the December 15th deadline, so I would encourage you to register as early as possible.

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. If you haven't had students participate in Solo and Ensemble festivals before, I would strongly encourage you to try it — you will be amazed at the benefits to both your students and your ensembles as the students work to perform on their own and are able to get individual feedback from a high-quality adjudicator.

Once you register your students, get the payments in as soon as you can to insure that 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.

A couple of other items: First, if you need to cancel a registration entry for a Solo and Ensemble festival, it cannot be done through solochair.com. It can only be done through the Festival Coordinator (before you receive the festival schedule) or through the festival host (after you receive the schedule). Second, any changes to festival entries must be done no later than one week prior to the festival date.

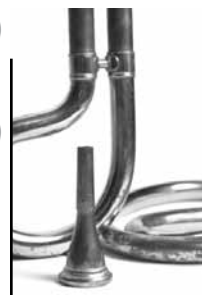
I recommend that when you receive the new CMEA Bay Section Handbook in late September, you read it carefully and pay special attention to the sections that pertain to festivals. (It will also be posted on the cmeabaysection.org website.) All the rules and regulations for all small and large group festivals 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 (gconway@musicathopkins.com). I hope you all have a great year! ■

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7. Evaluating music and music performances.
 8. Understanding relationships between music, the other arts, and disciplines outside the arts.
 9. Understanding music in relation to history and culture.

As your summer comes to a close, I hope you will take some time to consider ways to take your students to the higher order thinking skills. Throughout the year, all grade levels should show evidence of some form of higher order thinking skills. These can be observed in many different ways. Students as

young as Kindergarten age can demonstrate some form of creativity. This would look very different than what a 5th grade student would be expected to demonstrate. I would be very interested to get feedback from those of you that find this useful. Please send me an email and share your thoughts or ideas.

Please consider the following: http://www.nwlink.com/~donclark/hrd/learning/id/bloom_taxonomy.jpg ■



Hello! I am your new CMEA Bay Section Choral Representative, Chad Zullinger. As I write this to you, most of us (including myself) are enjoying the long, sunny days of summer. But as the new school year approaches and we begin to jot down ideas, listen to repertoire possibilities and make plans for the new year ahead, how do we sustain this current wave of inspiration through the coming first month, semester and ultimately year of school? And like you, as someone who has wrestled with these answers, I'd like to share some of those discoveries with you.

Observe a colleague

Sometime in the fall and/or spring semester, request an absence for a professional development day from your Administrator to observe another choral colleague in or outside your area. Use the time to go and shadow that teacher and their choral program for a day. I think any teacher regardless of experience should make time to observe and gather similar and/or new ideas to improve his/her teaching.

Why do this? In the other teaching departments, such as English and Math, there are ample opportunities for collaboration at departmental meetings and school site staff development days. Since most of us are the only choral music teacher at our school, even if we're lucky enough to have an instrumental counterpart, it still leaves us without the opportunity to share or exchange ideas with other teachers in our discipline on a regular basis.

Ultimately, the teacher you contact and observe can serve as that necessary sounding board off of which you might bounce ideas, and perhaps reciprocate by taking one of his/her own professional development days to come and observe your program! I believe this partnership is just as much of a professional development opportunity for more experienced directors as it is for new ones.

I have had the privilege of observing some exceptional teachers that direct some of the Bay Area's most reputable choral programs. Those one-day excursions I took away from my students has paid immeasurable dividends in terms of my program development, classroom and rehearsal management skills, and a healthy dose of inspiration — and each time, I return invigorated and freshly motivated for my own students.

Attend a choral workshop/conference

There's a good chance you and/or your choral friends in the community attend choral reading sessions and conferences around the Bay Area. Here are a couple of excellent clinics and sessions to consider attending this fall and winter.

Saturday, September 10: ACDA Fall Conference and Reading Session will be held at San Ramon Valley High School in Danville. As is the case for most of the choral educators attending, school has just started, the year is in full swing, and it's nice to get a boost of inspiration from new or familiar repertoire in one of the five reading sessions! With the price of admission you get to take shiny, new music home with you, to add your library, and to have the opportunity to sing through most of it with your choral colleagues. At lunch, it's nice to run into old friends, make new ones and maybe book that observation date (see first paragraph!).

January 13 & 14, 2012: Bay Section Annual Conference. We are in the midst of planning a wonderful, rejuvenating mid-year conference for you! Dr. Buddy James, Director of Choral Activities, CSU Eastbay, along with other choral clinicians, will join us in five choral sessions that will focus on three 'R's: Repertoire, Rehearsal, Rejuvenate.

Talk, ask questions, and make conversation!

I think one of the pit falls we should avoid in our career is isolating ourselves. While it is true that no one teaches or conducts like you do, and no one but you can possibly understand

continued on page 9

the demands and uniqueness of your position, there is plenty of talent, wisdom and support in the Bay Area. Ask someone who teaches in your area out to lunch if your prep period is at the end of the day, or drop in and visit with a colleague on your way home from work. Create your own district-wide, choral music department meetings, regularly, such as one afternoon a month. Better yet, take a Friday afternoon and share a tasty beverage with both instrumental and choral colleagues in your town/district.

In my experience, building relationships with our colleagues, staying open to each other's

ideas, and continuing to grow, feeds not only the teacher, but also the artist inside of us. It is my pleasure to serve you as choral representative for CMEA Bay Section. Please feel free to send me your thoughts, suggestions and feedback at cmea.baysection.choral@gmail.com. Have a great year!

Special thanks to the Bay Area educators referenced in the article who took the time and spent it with me when I began my teaching career almost a decade ago. Your acts of generosity will live through these recommendations and hopefully encourage others to do the same! **T**

Letter to Directors: CMEA Bay Section Conference Choir

The CMEA Bay Section Conference Choir is open to students in Grades 7-9. Each director may nominate up to seven students from each school. Please note the following dates:

- September 8: Registration opens
- October 21: Registration closes
- December 10 or 17 (TBD): Mandatory rehearsal

Register at www.solochoir.com. If you have any questions, please don't hesitate to contact me.

Victoria Schmidt
 Conference Choir Coordinator
vschmidt22@aol.com



Adjudication

Orrin C. Cross III

Off to a new school year with a new CMEA Bay Section Handbook. This document is the single-most important piece of information available to all directors and adjudicators who participate in the Bay Section's many musical festivals. When distributed, I beg each and every one of you to read it from cover to cover. The bulk of our problems regarding festivals are because someone did not read the Handbook. If you lose yours it will always be available on our website (www.cmeabaysection.org).

Let's review a few of the problems that could have been avoided if everyone did read the Handbook prior to festivals:

- Directors would know all of the rules and regulations regarding our festivals and, hopefully, would follow them.
- Site Hosts would know the procedures to follow and the documentation required in hosting a festival.
- Adjudicators would know the procedures, rules and regulations for adjudicating our festivals and would follow them.

Many things were "tweaked" in the Handbook to make our festivals run in a more orderly fashion and to clarify some of the statements contained therein. There is one major modification, and this is regarding sight-reading. There were three different ideas, and they were sent out to the membership for their consideration and feedback. Based on the responses received, here is the specifics to be followed beginning with the 2012 festival season:

"Sight-reading is not required; however, all groups that elect not to sight-read are ineligible for the Unanimous Superior plaques (except for vocal jazz and middle school vocal groups). High school groups must earn four Superior ratings in order to qualify for a Unanimous Superior distinction. Middle school instrumental groups must earn a minimum of three Superior ratings for their performance, and at least an Excellent rating in sight-reading in order to qualify for a Unanimous

Superior distinction. Vocal jazz and middle school vocal groups are not required to sight-read and must earn a minimum of three Superior ratings in order to qualify for a Unanimous Superior distinction."

The majority of problems adjudicators faced were regarding their use of the Zoom recorder. We are beyond experimenting with this digital device and should have the procedure down solid. Directors deserve to receive audible CD's from each and every adjudicator. This is the main reason groups attend our festivals. I have sent out step-by-step procedures on setting up and using the Zoom H2 recorder to every adjudicator. PRACTICE – PRACTICE – PRACTICE! We tell our students that daily. Turn on some music at the level the live performance will play and adjudicate what you hear. Do it with your own groups. Wear an ear bud or headset to hear the actual blending of the performance music to your voice. We must overcome this problem.

Directors are still over-programming, both in difficulty and time. Have no more than 17 minutes of music to play, select music both appropriate for our festivals and within the performance level of your group. Too many people want to impress everyone with the high level of their groups by often playing music too hard for them. Yes, challenge your students, but consider what you want the adjudicators to hear. Most prefer to hear a selection played musically and performed well – even if it is not a high-graded selection. Programming is the biggest problem in festival performances.

Site hosts (I don't want to leave anyone out) mostly fall down on their communication with participating directors, adjudicators and Bay Section staff. Read the Handbook — it is all there, step-by-step. Send your information out in a timely manner, both before and after the festival. Do not devise your own Rating Forms. Templates are provided for your use and examples are in the Handbook. Follow the accounting procedures for medals.

continued on page 11

Bay Section Financial Summary as of 6/30/11

Sandy Miller



Treasurer

Name	Prior Year Carryover	Actual Income	Actual Expenses	Actual
Band		26,400	18,356	8,044
Choral		37,400	25,725	11,675
Jazz		23,150	19,098	4,052
Orchestra		5,400	4,172	1,228
Band & Orchestra		48,000	33,043	14,957
Solo & Ensemble		43,365	22,567	20,798
Adjudicator Rep			2,026	(2,026)
Area Reps			3,710	(3,710)
Festival Coordinator			599	(599)
Other			5,251	(5,251)
Festivals		183,715	134,546	49,169
Medals		18,386	11,000	7,386
Winter Conference		33,690	27,949	5,741
Tempo, Handbook & Web Page			15,479	(15,479)
Conf, Dining, Travel			10,207	(10,207)
CMEA Rebate		68		68
MENC Dues & Others		10,292	10,420	(128)
Board, Admin & Misc			24,072	(24,072)
Taxes			3,841	(3,841)
Bank Interest/Charges		290	366	(76)
Dividends		343		343
Realized Gain/Losses				-
Other Funds		10,993	64,386	(53,392)
CMEA Sub Total		246,784	237,880	8,904
Net Income ties to Profit & Loss Budget vs. Actual ^				
Current Tax Liabilities		-	209	209
Cash at beginning of year	129,758			129,758
Investments at beginning of year	78,477			78,477
Prior Year Carryover	208,235			208,235
CMEA Bay Section Total	208,235	246,993	237,880	217,348

Ties to Balance Sheet ^

Budgeted Income	Budgeted Expenses	Budgeted \$
25,600	23,100	2,500
35,400	20,100	15,300
23,300	16,000	7,300
5,200	4,100	1,100
48,000	35,300	12,700
44,750	28,400	16,350
-	1,500	(1,500)
-	3,400	(3,400)
-	500	(500)
-	3,750	(3,750)
182,250	136,150	46,100
19,400	13,300	6,100
33,460	28,775	4,685
-	17,850	(17,850)
-	8,800	(8,800)
-		-
10,000	10,000	-
-	21,150	(21,150)
	3,860	(3,860)
1,500	500	1,000
1,000		1,000
-		-
12,500	62,160	(49,660)
247,610	240,385	7,225
Ties to Budget ^		
		129,758
		78,477
		208,235
247,610	240,385	215,460

4,313

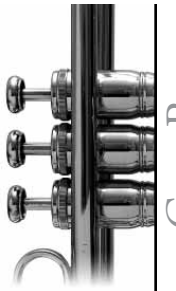
Note: Current unrealized gain/(loss) on investments at June 2011 month end

Finally, do your festival planning early to be sure you will have a slot in the area you desire. Once you commit yourself to a specific festival, do not change your mind. This situation causes problems for everyone involved and is unfair to site hosts and other directors.

Everything is in order to facilitate a successful and positive festival season for all. Have a great year and enjoy the Bay Section festivals. They are for you and your students. **T**

continued from page 10

Adjudication



Welcome back to your next Jazz Education Adventure! As I look back on past years I tend to think of each school year as its own Jazz Adventure. Even if my group is attending the same festivals, there are always new experiences. And, of course, it is always a band that is just a little different than the one that it followed. As I prepare for the coming year I try to determine what will be the most important aspects of the curriculum to develop within the new ensemble. I assess their strengths and areas that may need the most support from me. I explore and select music that will address this assessment. I encourage my section leaders to communicate with their section members through social get-togethers and section rehearsals. I know that the journey will be different than prior journeys and that the sooner the members become tightly-knit, the more fun we will have together; making for the most enriching adventure possible.

We were very fortunate to have a very fine set of festivals in great venues last year. So I am thrilled to tell you that all of our site hosts have agreed to offer their facilities, time and energy to us once again this year! Thanks to Julie Bounds of Santa Teresa High School (Jazz South), Kevin Gallagher of Hillsdale

High School (Jazz West at the College of San Mateo), Ulices Chaves (Jazz Valley at Pitman High School), Dr. Andy Collinsworth of Sonoma State University (Jazz North), The Northgate High School Instrumental Music Boosters (Jazz East), Keith Johnson of the Jazzschool (Solo Jazz), John Galli and Jonathan Fey of Monta Vista High School (Jazz Combo) and Emily Gates of San Marin High School (Vocal Jazz). Please check the festival schedule in this issue of *Tempo* for the time and dates. You can access even more information about the festivals at www.cmeabaysection.org.

I am currently developing ideas for the Jazz offerings at the Bay Section Winter Conference at San José State University in January. If you have ideas about topics you'd like to see addressed at the conference please contact me at browngjazz@comast.net.

Best wishes for a very successful year with your Jazz students. Of course, do your best to make it a fun, as well as an educational adventure for each and every student; but don't forget to have some fun of your own along the journey! **■**

Letter to Directors: CMEA Bay Section Conference Jazz Ensemble

Following up on the success of the previous two years' conferences, CMEA Bay Section will be continuing the Bay Section Conference Jazz Ensemble. As with last year, the audition excerpts and all pertinent information will be posted on the Bay Section website (www.cmeabaysection.org) by mid-September. You will receive an email letting you know when the excerpts are available.

Please encourage your students to audition! We have had great turnouts the last two years and would like to continue to build on our past success.

Wishing you a great remainder of your summer,

Dr. Aaron Lington
Conference Jazz Ensemble Coordinator
aaron.lington@sjsu.edu

Looking at Multicultural Music in our Classroom this Year

Discussions for a more diverse and representational curriculum for music education that includes non-Eurocentric genres have been with us since the days of the Tanglewood symposium some 45 years ago. The fact that CMEA has a multicultural representative shows we are mindful of the educational needs of the ever-changing communities (both micro and macro) we represent and serve. While our traditional music programs should continue to be the foundation and framework for learning and understanding all music, the current social and political reality demands a more expanded vision for music education that includes music from many cultures. Remember, most of the ways we as educators make music happen in our schools (mediums, instruments and repertoire) represents only a fraction of the way music is conceived and performed around the world.

There will always be some in our field who have little or no interest in multicultural and non-Eurocentric music out of cultural elitism, indifference or apprehensiveness because of misunderstanding of these genres, or just plain director preference and prerogative that translates to little time available for multicultural music. Many other music educators, however, have done their best with limited resources (both financial and curricular) to incorporate some aspect of multicultural music; at the minimum, selecting literature for their ensembles that contains some Latin American, indigenous, Asian or African themes, motifs or stylings. But what are the other issues that prevent willing music educators from providing a deeper, richer, consistent and sustained multicultural music experience? Why are directors reluctant to allocate time away from traditional curriculum, instruction and ensemble rehearsals, allowing only “a sprinkling” of multicultural music experiences for their students during the school year?

Prioritization, a safe learning environment (for both instructor and student) and support/resources for implementation seem to be the variables. Most of us have learned, been trained and have applied our teaching craft for or towards the traditional avenues of music education: string or wind instrument instruction, musicianship and theory classes, small and large wind and string ensembles, or choir and vocal ensembles. Not having deep and sustained experiences with many non-Eurocentric based music genres, we are somewhat unsure about modeling and teaching them to our students. If we appear a bit unsure, don't think that our older students won't pick that up too. We are less likely then, without some previous experience or professional development, to incorporate music less familiar to us, and that can require vastly different skill sets (new instrument learning, oral tradition, rote learning, improvisation.) Textbooks from publishers like Silver Burdett do offer authentic curriculum units on non-Western music, complete with lesson plans and recordings, but without quality instruments and in-person, tactile training, the process feels like learning foreign language from audio tapes.

As the year develops and in future *Tempo* articles, I perhaps would like to discover, visit and revisit with you realistic strategies to implement some type of multi-cultural music experience for your students, classes and curriculum that can go a bit farther than an exploratory or cursory one. How to choose perhaps, a particular genre or style of music that can work well with your particular ensemble or choir. How and where to find quality instructors and programs that can aid you in implementing and developing a multicultural music unit, track or program. And finally, what is already available to you within your classroom that can be part of a multicultural music experience. **T**

Dr. John Calloway



Multicultural

2012 Festival Calendar

Area I

Jazz North	January 27	Sonoma State University	Rohnert Park	Andy Collinsworth
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Solo & Ensemble	February 11	Sonoma State University	Rohnert Park	Andy Collinsworth
Band/Orchestra I	March 9 & 10	Sonoma State University	Rohnert Park	Andy Collinsworth
Choir I/VII	April 20 & 21	Sonoma State University	Rohnert Park	Jenny Bent

Area II

Jazz East	January 20 & 21	Northgate HS	Walnut Creek	Greg Brown
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Band/Orch IIa	April 27 & 28	San Ramon Valley HS	Danville	Cheryl Yee Glass
Band/Orch IIb	April 20 & 21	Deer Valley HS	Antioch	Larry Widener
Band/Orch II/III	May 4 & 5	El Cerrito HS	El Cerrito	Keith Johnson
Band/Orch II/VII	May 13 & 14	Benicia MS	Benicia	Glenn Walp
Choir II/III	April 20 & 21	Acalanes HS	Lafayette	Bruce Lengacher
Choir II/VII	April 28	Liberty HS	Brentwood	Laura Carreon

Area III

Jazz East	January 20 & 21	Northgate HS	Walnut Creek	Greg Brown
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Band/Orch II/III	May 4 & 5	El Cerrito HS	El Cerrito	Keith Johnson
Choir II/III	April 20 & 21	Acalanes HS	Lafayette	Bruce Lengacher

Area IV

Jazz Valley	February 11	Pitman HS	Turlock	Ulices Chavez
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Band/Orch IV	May 4 & 5	Downey HS	Modesto	Daniel Bryan
Choir IV	TBD	Downey HS	Modesto	Daniel Bryan
Solo & Ensemble	March 3	CSU Stanislaus	Turlock	Dan Davies

2012 Festival Calendar

Jazz South	February 3 & 4	Santa Teresa HS	San José	Julie Bounds
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Solo & Ensemble V/VIIIa	March 10	San José State University	San José	Nancy Moser
Solo & Ensemble V/VIIIc	March 24	San José State University	San José	Jessica Vaughan-Marra
Band V	April 13 & 14	Gunn HS	Palo Alto	Todd Summers
Band V/VIIIa	March 30 & 31	Evergreen Valley HS	San José	Steve Barnhill
Band V/VIIIb	May 4	Gilroy HS	Gilroy	Greg Grant
Band/Orch V/VIIIa	March 23 & 24	Saratoga HS	Saratoga	Michael Boitz
Band/Orch V/VIIIb	April 6	Wilcox HS	Santa Clara	Rick South
Orchestra V/VIII	May 4 & 5	Independence HS	San José	Ken Ponticelli
Choir V/VIIIa	May 11 & 12	Saratoga HS	Saratoga	Jim Yowell
Jazz West	February 3 & 4	College of San Mateo	San Mateo	Kevin Gallagher
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Solo & Ensemble VIa	March 17	San Mateo HS	San Mateo	Attilio Tribuzi
Band VI	April 20 & 21	S. San Francisco HS	S. San Francisco	Ben Latham
Band/Orch VI	April 20 & 21	El Camino HS	S. San Francisco	Ray Galela
Choir VI	May 12	Junipero Serra HS	San Mateo	Chad Zullinger
Jazz East	January 20 & 21	Northgate HS	Walnut Creek	Greg Brown
Jazz North	January 27	Sonoma State University	Rohnert Park	Andy Collinsworth
Jazz Solo	TBD	Jazzschool	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Band/Orch II/VII	April 13 & 14	Benicia MS	Benicia	Glenn Walp
Choir I/VII	April 20 & 21	Sonoma State University	Rohnert Park	Jenny Bent
Choir II/VII	April 28	Liberty HS	Brentwood	Laura Carreon
Jazz South	February 3 & 4	Santa Teresa HS	San José	Julie Bounds
Jazz Solo	TBD	Berkeley Jazz School	Berkeley	Keith Johnson
Jazz Combo	TBD	Monta Vista HS	Cupertino	Jon Fey
Jazz Vocal	February 4	San Marin HS	Novato	Emily Gates
Solo & Ensemble V/VIIIa	March 10	San José State University	San José	Nancy Moser
Solo & Ensemble V/VIIIc	March 24	San José State University	San José	Jessica Vaughan-Marra
Band V/VIIIa	March 30 & 31	Evergreen Valley HS	San José	Steve Barnhill
Band V/VIIIb	May 4	Gilroy HS	Gilroy	Greg Grant
Band/Orch V/VIIIa	March 23 & 24	Saratoga HS	Saratoga	Michael Boitz
Band/Orch V/VIIIb	April 6	Wilcox HS	Santa Clara	Rick South
Orchestra V/VIII	May 4 & 5	Independence HS	San José	Ken Ponticelli
Choir V/VIIIa	May 11 & 12	Saratoga HS	Saratoga	Jim Yowell

Area V

Area VI

Area VII

Area VIII



Bruce Lengacher

Adjudicator Profile

I have taught at Acalanes High School in Lafayette, CA since 1999. We have five choirs on the books and 4 extracurricular ensembles, of which two are student run. We present a district-wide festival in the fall, winter, spring and Pops concerts. We also participate in CMEA Choral Festivals, the Napa Valley Choral Classic Invitational, and compete in both Golden State Competitions, stage a full Broadway musical every March and the top two ensembles tour annually. Aside from my program responsibilities, I have co-chaired two WASC reports, served on Strategic Planning Committees and Curriculum Task Force panels, am a member of the District Wide Performing Arts Advocacy Task Force and sing with Les Hommes, an all male chamber ensemble started by Dr. Buddy James.

I received my Bachelors of Music Education and a Master of Arts in Secondary Education from San Francisco State University. I have served as the General/Classroom Music and the Choral Representative for CMEA Bay Section and am a member of ACDA and MENC. I taught General Music for 6 years in Daly City and Mill Valley and worked with Ragazzi Boys Chorus, the Peninsula Girls Chorus, and Piedmont East Bay Children's Choirs. I have had the good fortune to work with Robert Shaw, Rodney Eichenberger, Doreen Rao, Henry Leck, Z. Randall Stroope and, with Byron Macgilvray at SFSU. I received the Rose Award at Acalanes 2010 for outstanding teaching, have conducted the CMEA Jr. High Honor Choir and the

Modesto Middle School Honor Choir. I am a composer/arranger and a founding member of the Choral Project. Music Education is my second career, having worked in the food and motion picture industries for 17 years. I live in El Cerrito California with my wife, and children Clara and Jake, who will be a freshman at UMASS Amherst this fall.

CMEA is a vital part of the Bay Area. It is the backbone of the music education community and provides many opportunities for professional development and networking. I think that continued efforts to collaborate with ACDA would benefit those of us who learn, teach, and perform choral music. My favorite thing about adjudicating is the opportunity to work with and clinic choirs of all levels. Whether I'm affirming what a beginning ensemble is doing well or asking an advanced ensemble to think outside the box, the clinics are always the highlight of the adjudication process for me. CMEA Festivals are a great way to get immediate feedback on how effective we are being as teachers. Even though our comments, as adjudicators, are addressed to the students, ultimately, those comments are meant to provide the participating conductors with objective and constructive feedback on their teaching. Focusing on the CMEA performance rubric and bringing in other educators to work with your choirs during the year, will provide balance and variety in your teaching and get the best out of your students. Challenge your ensembles to do their best and don't be frightened of sight-reading, it's easy! **■**



Summer break gives us a great opportunity to reflect on our teaching and on our students. We are reflective during the school year, but we are generally more task oriented and perhaps less philosophical.

Do you remember the first time you considered being a music teacher and why? That first time must have included realizing how much you love teaching, love making music, and love working with kids. Hopefully you also remember that sage question that guides every move we make as effective educators: “Is it good for kids?” You first heard your education professor ask it in college. Then, most recently, you heard it when focusing a mission statement, planning curriculum, or implementing school-wide or district-wide programs.

As music teachers we are concerned with providing our students a quality arts education. We should be; that’s our job; right? Does the curriculum we are working with and within recognize the value of a good arts education? We all have had to convince and educate others about how a strong arts program contributes to the well-rounded education of the “whole” child. This, however, is not the only answer and effectual educators have more work to do. A well-rounded education of the “whole” child is one that addresses the mind, body, and soul.

One illuminating way to discover an answer to “Is it good for kids?” is to substitute yourself into the question and make it personal. “Is it

good for me?” We are better at answering this question because it hits much closer to home. “Is getting five or less hours of sleep good for me? Is skipping breakfast and/or lunch good for me? Is having three or more hours of work to do after I get home from school good for me? Is not making or not having time to spend with my family or my friends good for me?”

Now go back to these same questions and ask the questions again about your students. To make sure you have a clear understanding, ask your students in your next class. We know what the answers are. Our students don’t get enough sleep, have poor nutrition habits, have too much homework, and don’t get to live life with their family and friends.

So, what do we as effective educators do about this? Understanding what the problem is and being able to ask questions is a good first step. A next step is determining or knowing how our program integrates with other school-wide or district-wide programs to provide our students with the best possible education. As orchestra teachers our daily task is about how to get a good sound out of the instrument or to ask students to bring their music and a pencil to class. All good music teachers think about students’ posture, breathing, and practice regimens. As arts teachers we strive for quality arts programs in our schools and work toward the recognition of the value of arts education. As effective educators we must first ask, “Is it good for kids?” When the answer becomes “Yes,” then we know we are heading in the right direction. ■

Letter to Directors: CMEA Bay Section Conference Orchestra

The CMEA Bay Section Conference Orchestra is open to students in Grades 7-9. Each director may nominate up to five students from each school. Please note the following dates:

- September 8: Registration opens
- October 21: Registration closes

Register at www.solochair.com. If you have any questions, please don’t hesitate to contact me.

Sherry Vakharia
 Conference Orchestra Coordinator
svakharia@marin.k12.ca.us



School Music or Music in School? Formal versus Informal Teaching Practices in the US and the Nordic Countries.

Summer vacation memories are still vivid in my mind... sitting in sunny outdoor cafés, drinking cold white wine, eating small shrimp sandwiches, watching bicycles roll by while listening to teenager pop bands perform on the public squares. This is a typical summer scene in the Nordic countries. My vacation in Sweden proved to be highly civilized and wonderfully relaxing. I have always heard that the educational systems in as Sweden, Denmark, Finland and Norway were exceptional, and upon returning home I decided to investigate how the USA compares with Nordic education.

Results of the most recent Program for International Student Assessment (PISA) tests were announced in December 2010, which provided as assessment and comparison of 15 year-old students across 74 education systems. The PISA results for U.S. students fell around the average range, whereas as Sweden, Finland, Norway, the Netherlands, South Korea and Japan rank among the top ten in combined average scores.

Program for International Student Assessment (PISA) 2010

PISA–USA ranking on literacy scale: #9
(#1 Sweden and #2 Norway)

PISA–USA ranking of student reading
ability: #12
(#1 Finland and #2 South Korea)

PISA–USA ranking of student problem-
solving ability: #26
(#1 South Korea and #2 Finland)

PISA–USA Ranking on student
mathematics ability: #24
(#1 Hong Kong and #2 Finland)

PISA–USA ranking of student science
ability: #19
(#1 Finland and #2 Japan)

Finland consistently scored high on most academic areas. It is no surprise why educators in the U.S. are now looking toward the Finnish model to understand what they are doing right to achieve such impressive results. Ironically, Finnish educational policy has moved in the opposite direction from our heavy-handed, federally mandated accountability system — high-stakes testing, otherwise known as “No Child Left Behind.” Finnish society appears to put its money in teacher education. Every K-12 teacher has a master’s degrees (and it’s free). Teachers have the same respect and status as doctors and lawyers, and they are paid well. Resources, professional development and support are plentiful. Further, schools and teachers are given local control over the curriculum, what they frequently refer to as “the trust” factor. Students are also encouraged to pursue topics of interest and project-based learning is particularly emphasized in the classroom.

How does this model work in a music education setting? The music teacher is considered more of a resource than an expert in a Nordic educational system and music classes are often informal learning such as “rock band” environments, where students are encouraged to learn music cooperatively through imitating their favorite recordings. After 10th grade, students considered to be exceptionally talented may audition for music conservatory/vocational schools and at that point study for a professional career such as an orchestral musician, piano tuner, or church musician. All music education is completely free through advanced degrees in college.

Several years ago a music education professor was visiting from the Sibelius Academy in Helsinki, Finland contacted me and wanted to meet to discuss the American music education system. In discussing our system she commented on how different it was here from the “garage band” curriculum that Finland has been using in their compulsory education system for the last ten years

continued on page 19

or so. She was astonished when she then observed our Bay Area schools, with their robust middle and high school string, band, and choral programs, where she heard such beautiful classical music being performed. This was lacking in her country, and she bemoaned the fact that their young people did not have these same types of programs in their schools.

In the late 90's, the music curriculum, not only in Finland but in other Nordic countries, was revised — moving away from what they termed “school music” and towards “music in school” — the idea being that the school's world of music constitutes no more than a small, limited part of the young people's own world of music. The long-term result of a student-centered, project-based, music education seems to have a number of shortcomings. For example, one study of Swedish school music programs found that even though it is intended that pupils manage musical tasks independently and autonomously, because of the lack of formal music education “even the most basic of musical skills and musical learning fall by the wayside entirely” (Lindgren, p.46). The article concludes that the “garage band” curriculum is only a success for the most motivated and exceptional students.

In America, it seems, we may be doing a better job of balancing student and teacher music preference than we realize. Informal and formal music learning both require well-formed skills and knowledge, which are perhaps, best learned in a more formal setting. Informal music learning can still be nurtured but it does not need to be exclusive of a formal music education since most teachers are open to the music that students enjoy at home and encourage music making of all types of genres.

Overall, Finland is still ahead of most developed countries in educating students; the high regard for teachers, as evidenced by their professional education, autonomy, and widespread societal respect is exceptional. Thirty years ago, Finland's educational system was struggling; indeed, it very much resembled what ours looks like today. Policy-makers and administrators have much to learn from the Finnish success story. However, it appears that here in the U.S., music education is pedagogically sound, albeit poorly funded. Nordic countries may have something to learn from us in this regard. What both countries can agree on is that all students and teachers deserve a culture of respect, autonomy, high standards, and financial support. The question of “school music” or “music in school” may not actually be the most important factor in the musical education of young people in our two countries. These practices can work hand in hand by first acquiring musical skills, which can then be used in both formal music settings and informal settings outside of school. Formal versus informal teaching practices are both important and don't need to be exclusive of one another. **T**

Lindgren, M. and C. Ericsson. 2010. The rock band context as discursive governance in music education in Swedish schools. *Action, Criticism, and Theory for Music Education* 9(3): 35–54. Online: http://act.maydaygroup.org/articles/Lindgren9_3.pdfAction, Criticism, and Theory for Music Education Electronic Article



Welcome back to another year of music making! I hope your summer was relaxing with many music-making possibilities. I would like to take this opportunity to encourage you to nominate your top students to participate in CMEA Bay Section Conference Band. Your students will have the opportunity to meet other young musicians from across the Bay Area and to work with respected music educators. For the past five years the conductors have been John Burn, Jim Mazzaferro, Dr. Andy Collinsworth, Tim Harris, and Norm Dea; all excellent teachers with wonderful rehearsal techniques and repertoire to share with the students. Over fifty-one schools from the Bay Area were represented last year and we hope for more this year. You may nominate up to five students from 6th grade to 9th grade.

Planning for the 2012 Winter Conference is well under way. We read and listened to your feedback and we are working on improving our session offerings by including a band reading session, an instrumental techniques session, and many other unique offerings. In addition, I would like to announce that Scott Lang will be presenting at this year's Winter Conference.

For almost a decade, Scott Lang has been educating and entertaining student and adult audiences of all ages through his workshops and keynote presentations. As a nationally known leadership trainer for the past seven years, Scott works with some of America's top ensembles and conducts over 100 workshops annually. He is a G.I.A. sponsored clinician and is the author of Leadership Success, Leadership Travel Guide, and Leadership Survival Guide.

As a highly decorated veteran teacher of sixteen years Scott's bands have had many notable performances including the Pasadena Tournament of Rose Parade, the Fiesta Bowl National Band Championship, the Music Educators National Biennial Conference and for the President of the United States, William Jefferson Clinton.

Have a fantastic year and I look forward to seeing you at the Winter Conference. **T**

Letter to Directors: CMEA Bay Section Conference Band

The CMEA Bay Section Conference Band is open to students in Grades 6-9. Each director may nominate up to five students from each school. Please note the following dates:

- September 8: Registration opens
- October 21: Registration closes

Register at www.solochair.com. If you have any questions, please don't hesitate to contact me.

Kellie Bowman
Conference Band Coordinator
kbowman@srvusd.net

It is that time of year again; we are going back to school. I have three bits of advice for all the students and student teachers. These bits of advice will help keep you organized and give you some options for teaching.

Throw out all of your Velcro-backed notes and rests; I have recently discovered repositionable glue sticks. Now your students can compose their own music by moving the notes around until they are satisfied. It is also perfect for having your students fill in missing notes on the board. Just roll the repositionable glue stick on the back of the paper and students can continually move it around the board, room, or their desk. This might not be new to everyone, but in the years that I have been around music education, I have only seen teachers use Velcro.

Secondly, for all those students out there, whether you are working on you Bachelors, Credential, Masters, or Doctorate, you need to see your advisor before school starts. Seeing your advisor keeps you on track. You do not want to get to your last semester and realize a class you wanted to take is not offered until the fall. Your advisors are there to help you, if you are going through some personal problems, explain it to them, and they might push you onto a different path. Your advisor is your friend, use them and keep in contact with them throughout the semester, so they know how you are doing and if there is a problem.

Lastly, mark up your calendar, day planner, PDA, or iPhone, whatever you use to keep your life organized. If you think you are going to check your syllabuses every week for upcoming assignments, you are probably wrong. Use a calendar and mark every reading assignment, research paper, quiz, and test in a calendar. That way you can look ahead and stay on top of or even get ahead on assignments. Try not to wait until the day before a fifteen-page paper is due to start writing it. This is also a great opportunity to write in the dates of upcoming conferences, concerts, and music education events. Here is the first date you can put in your calendar; January 13-14, 2012, the CMEA Bay Section Conference.

I hope everyone has a productive year. Try to stay on top of your assignments by marking your calendars. Make sure you see your advisor before school starts, to make sure you are headed in the right direction. If you come up with any interesting lesson plans using the repositionable glue sticks, let me know, so we can share them with everyone. If there are any topics you are interested in or would like more information on, please send me an email and it may become a topic for a future *Tempo* article. Also, if you have any ideas or interests for Conference session please pass those along as well. Have a great year. ■

Rachel Knight



Student Rep

iPad Essential Uses

Out for only just 15 months and available in both first- and second-generation models, Apple's iPad has taken education by storm. Its compact design and multitouch interface suggest immediate potential for use in music and music education. Larger to the iPad is the concept of small-form computing in the form of Android, Palm, Windows, and other tablets by various other manufacturers becoming the new way in which computing will be preferred by most (don't worry – those laptops and desktops will still be around for quite a while).

So, where does one start with the use of the iPad in the music classroom? This article will lay out some essential uses for getting started with an iPad in the classroom. Each essential use will feature suggested apps. Suggested hardware for all uses is featured at the end of the article. Some of the solutions may be applicable to other tablets as well, but for the purposes of this short discussion, only iPad-proven essentials will be covered.

Essential Use #1: See and Hear it

When thinking about how to use an iPad in the classroom, immediately think of what its older sibling, the iPhone, does well: play audio and video media. Utilizing your own MP3s and videos, organized via iTunes playlists, your iPad is a ready media jukebox for all sorts of lessons. To play it through a PA or sound system, you'll need some hardware (see below).

Suggested apps: iPod, Pandora, Last.fm, SoundHound

Essential Use #2: Read from it

The screen on an iPad is almost the size of a letter-sized sheet of paper. Unlike paper, however, its contents can be easily scaled and zoomed. Think of sharing music with your classroom via PDF loaded on your iPad and projected to your class via projector (which your classroom may already have). Or, think

of clipping your iPad to a music stand (there is an accessory made for that) and using it in an applied lesson with a PDF reader or Avid Scorch (an application for reading and playing Sibelius files). To me, this is really where the iPad shows its immediate impact and potential.

Suggested apps: Good Reader (an excellent PDF reader that allows for annotation of PDFs, if desired); Avid Scorch (an app for reading and playing Sibelius files); iReal b formerly known as "iRealBook" (a must for jazz use, features changes to many tunes and will play those changes, albeit a bit goofily); Padrucci, by IMSLP (lots and lots of classical music standard scores)

Essential Use #3: Teach and drill from it

There are lots of different music content-specific apps available now that run the gamut from music theory applications to instrument fingering applications. With these apps, you have at your disposal all-in-one music education content (no CDs or music stations required). Further, the low price-point for many of these apps allows for students with iPads (or even iPhones, in some instances) to download the same applications, learn, and drill content.

Suggested apps: Wolfram Music Theory; MusicTheory; Karajan Beginner; Fingering for iPad (wind fingerings); Chordbank: Guitar Chords (guitar chord charts)

Essential Use #4: Perform with it

This particular use of the iPad is the most out there, but also quite exciting. There are many applications that allow for the creation of music using the iPad. Some are more like conventional instruments (such as the Ocarina). Others are more like conventional DAW workstations (like FL Studio Mobile HD). With some particularly creative thinking, one can easily envision an ensemble of electronic devices such as iPad in performance (yes, it seems silly, but it is a living art and one that is certainly adaptable to change as history has shown us).

continued on page 23

Suggested apps: Ocarina (really, any app by Smule will do); FL Studio Mobile HD; GarageBand; ReBirth

Essential Use #5: Share It

The iPad is just large enough to be passed around from person-to-person easily. While this certainly does present some challenges to its use in the classroom (hygiene, theft, damage), it also presents some possibilities for new pedagogies. In fact, take any of the above essential uses and share them with the class simply by passing the device from student to student. Yes, it seems rather obvious but there is a certain kind of magic that happens when a student is handed the device and told to interact with it. What that magic is attributable is uncertain right now. Is it that it is still a relatively new idea and still has some sort of wow factor to it (passing around a laptop just doesn't have the same appeal)? Or (bear with me here as I'm about to get a bit intellectual) is it that the object itself and its chameleon-like form shape, design, and means of implementation, instills wonder in what it has yet to show that it can't do?

Suggested hardware accessories for all iPad uses:

- 1/8" Mini-Y cable (1/8" stereo to two RCA plugs)
- Two RCA-TS adapters (allow you to easily adapt the Mini-Y cable)
- Apple iPad Video adapter (unless you really know your video source, I suggest the one that uses VGA)
- iKlip music stand iPad holder (yes, an iPad mount for a music stand!)

Finally, there is the 800 lb. gorilla in the room that must be addressed: funding. At almost \$500 each, it is easy to be quite discouraged by the inaccessibility of the iPad due to its cost. Further, I foresee a future where school administrators will present choices to their teachers: iPad (tablet) or desktop (I think that future is a bit away). To buy into relatively new technology, especially given Moore's law and the speedy decline of computing hardware power from month to month, let alone year to year, is a risky proposition. However, I'm a believer that without risk there is little if no reward. Surely there are means to acquire iPads and new technologies through elegant grant writing or proposal crafting in a way that will convince parents and boosters to fundraise, teachers and colleagues to collaborate together and advocate for, and principals, superintendents, and school boards to respond favorably to as innovatively thought out proposals for new methods of teaching music education? If you are interested in talking about this further, hit me up at rafael.hernandez@csueastbay.edu. I'm always happy to lend a hand in brainstorming about music technology solutions and crafting budgets that administrators will actually respond to through their practical nature. ■



Area News

Dan Rugani – Area II

Hello, Area II music directors! My name is Dan Rugani. I am the instrumental music director at Pine Valley Middle School in the San Ramon School District. This is my second year as the Area II representative. Our Area II assistant representative is Ben Loomer. Ben also teaches in the San Ramon School District at Stone Valley Middle School. Last year I was able to meet many of the Area II music directors at festivals and the Bay Section Winter Conference. We have a great line up of festivals for the 2011-12 school year.

We start off in January with the Jazz East festival on January 20 and 21 at Northgate High School. Choral festivals for Areas II/IIIb are scheduled for April 20 and 21 at Acalanes High School and Areas II/VII on April 28 at Liberty High School. Our Band/Orchestra

Festivals for Areas II/VII will be on April 13 and 14 at Benicia Middle School, Area IIb on April 20 and 21 at Deer Valley High School, Area IIa on April 27 and 28 at San Ramon Valley High School and Areas II/III on May 4 and 5 at El Cerrito High School. We are still working on securing a facility and host for the Solo and Ensemble festival. If you would like to host this festival and have a suitable facility, please let me know.

If you have questions or concerns you may contact me at drugani@srvusd.net or Ben Loomer at bloomer@srvusd.net. We are looking forward to a busy, musical year. **T**

Richard Wong – Area III

Welcome to the new school year. My name is Richard Wong and along with Paul Lorigan, we will be your Area III Representatives this year. Looking at our festival schedule, some will again be shared with other Areas, but we are still looking for facilities and site

hosts for Band, Choral, Band/Orchestra, and Solo and Ensemble. If you would like to host a festival in our area, please contact one of us at ahsband2003@yahoo.com or bandandchoir@hotmail.com. **T**



Be sure to check out the Bay Section website for up-to-date news and information at:
www.cmeabaysection.org

Registration Dates to Remember

Large Group Festivals

Large Group Festival Registration (In Area): September 8, 2011 (5:00 AM PDT)

Large Group Festival Registration (Out of Area): September 15, 2011 (5:00 AM PDT)

Solo and Ensemble Festivals

Solo & Ensemble Registration OPENS: October 3, 2011 (5:00 AM PDT)

Solo & Ensemble Registration CLOSES: December 15, 2011

Conference Choir

Conference Choir Registration OPENS: September 8, 2011

Conference Choir Registration CLOSES: October 21, 2011

Conference Band

Conference Band Registration OPENS: September 8, 2011

Conference Band Registration CLOSES: October 21, 2011

Conference Orchestra

Conference Orchestra Registration OPENS: September 8, 2011

Conference Orchestra Registration CLOSES: October 21, 2011

Register on: www.solochair.com

The new CMEA Bay Section Handbook will soon be mailed to all members and will take effect immediately. If you do not receive your Handbook by November, please contact Executive Secretary, Jon Fey



Guest Article

Jessica Vaughan-Marra

In performance-based music programs, the concert experience is the public demonstration of our ensemble's skills and development. Oftentimes, we focus on selecting literature piece by piece, sometimes without a focus on how the collection of these pieces will ultimately work. As summer ends and school work begins, it becomes easy to simply choose the same literature within a set of standard repertoire and create concerts. Though we frequently attempt to create "themed" concerts (e.g. pops, holiday, or festival), there must be a way to go beyond these generic formats to construct a concert experience that is engaging, thought provoking, and entertaining for both students and audience members alike. The purpose of this article is not to promote composers or publishers. Nor is it about emphasizing quality literature selection. The intent of this article is to reflect on the ways educators choose their repertoire. What does research suggest about innovative concert experiences that still, "respect the cultural veracity of western ensembles and their indigenous musics" (Reimer, 2003 p.284)? Should a concert experience be more than a collection of quality pieces of literature? What are the concert structures that foster programming repertoire into an engaging concert experience? Are there any current examples of this in our profession?

Even during the era of the traditional wind band, there was a feeling among conductors that something was not connecting between the performers, conductor, and the audience. In 1964, Neilson wrote an article for the *Journal of Band Research*, which stated, "most band [concert] programs lack a basic attractiveness... finding it increasingly difficult to keep audiences interested" (p.21). At the time, it was not clear whether this issue was a result of poor literature selection or a lack of interest in the total concert experience. Today, literature selection is still at the forefront of most educators' minds. The most well-attended sessions at local music conferences are those that discuss repertoire and concert programming.

This topic has been studied. Bauer (1996) and Young (1999) each conducted studies that surveyed band directors as to how they select repertoire. Directors rated their criteria in order of importance. The technical considerations and ability of the ensemble to perform the music was obviously of highest concern. However, when considering the creation of a concert experience, Bauer found that directors ranked "programming for a specific concert" as fifteen out of the twenty items to consider and "audience appeal" was sixteen out of twenty. Young found similar result with "programming needs" ranking ninth out of fourteen. Though I am not suggesting that the concert and audience should be the only reason to choose a song, it appears that the concert experience is not frequently considered when selecting pieces of music.

If instrumental music teachers are respecting the traditions of the ensemble, then I suggest that there may be a need for change from a philosophical perspective. Should our concerts be more than a collection of quality pieces? Jorgenson (2008) addresses the topic of performing and presenting musical literature to connect with an audience.

As performers, we also need to think about how repertoire melds with the occasion and our program constitutes a whole. I hear of performances in which the musicians demonstrate a beautiful sense of the choice and ordering of particular pieces so as to provide contrast of dynamics, rhythms, meter, tempi, keys, styles, forms, and textures, and integrate the pieces in this program. One performance might begin with a piece by which to settle into the program and finish with a flourish or on a high note so as to bring an audience to its feet. Another might prefer to start with a display of virtuosity that there can be no doubt about her or his technical proficiency... whatever the strategy, it is important to be mindful of the ways in which the concert program is ordered so as to keep the audience's interest and bring

continued on page 27

off a performance that speaks as a whole. (Jorgensen, 2008 p.150).

Reimer (2003) describes his criteria for a holistic performing ensemble experience.

- Respecting the cultural veracity of western ensembles and their indigenous musics
- Representing a full diversity of those musics historically and stylistically
- Concentrating on performance itself, including all its complex interrelations with other standards areas
- Balancing large group and solo configurations to expand literature selection
- Including instruments and vocal practices called on by other cultures
- Working closely with improvisation and other cultures' popular musics

He is encouraging variety, and I believe these points can be viewed from an even better paradigm. A paradigm which is placing equal importance on the daily rehearsal experience as well as the culminating experience of the performance. What if every time we selected literature we thought about how these pieces could be connected to one another?

When discussing the outstanding traditions of either repertoire selection, curriculum, or performance class expectations, Allsup (2010) frequently reflects on the writing of other philosophers. He concludes that teachers/conductors “needn't fear a movement away from the traditions we love; rather, freedom creates the possibility of new unions, new inductees, and new encounters” (p.229). “Choosing music literature with experience in mind means being intimately aware of our students' ‘expert-ness’ and then effecting subsequent relationships between the know and unknown” (Allsup, 2010, p.233). If we begin to think outside the traditional parameters of a concert program we are focusing on more student involvement in creating the concert experience. With these philosophical perspectives, I believe that

directors can begin looking for change and will have the support to put their thoughts into action. Are there any practical concert examples that are “stepping out of the box” and encouraging a more interactive, connected performance experience for instrumental and vocal ensembles?

In shaping sound musicians, O'Toole lists ideas for enriching the concert experience. She recommends; scripting sections of program notes, studying the development of an idea through time through literature, emphasizing the inherent and delineated meaning in music, slide shows with narrator to accompany a performance, displaying student art work or poetry to accompany performance. Through score study and student portfolios the Comprehensive Musicianship through Performance model assists teachers with creating, “an entire concert so that the repertoire is connected and teaches to those goals... this concert style has the potential to teach the audience if you take the time to share your curriculum through program notes or through talking about the music during the concert” (2003 p.165).

Using this model of music selection and score analysis, I have personally found that I am more invested in the connection of the works within a concert set. I am also more invested in how my students and I can discover the cross-curricular connections of the works through rehearsal, discussion, and reflection. If a director is focused on selecting literature with an investment on their behalf as well as their students, combined with others pieces of equal value would surely culminate in a cohesive concert program.

The ARTS Propel: A handbook for music emphasizes the use of the portfolio and artifact collection process within the music classroom. An ARTS PROPEL teacher, Fred Taylor, now produces ‘Not another concert, concerts’ which publicly display a wide range of student work. At intermission, for example, the audience members can view

continued on page 28

videotapes of past rehearsals. Written critiques reveal the rehearsal strategies behind the final performance. Program notes taken from students' journals reveal their perceptions and aesthetic judgments about the music they play" (Winner et al., 1992 p.110). Through my own use of the portfolio process in my ensembles, I have used student reflection and discussions as a part of program notes and introductions to pieces for concerts. I have displayed slideshows of stories and artwork from rehearsal as a narration of the pieces we are performing. The student artifacts from rehearsal are created organically within the portfolio process and naturally enhance the concert experience.

Linaberry (2004) describes a concert experience that is not only engaging but is also a departure from the traditional concert experience. "The prism concert" as it is described in Linaberry's article is a nonstop, no transitions concert experience. It is simply music from a variety of performers within small and large ensembles. Prism concerts (originally developed in 1975 for the Eastman Wind Ensemble) use flexible orchestration and encourages student ownership of their performance. Students often select their music for their performance in the concert. Though I have not yet tried this style of concert with my ensembles, I know of directors within our bay area who use this concert style as a culminating concert experience for their end of year performance.

Within my own program, I find that the best concert experiences are those where my students, the audience, and myself have developed a vested interest in the pieces performed. For beginning level ensembles, this can be a challenge. However it is worth the effort. In these concerts, all parties involved discover each work not just for its performance value, but for its connection to other the works as well as other forms of art. These types of performance experiences, "will solidify and make tangible your relationship with your selected music" (O'Toole, 2003 p.19). As the summer is coming to a close,

consider planning for a multi-dimensional concert experience. ■

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Jessica Vaughan-Marra teaches beginning band and orchestra at Lawson Middle School in Cupertino. She also serves on the CMEA Bay Section Board as Webmaster.

Board of Directors

Executive

Special Reps

Area Reps

President
Steven Hendee
555 Portola Drive
San Francisco, CA 94131
415-695-5700
stevenhendee@yahoo.com

President-Elect
Dr. Andy Collinworth
1801 E. Cotati Avenue
Rohnert Park, CA 94928
707-664-4154
racworth@sonoma.edu

Past-President
Michael Galisatus
1700 West Hillsdale Blvd.
San Mateo, CA 94402
650-574-6163
galisatusm@smccd.edu

Executive Treasurer
Sandy Miller
P.O. Box 3118
Saratoga, CA 95070
408-741-5642
treasurer@cmeabaysection.org

Executive Secretary
Jon Fey
21840 McClellan Road
Cupertino, CA 95014
408-366-7635
jon_fey@fuhisd.org

Recording Secretary
Chris Marra
20 High School Court
Los Gatos, CA. 95030
408-354-2730
cmarra@lgsuhsd.org

Adjudication
Orrin C. Cross III
5172 Olive Drive
Concord, CA 94521
925-825-5806
occ3@comcast.net

Band
Larry Colón
1130 Winton Drive
Concord, CA 94518
925-288-8121
colonl@dlshs.org

Band Assistant
Kellie Bowman
11611 East Branch Parkway
San Ramon, CA 94582
925-479-7438
kbowman@srvusd.net

Choral
Chad Zullinger
2001 37th Avenue
San Francisco, CA 94116
415-731-7500 x403
cmea.baysection.choral@gmail.com

Choral Assistant
Victoria Schmidt
2121 Depot Road
Hayward, CA 94545
510-723-3130 / 510-723-3850
vschmidt22@aol.com

Classroom/General Music
Jay Beams
376 Barbara Way
Hillsborough, CA 94010
650-548-3208
jbeams@hcsd.k12.ca.us

Conference Host
Dr. Diana Hollinger
One Washington Square
San José, CA 95192-0095
408-924-4631
diana.hollinger@sjsu.edu

Higher Education
Dr. Wendell Hanna
1600 Holloway Avenue
San Francisco, CA 94132
415-405-4087
whanna@sfsu.edu

Jazz
Greg Brown
425 Castle Rock Road
Walnut Creek, CA 94598
925-437-2170
brownjazz@comcast.net

Large Group Festivals
Rita Zigas-Brown
2425 Walnut Blvd.
Walnut Creek, CA 94597
925-944 6840 x8622
rzigas@wcsd.k12.ca.us

Medals
Tabitha Snyder
750 Dartmouth Avenue
San Carlos, CA 94070
858-335-2738
musicgal83@gmail.com

Multicultural
Dr. John Calloway
1600 Holloway Avenue
San Francisco, CA 94132
415-200-9855
newjazzflute@gmail.com

Music and Technology
Dr. Rafael Hernandez
25800 Carlos Bee Blvd.
Hayward, CA 94542
510-889-3309
rafael.hernandez@csueastbay.edu

Orchestra
Stephen Moore
775 Corbett Avenue, #5
San Francisco, CA 94131-1360
415-845-6351
smoore@alumni.northwestern.edu

Orchestra Assistant
Sherry Vakharia
2255 Las Gallinas
San Rafael, CA 94903
415-492-3760
svakharia@marin.k12.ca.us

Public Relations
Beth Dameron
3195 Woodside Road
Woodside, CA 94062
408-923-1955
bdameron@woodside.k12.ca.us

Solo & Ensemble Festivals
Greg Conway
600 Driscoll Road
Fremont, CA 94539
510-656-3500 x38023
gconway@musicathopkins.com

Solo & Ensemble Festival Asst.
Paul Perazzo
4900 Valley Avenue
Pleasanton, CA. 94566
925-426-4444 x4432
pperazzo@pleasanton.k12.ca.us

Student MENC Member
Rachel Knight
One Washington Square
San José, CA. 95192-0095
408-712-2905
rmknight.flute@gmail.com

Tempo Editor
Heidi Cross
5172 Olive Drive
Concord, CA 94521
925-825-5806
cmeabaysectiontempo@comcast.net

Webmaster
Jessica Vaughan-Marra
10401 Vista Drive
Cupertino, CA 95014
408-255-7500
vaughan_jessica@cusdk8.org

Area I
Benedetta Dalbesio
1000 Sunset Parkway
Novato, CA 94949
415-246-3108
musicforb@aol.com

Area I Assistant
Justin Enright
6975 Montecito Blvd.
Santa Rosa, CA 95409
707-528-5114
jenright@srcs.k12.ca.us

Area II
Dan Rugani
3000 Pine Valley Road
San Ramon, CA 94583
925-479-7776
drugani@srvusd.net

Area II Assistant
Ben Loomer
3001 Miranda Avenue
Alamo, CA 94507
925-855-5800
bloomer@srvusd.net

Area III
Richard Wong
36300 Fremont Boulevard
Fremont, CA 94536
510-796-1776 x57708
ahsband2003@yahoo.com

Area III Assistant
Paul Lorigan
41365 Chapel Way
Fremont, Ca 94538
510-656-4000 x48050
bandandchoir@hotmail.com

Area IV
Ulises Chavez
1800 Encina Avenue
Modesto, CA 95354
209-576-4627
chavez.u@monet.k12.ca.us

Area IV Assistant
Vacant

Area V
John Felder
19703 Vineyard Lane
Saratoga, CA 95070
408-873-9048
john.m.felder@gmail.com

Area V Assistant
Danna Mitchell-Carter
1885 Miramonte Avenue
Mountain View, CA 94040
650-968-1213 x241
dannamitchell-carter@sfhs.com

Area VI
Kevin Gallagher
3115 Del Monte Street
San Mateo, CA 94403
650-558-2699
kgallagher@smuhsd.org

Area VI Assistant
Vacant

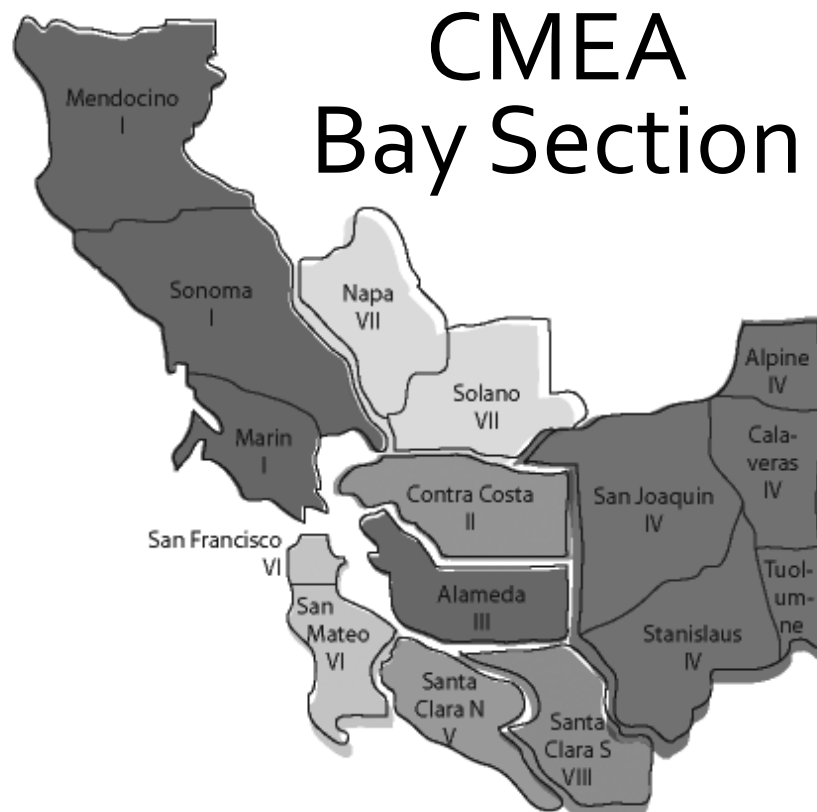
Area VII
Bruce Tipton
2951 Markeley Lane
Fairfield, CA 94533
707-437-7333 x5
btipton@travisusd.k12.ca.us

Area VII Assistant
Adrian Coulson
455 East A Street
Dixon, CA. 95620
707-678-2391
acoulson@dixonusd.org

Area VIII
Kira Dixon
3434 Silver Creek Road
San José, CA 95121
408-347-5600
dixonk@esuhsd.org

Area VIII Assistant
Michael Gomez
1835 Cunningham Avenue
San José, CA 95122
408-347-5962
gomez@m@esuhsd.org

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and to assist members in seeking individual and
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