

"Empowering Educators to Inspire All Students Through Music Education"

MINUTES
October 21, 2019

Present: Rob Bentley, Festival Coordinator (North) and Media Coordinator; Peggy Biller, Festival Coordinator (South); Walt Crider, Legislative Representative; Ryan Dirlam, Rural Schools Representative; Ali Gilroy-Golden, Orchestra Representative; Steve McKeithen, President; Marco Mellone, Fresno/Madera Counties Representative; Tony Mowrer, Secretary; Ashley Shine, Merced/Mariposa Counties Representative; Elisha Wells, Higher Education Representative, Bill Wilkinson, Past-President, Calvin Carr, Tulare/Kings Counties Representative; David Green, Kern County Representative

Guests: Sandy Headrick for Joe Lizama: Jazz Representative

1.0 Call to Order **McKeithen**

The meeting room was double-booked! This made it very difficult to give reports. Consequently, dinner was enjoyed by all. Submitted Board Reports have been included in the Appendix. Only absolutely essential business was conducted and is reflected in these Minutes.

Everyone was advised to get their reports posted---most did.

2.0 Introduction of guests

Jack Bertrand was introduced as helping put things together for SR. Thank you Jack! He will put the materials together to help move SR and get it settled.

3.0 Consent Agenda

- 3.1. Approve Agenda
- 3.2. Approve August meeting minutes

4.0 Board Reports

- 4.1. Treasurer
See report in Appendix.

- 4.2. Festival Coordinator-South
Before Festival season.

See proposal for Master Adjudicator included in Appendix---Peggy is requesting \$200-\$300 to pay for this. Peggy moves that we adopt the Master adjudicator proposals and to award no more than \$300/apprentice.

Rob Bentley seconded.
Motion passed

“Empowering Educators to Inspire All Students Through Music Education”

Peggy requests that the Board review and provide input the Festival Handbook before she prints it before Festival Season. The Festival Handbook is included in the materials for the October meeting but, to preserve trees, is not included in these Minutes.

4.3. Festival Coordinator-North
See report in Appendix.

4.4. Grace Notes
See report in Appendix.

4.5. Website
No report

4.6. President
No report

4.7. 1st Vice President
No report

4.8. Representatives:

4.8.1. Band
See report in Appendix.

4.8.2. Choral
Jacob Bailey has resigned. A new Choral Rep is being located. Steve asked for suggestions.

4.8.3. General Music
No report

4.8.4. Orchestra
See report in Appendix.

4.8.5. Jazz
No report

4.8.6. Rural Schools
See report in Appendix.

4.8.7. Higher Ed
No report

“Empowering Educators to Inspire All Students Through Music Education”
4.8.8. Legislative Action

See report in Appendix.

4.8.9. Mentorship

No report

4.8.10. Past President

No report

4.8.11. FMCMEA

See report in Appendix.

4.8.12. TKMEA

See report in Appendix.

4.8.13. KCMEA

See report in Appendix.

4.8.14. Merced

See report in Appendix.

5.0 New Business

5.1. Central Section Outstanding Music Educator - vote Board

Steve will solicit bios for Outstanding Music Ed and create a Google Form for a vote.

5.2. Other Board

Peggy sent around a voting sheet for Unanimous Superior medal preference---The winner is black drape with a silver medal. Samples are included in the Appendix.

6.0 Announcements from the floor

Kern Conducting Clinic---Jan 23

Kern General Music Clinic---Jan 16

7.0 Future Meetings:

7.1. Jan. 20, 2020 (Zoom); June 1, 2020 (Tulare---TBD)---the location is being reconsidered

8.0 Adjournment

David Green moved that we adjourn.

Jack Bertrand seconded

Passed---The meeting adjourned at 8:34pm

Respectfully submitted,

Tony A. Mowrer, Secretary

Steve McKeithen, CMEA Central Section President
3480 Smith Ln
Clovis, CA 93619
559-575-1696
smckeithena@csufresno.edu

“Empowering Educators to Inspire All Students Through Music Education”

APPENDIX

CMEA Central Section**Financial Report****Period Covering July 1, 2019 through October 21, 2019****CHECKING****Beginning Balance** \$26,976.69**RECEIPTS**

Clinics \$0.00

Admin \$0.00

Site Host Meal Overage \$0.00

Festival \$4,150.00

Medals/Plaques \$620.00

Bulk Mail Reimbursement \$0.00

Total Receipts \$4,770.00**DISBURSEMENTS**

Administrative \$981.82

Board Meetings \$782.66

Professional Development \$400.00

Operations (Postage, Mailing) \$0.00

Festival \$0.00

Medals/Plaques \$0.00

Total Disbursements \$2,164.48

Transfer to Savings \$0.00

Transfers from Savings \$0.00

ENDING BALANCE \$29,582.21**Checking + Savings** \$32,260.27**MARKET RATE ACCOUNT****Beginning Balance** \$2,677.86

Transfers from Checking \$0.00

Transfers to Checking \$0.00

Service Charges \$0.00

Interest since July 1 \$0.20

\$2,678.06**Respectfully Submitted,****Justin Adams, Treasurer**



#1) Black Drape with Silver Medal



#2) Black & Gold Drape with Silver Medal



#3) Black Drape with Brass Medal



#4) Black & Gold Drape with Brass Medal

CMEA CENTRAL SECTION

NEW UNANIMOUS SUPERIOR MEDAL DESIGN

Thoughts behind color choices:

Unanimous Superior Plaque and Certificate Seals are Black with Silver

Command Performance Medals (S/E) have a Gold Drape with a Brass medal

All other Medals have a Brass medal. The drapes are either Blue & White (Superior) or Red & White (Excellent)

Medals profit Central Section about \$3.00 per medal.

Silver medals cost \$.06 more than Brass

Which would you choose?

Master Adjudicator Qualifications

- Must have successfully adjudicated for 5-7 years.
- The 1st VP assigns the Apprentices to the Master Adjudicator, contacting them both as well as the coordinators.
 - The Festival Coordinators will have the panels for most festivals by November and can be helpful in selecting out qualified Master Adjudicators

Pre-Festival Responsibilities

- Must ~~contact~~ **contact** the Apprentice at least 2-3 weeks before the festival.
 - In that Contact Discuss the following:
 - Reading of the entire Adjudicator Handbook
 - ~~Viewing of the Adjudicator Video~~ **Viewing of the Adjudicator Video**
 - **Expect them to study the score sheet(s) they will be using.**
 - Apprentice should contact you back ~~when they have done the above~~
 - Ask the apprentice what their personal philosophy of festival adjudication is
 - ↳ Does what they say match up with CMEA Central Philosophy?
 - ↳ How do you think you would respond in various scenarios
 - Appropriate attire
 - ~~What time will you get there (Hour before first group?)~~

Day of Responsibilities

- Introductions
- Going over the score sheet(s)
 - How does all the information on the sheet about the group effect how you will be listening to that group?
- Becoming familiar with the recording device
 - What to say at the beginning of the track for each group
- As much as possible look over the apprentices written sheet and give feedback
 - Is it legible?
 - Do the comments written match with the score that is given in each category?
 - ↳ Suggest how to be clearer if needed
- If time allows, touch base with the apprentice between groups
 - Discuss what they thought about the group they just heard.
- During breaks/lunch, as much as possible listen to some of the recordings
 - You know which groups may have been difficult to adjudicate. Listen to those recordings to hear how they are handling those challenges
 - Suggest ways to word issues that will help the students to grow and give them hope.
 - Remember students will listen to these recordings = not these recordings = but eventually.
- The Head Judge is assigned to be sure that there is never more than a 10 point spread.
 - Be sure the Apprentice judges scores are falling in that range as well
 - ↳ Note if the scores are fairly consistent with the other judges in the panel
- At the end of the day, collect all score sheets and arrange to get a digital copy/flash drive whatever of the recordings.
 - Destroy all copies of any music that was used by the apprentice (unless they were originals)

Within 2 Weeks

- Listen to enough recordings with the matching score sheet in hand to determine whether you feel the apprentice is ready to judge or needs more practice.
 - ⊙ Be able to justify your finding
 - ⊙ Ask: Would you want this person adjudicating one of your own groups?
- Contact the CMEA Central 1st VP.
 - ⊙ Tell him your findings with justification
 - ⊙ Send copies of the sheets and recordings to him so that he can confirm your findings
 - ⊙ May need to have some discussion with the 1st VP after he has perused the materials.
- The 1st VP makes the final decision. You are finished!
 - ⊙ The 1st VP contacts the Apprentice with the decision
 - └ Be ready to let the apprentice know what could be better going forward – even if approved to judge.

Other Things of Note

Master Adjudicators should be given a stipend of \$200.00 - \$300.00 (at Least). The 1st VP will be responsible for that check getting to the Master Adjudicator within a month of the day of the festival they adjudicated.

The Festival Coordinator needs to know early so they can have the treasurer cut extra amounts for food in the check for hosts

It may be wise to have the apprentice do their apprenticing in a county that they are not from.

The Festival Host should be given well in advance notice so that they can ask their participating directors to bring a 4th score of all their selections. The 4th score can be copied and any copies will be destroyed at the end of the festival and not given back to the directors.

Also, Festival Hosts will need to prepare a 4th score sheet and have a fourth recording device available.

The apprentice will not be paid. No hotel or mileage. Lunch the day of festival and any snacks/breakfast provided to the other adjudicators will be provided to them as well.

Apprentices should expect to do a full day of adjudicating. Exception may be if they want to do 2 half days so that they can apprentice different grade levels or disciplines.

FESTIVAL SIGHT-READING 101

Tips on How to Prepare and Perform Sight-Reading at Large Group Instrumental Festivals

Contributing Writers: Karl Fitch, John Vorwald, Bill Ingram and Steve McKeithen

Why Sight-Reading Is Important

The CMEA Central Section Board has decided to once again embrace the philosophy and spirit of the California State and NAfME National standard of sight-reading by requiring the activity at our festivals. We strongly believe that the skill of sight-reading is crucial in the development of every student through their journey as an enabled and skilled musician in our schools. A student with the ability to read music confidently and independently, will be far more likely to continue to play their instrument, or sing, by themselves or in an ensemble setting beyond their public school experience. If our ultimate goal is to truly educate children to be supporters and practitioners of the Arts and to keep music in their lives, then we must embrace the idea that a student with the ability to read music on their own is paramount in that end goal.

What is Sight-Reading

It is the process of reading and performing a work of music without having seen it before. It is a tool by which students become confident in their own musical skills – to the point of being able to recognize and perform whole patterns at once. The discovery of new music can be very enjoyable for the students and the director. Sight Reading is a skill that can take them to a place where they are not dependent on someone else reading it to them first.

Classroom Preparation for Sight-Reading = Teaching Fundamentals!

Most of us are doing the fundamental things in our classroom every day. Tell your students that reading new music for the first time isn't any different than reading a book for the first time. They wouldn't ask someone else to read a book to them first so that they could "hear how it goes". They would just read it! Reading involves using words and symbols you already know, stringing them together in a different order to form a story. Music reading is just the same concept applying the knowledge of their instrument and music symbols to discover a "new story". Of course, in an Instrumental Ensemble, different instruments have different parts of the story. Put new music in front of your music students regularly. Include a sight-reading activity as part of their daily warm-up routine. Lay a foundation of scales, arpeggios, rhythm and short melodic melodies (chorales). Students need to practice the skill of sight reading and must go through the process regularly for them to be calm and confident when they enter the sight-reading room. Try to avoid letting your students listen to a recording or sing the music for them before they start new music. Here are a few things you can try:

- ✦ Teach Scales
- Rhythm = foundational for an ensemble to begin and end the piece together. Use a system for counting subdivisions. Count while fingering. Whole class rhythm exercises can be used to teach, concert pitch and chords.
- ✦ Method books for the whole class
- ✦ Use chorales to help teach phrasing.
- ✦ Resources:
 - Download www.sightreadinsfactory.com One year subscription is \$34.99. If you have a television or projector screen, 8 measure or longer sight-reading exercises can be displayed though this cloud-based program or print and pass out
 - "Rhythm Workouts" by Gary Scudder is a fantastic resource. Consecutively works through more and more complicated rhythms and rests with easy to understand explanations.
 - "The Sight Reading Book for Band" by Jerry West. Wingert Jones Publications, 3 different levels.
 - Easier compositions in your library. High schools borrow music from Middle schools, Middle Schools from Elementary. Pass it out, read it, pass it in and put it back (return it). Some publishers will allow you to order music on approval – read it, send it back. (Will cost you shipping)

The secret to being a good sight-reader = is having read it before.

In other words, you know your scales and know how to count rhythm. You know what common music terms mean and you know your fingerings/sticking/bowing patterns on your instrument. All because you have encountered, learned and practiced them in class:

How to Sight Read

f Practice

- Students need to practice sight-reading (See classroom preparation for Sight-Reading-Teaching Fundamentals)

○ Verbal Systems

- Below are three verbal sight-reading systems that work for some teachers. Adopt one or create your own. Tell students to apply the formula and then finger through everything as you take 2-3 minutes to study your score

1.) STARS

S = Key Signature
T = Tempo
A = Accidentals
R = Rhythms/Repeats
S = Style

2.) PKRSD

P = Pulse
K = Key Signature
R = Rhythms
S = Style
D = Dynamics

3.) TKTTTS

T = Title
K = Key Signature
T = Time signature
T = Tempo
R = Road Map
S = Stylistic Markings

Director Sight Reading Preparation

f Practice Sight-Reading Scores.

- Open up your score at the same time your students turn their music over. You need the practice as well.
- Upon opening up a score you need to be able to within 2 - 3 minutes of private study:
 - Discover where your students may have a glitch in their reading.
 - Use one of the Verbal sight-reading systems above (or create your own) to give a heads up in "your director talk" to your students. Be methodical and clear
 - Examples: We're in concert Eb – trumpet your "Bb's" are first valve. Flutes there is an accidental "Db" at measure 7, pinky only. Clarinets you have the melody at measure 20. Trumpets you take the melody over at measure 29. Baritone you have a counter melody at measure 40. The phrases are mostly 4 measures long. There is a sudden *pp* at measure 55. There is a syncopated rhythm at measure 17. Key change at letter "D". Form is ABA – fast-slow-fast. The title is "Cops and Robbers" what do you think the music is going to try to express? Most all notes followed by a rest – end on the rest. Etcetera.
- Sight Reading Conducting is not the same as "Performance" conducting.
 - Right Hand may be more subdivided – especially if there are syncopated rhythms. Style should be indicated.
 - When practicing rhythm only with your ensemble, conduct the exact rhythm with your baton. Could they figure out the rhythm by watching you conduct?
 - Size of pattern to help indicate dynamics
 - Left hand may be needed to emphasize longer notes, indicate phrasing and of course cue.
 - Whole body to help with dynamics
- Project confidence and expect that your students will do well. They trust you. Be positive. Convince them that they are virtually back in the music room at school and there is no reason to not be confident. Tell them to have fun.

CMEA CENTRAL SECTION Sight-reading Guidelines and Procedures

The CMEA Central Section Festival Sight-Reading Evaluation room is closed to the public. Only the adjudicator, room helpers, the host, the director and the students are permitted in the room. Anyone else is admitted by the invitation of the director only. The scoresheet has no numerical scores and categories are assigned simple ratings. The sight-reading rating assigned is never distributed and is not included as part of the performance rating. However, the rating is recorded as part of CMEA Central Sections records. Ensembles who choose not to perform in Sight-Reading cannot receive a Unanimous Superior rating.

The following categories are judged:

- f TECHNICAL ACCURACY (Articulation --- Bowing, Correct Notes, Note Values, Rhythm Figures, Signatures)
- f FLEXIBILITY (Balance, Precision, Response to Director)
- f INTERPRETATION (Expression, Phrasing, Style, Tempo)
- MUSICAL EFFECT (Confidence, Fluency, Intonation, Tone)

PROCEDURE

1. Students should enter the Sight-Reading room in a disciplined, quiet and orderly manner. The sight-reading adjudicator is watching.
2. Students find their seats and place their performance music under their chairs. It is acceptable to move your top players deeper into the section to help support weaker players. (Top 3 trumpets reseat into sitting next to 2nd and 3rd part players.) Be sure percussionists know which instrument they will be playing before going in.
3. While the students are taking their seats, the adjudicator will ask the director to quickly peruse and choose one of the two sight reading selections in the classification that the director chose at registration. In 2020 directors may choose any music in any classification to sight read - regardless of registration classification.
 - a. Classification I = Grade .5 and 1 music
 - b. Classification II = Grade 1.5 and 2 music
 - c. Classification III = Grade 2.5 and 3 music
4. The adjudicator will give instructions to the students, setting the tone for a positive and encouraging experience.
5. Room assistants will pass out the sight-reading folders. The students are not to open the folders but need to be sure they have received the correct folder for their instrument.
6. The adjudicator will issue these instructions:

Please open your folders and remove (music selection). Does everyone have the right part for their instrument?
Percussion are you set? Are there any problems?
7. The adjudicator will hand the conductor the score at this time.
 - a. The conductor will have up to 8 minutes to study the score and instruct the group. The adjudicator will inform you when it's time to start sight-reading. It's okay to use less time in the review.

During the eight minutes of review

Study the score for a minute or two. While the director is studying, students are silently looking it over also, applying the system that the director has practiced in the classroom. Students should literally finger their way through the piece.

- ⓐ The director talks them through the piece, acquainting them with as many of the details as time allows (2-3 minutes)
- ⓑ Questions from Students to the Conductor (2 minutes)
- ⓒ Students can quietly discuss the music among themselves (1 minute)

During the 8 minutes of review, follow these guidelines:

What the director MAY do:

Talk about the piece.

- ⓐ Point out the key signatures
- ⓑ Review time signatures
- ⓒ Run quickly through the procedure used to practice sight reading in the classroom
- ⓓ Provide as much detail as possible that will allow your students to successfully read the music

What the director MAY NOT do:

Perform the piece or phrase

- ⓐ Sing
- ⓑ Count
- ⓒ Tap
- ⓓ Conduct
- ⓔ Mark the score
- ⓕ Verbally correct any incorrect rhythm or note
- ⓖ Do anything other than use descriptive words

What the students MAY do:

- Practice a difficult rhythm
- Count
- Clap
- Tap
- Sing any part of the work
- In the last minute, confer quietly with other students

What the students MAY NOT do:

- ~~The students may not play the sight-reading music at any point during the preparation time~~
- Make any marks on the music

8. You may warm-up your ensemble. *Suggestion: play a memorized scale in the key of the sight-reading piece.*

9. Perform the Sight-Reading piece.

The director may call out rehearsal numbers or letters if needed. Other than that, all communication needs to be done through conducting.

Listen to each other and the director, watch the director, GO FOR EVERY NOTE AND MARK ON THE PAGE = don't give up and Count, Count, Count!!!!

10. Feedback from the adjudicator and/or mini clinic will begin. Let your students know that the adjudicator may want to engage with them and it's okay to respond back!

11. At the conclusion of the adjudicators feedback, all music will be placed back into the folder and carefully closed. Follow instructions as to how to pass in the music.

12. Exit the room quietly and in an orderly fashion. *It is the final impression you will leave with the adjudicator before he assigns your rating*

Final Thoughts

When preparing to sight-read at festival, the most important thing to remember is that there needs to be a relaxed, non-threatening atmosphere, having a similar feel to your own music room.....sure, you are physically in a different place, but as their director, you can take fear and worry out of the picture. Be confident of your own musical abilities. If you enjoy the challenge of sight-reading as a director = they will learn to enjoy it also.

Many directors have said that their students look forward to Sight-Reading during a rehearsal. It gives them a chance to play something different from the current music that they have been preparing for a performance. They liked the challenge and when they held it together, they were extremely proud of their efforts. It was just fun for them! The more they sight-read, the more confident they got and the more they wanted to do it. When the director approaches sight-reading with a positive, can-do attitude, the students will more likely be successful.

Compiled by,
Peggy Biller

CMEA Central Section, Kern County Festival Coordinator

SIGHT-READING

Dumb question = Should Sight-Reading be hyphenated?

Would like to add to our board the position of Sight-reading Representative. This is a board position that both CMEA Bay Section and SCSBOA have. To help maintain the philosophy and integrity of Sight-reading at our festivals.

INSTRUMENTAL SIGHT-READING

- Instrumental Sight-reading 101 Article has been written to help Band and Orchestra Directors prepare for SR. Included in the article is the actual score sheet, SR room procedure and Standards for Sight-reading.
- Noted change-emphasis in the procedure for Instrumental SR is for the SR Adjudicator to speak in an encouraging way to the ensemble before they sight-read to try to set a positive educational tone in the room. To be encouraging.
- ✦ Time to prepare ensemble for SR has been changed to up to 8 minutes.
- These materials were distributed through Facebook, available on our website (would encourage that local MEA's put it on their web-sites), will be printed in Grace Notes.

CHORAL SIGHT-READING

A "How To" Article is in process of being written.

ASSEMBLING SR MATERIALS

Instrumental

- Trying to secure with JW Pepper some concessions for the ordering of music (Free shipping) or discount on music. Setting up an account with them for easy ordering.
- ✦ Have purchased folders (600) to place music in and 8 rolling carts. Local Music companies do not use the larger concert folders anymore. Since the SR music must be original copies the backpack style of folders don't work;
- ✦ Will begin putting folders together in November.
- 4 completely different sets (A-D) of music for both Band and Orchestra will be created

Choral

- Choral Sight-reading materials will be generated by Class Level and ensemble voicing using Sight-Reading Factory.
- ✦ Criteria for generating materials and length will, in general, be those that have guided Kern Counties Sight-reading room for years.
- The materials will be put in a spiral bound book by Class Level. 50-60 copies of this book will be created. The adjudicator will simply tell the ensemble which page to turn to and the sight-reading process will begin.
- 4 completely different sets (A-D) will be created and rotated year to year around the section.

Jack Bertrand, Choral director at North High School, Bakersfield has graciously volunteered to put the choral books together. He has Unanimous Superior Chorus and earns Superior Ratings in SR. He has much experience in using sight reading factory.

DELIVERY OF MATERIALS

I will personally deliver to the first festivals the SR boxes and create a list of how to get the materials passed to the next festival.

Friday, October 18, 2019

KERN County CMEA FESTIVALS 2020

CMEA Central Kern County 2020 Festivals	Dates	Registration Deadline	Host
MS Band Festival (Independence HS)	3/24-25/2020	2/11/2020	David Green & Alec Rodriguez
HS Band Festival (Stockdale HS)	3/17-18/2020	2/4/2020	John Biller & Scott Dinkse
Orchestra Festival (East HS)	3/19/20- 3/20/2020	2/6/2020	Regina Montano & Geoffrey Ruud
MS Choral Festival (BHS)	3/10/2020	1/28/2020	Amanda Isaac
HS Choral Festival (BHS)	3/11-12/2020	1/29/2020	Amanda Isaac
Solo/Ensemble (CSUB)	4/18/2020	3/18/2020	Andrea Allen

CMEA CENTRAL SECTION FESTIVALS

MS BAND FESTIVAL ADJUDICATORS: Gary Gilroy, Leo Sakomoto, Michael Hipp & Lisa Butts (SR) (Registered -4/3)
 HS BAND FESTIVAL ADJUDICATORS: Leo Sakomoto, Lisa Butts, Jeffery Jacox & Larry Sutherman (SR) (Registered - 0/0)
 ORCHESTRA FESTIVAL ADJUDICATORS: Donna Harrison (SR), David Arrivee, Susan Doering, Heidi Franklin (Registered -0/1)
 MS CHORAL FESTIVAL ADJUDICATORS: Roger Bergman, Mark Lanford, Kathryn Smith & Polly Vasche (SR) Registered - 0/0)
 HS CHORAL FESTIVAL ADJUDICATORS: Anna Hamer, John Sorber, Jennifer Garrett & Polly Vasche (SR) (Registered 0/0)
 SOLO&ENSEMBLE FESTIVAL ADJUDICATORS: Donna Harrison (High Strings), Tim Smith (Brass), Scott Dinkse (Piano)

Most assigned adjudicators have signed and returned their contracts.

UNANIMOUS SUPERIOR MEDAL DESIGN

See design sheet and choose!

FESTIVAL/ADJUDICATOR HANDBOOK

- No mention of the actual monetary amount of compensation/fees is detailed as that is fluid throughout the years.
- The Festival Handbook has been edited and updated.
 - New policies and procedures that have been passed in the past 5 years have been included.
 - The title "Festival Host" has replaced "Festival Chair" throughout the handbook as the difference in responsibility has been eliminated and the term Co-Host more generally used.
 - Sight-Reading Section more detailed
 - Updated terminology for electronic/web-based practices
- The Adjudicator Handbook
 - Not much change here
 - New section on qualifying and becoming a "Master Adjudicator" for our Adjudicator Apprentices.
 - This needs to be approved by the board as there is a potential cost involved.
- The Appendices
 - Most all documents for the appendices have been updated to reflect 2020 and will be included. Small dates at the bottom will reflect when the form was updated. (So that future updates/changes can be easily done).

Friday, October 18, 2019

**TKFMMM Festival Coordinator's Report
October 21,,2019**

**2020 Tulare, Kings, Fresno, Madera, Merced, Mariposa
Adjudication Panels**

Porterville Bands

Leo Sakumoto
Jeffery Jacox
Anne Hendrickson
Lisa Buts (SR)

Visalia Bands

Mike Tacket
Brad North
Craig Erker
Michael Angel (App)

Reedley Bands

Curtis Gaesser
Gary Gilroy
Jeff Bilden
Kirk Clague (SR)

Kingsburg Bands

Meryl Wamhoff
Elisha Wells
Dale Engstrom
Bill Ingram (SR)

Fresno MS Bands

Greg Christiansen
Christine Keenan
Tim Smith
Patricia DeBenedetto (SR)

Fresno HS Bands

Leonard Ingrande
Phil Vallejo
Christina Latham
Adam Wilke (SR)

Merced Bands

Gary Deeter
David Adam
Jim Kusserow
Bill Ingram (SR)

Visalia Orchestras

Kamilah Simba-Torres
Kathryn Crask
OPEN

Fresno Orchestras

Heidi Franklin
John Morrice
Susan Doering
Amy McGuire

Visalia MS Choirs

Tony Mowrer
Emily Mason
Roger Harabedian

Visalia HS Choirs

Mark Lanford
Angel Vasquez-Ramos
Julie Carter

Porterville Choirs

OPEN
OPEN
OPEN
OPEN

Fresno Choirs**Roy Klassen****Travis Rogers****OPEN****Dale Engstrom (SR)****Fresno County Choirs****Roger Bergman****Anna Hamre****Polly Vasche****Dale Engstrom (SR)****Hanford Jazz****Mike Schofield****Anne Hendrickson****Jeff Jarvis****Rod Harris****Fresno Jazz****Les Nunes****Paul Luckessi****Richard Giddens****Lisa Butts**

I'm still lining up panels Solo & Ensemble Festivals in Visalia, Fresno, and Merced.

2020 Registration Notes:

- As of yesterday, section-wide we have 155 ensembles registered. We should see over 600 by the end of February. Over 50 of the registered ensembles in my area have already paid their entry fees.
- The Kingsburg Festival leads the way with 24 registrations so far!
- The Porterville Choir Festival has not had any luck securing adjudicators. The problem is the number of festivals that week and the fact that it is only a one day festival. We do have two "last resort" adjudicators who said they may find a way to do it if there is no other alternative. They want to help but are already booked at other festivals that week.
- We will also have to spread out our orchestra festivals next year between Visalia and Fresno. They are both the same week which has caused a few problems.

CMEA Central Section 2nd VP Report

- ① Final deadline for Grace Notes approaching (October 25).
 - ① President, 1st VP, Reps from KCMEA, TKMEA, FMCMEA, Merced/Mariposa
 - Please inform me of recent retirees and their information!
 - ① This is from Peggy: "Hi guys, We voted last Monday to give M&A a full page ad in the Podium because covering all costs for the Fall Conference. I have his ad attached. Leo, I've asked Mitch to replace Kern County with CMEA Central Section for maybe a possible print in Grace Notes. We did not have to ask Central Section for any money this year and everyone was invited - so in a way the whole section benefited. You can ask about including it at Mondays meeting." What do you all think? Should we include it in this issue of Grace Notes? Please let me know.
 - ① I have ads from Bakersfield Winds. Are there any from other community ensembles I can ask? Please let me know.
- ① Speaking as a rep from CSUB - can we look into those college students that applied for the CASMEC scholarships, and see if they got reimbursed??
- Regarding Peggy's medal designs, I vote for medal #4
 - CSUB has just announced a tenure-track position in Elementary Music Education - please see job ad that's circulating, as well as CSUB's own job recruiting site. Please spread the word!

**CMEA Central Section Band Representative Report
October 21, 2019**

Christine Keenan

christine.keenan@fresno.edu

1. Webinar Series Update

Workshop #1: Composer Diversity in New Music Programming

Held September 30, 6:30pm

Clinician: Dr. Kaitlin Bove, Director of Bands, Pierce College at Puyallup

In attendance: 8

Our first session went very well and those who attended gave positive feedback! We examined our programming habits and learned about programming with intentionality to increase the diversity of representation in our repertoire selections. The video and slideshow are posted on the Central Section website (thanks Rob!) for anyone who could not make it and would like to learn more.

Workshop #2 (in progress): Festival Sightreading Procedures and Strategies

Tentative date: November 4 or 11, 6:30pm TBD

Clinicians: Steve McKeithen, Bill Ingram, Peggy Biller

The idea is to go over the reinstituted sight-reading process at festivals for directors that are new to it or need a refresher. This would supplement the upcoming Grace Notes article and allow for Q&A and some live feedback for directors. I am still in the planning process with clinicians and will post the event to the CS Facebook page when it is settled, hopefully soon.

Workshop #3: Health and Wellness for Musicians and Music Teachers

Date: February 4, 6:30pm

Clinician: Dr. Christa Evans, Lecturer/Music History, Fresno Pacific University

Dr. Evans will address exercises, stretches, breathing, posture, and other habits that contribute to the physical health of instrumentalists (and their teachers!).

2. Band Event Reminders

Check out Brad Riley's spreadsheet with dates for all the local ensemble concerts:

[https://docs.google.com/spreadsheets/d/](https://docs.google.com/spreadsheets/d/14tNiRbQQZX_uqDqscotfPHhDbalesHaEdECT7GL_rDA/edit#oid=0/edit#oid=0)

[14tNiRbQQZX_uqDqscotfPHhDbalesHaEdECT7GL_rDA/edit#oid=0/edit#oid=0](https://docs.google.com/spreadsheets/d/14tNiRbQQZX_uqDqscotfPHhDbalesHaEdECT7GL_rDA/edit#oid=0/edit#oid=0)

*

➡ Fresno State Band Spectacular: November 25, 8pm

- ✚ Wind Symphony of Clovis concerts at the Shaghoian Concert Hall:
Dec. 1 @ 7pm, Holiday
May 3 @ 3pm w/YOUR BAND?!

School/group discounts and ticket fundraisers available
Contact Christine for tickets or to do a joint concert

- ✚ Fresno Pacific University Wind Conducting Workshop with Gary Hill: January 17-19
Register at: <https://www.eventbrite.com/e/fresno-pacific-university-wind-conducting-workshop-tickets-59837366661>
a few spots still remaining!

- ✚ Fresno State Wind Festival: March 20-22

- ✚ Fresno City College Wind Festival: March 27; FCC Brass Bash: April 2
Contact Elisha Wells at elisha.wilson@fresnocitycollege.edu for more info

Orchestra Representative Report
All Gilroy Golden ~~on~~ October 21, 2019 ~~at~~ 6:00pm
aligilroygolden@ousd.com (559) 940-1019

1. Communication

a. Reached out to the different area reps - what do you need?

- i. FMCMEA - Emily Johnson
- ii. TKMEA - Maxton Vieira
- iii. KCMEA - Amy McGuire
- iv. Merced - Ashley Shine - working on representatives, small orchestra community currently.

2. MEA String Events 2019-20

a. FMCMEA

- i. Honor Orchestra Auditions: Saturday, December 14th at Clovis East HS
- ii. Rehearsals: Saturday, December 14th; Friday, January 10th; Saturday, January 11th
- iii. Performance: Saturday, January 11th

b. TKMEA

i. Honor Orchestra:

- 1. Auditions: Thursday, November 7th, 5-9pm at La Joya Middle School
- 2. Rehearsal: Tuesday, January 15th at COS; Friday, January 25th at COS; January 26th at COS
- 3. Performance: Saturday, January 26th at COS

c. KCMEA

i. Honor Orchestra

- 1. Auditions: Thursday, January 9th
- 2. Rehearsal: Saturday, January 11th; Saturday, January 25th; Monday, January 27th; Tuesday, January 28th
- 3. Performance: Tuesday, January 28th

3. CMEA Festivals 2020

a. Solo & Ensemble Fresno

- i. March 28th at Fresno City College
- ii. April 18th at CSU, Bakersfield
- iii. May 1-2, Northern CA State Festival at Sac State
- iv. May 9, Southern CA State Festival at Pomona

b. Fresno CMEA Orchestra Festival

- i. Fresno HS, Elaine Shrestha - March 17-19th

c. Kern County CMEA Orchestra Festival

- i. East HS, Regina Montano - March 19 evening all day March 20th
- ii. regina-montano@kernhigh.org

d. Visalia CMEA Orchestra Festival

- i. El Diamante HS, Destiney Nutt
 - 1. Middle Schools, March 18th
 - 2. High School, March 19th

4. String Events Happening Around CMEA Central Section

- a. Friday, October 25, 2019 - Inaugural College of the Sequoias Orchestra Festival
- b. Saturday, October 26, 2019 - ASTA String Workshop
- c. Thursday, October 31, 2019 - Sunday, November 3, 2019 - Cello Fest at Fresno State

5. CODA & All-State 2019

a. CODA

- i. Auditions were due October 4, 2019
- ii. Honor Orchestra takes place Dec 6-7 at UC Santa Cruz

b. Uploads due December 1, 2019

c. Performances for CASMEC

- i. All-State Symphony Orchestra - Saturday at 4:30pm at Saroyan**
- ii. All-State HS String Orchestra - Sunday at 9am at Saroyan**
- iii. All-State JHS String Orchestra - Sunday at 1pm at Saroyan**

6. Questions, comments, concerns?

Rural School Report

10/21/19

Start of Year Meeting on September 9th

Attendees:

- Ryan Dirlam- Committee Chair, Firebaugh High School
- Jonathan Gaspar- Tulare/Kings Rep, Orosi High School
- Shelly Johnson- Kern Rep, Tehachapi High and Middle Schools
- Ashley Shine- Merced/Mariposa Rep, Weaver Middle School
- Janet Tenpas- Fresno/Madera Rep, Liberty High and Ranchos Middle Schools

1. Quoted "Future Plans" from first report in June of 2018

a. Creating Rural Schools Definition and Criteria (Accomplished)

- i. The mission of the CMEA Central Section Rural Schools Committee is to provide equal access to opportunities and experiences for students in rural areas. The committee will provide support and resources for underserved students and music educators in the CMEA Central Section.

b. Creating a database of Rural schools

- i. Find out why many aren't affiliated with CMEA or local MEAs

- 1. Contact teachers in our sections and encourage them to join CMEA; provide solid reasons for them to join besides festivals

- ii. Open a line of communication for Rural Programs

- 1. Ashley:

- a. Placed her section list on the team drive

- 2. Janet:

- a. Will upload 2 spreadsheets on to team drive

- 3. Jon:

- a. Work on developing section list and upload to team drive by the end of October

- 4. Shelly:

- a. Continue finishing section list and upload to team drive by the end of October

- iii. Where is database located?

- 1. Google Drive for Rural Schools Committee for now

C. Roaming Clinicians

- i. Group lessons/Clinics/Master Classes throughout the course of a day in different Rural Areas.

- ii. Each committee member needs to find a clinician who would be willing to travel to schools and run clinics. Research how much it would cost and if they're willing to visit more than one school in a

day. Offer gas expenses, lunch, small stipend. Please have at least one name to propose by the end of October.

d. Pop-Up Festival

- i. For schools that can't travel, we can look into providing a clinic and festival experience.
- ii. Having a committee member nominate deserving schools in their area to have a pop up festival brought to them- 1 in each section per year.
- iii. They will need to be CMEA members.
- iv. Place this under future ideas

e. Rural Ensemble Clinics (Accomplished in Fresno/Madera)

- i. Many schools are afraid to participate in official festivals due to incomplete instrumentation, non-standard music selection, students performing at a below average ability level.
- ii. Putting together a no-rating, clinic and comments festival, that is only open to rural schools, might get some of them to dip their toe into the Festival Pool and eventually join the standard CMEA Festivals.
- iii. Feedback to improve:
 1. Look into hosting at local colleges to increase rooms and opportunities.
 2. Develop a Masterclass setting- performance followed by instrument family masterclasses done by music majors.
 3. Developing a Clinic Sheet as opposed to using the CMEA judging sheets.
 4. Have the ensemble play one piece that is going to receive a clinic
 5. A Google form that allows you to state some weaknesses
 6. Try to host both choir and band at the same clinic.

f. Exposure for Rural Students

- i. A concert opportunity we could invite rural schools to? Maybe a concert during the day?
 1. Pairing with the college you are hosting your Rural Ensembles Clinic at and having a concert as the finale.
 2. Try to pair with a professional ensemble to host a concert for rural schools

g. Rural School Music Teacher Round Table (Accomplished in MM, FM, TK)

- i. Planning on hosting a Rural School meetings over Central Section in the Fall to discuss what Rural teachers want to see from CMEA.
 1. Should be quarterly

2. Future Directions To Pursue

a. Rural Schools MiniConference

i. July 25th, 2020?

b. Form for what our areas need should be sent to the email lists

c. Pop up festivals

d. Website/Online Forum

3. Committee Check-ins through ZOOM once a semester.

4. Annual Meeting in person in May or June

5. Next Meeting (ZOOM 11/11/20 at 7pm)

CMEA Central Section Legislative Report for Oct. 21, 2019

Assembly Bill AB5 passed both houses of the legislature and has been signed by Governor Newsom. This Bill is known as the "Gig-worker Bill." At this time CMEA is not sure how or if it will affect our festival judges. Will they remain independent contractors or will they be employees?

Many people who work as independent contractors in various fields of employment are not sure how or if they will be affected.

As the bill was working its way through the legislature many articles in newspapers or other journalistic platforms have been written: SF Chronicle, NY Times, L.A. Times, USA Today, Reuters, etc. have reported on the bill.

The California Department of Education announced in September of 2019 that they are looking for public comment on the new CA Arts Framework. The public review and comment period will run from Oct. 1, 2019 to Dec. 1, 2019. The California Arts Framework covers Kindergarten through Grade Twelve Public Schools. Go to <https://www.cde.ca.gov/civ/p/cif/> to read the Framework and make comments.

SB 328 was passed by the legislature and signed by Governor Newsome. This bill mandates start times for CA Public Junior Highs and Senior Highs. The bill goes into effect for the 2022-2023 school year. CTA as well as many other organizations had opposed the bill.

Two sources for news and opinions on legislation for CA Public Schools can be found at edsource.org and CALmatters.org.

Walter Orider

CMEA Central Section Legislative Rep.

FMCMEA Report- October 21, 2019

FMCMEA Held their annual fall membership meeting at Bullard High School on Wednesday, September 11th. We granted free membership for the 2019-2020 school year to all who attended that meeting. We discussed upcoming honor band auditions, budget concerns, and general practices.

One of the major topics of concern is copyright law and the distribution of parts for our honor ensembles. The executive board is currently looking into copyright law and will also be reaching out to other MEA's to discuss best practices that guarantee law-abiding practices among all honor ensembles under our MEA.

We are also in the process of updating our bylaws that will then be posted and made transparent to all members of our organization. The board is in transition to a more transparent approach that will hopefully become more accessible to our entire membership.

Our Honor Bands and Orchestras will have their auditions and first rehearsal on Saturday, December 14th, held at Clovis East High School. The concert will be held on Saturday, January 11th, at 7pm in the Paul Shaghoain Concert Hall on the Clovis North Educational Center.

We are pleased to welcome the following conductors for our 2020 band and orchestra ensembles:

- ♫ High School Honor Band- Dr. David Fullmer, Snow College (Retired); Conn-Selmer Education Manager, West Region**
- ♫ High School Honor Orchestra- Dr. Larry Sutherland, CSU Fresno (Retired)**
- ♫ Junior High Honor Band- Mr. Steve McKeithen, CSU Fresno**
- ♫ Intermediate Honor Orchestra- Arthur Howansky, Fresno Unified School District**
- ♫ Elementary Honor Orchestra- Rodney Yokota, Visalia Unified School District**

Respectfully Submitted,

**Mr. Marco Mellone
Director of Bands
Clovis East High School
Reagan Educational Center**

**FMCMEA Representative
CMEA Central Section**

TKMEA has secured their conductors for their Honor Choir, Orchestra and Band ensembles.

For orchestra the guest conductors are Dr. Daniel Watts, HS, and Mrs. Heidi Franklin, MS.

Excerpts will be on the website by October 4. Auditions will be held at Laloja MS, Visalia on

November 7 at 5 pm. Honor choir will have guest conductors, Dr Alfonso, HS and John Sorber,

MS, for Honor Choir. Rehearsals will be at COS for HS and CVC for MS. We are also looking into

utilizing choraltracks.com for rehearsal tracks this year. For band we have guest conductors Dr,

Lawrence Stoffel, HS and Dave Lesser, MS. Auditions will take place on Saturday, December 7,

2019, at Golden West HS in Visalia. TKMEA will revisit align our audition music with the states

audition music in March/April after we clear using that material with CBDA.

All other matters are works in progress.

KCMEA just finished its Fall Conference on September 14th! It was extremely well attended and feedback to it was very positive. This year the conference was sponsored by Music and Arts; they provided clinicians and sight reading music for us to use. Jack Bertrand, our First VP, was the "mastermind" behind this project and we couldn't be happier!

KCMEA also just finished awarding scholarship lessons for students who applied. Students were able to audition and we were able to give out lessons based upon need and their future plans as music performers.

KCMEA is in the process of planning its professional development workshops for winter and we are looking forward to inviting you all to attend as soon as details are finalized.

-David Green

Merced/Mariposa Report - Central Section
Oct. 21, 2019

We are on the road to becoming an official MEA!

Our newly established board is as follows:

President: Ashley Shine

Vice President: Rogelio Garibay

Treasurer: LeAnn Cassidy (now LeAnn Henderson)

Secretary: Michael Flores

I am still collecting other MEA bylaw/constitution samples (Thank you TKMEA for getting back to me!)

LeAnn will be collecting information so that we can apply for non-profit status while we create our own bylaws that are suited for our area.

We are still deciding what services we would like to prioritize and implement as soon as possible. Top of our list to create a high school county honour band ensemble.

We have an exec. meeting scheduled for next month. Once we are all in agreement with the constitution we would like to provide our area, we are going to host a public meeting and start establishing our chapter and creating our own traditions and a predictable calendar for other educators and students to look forward to!

Ashley Shine