
The Podium

The Newsletter of KCMEA

Opus 6 Issue 1

November 2009



**TOP-TEN, SCHOLARSHIP RECIPIENTS, HOLIDAY DINNER,
WWW.KERNMUSICEDUCATORS.ORG**



The Podium

The Newsletter of KCMEA

Articles and Photos for the
PODIUM?
 Deadline for Opus 6 Issue 2 is
 December 30, 2009
 E-mail it to: jbiller@bak.rr.com



Opus 6, Issue 1
 November 2009

A Note from KCMEA President, Walter Crider

I hope your summer was rest full and rejuvenating. As we start the new school year we are all having to deal with the effect of the state budget on our programs. Tragically in our county students are having fewer opportunities to experience the arts due to program cut backs or elimination. This is not the time to be discouraged but to focus all our energy on the quality of the music education experience we provide our students.

If you have been a member of KCMEA thank you, if you haven't, I hope you will. KCMEA is here to support you and your music program anyway we can. KCMEA is part of a larger family of music educators, the California Music Educators Association. The students of

California should not be denied access to the arts. I find it difficult to believe that the well intentioned, educated individuals that make decisions regarding the curriculum our students have access to would think that eliminating the arts is a wise decision. We probably have in our files study after study that show the many positive things that the arts bring to the lives of our students.

On Saturday, September 19 the KCMEA Fall Conference was held at Curran Junior High School. Approximately 50 music educators came and were invigorated by the inspiring words of Trey Reeley, a choir clinic presented by Dan Jackson and "French Horn Boot Camp" by Lucy Adams and Andrea Allen. What a great way to start the year off. If I didn't see you there why

not?

As I start my second year as your KCMEA President I know you will do everything you can to provide the best music education experience for the students in your district. I wish you the very best. Please do not hesitate to contact me if I can help you in any way. My e-mail address is:

wacride@norris.k12.ca.us.

Check out the new

KernMusicEducators.org web site for all of the things KCMEA is doing for you.

Sincerely,
 Walt Crider

President, KCMEA



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KCMEA OFFICERS

- *Walter Crider ~ President.*
- *Ron Christolear ~ 1st V.P. - Workshops*
- *John & Peggy Biller ~ 2nd V.P.- Newsletter*
- *Andrea Allen —Secretary*
- *Stan Holcombe—Treasurer*

KCMEA
Kern County Music Educators Association
**HOLIDAY
DINNER MEETING**

5:30 ~ Meeting
6:00 ~ Dinner

Order directly off the Menu

In order that we have enough room at the table,
please RSVP Erin McGinnis at
mcginnise@bcisd.com or call 203-6052

** Invite a music colleague*
Feel free to bring your spouse

Mimi's Cafe

4025 California Ave. 326-1722

Monday
November 30, 2009
5:30 - 7:30

Who is KCMEA?

The Kern County Music Educators Association is an organization of music educators and music advocates from the local area who work together to provide services to support all music educators and music students in Kern County.

The Association is comprised of educators who serve elementary through university level music students. The membership includes band, orchestra and choir directors as well as classroom music teachers and private teachers. In addition to active music educators, KCMEA's membership also includes retired music educators, college students, classrooms teachers, businesses and patrons.

KCMEA is a strong advocate and promoter of music in our schools. Our organization provides an annual conference for its members, publishes, *The Podium*, a bi-monthly newsletter, awards scholarships to talented and deserving students, facilitates social collaboration among music teachers, organizes honor music festival directors' dinners, hosts various instrumental and vocal festivals, annually recognizes individuals for their contribution to the music profession, and provides information regarding a variety of musical events throughout the year. KCMEA also welcomes new music teachers into the area by providing them with a Music Teachers' Resource Manual.

The members of KCMEA are friendly and desire to help each other by sharing ideas and methods.

KCMEA Goals:

🎵 Enhance the lives of students through music.

🎵 Provide opportunities for musical challenge and growth for students.

🎵 Support the music educators of Kern County.

🎵 Enrich the musical environment of our community.



*The Bakersfield
Winds
in concert*

John Miller, Conductor

*Monday, November 23, 2009 7:30 pm
Olive Drive Church, 5500 Olive Drive, Bakersfield, Ca.*

Featuring works by Norman Della Joia, Gustav Holst, Richard Wagner, Samuel Hazo, Kenneth J. Alford, and Michael Kamen

*\$5.00 suggested donation at the door
www.bakersfieldwinds.com*

Top Ten Shuffle



Roberto Becerra



Born/raised: Born in Lima, Peru, and raised both in Lima and Bakersfield, CA.

Educational background: Roberto attended school mostly in Peru and was also a student at Laurelglen School for 3 years, where he teaches now. He obtained an A.A. in Music at Bakersfield College, B.A. in Music and a

single subject teaching credential in music from California State University Bakersfield.

Teaching assignments: Instrumental Music Instructor at Laurelglen, Stine, and Seibert elementary schools, for the Panama Buena Vista Union School District.

Principal instrument(s)/voice: Guitar and voice (baritone).

TOP 10 SHUFFLE:

1. **The Beatles:** The earliest memory of some of my favorite songs came from an old Beatles cassette tape that I had back in Peru. I remember being able to sing Beatles songs before even knowing what they were saying (I had not yet learned English). To this day their albums remain among my favorite in my iPod.

2. **Chabuca Granda:** One of the most recognized and influential of Peruvian “criolla” music composers, which combines Spanish, Andean, and Afro-Peruvian influences. I remember growing up and getting together with my family and her music always being a part of the celebration. The guitar, cajón, and singers were always present, sometimes the piano would join, and the live music would last for hours.

3. **Silvio Rodríguez:** I first heard this Cuban composer, and important leader of the “Nueva Trova” musical movement, when I was in high school and was quickly fascinated by what I heard. His lyrics (who many describe as poetry) talk of social, emotional, political, real, and fictional issues. Growing up I mostly enjoyed his acoustic guitar music, which remains among my favorite.

4. **Raul Garcia Zárate:** I had the opportunity to listen to this Peruvian master of the Andean guitar for the first time 10 years ago. He became one of the catalysts in my greater interest toward guitar music from South America.

5. **Mercedes Sosa:** I first heard this Argentinean Contralto when I was young, and to this day her voice feels like the representation of an entire continent. She is also known as the voice for the “voiceless ones,” often singing about social struggles in a part of the world often moved by conflict.

6. **Astor Piazzolla:** His ability to be create music that is so unique and passionate always captivated me.

7. **Antonio Carlos Jobim, Joao Gilberto, Caetano Veloso:** I have always been drawn to the beauty and intimacy of the voice and guitar in Bossa Nova, even when I cannot understand the Portuguese lyrics (luckily it is not always too different from Spanish).

8. **Carlos Santana, Jimmy Hendrix, Eric Clapton:** They stirred my interest in the electric guitar at a young age (Didn't we all want to be rock stars at some point?).

9. **Francisco Tárrega, Mauro Giuliani:** I became interested in classical guitar music when I first entered college. Some of my favorite performers of the style were Andres Segovia and John Williams (not the film composer).

10. **Chopin:** Without a doubt my favorite composer for piano music – expressive and unique.



ABOUT THE TOP-10 SHUFFLE

This month we continue the “TOP-10 SHUFFLE”. In every issue of the “Podium” one of our KCMEA members is featured with biographical information and a list of their top-10 musical selections. The list includes music that they like to listen to, or have influenced their lives. We think that this is a fun way to learn more about our members, the various interests we have, and the diverse backgrounds we bring to our profession. In this issue we feature KCMEA member Roberto Becerra. If you know a member you would like to have profiled in the KCMEA Podium, e-mail Richard Rodriguez at: richard.rodriquez@alumni.usc.edu. Enjoy getting to know Roberto!

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Doug White

Elementary Instrumental Music

Vacant

(Contact Walt Crider if interested in this position)

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Grand Night Honor Band Chair

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Arvin High School

Grand Night Festival Chorus Chair

Bill Hale
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North High School

Grand Night Honor Orchestra Chair

Rob Martens
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Ridgeview High School

KCHMF Honor Band Chair

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KCHMF Honor Chorus Chair

Amanda Isaac
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Norris Middle School

KCHMF Honor Orchestra Chair

Steve Miniard
sminiard@pbvUSD.net

Actis Junior High School



KCMEA MINUTES

September 7th, 2009

The meeting was called to order by President Walt Crider at 4:34 pm. Members present were Walt Crider, Peggy Biller, Ron Christolear, Mike Stone, Eric Dyer, Stan Holcombe, Regina Pryor, Dennis Herbst and Audrey Boyle

SECRETARY'S REPORT:

Eric Dyer made a motion to approve the August 10th minutes. Peggy Biller seconded the motion and the minutes were approved.

TREASURER'S REPORT:

Savings Account - \$153.69, Scholarship Fund - \$232, General Fund - \$475.08

Ron Christolear made a motion to accept the Treasurer's Report, Peggy Biller seconded the motion. The Treasurer's Report was approved.

REPORTS

1. President – Walt reported that Central Section gave us \$750 for our fall conference. Trey Reely's expenses will be paid with this money. Walt went to the Kern County Honor Festival Chair meeting to represent KCMEA. There are new people in charge at KCSOS. There was discussion about cost and fees to put on the county festivals.
2. 1st V.P. – Ron reported that the Fall Conference is coming along. We will be setting up on Friday, September 18th at 4:00 PM at Curran MS. We will be meeting on Saturday morning at 7:30 a.m. to complete our final setting up. Board members are being asked to bring door prizes for our raffle. Music stores will be setting up booths.
3. 2nd V.P. – Peggy reported that the ads that have been in the Podium will need to be put on line. It was suggested that Audrey and Randy Bennett work together to put these ads on our website. The private Teacher list is being revised. This list will not be on line. The next on-line Podium will be in October. The Podium will direct you to pages on the web site. Peggy is also working on getting all the e-mail addresses for all High School and JH Directors to inform them about the Fall Conference.
4. Audrey reported that Symphony Vouchers and bookmarks were available to put in the Fall Conference folders. It was also discussed that in order to make membership important, we should have a KCMEA membership number to access information from the website.
5. Choral Rep – Eric Dyer reported that on 9/24 there will be B-Town Men Sing and on 10/1 a B-Town Ladies Sing. Regional Honor Choir Auditions will be held on 10/3 at CSUB.
6. Scholarship – Regina reported that Scholarship Auditions will be held on Saturday, October 3rd at Thompson JH at 9:00 AM. Dennis Herbst and two others will judge.
6. Legislation – Mike reported it will be another tough Spring. The economy is hitting everyone hard. The marching band bill is not out of committee. It will be re-written without the ROTC mentioned.

Next Meeting will be on Monday, October 5, 2009 at **Norris Middle School** at 4:30 pm. Mike Stone made a motion to adjourn the meeting, and Dennis Herbst seconded the motion. The meeting is adjourned at 5:50 p.m.

Respectfully submitted by,
Regina Pryor (substitute secretary for Andrea Allen)

KCMEA Private Music Lesson SCHOLARSHIP WINNERS

Beardsley JH - Mr. Jim Young

Mark Velasquez - Tuba

Tabitha Willey - French Horn

Jesse Arias - Baritone

Kimberly Buto - Flute

Thompson JH - Mrs. Andrea Allen

Gabriel Gomez - Alto Saxophone

Samanda Hall - Flute

Rigoberto Enciso - Trumpet

Devan Velasco - Tenor Saxophone

David Chambers - Trombone

Thompson JH - Mrs. Regina Pryor

Ashley Ramirez - Violin

Seibert Elem. - Mrs. Amanda Sproul

Grace Prall - Viola

Congratulations!

KCMEA Fall Conference



**Saturday,
September 19, 2009
Curran Junior High School
1116 Lymric Way
Bakersfield, CA 93309**



This conference was supported by





KCMEA FALL WORKSHOP

Saturday, September 19th

Keynote Speaker
Trey Reeley

Choral Clinician
Dan Jackson

French Horn Boot Camp
Lucy Adams & Andrea Allen



FESTIVAL JUDGING

by Ed Hughes

Students and directors should come away with an accurate overall rating as well as a clear direction for improvement



The following are ideas and suggestions to assist new judges in providing comments at band and orchestra rating festivals. The task of judging usually consists of providing an overall rating along with spoken or written comments. Comments usually justify and support an overall rating and offer specific critique of the performance as well as suggestions for improvement. The following article explores ideas for judges to consider as they organize and formulate their comments.

Comments can be divided into three categories:

1. Comments Specific to the Score
2. Comments that address the Teaching of Musical Concepts
3. Comments of Encouragement - Finding the Positive

1. Comments Specific to the Score

The judge should follow the score as the group plays and comment on the strengths and specific needs for improvement. If the performance is a superior rating, then provide examples of specific moments in the score that demonstrate superior playing. If the performance is less than a superior, then directors want to know why they did not receive

a superior rating. This is an opportunity to site specifics in the performance that show the need for further improvement. For example, a comment might consist of something such as, “*At measure number 76, flutes need to remember to listen carefully to adjust for pitch to improve intonation*”.

Consider ways to state comments in a positive way, even though it is a comment about needing improvement. If there is a section that is beyond their technical ability, the judge might comment that it needs more practice so it can be performed without error. The judge could suggest that they practice slowly at first then speed up as proficiency develops. Other observations might remark on the need to follow the expression markings, improve fingering accuracy, or rhythmic precision.

Sometimes a weakness might occur only once or twice, but often it repeats throughout the performance. The judge might cite it as one example of an area of growth that needs attention for the entire composition. Cite the specific measures in the score where the improvement is needed, then consider this as a topic for “Comments that address the Teaching of Musical Concepts”.

2. Comments that address the Teaching of Musical Concepts

Some performance errors occur repeatedly and need improvement throughout the performance. Such areas of improvement may be an opportunity for a more in depth explanation. These comments can be suggestions that go beyond those that cite specific measures in the score. This also helps to minimize repeating the same musical issues over and over.

For example, the need for improvement in intonation as it occurs repeatedly would be referenced in the performance at the specific places in the score. Then comments could include that this area is in need of improvement throughout the entire selection. Suggest how to improve intonation based upon your expertise. The judge could comment that, “*Playing with good intonation requires being able to listen to hear when the pitch is out of tune and then knowing how to adjust with the instrument to correct the pitch. Students need to listen and adjust quickly and continuously*”. Give some examples of tuning strategies for specific instruments. These comments can occur during the selections themselves, but are usually provided between selections or at the end of the performance. Other examples of topics to consider for “Comments that address the Teaching of Musical Concepts” could include ensemble tone, blend and balance. Suggestions for improvement might also reference how ensemble basics can be included in the planning and teaching strategies for all rehearsals.

3. Encouragement - Finding the Positive

Providing comments that are positive and encouraging should be threaded throughout the judges’ comments. Students should feel a level of success with their festival performance even if their ensemble does not receive a high rating. This can be accomplished if judges include comments that reference the positives and find strengths in the performance.





Examples could include comments on specific moments during the performance, citing something that the performers do well. One could say, “*at letter X, great job with the union for the clarinets*”. Also comment in a general way. For example, compliment the overall group, saying that you can hear that their performance demonstrates that they have practiced and made efforts to prepare for the festival. Note if any are sitting up with good instrument position and are watching and following the conductor. The judge can provide positive comments if fingerings and rhythms are prepared or if they demonstrate that they take pride in their school and performance ensemble. Mention that they demonstrate great potential and that you look forward to their next festival performance and perhaps seeing them again and hearing their improvement.

If the ensemble has not prepared sufficiently and performs with numerous mistakes, the judge might comment that the performance is a work in progress. Congratulate their effort so far and encourage further practice for the needed improvements. If the music selection is overly ambitious for the students’ ability, you can congratulate their effort on attempting such difficult music, or so much music. Encourage continued practice and improvement. Find ways to instill a sense of accomplishment by looking for a positive way to frame the comments.

These three categories mentioned above are not meant to suggest any specific formula.

Judging comments would not necessarily weight the categories equally. An experienced judge will construct a mix of comments based on a standard of performance from their experience as a music educator and from established festival criteria.

The following are some additional general suggestions to assist in formulating comments:

Direct Comments to the Students

As students listen to the recorded comments they should not feel that there is any cause for them to lose confidence in their director. For example, if tone development is an area in need of improvement then it might be suggested to the students that they take responsibility to look for ways to improve embouchure development and diaphragmatic breathing support. Suggested activities could include long tones and slow scales. They should also seek opportunities to listen to professional players in order to learn the characteristic tone quality for their instrument. Comment to the students, “*It is important to practice to have good tone at all volume levels. Play only as loud as you can maintain good tone quality and pitch*”. As directors hear the comments, we should assume that they would understand that they are responsible for constructing the learning experiences of their rehearsals. You could suggest that students should support their director’s effort to include tone development in rehearsals.

Set Priorities

When performing groups have many areas that need improvement it is advisable to consider which of the areas are most in need for comment. To mention too many deficiencies can be discouraging and overwhelming. Note only the most obvious and pressing needs for extended comments.

What is first? Based on the judge’s assessment of the performance, it may be a priority to first consider some of the basics. For example, the selected basics could include the development of tone, intonation and blend. Then focus the comments to provide advice on how to build these skills based on experience and expertise and what has worked well for you as a director.

In Conclusion

The overall rating is important. But equally significant, if not more important, is the potential for continued growth for both students and directors. They should benefit from constructive comments that lead to ways to improve performance. In many ways this is also a professional development experience for the director. Comments should include a candid assessment of the performance as well as be encouraging. Students and directors should come away with an accurate overall rating as well as a clear direction for improvement.

Special thanks to Linda Hughes and Michael Stone for their input in writing this article.

“Students should feel a level of success with their festival performance even if their ensemble does not receive a high rating.”





ADJUDICATION AND DIRECTOR FESTIVAL PREPARATION WORKSHOPS

Large groups, choral, band, orchestral, jazz, and solo-ensemble

February 6th, 2010

**Independence High School
8001 Old River Road
Bakersfield, CA 93311**

8:30 a.m. - Registration (coffee and goodies)

9:00-11:30 a.m. – Clinic

\$10.00 Registration fee (pay at the door)

Register in advance by e-mailing Jim Kusserow at kussband@gmail.com

If you have any questions contact Jim Kusserow at (559)740-8443

CLINICIANS:

Dr. Anna Hamre and Mr. Duane Weston

Please join us and learn more about the adjudication process!



CMEA Central Section 2010 Festivals

Site	Type of Festival	Date	Host	E-Mail	Phone	Location	
Bakersfield	HS Instrumental	3/23 & 3/24	John Biller	jbiller@bak.rr.com jbiller@khsd.k12.ca.us	661-665-2800 ext.65 661-342-9826	Stockdale HS	
Bakersfield	MS Choral	3/25	Jewel Panelli	jpanelli@ruessd.net	661-589-2884	Frontier HS	
Bakersfield	MS Instrumental	3/18 & 3/19	Brad Pickett	warrenbands@gmail.com	661-665-1128	Independence HS	
Bakersfield	HS Choral (Sight Reading or Clinic)	3/23	Christopher Borges	christopher_borges@khsd.k12.ca.us	661-204-2689	Bakersfield HS	
Bakersfield	Solo/Ensemble	4/24	Andrea Allen & Jeremy Martin	abesenfelder@yahoo.com musicctrCJHS@aol.com	661-805-6799 (Andrea) 661-364-8348 (Jeremy)	Bakersfield College	
Porterville	MS Band (Sight Reading or Clinic)	3/4	Jim Kusserow	kussband@porterville.k12.ca.us	559-734-2771	Porterville HS	
Porterville	HS Band (Sight Reading or Clinic)	3/5	Jim Kusserow	kussband@porterville.k12.ca.us	559-734-2771	Porterville HS	
Hanford	Jazz	3/18 & 3/19	Lisa Butts	lbutts@hjuhsd.k12.ca.us	559-582-5778	Hanford HS	
Visalia	MS Band	3/4	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	HS Band	3/5	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	HS Choral	3/9 & 3/10	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	MS Choral	3/11 & 3/12	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	HS Advanced Large Choirs	3/10 (Evening)	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	Advanced HS Chamber Choirs	3/9 (Evening)	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	LJ Williams	
Visalia	MS/HS Orchestra (Visalia Only)	3/23	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	Tentative	
Visalia	MS/HS Orchestra (Any)	3/24	Libby Romani	lromani@visalia.k12.ca.us	559-732-1064	Tentative	
Visalia	Solo/Ensemble (Strings & Piano)	5/8	Janet Grizzell	janetgrizzell@comcast.net	559-300-4409	College of Sequoias	
Kingsburg	MS & HS Bands (Sight Reading or Clinic)	3/4 & 3/5	Mike Schofield	mschofield@kjuhsd.k12.ca.us	559-246-5106	Kingsburg HS	
Tollhouse	MS & HS Choral (Sight Reading or Clinic)	3/9 & 3/10	Bruce Weinberger	bweinberger@sierra.k12.ca.us	559 855-8311 ext. 229	Sierra HS	
Fresno	MS Orchestra	3/18	Leonard Ingrande	lingrande@centralusd.k12.ca.us	559-250-8753	Central East HS	
Fresno	HS Orchestra	3/19	Leonard Ingrande	lingrande@centralusd.k12.ca.us	559-250-8753	Central East HS	
Fresno	MS & HS Choral	3/16 & 3/17	Randy Berger	sherriliona@hotmail.com	559-790-0059 (Cell)	St. Therese Church	
Fresno	MS Band (Sight Reading or Clinic)	4/14	Mike Hipp	mike.hipp@waslingtonunion.net meh31@comcast.net	559-288-4316	Washington Union	
Fresno	HS Band (Sight Reading or Clinic)	4/8 & 4/9	Mike Hipp	mike.hipp@waslingtonunion.net meh31@comcast.net	559-288-4316	Washington Union	
Fresno	Solo/Ensemble	2/27	Gayane Korkmazian	Fax # 559-456-2965	559-255-5803	CSU Fresno	
				California State Solo and Ensemble Festival			
Eligibility - Superior Rating in a CMEA Sponsored or Sanctioned Festival		May 8th, 2010	<i>For entry form and information go to</i> calmusiced.com/festival.htm				Sacramento State University



www.KernMusicEducators.org

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to your Favorites list on all your computers**

It is a great resource for all your music education needs
Here is what you can find

🎵 Grand Night and Kern County Honor Music Festival

**Information and On-line type-able Applications
Audition Materials**

🎵 CMEA Festival Applications (Type-able)

🎵 KCMEA Calendar

🎵 KCMEA Scholarship Info/Winners

🎵 Kern County Music Educator Names and E-mail's (listed by District)

🎵 The Podium (KCMEA's newsletter)

🎵 Social Events

🎵 Information and opportunities to nominate for Kern County Music Awards

🎵 And much more!!!!

Music Education Web Resources

ACDA

(American Choral Directors Association)

www.acda.org

ASTA w/NSOA

(American String Teachers Association with
National School Orchestra Association)

www.astaweb.com

CBDA

(California Band Directors Association)

www.cbda.org

CMEA

(California Music Educators Association)

www.calmusiced.com

CMEA Central Section

(California Music Educators Association,
Central Section)

www.cmeacentral.org

CODA

(California Orchestra Directors Association)

www.codaorchestras.org

ETM

(Education Through Music)

www.educationthroughmusic.com

KCMEA

(Kern County Music Educator's Association)

www.KernMusicEducators.org

MENC

(Music Educators National Association)

www.menc.org

MTAC

(Music Teachers Association of California)

www.mtac.org

SCSBOA

(Southern California School Band and Orchestra
Association)

www.scsboa.org

SCVA

(Southern California Vocal Association)

www.scvachoral.org





The Newsletter of KCMEA

Attention: John & Peggy Biller

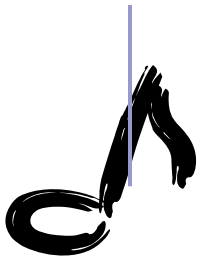
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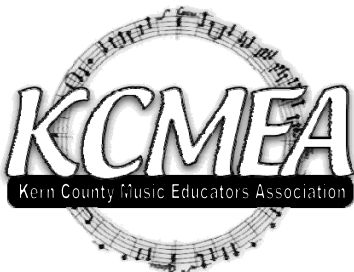
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The Newsletter of KCMEA

To submit contributions to this newsletter please e-mail them to:
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