



SCSBOA

SEPTEMBER 2020 NEWSLETTER

The SCSBOA Newsletter is published by the Southern California School Band & Orchestra Association, a California non-profit 501 ©(3) organization.

Jeanne Christensen, President



Have you ever wanted to throw your computer and see what happens? I have wanted to do this on multiple mornings over the past three weeks. Is this thought “professional”? No. Does it have to be? No. Is this a real thought? Yes! I have just completed my first three weeks of school and seriously have wondered how people can sit at a computer all day long. I keep giving myself pep talks in the hope I will be encouraged. Now, that sounds crazy as I write it. 😊

The Board of Directors has been busy over the past several weeks. We have hosted multiple one-hour Zoom meetings with professional development opportunities. It’s the concept of teachers teaching teachers. We are getting ready for the next set of meetings, so for those of you who have gone through multiple weeks of teaching, it would be great for you to share about “what works and what doesn’t”. If you haven’t been able to join us, then go to the SCSBOA website, log in with your membership, and watch the sessions.

So, how are you? Nothing has been more unifying than this pandemic. For better or worse, we are all in this together. I love seeing posts of people who are making the best of this situation and I also love seeing the posts of people who are “over it”. I’m a combination of both. This whole situation of teaching online has made me think about how I do things and why I do them. I’m looking at this self-reflection as a positive. We ask our students to learn and grow, so we should too. Online learning is a give and take process. Students can teach us as easily as we can teach them most days with their use of technology. I love that part! The planning of each day takes time, but I keep thinking about my process. Students like a routine, so that’s what I am trying to keep consistent each day.

One assignment that has worked for me so far with my students, has been section nicknames and theme songs/pieces. I put everyone in their breakout room, gave them time to talk with one another, and then they had the assignment to come up with their section nickname and theme song or piece. From the Flute-Loops to the Contra-Cabanos and Dancing Queen to Dvorak, it has allowed me to get to know the many personalities of each section. Each theme song has been played on a different day as kids enter into class. To see the smiles and watch some of the students dancing on their screens, it has all been worth it. The point is to build relationships with one another and that’s exactly what we are doing.

In speaking about relationships, it is with great sadness to share the news of the passing of Andy Osman this past month. He was a wonderful educator and a long-time member of SCSBOA. This past January at our annual conference, Andy received the Honorary Life Member (HLM) award for our Association. Andy will be deeply missed and we send our heartfelt condolences to all of his family, friends, and students.

I hope you are doing well. When I’m stressed out, I reach out. There’s a lot of good people in SCSBOA. Feel free to reach out and say hello or share a moment with one another. I need my computer, so don’t worry, I won’t throw it out the window. Take care everyone and be well.

Joe Dudek, VP-Parade Adjudication



our community.

I hope everyone has had the chance to attend one or more of the SCSBOA Zoom meetings for music educators; if you haven't, they are available on the SCSBOA website under the Members Only Resource Hub. In the Marching Band session, we featured some outstanding guests with advice on rehearsing our color guard, percussion section, and visual/movement in these trying times. In addition, one of our Board members, Steve Acciani, gave us an inspirational message of focusing on "what we CAN do" with our parade band while remote teaching/learning as opposed to "what we CAN'T do." He also suggested that we should take this opportunity to discuss with our students the importance of parade band to our band program, and what it means to our school and

Steve suggested viewing several "archival" performances: [Loara HS](#) performing Purple Carnival in 1969, [Arcadia HS](#) performing The Conqueror in 1975, [Antelope Valley HS](#) performing Army of the Nile in 1979, [Magnolia HS](#) performing Stars and Stripes Forever in 1982, [Mt. Carmel HS](#) performing Ancient and Honorable in 1994, and [Rancho Bernardo HS](#) performing Boys of the Old Brigade in 2006. I would like to take that viewing list one step further and suggest checking out recordings of past Arcadia Band Reviews; there are some amazing performances, and they aren't all from the "big groups." I hope all of you are doing well, stay strong, and dream of better times.

AUDITION PREPARATORY WORKSHOP



GENE POKORNY

- LIVE Online Masterclasses ANTHONY PARNTER
- Open Q&A
- Inspire and Help Students with Auditions through World Class Instruction



DR. MITCH FENNEL

FEATURING

Tuba **GENE POKORNY** | Trombone **LARRY ZALKIND** | Bass Trombone **Randall Hawes**
Euphonium **MATTHEW VAN EMMERIK** | Horn **RICHARD TODD** | Trumpet **WAYNE BERGERON**
Flute **JENNI OLSON** | Oboe **LARA WICKES** | Clarinet **DONALD FOSTER** | Percussion **CYNTHIA YEH**
Event Moderator **ANTHONY PARNTER**

MORE INFO & REGISTRATION AT WWW.JVH.EVENTS

Susie Marin, VP-Field Adjudication

As of this writing, all Fall shows are still canceled due to COVID. Looking to the future some members have asked about marching activities in the Spring, should the situation improve. SCSBOA is open to providing evaluation for events in the Spring with the caveat that all safety guidelines are met. What these events would look like is purely up to the host; exhibition shows with a wide variety of performance opportunities are suggested.



During this off-season, the FASC is meeting and working to develop plans for a successful return to the field in 2021. They will be reaching out to our members for input, be on the look-out for surveys and Zoom meeting invites. We can make good use of this time to focus on expanding the judging pool, judges' training, and education opportunities for our members. Those interested in the apprentice program should visit <https://www.scsboa.org/field-adjudication-apprentice/>

I have seen many colleagues take advantage of the "free" Saturdays by taking up healthy activities, reconnecting with friends, and spending more time with family. I think after this pandemic SCSBOA can have running and biking teams. So often we do not prioritize our own well-being. With this gift of time focus on creating a balance between personal and professional goals.

Scott Domingues, VP-Festivals



Greetings, SCSBOA members!

My name is Scott Domingues and I am the new VP of Festivals for the SCSBOA. I want to thank Jason Marshall for doing an outstanding job organizing and facilitating a smooth transition. He's done some remarkable work behind the scenes getting this job updated to 21st century standards and practices and has set things up to be successful for many years after his tenure.

We all know that the future of Festivals is unknown. I have communicated with Festival hosts that we are on pause relative to collecting the necessary information and paperwork until we have a clearer understanding of what next semester looks like in Southern California. Many of you are probably far away from thinking about planning for next semester, or are considering three or four plans. Please know that the Association is committed to quickly pivot as soon as it becomes more obvious what sorts of "events" whether virtual or in person can take place.

This is not how I wanted to start my time as VP of Festivals. Of course, everyone involved in our Association can say the same thing right now. What I have seen from my colleagues has been an incredible resilience in attempting to give our kids a bright light in a weary world. From this position on the board, we will try and be a resource and a part of that when the time is right. Hang in there, everyone!

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Mike Gangemi, VP-Jazz Education



Greetings from the Jazz Corner

I would like to start by thanking those of you who showed up for the jazz Zoom webinar regarding virtual rehearsals. I received many comments regarding the session, and I am glad it went well. I have provided the contact info for the 3 panelists and the platform they spoke on in case you would like to contact them for more information. Many thanks to Brad Davis, Jim Mooy, and Charlie Richard for lending their time and expertise to the session. I would be lying if I said I didn't fully enjoy the post-webinar "hang" that so many of you stayed after for. It's always wonderful getting to spend time with each other, and now more than ever, it seems to be quite a commodity, which is rather unfortunate.

I believe I touched on this in my last newsletter article, but please try to take advantage of getting clinicians in to work with your students. Now is a wonderful time to tap into that because so many of the college professors and professional musicians have a little bit of extra time on their hands (sadly), and would be more than happy to spend some virtual time with you and your students. Some of them receive stipends from their schools for outreach, so the clinics are free of charge! We have a serious wealth of educators at every level here in Southern California who are more than willing to spend some time with your students. If you would like help finding one, please drop me a line at jazz@scsboa.org and I will help line someone up for you.

In the meantime, here is the contact information I promised you. I hope your year is going well and if there is anything I can do for you, please let me know!

Brad Davis (SoundTrap) – bdavis@pylusd.org

Jim Mooy (Jamulus) – mooy@sbcc.edu

Charlie Richard (BandLab) – Charles.richard@rcc.edu



Paul Bluto, VP-Music Lists

My Covid Curriculum

How are we all doing out there? Deep breath.....

Anyone out there going “Distance Learning, Whoo-Hoo!”crickets?

In this article I’m going to share my personal perspective on how I’ve dealt with planning instruction for all the unknowns this year has, and will present. It may resonate with some of you, and others may already be leaps and bounds beyond what I will present. Take it as just one man’s perspective.

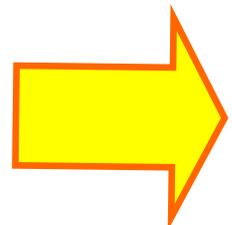


If you are like me, in a traditional instrumental music learning environment I spend 80-90% of my time in the realm of teaching performance skills. I’m good at that. I can listen to a room of 50 students playing at the same time, analyze their sounds, check for understanding, isolate errors and make corrections. This is done through the use of my two most valuable teaching senses, sound and sight. I think we can all agree that distance learning has done a pretty thorough job of throwing us under the bus when it comes to doing what we do best. Checking for ensemble sound, gone. Sight??? This is why I tell my students they must have their cameras on. At least I have the potential to see them all at the same time, and make possible corrections.

Fact: even if we have the opportunity to move to a hybrid, face-to-face learning model, there will be a significant cohort of our students that will choose to remain in distance learning for the entire year. How do we plan to teach a hybrid and distance learning cohort at the same time **and** assess their learning with equity? My answer has been to plan my curriculum around the distance learning model, with a more balanced approach to teaching the *National Core Arts Standards* <https://www.nationalartsstandards.org/>

There are four distinct content areas of our *National Standards for Performing Arts*. *In addition to Performing, there are standards for Responding, Creating and Connecting. Who knew? Kudos to those of you that have managed to balance these in your instruction pre-Covid! As I admitted above, my traditional teaching mode has been heavily lopsided towards the Performing standards. However, the other three standards have been my guiding light when looking at developing a curriculum that cannot feasibly support “Performing” to the same level as my traditional instruction.*

Improvisation (i.e. disclaimer): Music teachers are good at this, especially you jazzers out there. Who hasn’t had a lesson that wasn’t going well and you had to change direction mid-stream? As I present the following, **please understand that my curriculum is in no way fully developed**. I’ve only outlined the “chord structure” upon which I will be “soloing.”



Paul Bluto, VP-Music Lists, continued...

Most of the following is from the actual syllabi I have created for my instrumental music courses. 80% of the content of my syllabi are exactly the same in structure for all of my classes, and provide me with the flexibility to create standards-based instruction appropriate to the level of the class. This is the beauty of the *National Core Arts Standards*, they are content guidelines that allow for creativity based on the understanding of our students specific needs and abilities. In my syllabi I present all the sub-categories within each standard. This doesn't mean I plan on teaching to all of these sub-categories in a year (who could?). It just provides me with a "menu" from which to plan a balanced "four food group" standards approach.

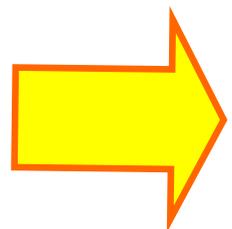
I start with the following statement that sets the table for what follows:

1. ***Course Standards-based overview:*** *Students will develop an enduring understanding of music through exploration of the National Core Arts Standards, with an emphasis on performing as part of an instrumental ensemble.*

Performing Standards: I am still planning 50% of my instruction and assessments to be based on *Performing standards*. This is what students signed up for my class to do. I have heard of teachers that have thought this is impossible to manage and achieve in distance learning, but I disagree. We just need to shift the emphasis from ensemble learning to individualized learning. The content below from my syllabi are in italics:

1. **Performing:** Student will explore and learn how to:
 - a. **Select:** Select varied musical works to present based on interest, knowledge, technical skill, and context
 - b. **Analyze:** Analyze the structure and context or varied musical works and their implications for performance.
 - c. **Interpret:** Develop personal interpretations that consider the creators' intent
 - d. **Rehearse, Evaluate and Refine:** Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
 - e. **Present:** Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

My approach in teaching performance this year is to give the students individual assignments that are based around the categories of our SCSBOA festival evaluation forms: Tone, Intonation, Fundamentals (i.e. rhythm, articulation), Musicianship (i.e. style, phrasing).



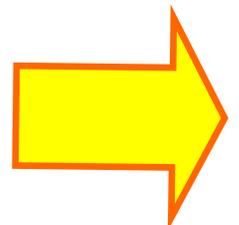
Paul Bluto, VP-Music Lists, continued...

Responding, Creating, Connecting Standards: I am planning 50% of my instruction around the other three core standards areas, making sure that I teach and assess some element(s) of all three. I admit, this is something totally new for me, but I see this as one of the greatest opportunities distance learning offers us. For our students, it opens up avenues of experiencing music in different, and potentially more meaningful ways. From my syllabi:

1. **Responding:** Student will explore and learn how to:
 - a. **Select:** Choose music appropriate for specific purposes and contexts
 - b. **Analyze:** Analyze how the structure and context of varied musical works inform the response
 - c. **Interpret:** Support and interpretation of a musical work that reflects the creators'/performers' expressive intent
 - d. **Evaluate:** Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria

My approach to this content area will involve instruction in musical form, orchestration/instrumentation, compositional techniques , stylistic interpretation, etc.,.....and lots of listening! Who couldn't find one or two lessons/assignments in this area per semester? What a refreshing way to break up a 50 minute Zoom session!

3. **Creating:** Students will explore and learn how to:
 - a. **Imagine:** Generate musical ideas for various purposes and contexts.
 - b. **Plan and Make:** Select and develop musical ideas for defined purposes and contexts.
 - c. **Evaluate and Refine:** Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.
 - d. **Present:** Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.



Paul Bluto, VP-Music Lists, continued...

I've written music myself, but I've never taught someone else how to compose music. What a great opportunity! Writing a melody, creating a beat, understanding and creating chord structure, the sky's the limit. It can be as simple or complex as meet the needs of your students, and we may just open the door to finding the next John Adams or Ed Sheeran.

4. **Connecting:** Students will explore and learn about:

- a. How musicians make meaningful connections to **performing, responding, and creating**.
- b. How the other arts, other disciplines, contexts, and daily life inform **creating, performing and responding** to music.

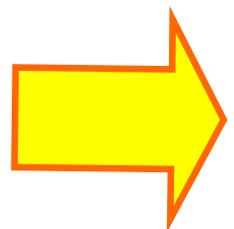
This one is easy! My first assignment of the year in all my classes was called My Favorite Music. Students selected a favorite piece of music that has helped them through quarantine and shared how this music connects with them. I listened to every piece they chose! It was a great way for me to make a personal connection with my students.

Finally, this is how I am constructing my assignments and allotment of points towards a grade. I've constructed this in such a way as to provide me with the flexibility to develop the specifics of my curriculum to meet the needs of my students, and the potential challenges of shifting learning models as the year progresses. The assignments are constructed of *Projects, Quizzes and Question of the Day*. In an 18 week semester there would be one Project every 2-3 weeks. *Quizzes* would be given in weeks between *Projects*. *Question of the Day* are given an average of one per week, 5 points each, and are meant to be answered in-class based on the content of that day's lesson (i.e. video presentation, theory).

Assignment List:

Projects: 8 assignments worth 20 points each **(160 total points)** to be selected from:

- **Performing:** A minimum of 4 and maximum of 5 **performing** standards-based assignments per semester.
- **Responding:** A minimum of 1 and a maximum of 2 **responding** standards-based assignments per semester.
- **Creating:** A minimum of 1 and a maximum of 2 **creating** standards-based assignments per semester.
- **Connecting:** A minimum of 1 and a maximum of 2 **connecting** standards-based assignments per semester.



Paul Bluto, VP-Music Lists, continued...

Quizzes: 6 quizzes per semester worth 10 points each (**60 total points**) to be selected from content of the standards for **Performing, Responding, Creating, and Connecting**.

Question of the Day: Questions related to daily and weekly topics being presented in class.
Up to 90 points possible per semester.

Assignment Summary: 8 Project x 20 points: 160 points (per semester)
 6 Quizzes x 10 points: 60 points (per semester)
 Question of the Day: 90 points (per semester)

Total Points: **160** (Projects) + **60** (Quizzes) + **90** (Questions) = **310 total points**

***Performances:** At the point in time that we move into a Hybrid face-to-face learning model, the opportunity for live ensemble performances may present themselves. At that point in time I reserve the right to modify this syllabus to accommodate additional **Performing** standards-based assignment points.

Well, there it is in a super gigantic nutshell: ***My Covid Curriculum***.

Use what you want. Discard what you want.

Do I have this all figured out? Absolutely not!

Am I going to be able manage all this and keep my sanity? Ask me again in 2021!

All I know is that I am working harder than I ever have to try to connect with my students. Life has thrown us all a truck load of lemons. Let's just try to make the sweetest lemonade we possibly can.



Amy Villanova, VP-High School Education

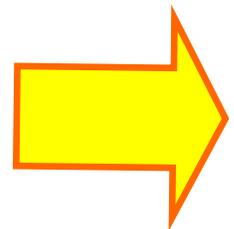


On Wait Time and Digital Accountability

Do you remember the toy shape sorters from preschool days? Try to fit the star in the star shaped hole, and the cube in the square, etc.? I've been thinking about that a bit in our new Distance Learning model. We have so many different requirements to document accountability, attendance, engagement, but is that really a good measure of what a student is learning in a skill development arts classroom? Some students grasp our concepts immediately, and some need to let them percolate, need to spend time and repetitive practice to gain the skills necessary to demonstrate mastery. This is true whether it is information processing or performing skill based activities. It just takes time. Lots of it. (and not discounting, a TON of time to grade and provide feedback now).

I have been looking at my own pacing, now that I am a few weeks into distance learning, and our school district has decided that we are in it for the long haul. Is my pacing appropriate, am I asking too little or too much from my students? How does their workload and experience differ from the old days? What is the most important thing for them to be doing? In looking at that, I have thinned out my daily ask in favor of longer term projects and assignments. We have quick questions in class. I can eyeball their dots or their video screens. It's a bit like running an air traffic control system, but it works for the accountability/engagement piece. I want to leave their music assignments to let them be MUSICAL now. We have handled all the procedural ones, learned how to log in here, created files in this platform, etc., so now the FUN gets to start-we get to make music in the ways that we can, and that takes TIME. I am figuring out the low stakes progress check-ins that will keep the procrastination to minimum, and yet still apply that gentle teacherly pressure to keep students in forward motion toward their goals.

In teaching, "Wait time" between asking a question and letting the students fire back answers has been shown to help with retention, and to allow all students a chance to process the information before getting buried by the hyper-contributors of the class. (Here is a brief [article on wait time](#) in a general classroom setting). Too much time can seem intimidating, but allowing for rapid fire answers can get in the way as well. It is a balance. I think if we take the same principle and extend it to the types of activities we "assign" our students in this new venture, we might get more authentic and soul satisfying results. Drills via flipgrid/smartmusic/your-platform-du-jour serve the documentation, and the daily reminder to keep working at things, but do they always best serve the music and the whole student? I think my new direction (if someone were to follow my online planning breadcrumb path, they would meander quite a bit at this point) is to look at the assignments I share, and make sure I am allowing the students enough wait time to really demonstrate mastery. I want to be more in service to my students than to documentation.



Amy Villanova, VP-High School Education, continued...

SCSBOA Business:

A huge thank you to all who have led our recent SCSBOA Zoom sessions. You can find replays of all the sessions to date on the SCSBOA website under the members only section of the Resource Hub. We hope that they have been helpful and informative. Watch for emails and social media posts announcing our next offerings! It certainly is great to “see” everyone!

Honor Groups:

HS Honor Audition repertoire is posted on the SCSBOA site. We are currently working out the details of our ONLINE auditions this year. As you can imagine, this year is a tricky one and we want to make sure our plans will honor the hard work of our students and teachers, enrich our honor group participants’ musical experience, and celebrate the vibrant Southern California Music Education community this spring. Stay tuned!

If I can be of any help, please do not hesitate to reach out, Amy Villanova, highschool@scsboa.org

In Memoriam



Andrew Osman, HLM
September 9, 1960 - September 4, 2020

Andrew Osman, HLM passed away on September 4 in Long Beach, California. Born and raised in Whittier, Andy was the drum major at California High School and attended UCLA where he received his BA in Music Education.

Andy spent thirty-six years as a music educator at Long Beach Polytechnic High School, serving not only as the director of bands and orchestras but also taking on the Music Curriculum Director for the Long Beach USD from 1995-2006.

Under Mr. Osman’s leadership, the Long Beach Poly music program was recognized by the Grammy Foundation as a Signature School, twice receiving additional gold status. His orchestras also performed with world-renowned mezzo soprano Marilyn Horne and composer Elmer Bernstein.

A long time member of the SCSBOA, Andy served on the SCSBOA Board of Directors and also offered his expertise as a festival adjudicator. In January at the SCSBOA Annual Music Educator Development Conference, Andy was awarded SCSBOA’s highest honor from the recognition of his peers, the Honorary Life Member award.

Mr. Osman is survived by his wife Maureen Shea and daughter, Erin Osman.



Jim Wang, VP-String Education



Bullet Points from the Desk of Orchestra Education.

5-on-5: Fast Distance Learning Tips You Can Use **NOW**.

- 1). Breakout rooms.** If you have the luxury or coaches, this is a MUST to help create smaller pods of students and get a better sense of community. Either way, students can take turns unmuting and leading (with a metronome on their end). It is a quick way to informally assess where individuals are at while you “surf” the various breakout rooms.
- 2). Karaoke ensemble.** Not an instrumentalist or want to be able to “lead” a rehearsal with multiple parts represented? Capture the audio from SmartMusic or even type in your score to a scoring software (e.g. Sibelius, Finale, NoteFlight) and share the audio (tempo varied) to your students to play along with (they’re muted, you’re not).
- 3). Practice-a-thons.** Synchronous learning does not mean students have to listen to you talk or demonstrate the entire period. Carve out a chunk of time and ask students to have targeted practice (with cameras on, mics muted). Practicing together is better than practicing alone!
- 4). Create a YouTube playlist.** There are so many resources on YouTube – ranging from professional orchestras to tutorials. Create a playlist for your students to watch asynchronously or utilize the block period to watch them together. Ask your students what they heard, saw, or noticed as a share-out or a write up.
- 5). Go Digital.** Take advantage of your district getting students one-to-one on a device. Use this as an opportunity to teach through digital mediums like SmartMusic or recording into a digital audio workstation like BandLab or SoundTrap.

For any specific technology related questions mentioned above, please feel free to write to Jim Wang (jwang@smmusd.org).



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