



# Central Coast Sonata

Recapitulation  
Edition



KEEPING YOU IN TUNE WITH THE ACTIVITIES AND EVENTS OF THE CENTRAL COAST SECTION OF CMEA

Vol. XXVIII Opus. 3

California Music Educators Association • Central Coast Section

Spring, 2018

*From the  
Podium of  
Christy Latham  
CCS President*



This edition of the Sonata marks the end of my presidency. As I move into past president, Maria Carney will take the lead as president for the next two years. I look forward to her leadership and what she can offer our organization. She has already made a gigantic contribution with the modernization and development of our website.

Willow has been an incredible asset to our section. Leading us as president and past president with a calm grace and professionalism. She has helped us with professional development in the fall, led our honor groups, solo and ensemble festival, developed new events and countless other things. She has been a great person for guidance and understanding. Most importantly she is a fantastic role model for us all.

Being President has taught me a lot. I have grown in ways I could not have predicted prior to serving in the role. Service leadership in this capacity is an incredible experience. I have a greater understanding of our area and its unique characteristics in addition to the entire state. As a section president you are a part of the state board and attend several meetings with all the section presidents and the state board members. This really puts the status of music education in perspective as an entire state. It is wonderful to learn how well we are doing and what we can improve on. There is always growth to be had in any endeavor.

Next month on May 17th is the Stand Up for Music Advocacy day in Sacramento. This is a great opportunity to visit the assembly members that represent our area and talk to them about the importance of music education in students lives. It is part of the education code that every student in elementary receive music instruction by a credentialed music teacher and that at the secondary level they have access to a music class. We have the opportunity to educate our representatives and ask them to ensure funding so that this happens for every student in California. Please consider joining me and Cathy Findley in visiting Sacramento to help ensure this for all our students.

Our last event for the year is our general meeting and dinner. Please plan on joining us to celebrate the end of the school year. We will meet at the Crazy Horse Restaurant in Monterey on June 2nd at 6:30PM.

I wish you all the best in your preparation and execution of your spring concerts and events. May all the notes be perfect. Happy music making!

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# YES! Young Ensemble Showcase; Thank You!

SUBMITTED BY KATRINA HAEGER, CCS BOARD- GENERAL MUSIC REPRESENTATIVE

On February 10, 2018, CCS hosted the second annual YES! Young Ensemble Showcase at Santa Cruz High School. We were delighted to have eight school ensembles perform and the spectacular Watsonville Taiko headline the event.

Now in it's second year, YES! has proven to be a wonderful opportunity for schools to perform for the community and allow music teachers to network and share. This year we had several returning groups as well as a few new attendees.

The 2018 YES! showcased:

1. Bay View and Westlake Elementary Bands- Katrina Haeger, director
2. Gateway School eclectic rock- David Cameron, director
3. St. Lawrence Academy Choir- Anne Schoepp, director
4. Mission Hill Blue Choir- Laura Lorber, director
5. Aptos Jr. High Band- Finley Asmuth, director
6. Ratcliff Elementary El Sistema- Amalia Diaz and Camilo Ortiz, directors
7. St. Lawrence Academy Recorder Ensemble- Tatyana Rekow, director
8. Watsonville Community Youth Band- Gail Black, director

After all student groups performed, everyone took to the quad for a sunny picnic lunch, where we were entertained by the amazing Watsonville Taiko. Founded in 1991, the mission of the Watsonville Taiko Group is to foster the evolving cultural expression and traditions of taiko drumming, creating a wider cultural and aesthetic understanding of Japanese music, myth, folk lore, dance and theater. Multigenerational members of the group presented an energetic performance and then invited our students to participate in a parade and, of course, play the drums!

It was truly a wonderful and diverse day of music. We are grateful to all the teachers, students, administrators, and community members involved in helping this wonderful event go smoothly. If you were unable to attend the 2018 YES! Young Ensemble Showcase, we hope you will consider bringing some of your music students next year, which is tentatively scheduled for February 9, 2019.

***Ratcliff Elementary  
El Sistema***



***Watsonville Community  
Youth Band***



*Watsonville Taiko Drums  
&  
Parade*

# The Many “Sub-Careers” of the Music Director

SUBMITTED BY JOSHUA MACK, CCS BOARD AND HS HONOR BAND CHAIR

Whether it be putting together a seasonal concert, taking your group on a trip, or just participating in a local event off campus, we as directors are often filling the position of many other professional roles. Planning and preparation are the keys to success in most situations. Each experience we have along our journey, has much to teach us how about how to adjust our future choices, and how to overcome the barrage of eventual obstacles thrown our way. This short article briefly describes a few of the main “sub-careers” I have found myself working in during my 20 years of music teaching ...aside from the music teaching of course!

## Administrative Assistant

During my years teaching in Las Vegas, if your student load was of a certain size, you were afforded the choice of having a part-time administrative assistant, or 20 hours a week in “para-professional” help. I would always choose the “para-professional” option to be able to hire brass, woodwind, or percussion teachers to work with my kids in small focus groups. The administrative option would be left to myself. While teaching over 400 students at the time, looking back on it, I still feel I made the better choice. Any time you have the chance to bring a professional in to work with your students is an unmissable opportunity. That just meant that I would have to sharpen my skills in paperwork and organization, or I would be sunk. Grading, attendance, parent communication, budgeting and purchasing, professional development, site management, repair and upkeep, customer service, scheduling, facility requesting ...I'd list a bunch more, but I just ran out of energy. A little help here and there would have been appreciated, but who has time to ask for help with so much to do?

## Travel Agent

Continuing with the paperwork and administrative side of the job, would be the role we assume as the travel  
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agent. I have used a few professional agencies in the past, and depending on the size of your group and the grand vision of your journey, you may want to just hire an actual travel agent to make your dreams come true. I typically take on a small enough weekend plan, in-state, for which I can do most of the planning and negotiating, while saving my students the administrative fees involved. I also have more flexibility within my itinerary planning that helps me make and execute decisions much more easily than adding a middle party. I have found that with a little extra effort on my part, and sometimes more than a little, my students get the most out of our adventures. I have learned so much about travel planning by doing this, that my own family trips are now planned far more efficiently, and it becomes much less expensive for my wife and I as well.

#### *Advocate for Arts Education*

Advocating for my job has been less of a theme in my career than when I was in college. I was going to school while music cutbacks were happening at a frightening pace. Remediation and testing became the themes. Music programs in my area have been well supported since I was hired, and I have had only a few obstacles slowing down that process. Many of us however, are constantly having to advocate for our positions and to legitimize our place in the curriculum. Several schools in our area still do not have any music staff, and that is all of our responsibility to help remedy. Consider talking to the administrations of those schools about the positive impact we make on our own campuses, and having other administrators take the time to express the same sentiment. Graduation rates and national testing scores of student musicians always helps grab their attention.

#### *Sales/Store Manager*

Fundraising and sales is an unfortunate component of our game as well. It does take an incredible amount of money to sustain any program. The largest programs that tour annually and keep up a high student population, have so many layers of funding and volunteer involvement that support their systems. Many of those groups have created booster organizations that help take on many of these responsibilities. Directors help oversee and guide the process, but don't have to do as much daily. Those of us with smaller programs can still be greatly benefited by starting a booster club. Starting small is great, and it can really help kick your program up to the next level. I have begun the process here at my school finally, but to this point, it has been my own task to run a couple of fundraisers and events during the year to help supplement the needs of our growing program. Many hours of mine have been spent, with some help, counting cash, making deposits, running club meetings for funding approval, planning canvassing routes, grant writing, donation hunting, and other uncomfortable and highly accountable responsibilities. I have worked in retail before, and I left for much greener pastures ... or so I thought.

#### *Counselor (Guidance and beyond...)*

I have had students that were parents before I was a parent. I have multiple students that live at or below the poverty line, kids of mine that are helping raise their siblings, many current students have full time jobs outside of school to help pay for the family expenses. Our students have many layers of pressure upon them from all angles of their lives, and we music teachers are typically the best ones to see the impact. We see many of our students for longer than one year, and we get to know them individually more comprehensively than the standard classroom teachers. This also often puts in the position of comforting confidant, or to provide the safe place to get away from conflict. This delicate ground is made safe by our commitment to support our students regardless of their difficulties, and to let them know that they are part of a community that is there for them no matter the circumstances. It takes time to establish that level of trust in your classroom, but the benefits pay off in student involvement, student comfort, as well as musical openness and expression.

As much as I like to complain about the hours, the many responsibilities, and the overwhelming list of things to do, I can't imagine a different career path for myself. I have grown in my skills in these different areas over time, and have focussed on improving my weaker areas a little bit at a time. My reminders on my phone are constantly keeping my sharp, and I keep a two month "Post-It" calendar in the music room to keep myself and my students constantly updated on due dates and upcoming events. Organization truly is the key to keeping this all afloat. This list represents the first few thoughts that came to mind, and the funny part is there is a lot more to add isn't there? Keep doing your best, and that is enough. Delegate responsibility when you can. We can't be all things to all people, but we will get the show started on time ....that's the gig!

# Teaching Percussion for Non-Percussionists

SUBMITTED BY MICAH CABACCANG, CCS BOARD MEMBER AND HONOR BAND/ORCHESTRA HOST

If you are a band director, you need to learn the basics of every instrument; how to put it together, scales, fingerings, embouchure, the whole deal. What often is left out in music education pedagogy is how to properly and efficiently teach percussion to your percussionists. Some music teachers simply need a 'crash' course on the basics of percussion if it was not already part of your music education undergrad. This article will cover the difference between rudimentary and orchestral snare playing and the basics of different snare drum roll patterns as all drum rolls are not to be played the same.

## Snare drum

Band directors need to know the difference of concert band setting and rudimentary setting. There are two types of rolls- buzzed (closed) and doubles (open). For concert/orchestral, closed rolls are used, meaning that each hand creates a buzzed sound usually in 16th note patterns. For rudimentary settings, such as marching band/corp style, open rolls are used, which means each hand plays two strokes: RR LL RR LL etc. These are also called doubles.

## Roll Patterns

Different tempos are associated with different roll patterns. In 4/4 time signature, 100-130 BPM rolls are usually performed with 16th note rolls (1-e-and-uh patterns).



With 80-95 BPM, roll pattern should be performed as quintuplets.



For music that is in 60-78 BPM, the roll pattern should be performed using sextuplets.



For faster music, such as music at 160-180 BPM, the rolls need to be shorter than 16th note patterns and be performed as 8th note triplets.



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# Student Self-Evaluation

SUBMITTED BY SAMUEL OH, CCS BOARD MEMBER AND HONOR BAND/ORCHESTRA HOST

As a music teacher one thing we always stress with our student is practice. We all know that practice can make a world of difference in their performance. The main problem isn't getting them to practice, but in my opinion, the main problem is that they don't know how or what to practice.

In my class, I used a lot of analogies to sports and math problems to get them to understand the importance of practice. The problem with those analogies was just that, it only highlights the importance of practice. It doesn't show them how to practice or how to make practice goals, it just gives them a glimpse of the importance of it.

So one day I was thinking, "how do I get my students to practice? I mean really digging into practicing their scales, repertoire, and techniques?" I tried asking them to mark in their music, but that didn't work. They still came back with no improvement. I made them do sectionals and they were headless chickens; I had to push each group on what they should practice.

One day it dawned on me, I had to remember back to a credential class on the 4 C's (Communication, Collaboration, Critical Thinking and Creativity). I wanted to come up with a lesson or worksheet that would focus on all 4 C's without me intervening. That is when I came up with the Music Evaluation worksheet.

The goal of the Music Evaluation is self-motivated practice. I have written down goal oriented and self reflection questions. Here is an example of the music evaluation that I use with my classes:

1. Our sectional leader today is \_\_\_\_\_ .
2. Today our goal(s) is/are to:
3. The section we will work on (Piece(s) and Measure #'s)
4. Areas that need improvement are:
5. Areas that improved are:
6. On a scale 1 to 10 what was your contribution to the sectional and why?
7. On a scale 1 to 10 do you believe the sectional went well? If not, what can improve for a better success for next time?
8. I noticed I improved on:
9. My next goals are:

When I implemented the worksheet I saw a world of difference. Students were collaborating and communicating, creative with what they wanted to practice and very critical with their thinking. Now, when I pass out new music they immediately communicate within their section on what they want to practice. They are communicating on what they want to practice. I hear them talking about articulation, rhythm, key signature, the whole shebang. I couldn't ask for anything better.

# CCS Calendar 2017-2018

Date	Event and Time
April 23	..... Sonata Published Online/Mailed
April 21	..... Large Group Festival (B&O) @ SCHS
April 21	..... Jazz Festival @ SCHS
May 16	..... Board Meeting @ Cabrillo College, Aptos
June 2	..... Board Meeting - 5:00PM,
June 2	..... Spring General Meeting 6:30 @ Crazy Horse Restaurant

**CMEA-CCS**  
**Board of Directors**  
**Invites you to the**  
**Spring Dinner and General Meeting**  
**at**  
**Crazy Horse Restaurant**  
**in Monterey**  
**June 2, 2018, 6:30pm**

5:00pm-6:30pm 6:30pm-8:30pm	<u>AGENDA</u> CCS Board Meeting Dinner and General Meeting	<u>RSVP ASAP</u> to Christy Latham Email: <a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
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## Sonata Publication Schedule

Edition	Articles Due	Mail/Upload Date
<b>Exposition</b>	September 1, 2017	September 8, 2017
<b>Development</b>	November 11, 2017	November 27, 2017
<b>Recapitulation</b>	April 13, 2018	April 23, 2018

## CCS Board of Directors 2017–2018

Position	Name	Work Phone	Email
President	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
President Elect	Maria Carney	831-583-2060	<a href="mailto:mcarney@mpusd.k12.ca.us">mcarney@mpusd.k12.ca.us</a>
Immediate Past President	Willow Manspeaker	831-423-0658 x230	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
Secretary	Cathy Findley	831-649-6067	<a href="mailto:cathyfindley@aol.com">cathyfindley@aol.com</a>
Treasurer	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
Member 1	Samuel Oh	831-210-5242	<a href="mailto:samuel.oh@salinasuhd.org">samuel.oh@salinasuhd.org</a>
Member 2	Joshua Mack	831-796-7800	<a href="mailto:joshua.mack@salinasuhd.org">joshua.mack@salinasuhd.org</a>
Member 3	Dan Lingenfelter	831-239-0304	<a href="mailto:dlingenfelter@slvusd.org">dlingenfelter@slvusd.org</a>
Member 4	Diane Gehling	831-443-7212x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
Member 5	Micah Cabaccang	831-235-8382	<a href="mailto:micah.cabaccabg@salinasuhd.org">micah.cabaccabg@salinasuhd.org</a>
Member 6	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Special Representative	Katrina Haeger	831-429-3806	<a href="mailto:khaeger@sccs.net">khaeger@sccs.net</a>

## CCS Event Coordinators 2017–2018

Event/Project	Coordinator	Work Phone	Email
M. S. Honor Band/Orch Host	Barbara Priest	831-646-6568 x333	<a href="mailto:barbarapriest@att.net">barbarapriest@att.net</a>
M. S. Honor Band	Diane Gehling	831-443-7212x452	<a href="mailto:dgehling@santaritaschools.org">dgehling@santaritaschools.org</a>
M. S. Honor Orchestra	Sarah Prusasky		<a href="mailto:sprusasky@carmelunified.org">sprusasky@carmelunified.org</a>
Honor Choir Site Host	Mark Bidelman		<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
H. S. Honor Choir	Willow Manspeaker	831-423-0658 x230	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
M. S. Honor Choir	Anne Schoepp	831-335-0328	<a href="mailto:schoepp6@cruzio.com">schoepp6@cruzio.com</a>
H. S. Honor Band/Orch Host	Samuel Oh and Micah Cabaccang		
H. S. Honor Band	Joshua Mack	831--796-7800	<a href="mailto:joshua.mack@salinasuhd.org">joshua.mack@salinasuhd.org</a>
H. S. Honor Orchestra	Maria Carney	831-583-2060	<a href="mailto:mcarney@mpusd.k12.ca.us">mcarney@mpusd.k12.ca.us</a>
Choral Festival	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Large Group Inst. Festival	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
Jazz Festival	Christy Latham	831-429-3947	<a href="mailto:clatham@sccs.net">clatham@sccs.net</a>
Solo Ensemble Festivals	Jack Wilkins <a href="mailto:jackwilkins@mvc.org">jackwilkins@mvc.org</a>		Holly Banfield <a href="mailto:hollybanfield@gmail.com">hollybanfield@gmail.com</a>
Songwriter Showcase Chair	Willow Manspeaker	831-625-8339	<a href="mailto:wmanspeaker@stevensonschool.org">wmanspeaker@stevensonschool.org</a>
Data Base Manager	Laura Lorber	509-954-9981	<a href="mailto:llorber@sccs.net">llorber@sccs.net</a>
Newsletter Editor	Dan Lingenfelter	831-239-0304	<a href="mailto:dlingenfelter@slvusd.org">dlingenfelter@slvusd.org</a>
Medals Chair	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>
Library Manager	Mark Bidelman	831-588-0789	<a href="mailto:markbidelman@gmail.com">markbidelman@gmail.com</a>

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6/8 time signature

The roll pattern rules apply to the 6/8 time signature as well. For music that is in 100-120 BPM, the rolls are still performed as 16th duple notes. This might be the most common for Sousa marches that are in 6/8 time signature. Most of the rhythms will be in 6/8 8th notes, but the rolls are most appropriate as duple 16th notes.



The roll patterns are made to have the percussionist feel comfortable while rolling at various tempos. If the percussionist does not feel comfortable while performing the rolls on the snare drum, it might be because they are using the wrong roll pattern in the wrong tempo. With this information, the percussionists should have the knowledge to perform snare drum rolls in different tempos.

(Notation Images made on flat.io)

*John Anderson  
&  
Christy Latham*

