



Central Coast Sonata

Development Edition



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

Vol. XXVI Opus. 2

California Music Educators Association • Central Coast Section

Winter, 2015

From the Podium of Willow Manspeaker
CCS President




Choral Festival to include Sight Reading
Submitted by Drew Lewis

Where Do You Get Your Professional Development?

CASMEC is nearly upon us, and I couldn't be more excited. It's strange to say, but I've been involved in CMEA and CCS for nearly 18 years now, and have experienced the various iterations of professional development conferences in California, and never have I witnessed such a collaborative effort as CASMEC. Music education organizations throughout the state (CBDA, CMEA, CODA, CAJ, and ACDA) are now, for the first time ever, working together to produce one, unified, comprehensive event for the music educators of our great state. If you have not registered and reserved your hotel room, I encourage you to do so as soon as possible (visit calmusiced.com for details). Don't miss it!

Professional development is a vital part of educator growth. As we teachers progress through the continuous phases of our careers, many find it beneficial to engage in professional development opportunities that promote reflection and renewal of their practices, so as to avoid detachment from our profession. Educators who consciously move through the various phases of their teaching lives (novice, mid-career, expert) are more likely to stay vital, informed, and purposeful over time and, as a result, maintain excellence across a lifetime of teaching for the benefit of all learners (Steffy, et al., 2000). Aiding in the progression of movement through these phases is a recurring cycle of reflection, renewal, and growth, often guided by various forms of professional development such as collaborative meetings and conferences.

I often find, and research corroborates, that while individualized reflection of my teaching may be deeply beneficial on a personal level, collegial support, time spent with fellow music teachers—whether specifically focused or casually social—provides the most significant influence over effective internalization of my own reflection-renewal process. As music teachers we so often work in isolation, many of us are the lone specialists on our campus, rendering such peer-to-peer collaboration especially challenging to find. For this reason, it is essential that we seek out opportunities to engage in collaborative learning experiences, such as CASMEC, in order to remain energized and connected to our careers.

I hope to see you all there!! Willow

Steffy, Betty E., Michael.P Wolfe, Suzanne H. Pasch, and Billie J. Enz, eds. 2000. *Life cycle of the career teacher*. Thousand Oaks: Kappa Delta Pi, International Honor Society in Education, Corwin Press, Inc.

This year I am excited to host the CCS Choral Festival again on March 9 from noon to 8PM at Peace United Church in Santa Cruz. We have another excellent line up of clinicians and adjudicators, including Dr. Daniel Afonso from CSU Stanislaus, Dr. David Xiques from CSU San Francisco, and Jenny Wong from UOP in Stockton. You can find application information on the CCS website. If you have never participated in a festival with your choirs I highly encourage it. The experience is one that helps incredibly with your ensembles' focus and growth

(See Choral Festival on Page 3)

In This Issue . . .

- From the Podium 1
- Choral Festival..... 1
- Elementary Music Blueprint 2
- Music for Non-Musical Reasons.. 4
- CCS Calendar 5
- Sonata Dates 5
- CCS Board of Directors 6
- CCS Event Coordinators 6
- Conference Information.....7
- CCS Festivals7
- Board Retreat..... 8

Building the Elementary Music Blueprint

A LETTER TO ELEMENTARY TEACHERS BY KATRINA HAEGER, CCS GENERAL MUSIC REPRESENTATIVE

Dear Colleagues,

My name is Katrina Haeger and I am the General Music and Band teacher at Bay View and Westlake Elementary Schools in Santa Cruz. I am also the General Music Representative for the Central Coast Section of CMEA, to which most or all of you belong. I have taken on a project with Richard Lawton, the General Music Representative for CMEA to examine which regions are supporting general music and how CMEA can adapt those programs into a statewide blueprint. I have also been charged with the goal of supporting our general music specialists through CCS with advocacy, professional development, collaboration, and other resources.

This is where we need your help. I would like to gather from you some important information about your own program as well as programs around you that are not represented in CMEA-CCS. Music in public schools is the right of every California child, but, as we all know, this legal entitlement is often ignored, particularly where young students are concerned. Nevertheless, there is a sense that things are looking up for elementary and middle school generalists. One manifestation of this is the increased focus on general music at CASMEC 2016, with 13 workshops in two rooms, more than double what we had last year (there will also be an entirely separate set of world music workshops).

One of these sessions will be a panel discussion on what CMEA can do to improve its support of music education in elementary and middle schools. This will not be a discussion about classroom practices, but, rather, an examination of which regions are doing a good job supporting general music and how we can adapt those programs into a statewide blueprint.

Your contribution to that discussion begins with your own experience obviously, but the more information you are able to provide about your section, the more complete the picture of general music will become. Answers to even some of these questions will be helpful as will the best ideas from your own wouldn't-it-be-great-if list.

1. Do the districts in your area provide individual music teachers to elementary schools or are the teachers interim, visiting a different school every day? Include in this, if you know, where the funding for these programs comes from. For instance, in my district 3-12 music is funded by the district, with the help of a parcel tax. Our elementary PTA's fund (or don't) K-2 music, which is usually about a 12 week program, not necessarily aligned with VAPA standards or allowing for collaboration with others on the music team.
2. What percentage of your elementary and middle schools have music at all?
3. Do your districts provide support for professional development and what sort of PD opportunities are there?
4. Do the elementary and middle school students in your region get to participate in exchanges or festivals?
5. Are there general/elementary music programs that work especially well? Include extracurricular things like festivals or workshops, individual instructional programs in your area, and anything else you think is relevant.
6. What do the general music teachers in your area want, and where can CMEA be helpful? This doesn't have to be an in-depth survey; it can be based on your own sense of things. For instance, I would like to see more opportunities for recognition of the importance of general music programs and how they support the growth of musicians and music programs at the middle school, high school and college level. In my 16 years as a General Music Teacher, I have observed a lot of focus and importance placed on festivals and honor groups at the higher levels I mentioned, while the general music specialist seems to be viewed as someone singing songs and playing games merely "for the fun of it". While we all know music is enjoyable deep at the heart of it, I'd like to advocate for more respect and support for the skills we are building AND acknowledgment that these skills are necessary for the growth of the young musician and the music

(See Elementary on page 3)

(Elementary from page 2)

program as a whole. In this way, we can also begin to rebuild our elementary music programs by educating others about its importance in a whole-child approach to education.

7. Are the school districts in your area supportive of professional development, including conference attendance, for elementary and middle school music teachers?

Submit your own ideas about what would make CMEA more attractive and useful for generalists. Richard would like this knowledge but as the CCS representative, I would like to see all of us collaborating together more often. How can we accomplish this and what would attract you to attend meetings so we can all benefit from each other's expertise and perspectives?

My hope is that you can come to CASMEC 2016 in San Jose in February and participate in that discussion. If you are unable to attend perhaps you can ask a teacher from your section to act as your proxy in that discussion. If you can generate a report, I will see to it that the information you send is included in the discussion, as we endeavor to find ways to make CMEA, CCS and California schools more aware of the importance of what general music teachers do and to respond to their needs.

I hope to hear from you soon. I'd like to get your responses by the 1st of January so I can generate a report of our area and send it on to Richard. I will also use it for our discussion at CASMEC and would love to meet up with you there as well!

Musically Yours,

Katrina Haeger
Music Specialist- Westlake and Bay View Elementary Schools

(Choral Festival from Page 1)

and our own growth as conductors. This year you can even participate in our first ever CMEA State Choral Festival on April 1 at CSU Fullerton if you receive a superior rating at a section festival.

During my tenure as Central Coast president I was able to see first hand efforts in the state to bring together a statewide system of rated and tiered choral festivals. One part of the discussion was sight reading at festivals. I remembered hearing about sight reading adjudication in high school from my choir friends, but when I started teaching I discovered that this practice was not as common as I had thought. I'm happy to say that the trajectory in California is moving to include sight reading in choral festivals throughout our state. As we transition to this format, there will now be a sight reading portion to the CCS choral festival. To begin with, the sight reading on March 9 will be only for comments. Sight reading won't be included in the group's overall rating.

My hope is that sight reading at choral festivals will encourage us all in our efforts to teach our students to be well rounded musicians. Last year I had the opportunity to take my high school chamber choir to a CMEA Bay Section Festival, which included an optional sight reading adjudication. The

experience for my students was very helpful and gave them another application for their sight reading efforts. A former student of mine also wrote to me recently about her audition for the choir at her college. Her audition for the choir went extremely well because the director was impressed with her sight reading ability. Her letter ended "I wanted to say thank you so so much for helping me become a real live musician! I guess all the sight reading practices paid off." Your students may resist your efforts to teach sight reading, but in the long run it will help them develop into the lifelong learners of music we all hope they become.

If you have questions about sight reading at the choral festival and how to prepare, please email me at dlewis@kirby.org. I can point out to you some great resources. Also, I highly recommend that you all attend the CASMEC conference on February 11-13 in San Jose. There will be a terrific session on codifying sight reading throughout the state by Karen Garrett. It's entitled, "Sight-Singing Success for Every Ensemble in the Statewide System of Rated, Tiered Choral Festivals." I'm excited to see our CMEA festivals all be on board with encouraging musicianship in our ensembles this way, and I look forward to seeing all your choirs attend the CCS Festival on March 9!

Music for Non-Musical Reasons

SUBMITTED BY MARIA CARNEY, MARINA HIGH SCHOOL AND CCS BOARD MEMBER

Though music should be studied for its own sake, some policy makers may require evidence of its usefulness in other areas. For that reason, research on the subject of music's effects on non-musical outcomes attempts to answer the question: Does formal music education give students advantages outside of music?

In an extensive analysis of various studies linking music instruction to math success, Hetland (2000) found that music instruction clearly enhances spatial skills. Whether it was a true experimental study or a quasi-experimental study, the results remained in favor of music education. Greater gains were seen the longer students participated in music instruction, and the more frequently the instruction took place. Hetland (2000) suggested that the gains remained as long as students were committed to music education, but once the music instruction ended, gains diminished.

According to Harris (1947), music can be used to diagnose reading problems in children, and also helps students to overcome difficulties with reading through ear-training. Music instruction may be used to assist the student with auditory processing, which may be used to increase reading ability. Harris (1947) goes on to suggest that music reading enhances visual perception since distinguishing minor differences in note position on a staff requires attention to visual details. More recently, in his study of the effects of music instruction on phoneme-segmentation fluency, Gromko (2005) found that music instruction increased student performance in phoneme-segmentation. These new findings clearly support Harris's claims that music helps students acquire the auditory perception skills necessary for reading.

A study by Schellenberg (2005) found that music students made significant gains in IQ over students who received lessons in drama, or no lessons. Another study found that music lessons increased intelligence across multiple domains likely through enhancing executive functions; even when socio-economic status and extracurricular activity participation were accounted for, students with musical training increased in general intelligence by about seven points when compared with students who did not participate in musical activities (Zatorre & McGill, 2005).

Music's effects on spatial reasoning (Hetland, 2000), phoneme-segmentation (Gromko, 2005), and general intelligence (Schellenberg, 2005 and Zatorre & McGill, 2005) are evidenced by multiple studies. Though additional research not mentioned in this article is available to assist in advocacy, some may still argue that there are not enough studies to support music's effects on the brain; however, I would argue that when all of the positive results are taken together with no studies showing negative effects of music education, the evidence overwhelmingly supports music education. With benefits being shown in programs as modest as thirty minutes once a week (Gromko, 2005), not providing any music education becomes nearly indefensible.

References

- Gromko, J. (2005). The effect of music instruction on phonemic awareness in beginning readers.
Journal of Research in Music Education, 53(3), 199-209.
- Harris, J. (1947). Music and language reading.
Music Educators Journal, 34(2), 29-30.
- Hetland, L. (2000). Learning to make music enhances spatial reasoning.
Journal of Aesthetic Education, 34(3/4), 179-238. doi:10.2307/3333643
- Schellenberg, E. (2005). Music and cognitive abilities.
Current Directions in Psychological Science, 14(6), 317-320.
- Zatorre, R., & McGill, J. (2005). Music, the food of neuroscience?
Nature, 434, 312-315.

CCS Calendar 2015–2016

Date	Event	Location	Time
Aug. 28-29	Board Retreat	Hidden Valley Music Seminars	2 days
Sep. 3	Sonata Articles Due to Jon Christian		
Sep. 11	Sonata Published Online/Mailed		
Sep. 18	Updated Honors Group audition materials due to Jon Christian		
Sep. 25	2016 Honor Group audition materials live on website		
Sep. 26	Board Meeting	Santa Cruz High School	12:30pm
Sep. 26	CCS General Inservice Day	Santa Cruz High School	2:30pm–5:30pm
Sep. 26	CCS Fall General Meeting	El Palomar Restaurant.....	6:00pm
Oct. 14	Board Meeting,	Branciforte MS, Santa Cruz	4:30pm
Oct. 24	MS Choir Listening Session.....	TBD	8:00am
Oct. 27	HS Honor Choir Auditions.....	Kirby School.....	TBD
Oct. 28	HS Honor Choir Auditions – Stevenson School (Pebble Beach)		TBD
Oct. 30	HS Band and Orchestra audition recordings postmark deadline		
Nov. 4	Board Meeting	San Benancio Middle School.....	4:30pm
Nov. 6	MS Band, Orchestra, and Choir audition recordings postmark deadline		
Nov. 7	HS Band and Orchestra Listening Session	Monterey High School.....	8:00am
Nov. 12	Sonata Articles Due to Jon Christian		
Nov.14	MS Band, Orchestra Listening Session.....	Stevenson School, Carmel.....	8:00am
Nov. 27	Sonata Published Online/Mailed		
Dec. 4	All 2016 Honor Music distributed		
Jan. 13	Board meeting.....	Kirby School, Santa Cruz	4:30pm
Jan. 21-23	MS Honor Band and Orchestra	Pacific Grove Middle School	
Jan. 28-30	MS and HS Honor Choir	Twin Lakes Church, Santa Cruz (tentative)	
Feb. 4-6	HS Honor Band and Orchestra.....	Hartnell College (Thurs. night, Salinas High)	
Feb. 10	Board Meeting	Stevenson School, Pebble Beach.....	4:30pm
Feb. 11-14	CASMEC Conference.....	San Jose	4 days
Mar. 9	Choral Festival	Peace United Church, Santa Cruz	
Mar. 16	Board Meeting	Cabrillo College	4:30pm
Apr. 9	Solo/Ensemble Festival –Vocal	Monte Vista Christian School, Watsonville	
Apr. 13	Board Meeting	Marina High School	4:30pm
Apr. 14	Sonata Articles Due to Jon Christian		
Apr. 16	Solo/Ensemble Festival–Instrumental	Pacific Grove Middle School	
Apr. 22	Sonata Published Online/Mailed		
Apr. 23	Large Group Festival (B&O).....	Santa Cruz High School	
Apr. 23	Jazz Festival	Santa Cruz High School	
May 6	CMEA State Solo-Ensemble Festival	North – Sacramento	
May 11	Board Meeting	Mission Hill MS, Santa Cruz	4:30pm
May 19	CMEA Advocacy Day	Sacramento	
May 20	CMEA State Band and Orchestra Festival	Sacramento	
Jun. 4	Board Meeting	Location TBD.....	5:00pm
Jun. 4	Spring General Meeting.....	Location TBD.....	6:30pm

Sonata Publication Schedule

Edition	Articles Due	Print Date	Label Date	Mail/Upload Date
Exposition	September 3, 2015	September 9, 2015	September 10, 2015	September 11, 2015
Development	November 12, 2015	November 24, 2015	November 27, 2015	November 27, 2015
Recapitulation	April 14, 2016	April 20, 2016	April 21, 2016	April 22, 2016

CCS Board of Directors 2015–2016

Position	Name	Work Phone	Email
President	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
President Elect	Christina Latham	831-429-3947	clatham@sccs.net
Immediate Past President	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
Secretary	Cathy Findley	831-649-6067	cathyfindley@aol.com
Treasurer	Mark Bidelman	831-588-0789	markbidelman@gmail.com
Member 1	Lara Levy	650-823-9706	llevy@mpusd.k12.ca.us
Member 2	Joe Johnson	831-796-7411	joe.johnson@salinasuhd.org
Member 3	Jeff Osarczuk	831-484-1172 x209	josarczuk@washingtonusd.org
Member 4	Diane Gehling	831-443-7212x452	dgehling@santaritaschools.org
Member 5	Maria Carney	831-583-2060	mcarney@mpusd.k12.ca.us
Member 6	Laura Lorber	509-954-9981	llorber@sccs.net
Special Representative	Katrina Haeger	831-429-3806	khaeger@sccs.net
Special Representative	Jon Christian	831-335-3565	jonchristian41@gmail.com

CCS Event Coordinators 2015–2016

Event/Project	Coordinator	Work Phone	Email
M. S. Honor Band/Orch Host	Barbara Priest	831-646-6568 x333	barbarapriest@att.net
M. S. Honor Band	Diane Gehling	831-443-7212 x452	dgehling@santaritaschools.org
M. S. Honor Orchestra	Chris West	831-626-5200	cwest@stevensonschool.org
Honor Choir Site Host			
H. S. Honor Choir	Murray Walker	831-372-7338	mwalker@york.org
M. S. Honor Choir	Anne Schoepp	831-335-0328	schoepp6@cruzio.com
H. S. Honor Band/Orch Host	Steve Ettinger	831-755-6906	settinger@hartnell.edu
H. S. Honor Band	Lara Levy	650-823-9706	llevy@mpusd.net
H. S. Honor Orchestra	Lara Levy	650-823-9706	llevy@mpusd.net
Choral Festival	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
Large Group Inst. Festival	Christy Latham	831-429-3947	clatham@sccs.net
Jazz Festival	Christy Latham	831-429-3947	clatham@sccs.net
Solo Ensemble Festivals	Willow Manspeaker	831-625-8339	wmanspeaker@stevensonschool.org
Data Base Manager	Jon Christian	831-335-3565	jonchristian41@gmail.com
Newsletter Editor	Jon Christian	831-335-3565	jonchristian41@gmail.com
Medals Chair	Mark Bidelman	831-588-0789	markbidelman@gmail.com
Library Manager	Mark Bidelman	831-588-0789	markbidelman@gmail.com

**Bay Section
Winter Conference
January 8–9, 2016
Chabot College**

Registration is open to all NAFME/CMEA members.

Registration forms:

<http://cmeabaysection.org/conference-information/>

Early Registration: \$75

On-site registration: \$90

First time attendee: \$30

On-site registration begins at 7:30 AM on Friday

On-site registration begins at 8:00 AM on Saturday.

**California All-State
Music Education Conference
(CASMEC)
February 11–14, 2016**

San Jose Fairmont and Convention Center
170 South Market Street
San Jose, CA 95113

Sessions specific to:

Band, Orchestra, Jazz, Choir, General Music,
Multicultural Music, Technology, and Advocacy

Concerts our All State Groups
All State Honor Bands • All State Honor Orchestra
All State Honor Jazz Band and Jazz Choir
All-State High School Honor Choirs

Register only ONCE for this conference through
CBDA, CMEA, CODA, CAJ or ACDA.

CMEA-CCS 2016 Festivals

March 9, 2016
Peace United Church

Choral Festival
Drew Lewis

April 9, 2016
Monte Vista Christian School

Solo Ensemble Festival-Vocal
Willow Manspecker

April 16, 2016
Instrumental: P. G. Middle School

Solo Ensemble Festival-Instrumental
Willow Manspecker

April 23, 2016
Santa Cruz High School

Large Group Instrumental Festival
Jazz Festival
Christy Latham



**2015 CCS Board Retreat
Hidden Valley
Summer, 2015**

