



Sonata

Development
Edition



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

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The California Association for Music Education • Central Coast Section

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From the Podium of Eugene Smith
CCS President




Health Food

Now those of you that know me well might think this a strange topic for me to choose. (Famous Smith quote on vegetables: “That’s not food, that’s what food eats!”) BUT – there are all kinds of health, and food for each one.

First, regular ol’ food. All of us know about this, and most give at least some thought to what we eat. Some give it a great deal of thought, and that’s good. Physical health is something we tend to take for granted until we don’t have it, and then we discover just how much it affects every aspect of our life. Getting it back can be a struggle.

Next, food for the soul. That’s our music, right? Isn’t that why we got into this business in the first place? How many of us continue to sing or play music, now that we’re immersed in the process of musically educating our students? So many talented musicians set their own music-making aside with an “Oh, I’m just too tired at the end of the day to go out again and rehearse.” Or, “I just don’t have the time!” But for a musician MUSIC is Health Food. I find that, at 7pm on Mondays, I’m thinking I’d rather just stay in my chair and skip playing my tuba in the Pacific Brass. It’d be so easy to do, and yet when I get to the bandroom and get myself and the horn going, I usually feel much better – and even more so at rehearsal’s end. It’s getting out of the chair that’s the hard part. So if you’re not an active music-maker, Get Out Of The Chair and find someplace to do it! Truly, you be will much better off for it – healthier, even.

Food for the Professional: Does your school’s Staff Development fill this need? If so please let me know. The next music educator who tells me that it does will also be the first! OK, so you’ve been doing the job for 15 years, and you have it down pretty well. Cool. I’ve been doing it for more than 30 years. I need help from time to time for inspiration, or for a different technique or perspective, or sometimes just a friendly and

(See Podium page 4)

Bay Section CMEA Conferences

Submitted by Jon Christian

Unlike other subject areas that have multiple faculty members on campus, many music educators often serve as the band director, choir director, and orchestra director. Elementary and middle school music teachers often have itinerant schedules requiring travel between several schools. Handling all of these obligations can result in a feeling of isolation from fellow faculty members. One of the best tips for thriving as a music educator is to network with your music
(See Conferences on page 4)

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Teacher's Prose for Teaching Pros

A FORUM FOR SHARING IDEAS AND TECHNIQUES USEFUL TO MUSIC EDUCATION PROFESSIONALS

Noise Induced Hearing Loss

A subject of importance to all who teach, perform, and enjoy listening to music. Presented by Jon Christian

We live in a world where sound is abundant. Music teachers may spend as many as 4-5 hours a day in a rehearsal setting at school. Do you tutor students outside of school hours? Do you teach privately? Do you perform professionally? Maybe you are a church choir director. If you add on portable music players using ear buds, cell phones with blue tooth listening devices, video games, your favorite TV shows, and car audio system, this means that your ears don't get much rest or time to recover. Although listening to music is a positive, pleasant, and desirable activity, too much sound, particularly above 85dB can have a negative effect on your hearing.

Perhaps you are not doing all of the activities listed above, but we should pay attention to our daily exposure. Thanks to the efforts of audiologists, otolaryngologists, and interested people in the music field, a lot of time is being focused on informing us about noise-induced hearing loss (NIHL). Both safety and hearing health professionals agree that the maximum safe level of sound exposure is 85dB in an 8 hour period or 40 hours per week. Exposure beyond this is considered a risk for NIHL. The chart below shows the various sound levels and the allowable times per day.

SAFE SOUND LEVELS

The National Institute for Occupational Safety and Health (NIOSH) guidelines are stated in terms of the maximum time that you can safely be exposed to different time-weighted averages (TWAs) of sound pressure on a daily basis.

TWA Decibel Levels	Max. Exposure
85 dB	8 hours
88 dB	4 hours
91 dB	2 hours
94 dB	1 hour
97 dB	30 minutes
100 dB	15 minutes
103 dB	7-1/2 minutes
106 dB	3-3/4 minutes

Exposure to 115+ dB or greater may pose a serious health risk.

<http://www.hei.org/news/facts/nihlfact.htm>

It has been a while ago, but the MENC Journal published an article by Dr. Kris Chesky, one the educators at the college level, who has taken up the cause of educating college students on hearing health. Dr. Chesky is Co-founder and Director of Education and Research, Texas Center for Music and Medicine, University of North Texas, Denton, Texas. They run a program called the UNT Model. Dr. Chesky had an unpleasant experience of overexposure to sound and suffers from hearing loss as a result. He was a music major and played his trumpet most of the day and went out and played at night in clubs. **“My educators were uninformed and unaware. It was not part of the educational culture,”** Chesky said. **“If I had known, I would have avoided sounds that hurt –snare drums, horns. I would have given my ears more rest after loud exposure. Especially as a music performer, I would have turned down the sound.”**

The levels in the chart to the left suppose that exposure is a uniform sound level that might be found in an occupation where machines are constantly in operation. What you can observe in this chart is that for every 3 dB increase, the safe exposure time is decreased by 50%. In a music rehearsal the levels are variable. There are times when the level will exceed 85 dB by quite a bit and times when only verbal instructions may be heard, a level of about 60 dB.

There are three obvious factors that contribute to noise-induced hearing loss: loudness of the sound, duration of exposure, and distance from the sound source. Two other factors which come into play are the size (cubic ft.) and acoustics of the venue or teaching facility.

How damage occurs:

Our hearing system is our connection to the sounds of our environment. It detects and differentiates acoustic cues. The brain stores the neural equivalents of these

(NIHL on page 3)

(NIHL from page 2)

acoustic patterns so that it is easy for us to process and recognize both familiar and unfamiliar signals. When we are exposed to excessive sound pressure levels, the sensitive hair like structures of our inner ear can be permanently damaged and hearing loss results. This hearing loss misleads our brain through the loss of audibility (sounds are softer) as well as distortion (loss of clarity) of the information that reaches the brain. Most hearing loss usually occurs in the 3k to 6k Hz range. We are still able to hear sound, but we miss the important details provided by high frequency sounds which are necessary in speech recognition. Although hearing loss can occur by exposure to a brief but intense sound—acoustic trauma—damage usually is the result of excessive exposure over time. You are not likely to be aware of the changes in your hearing in the early stages of hearing loss. Many times the warning signs will disappear. It is usual for your symptoms to go away within 16-48 hours after exposure to sounds that may be causing damage.

Events worth noticing:

WARNING SIGNS:

Temporary threshold shift (temp. hearing loss)
Ear discomfort after exposure
Ringing or buzzing sensation in the ears
Difficulty hearing in noise

EVIDENCE OF OVER-EXPOSURE:

Tinnitus or head noise
High frequency hearing loss
Hypersensitivity
Loss of sensitivity

Do you think you or your students may be at risk?

Here are some steps you can take:

- Purchase two easily affordable meters for collecting sound readings.

Radio Shack sound level meter.

Model: 33-2055, \$44.99

Use this sound level meter's wide-range sound capture to precisely measure area noise in specific places. It reads from 50 to 126dB SPL (sound pressure levels).

Etymotic Research

ER-200 Personal Noise Dosimeter, \$99.00

The ER-200 has two modes of operation: Normal Mode measures and displays noise dose continuously for up to 16 hours, and Quick Check measures noise for two minutes, then calculates and displays the estimated dose per hour. This is an instrument that you can use to monitor your exposure over time. It also will warn you when you have reached 50% of your safe dose for the day.

- Have your hearing checked by an audiologist so that you can get a baseline established for reference in further yearly tests. While you are at the audiologist, ask about musicians ear plugs. Custom ear plugs can be made specifically to fit your ears and accept special filters to best accommodate your specific needs.
- Perhaps giving your ears a break might be more important than that extra rehearsal you said you could do at lunch. Make it a point to give your ears a rest period. Actually plan for quiet time.

During the last two years of my teaching career I experienced ear discomfort caused by inadequate air space (cubic feet) in my teaching station. I am fortunate in that I only have mild tinnitus. I could have had much worse consequences. There is much more detail to be explored on this subject and many experts in the field working to provide useful information. I encourage you to visit some of the links to Hearing Health web sites listed on page 4.

A Position Paper from the MENC web site is reprinted on page 6 of this Sonata. It is worth reading.

Sonata Publication Schedule

Edition	Articles Due	Print Date	Label Date	Mail Date
Exposition	September 3, 2008	September 9, 2008	September 10, 2008	September 12, 2008
Development	November 21, 2008	December 2, 2008	December 3, 2008	December 5, 2008
Recapitulation	April 22, 2009	April 28, 2009	April 29, 2009	May 1, 2009

(Podium from page 1)

knowledgeable ear to bend. You can bet I won't find it at the next district inservice!

My chances of finding it from a musical colleague are pretty good, though. Some of us are fortunate enough to have a music staff in our district upon which to draw. We can also find colleagues just sitting around wanting to talk at our CCS Honor Group rehearsals, especially on that Friday. Our best resource is the CMEA Conference, though. As Don Keller, builder of the legendary jazz program at Aptos High used to tell me, "Sit with those old guys in the bar after the sessions, and they'll tell you all their secrets!" He was right, too. There's that and so much more available at the conference. Yeah, yeah, I know. Where's the money coming from? What about a sub? Well, if your principal doesn't jump up, give you the money, and order you to go then you'll just have to figure it out yourself. (What is it you tell students when they say, "But I can't go to the performance because..."? Hmmm?) So don't whine, figure it out. It's really important – IT'S HEALTH FOOD!

I'll be looking for you at those Honor Group rehearsals, and again at CMEA.

Be healthy. ● →

**(Conferences from page 1)**

colleagues at festivals, honor groups and conferences. It is comforting to realize that there is a support system of people who share the joys and frustrations that teaching music can bring. Consider these opportunities an investment. Unlike the financial markets, there is always a positive return when you attend professional conferences in your field. Whether you attend a useful session, have a particularly great conversation with a colleague, are inspired by a performance, or spend quality social time with fellow teachers, you will get a lift. The months of January-March each year are when we are able to attend professional development conferences.

The Bay Section conference will be on the San Jose State University campus January 16-17, 2009. Registration cost for the Winter Conference is \$65 if paid by December 15. After that date it will go up to \$75. Link to form to download http://www.cmeabaysection.org/component/option,com_docman/task,cat_view/gid,47/Itemid,181/

The CMEA conference is in Ontario at the Ontario Convention Center, March 12-13-14, 2009. Link to registration pdf: <http://www.calmusiced.com/pdf/conf09/09confregis.pdf>

Links to Hearing Health web sites

<http://www.unt.edu/untresearch/2007-2008/music.htm>

(has video clips for students)

<http://www.unt.edu/hpsm/>

<http://web3.unt.edu/news/story.cfm?story=10262>

http://www.musiciansclinics.com/hearing_loss.asp

(excellent, applies to teachers)

http://www.hearingreview.com/issues/articles/2006-03_01.asp

(very good)

<http://www.earbud.org/>

(student friendly)

<http://www.hearingreview.com/>

http://www.hearingreview.com/issues/articles/2006-03_04.asp

<http://www.hearinglossweb.com/Medical/Causes/nih/mus/teach.htm>

<http://www.hei.org/news/facts/nihlfact.htm>

http://www.american-hearing.org/disorders/hearing/noise_induced.html

<http://www.musicmotion.com/content/CustomPages/NIHL.htm>

(Lots of pdf pages of information)

<http://www.freehearingtest.com/test3.shtml>

<http://www.etymotic.com/pro/er200-ir.aspx>

(personal dosimeter)

<http://www.nidcd.nih.gov/health/wise/>

http://www.audiologyonline.com/articles/article_detail.asp?article_id=1936

(good article, some downloads)

http://www.ata.org/action_alliance/action_alliance_loud.php

http://www.edfacilities.org/rl/music_suites.cfm#books

(links to music facility specs)

http://www.betterhearing.org/hearing_loss/howYouHear.cfm

<http://www.sightandhearing.org>

CCS Calendar 2008-2009

Date	Event	Location	Time
Dec. 5	Deadline for mailing H. S. Honor Music	NA	NA
Dec. 10	<i>CCS Board Meeting</i>	Zina's House	4:30 pm
Jan. 14	<i>CCS Board Meeting</i>	Salinas H. S.	4:30 pm
Jan. 16-17	Bay Section Conference	San Jose State University	Two Days
Jan.22-24	CCS H. S. Honors Event	Sherwood Hall, Salinas	Three Days
Feb. 5-6	CCS MS/JH Honors Rehearsals	Watsonville	Two Days
Feb. 7	CCS MS/JH Honors Event	Santa Cruz Civic Auditorium	2:00 pm
Feb. 11	<i>CCS Board Meeting</i>	Stevenson School	4:30 pm
Feb. 28	Solo Ensemble festival	TBA	All Day
Mar. 7	CCS Jazz Festival	Monterey	All Day
Mar. 12-14	CMEA Conference	Ontario Convention Center	Three Days
Apr. 8	<i>CCS Board Meeting</i>	EAH, Watsonville	4:30 pm
Apr. 24-25	Large Group Inst. Festival H. S.	Hartnell College	Two Days
May 9	State Solo/Ensemble Festival	Sacramento State University	TBA
May 13	<i>CCS Board Meeting</i>	GBK	4:30 pm
May. 20	CCS Choral Festival	TBA	TBA
Jun. 6	<i>CCS Board Meeting</i>	Loaction	5:00 pm
Jun. 6	CCS General Meeting & Dinner	TBA	6:30 pm

A Book for Teachers and Parents

The Pleasures and Perils of Raising Young Musicians: *A Guide for Parents*

Author: Michelle Siteman • 230 page Paperback (6x9) • ISBN # 978-1-4259-6886-1 • Price: About \$14.
 Publisher: AuthorHouse

Michelle Siteman has a BA from the University of Chicago and a master's degree from Yale University. She has thirty years of experience teaching at the grade school, high school and college levels, and she currently coaches and trains new teachers at colleges in Southern California. A music lover and the mother of three grown children, Ms. Siteman writes of the rewards and challenges of raising a musical child with the clarity and insight of a teacher and with the heart of a mother. Jonathan, the youngest of her children, is well on his way to a career in classical music.

This uniquely warm and personal book is more than simply another guide for parents who want their children to study music. *The Pleasures of Perils of Raising Young Musicians* tells the real-life stories of today's musical children, interlaced with comparative stories from the childhoods of famous musicians. Woven throughout is the author's personal narrative about the joys and frustrations of raising her own son Jonathan, a flutist.

The above information is from the URL below. Although it is written for parents, there is plenty of useful information for the teacher as well. It is worth having in your professional library. For more information, connect to this link: <http://www.authorhouse.com/BookStore/ItemDetail~bookid~35017.aspx>

MENC: The National Association for Music Education

Health in Music Education

Position Statement

The URL below will take you to the MENC source of this article.
<http://www.menc.org/about/view/health-in-music-education-position-statement>

Like other focused educational activities or pastimes, learning, performing and listening to music can produce possible negative health consequences when undertaken incorrectly or excessively. Music teachers need to be health conscious and to engage in prevention education with the students in their charge. Health promotion, as defined at the 1986 World Health Organization Conference and in the Ottawa Charter for Health Promotion, must go beyond simply “delivering” instruction or “disseminating” information and must address issues that affect music students’ values, beliefs, and motivations. Working in collaboration with individuals and groups outside of music education, music teachers can contribute to the development of injury-free musicians by informing and teaching health-conscious habits to music students.

CONCERNS

Music educators provide students with classroom experiences, rehearsals, lessons, and performance opportunities designed to develop a wide range of knowledge and skill. Like teachers of any other subject, music educators focus on the educational outcomes of their program. More than many other teachers, however, music educators guide students through educational interactions that involve and influence the well-being of students in three specific areas:

Hearing health. Exposure to loud music for long durations can lead to noise-induced hearing loss, a problem that is increasingly prevalent among children due, in part, to changing listening habits associated with personal listening devices.

Physical health. Overuse or misuse of the body when playing a musical instrument or singing can lead to health problems. Musculoskeletal and vocal performance injuries are preventable. Healthy playing and singing involves the correct physical manipulation of the voice and of instruments.

Psychological health. The performance of music, especially the public performance of music, involves a host of social and emotional factors that are key to the importance we place on music and a potential source of stress in the student.

THE MUSIC EDUCATOR’S ROLE

Music educators are the primary channels for changing how music is taught and played. In the effort to reduce performance injuries and encourage good auditory, physical and emotional health in their students, music educators need to become substantially involved in injury prevention by teaching health-conscious music-related practices to students.

GUIDELINES FOR MUSIC TEACHERS

As part of helping students develop knowledge and skills in music, music educators should adopt the following practices:

Recognize that noise-induced hearing loss is a widespread and serious public health issue and that music is implicated as a causal factor. Music educators can contribute significantly to resolving this growing problem by addressing it in lesson plans and rehearsals and by controlling school-based lessons and rehearsals to reduce high volume levels for long durations.

Arrange rehearsals and teach children how to practice in ways that avoid injuries. These strategies can include using appropriate warm-ups; breaking up intensive, repetitive practice sessions with short rest periods; and insisting on proper posture while playing or singing.

Provide good musical preparation for students and encourage appropriate attitudes toward music so that students’ stress is kept to manageable levels.

Actively monitor their students for incipient physical problems and insist that students adopt good practices to stop the development of severe problems.

Seek more pre-service and in-service education in the health aspects of music, which is consistent with the Health Promotion in Schools of Music (HPSM) project and the National Association of Schools of Music.

Be a source of information to colleagues in other fields. Music students need to know when and where to go for help. While the music teacher will likely be the first go-to person for problems, other professionals should be aware of performance injuries and available to assist students in dealing with them. Directors of student health resources including student health centers, speech and hearing centers, mental health counseling centers, school nurses, and others need to know that music students may have unique and challenging health situations and that there are resources and performing arts medicine experts willing to help if needed.

Demand high quality teaching materials. As practices designed to address health issues among music students are developed and refined (recognizing that each music education scenario is unique), high quality teaching materials will need to be designed and developed.

NOTE: MENC thanks Dr. Kris Chesky, Director of Research and Education, Texas Center for Music and Medicine, University of N. Texas, for his contribution to this Paper.

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CCS Event Coordinators 2008–2009

Event/Project	Coordinator	Work Phone	Email
CCS H. S. Honors Site Host	Joe Johnson	831-796-7400	jaojohnsoncomcast.net
CCS H. S Honor Band	Dave Hoffman	831-646-6590 x204	dhoffman@pgusd.org
CCS H. S. Honor Choir	Cathy Findley	831-649-1042	cfindley@mpusd.k12.ca.us
CCS H. S Honor Orchestra	Bill Tolles	831-649-1042	tolles2001@yahoo.com
CCS MS/JH Hhonor Site Host	Eugene Smith	831-761-6693	easmith51@yahoo.com
CCS MS/JH. Honor Band	Nancy Fowler	831-624-2785x127	nfowler@carmelunified.org
CCS MS/JH. Honor Choir	Drew Lewis	831-423-0658 x230	dlewis@kirby.org
CCS MS/JH. Honor Orchestra	Steve Ettinger	831-385-4884	dallapiccolo@msn.com
CCS Choral Festival	Tony Dehner	831-722-8718x154	tonydehner@mvcs.org
CCS Jazz Festival	Joe Johnson	831-796-7400	jaojohnson@comcast.net
CCS Large Group Inst. Festival	Brian Parker	831-675-2495	bcparker@alumni.calpoly.edu
CCS Solo/Ens Festival	Theresa Hruby	831-899-7028 x234	maestrahruby@aol.com
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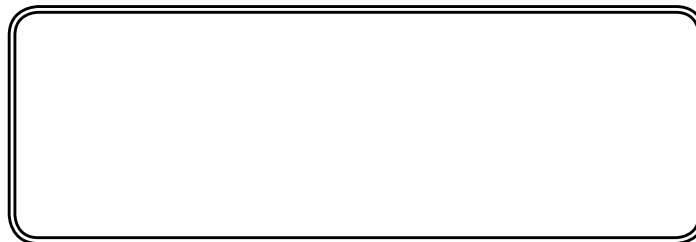
Ensemble Monterey Chamber Orchestra

Special Offer

Want to lead a music field trip to a quality chamber music concert? Do you have a promising student who would benefit from exposure to classical chamber music? John Anderson's Ensemble Monterey Chamber Orchestra has a deal for you. Request FREE GUEST TICKETS to any Ensemble Monterey concert this season for individuals or groups that have not attended Ensemble Monterey before by e-mailing: info@ensemblemonterey.org. Let us know who you are and how to get the tickets to you (mailing address, phone number), then specify how many tickets you want. If you are doing a group event, don't forget to request enough tickets for chaperones. If giving tickets to individual students, please request enough tickets to also give them to the parents or guardians so the student can have an adult attend with them. Concerts will be held: January 30-31, March 14-15 and May 8-9, 2009 in both Santa Cruz (First Congregational Church, 900 High St., Santa Cruz) and (Golden State Theatre, 417 Alvarado, Monterey). Check out www.ensemblemonterey.org for all the details of the season. Then send an e-mail requesting GUEST TICKETS to: info@ensemblemonterey.org. Questions? E-mail us!

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CCS Sonata Newsletter

