The Influence of Music on the Development of Children.

A Senior Project submitted in partial fulfillment of the requirements for the Bachelor of Science Degree in Child Development

By

Christopher Chau & Theresa Riforgiate

Psychology and Child Development Department College of Liberal Arts California Polytechnic State University San Luis Obispo

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Faculty Advisor: Jennifer Jipson

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#### CHAPTER 1

#### INTRODUCTION

Music can be found in every culture all around the world. Music has become such a big part of our lives, that researchers can't help but want to study how music affects people, especially children. Many parents, teachers, scholars, and businesses are interested in learning more about the influence of music on the development of children. Others focus on how formal music training impacts various aspects of cognitive development such as perception, memory, and language skills. Some researchers are interested in documenting effects that listening to music may have on children's development. When considering this topic, the notorious "Mozart Effect" likely comes to mind, referring to claims that listening to Mozart's music improves cognitive ability in young children. The Mozart Effect is now generally considered to be invalid, but this does not mean that music has no effect on cognitive development. Norton, Winner, Cronin, Lee, and Schlaug (2005) wanted to know if there are pre-existing neural, cognitive, or motoric markers for musical ability. Their results showed no correlations between music perceptual skills and any brain or visual-spatial measures. They did find, however, correlations between music perceptual skills and both non-verbal reasoning and phonemic awareness. Other research showed that even a little bit of musical training can enhance reading skills as well as pitch discrimination abilities in speech (Moreno, Marques, Santos, Santos, Castro, & Besson 2009).

Another study by Gromko (2005) showed that children who receive musical training will develop aural skills for spoken sounds and spoken words faster than children who did not receive

musical instruction. Finally, Franklin, Moore, Yip, Jonides, Rattray, and Moher, (2008) they found evidence for greater verbal working memory span in musicians than non-musicians.

Our investigation of the literature on the effects of music in a child's life, inspired us to create a resource for families who wish to promote and support their child's interest in the arts, specifically music. The form of this resource was a print booklet that parents could use as a guide to local music options. We took numerous approaches to gathering information about the variety of formal and informal music programs for children available in San Luis Obispo County. We went to Children's Day in the Plaza event in the Mission Plaza in San Luis Obispo to learn about existing musical programs in the community and gathered pamphlets and information to put in our booklet. We also gathered information through word of mouth, asking for information from the music department, and looking on the internet for other existing musical programs. After collecting information about local resources, we created a booklet for parents using an InDesign template to help create and design our music guide. We considered all of the information we had collected and wrote down a brief description of each program, what the program offers for children, and contact information for parents to get in touch with the programs. We compiled all of the information and put them into five categories: opportunities to observe music, ways to learn about music, informal ways to actively participate in music, ways to actively participate in a group setting, and places to get instruction. We provided a list of programs to get involved with, as well as a list of private instructors at the very end of the music guide.

This creative senior project emphasizes the importance of music involvement in children's lives to help develop memory, perception, language, vocabulary, spoken skills, and

reading skills. We sought to educate and inform parents of the many ways that music can be a helpful tool to enrich their children's cognitive development. In addition, we created a resource for parents to help them easily find local musical opportunities with which to get their children involved. These resources gives children an opportunity to observe music, ways to learn about music, informal ways to actively participate in music, ways to actively participate in a group setting, and places to get instruction.

We expect the guide to benefit the San Luis Obispo community in several ways. First, it would by promote music programs; we hope to raise an awareness of and appreciation for music that will eventually result in bringing music programs back into the schools. Second, parents will learn about the importance of music in children's lives and may encourage them to get their children involved with one of these programs, thus enriching their child's life through opportunities to use music to aid in the development of perception, memory, language skills, vocabulary, and verbal skills.

Although there are many expected benefits through this creative project, there are some limitations with our music guide. The list is not an exhaustive list of all the musical events, activities, and instructors on the Central Coast. The creative project is also not available online, which limits the promotion of the music guide. There is also not a means currently available to mass-produce our product.

It would be interesting to test how effective the educational aspect of our music guide is in teaching parents the importance of getting their child involved with music to help their cognitive development. Our next step would be to have a parent test group to see how effective our guide was in getting parents to enroll their children in some of the programs. It would be

interesting to test parents on the effectiveness of the layout, how informative and educational the music guide was, and how accessible and available the music guide is in the community once published. It would also be nice to get back any comments and/or feedback to improve the music guide to make it as beneficial as possible.

There is a need to study and test children's interest in music and its influences on the outcomes of children's academic performance. It would be intriguing if there could be an online network that would be setup for musicians and music organizations to collaborate and put themselves out there for the community, and to expand the music guide, adding to its resources. Although our guide does have some limitations, it is our hope that we educate parents and the community on the importance of music in children's lives.

#### CHAPTER 2

# LITERATURE REVIEW

Many parents, teachers, scholars, and businesses are interested in learning more about the influence of music on the development of children. Children could potentially be influenced by music in several ways. Some researchers investigate whether and how children benefit from listening to music. Others focus on how formal music training impacts various aspects of cognitive development such as perception, memory, and language skills. Examination of the findings from each of these avenues of research can inform adults as they strive to support children's learning.

#### How Does Listening to Music Impact Development?

Some researchers are interested in documenting effects that listening to music may have on children's development. One line of work in this area focuses on what children learn about music itself by listening to music. Another line of work investigates how listening to particular forms of music may impact development outside of the musical domain. Explorations of the influence of experience on children's ability to match auditory and visual stimuli within the domain of music are an example of the first research direction. Pick, Gross, Heinrichs, and Love (1994) explored whether young children could recognize the source of different sounds from instruments in different families, as well as different instruments within an instrumental family. Pick et al. (1994) asked 107 3-7 year old children to watch a video of two musicians playing different instruments while a soundtrack from one of the instruments was played. Results showed children between the ages of 5- and 7-years of age were able to differentiate between different types of instruments as well as instruments within an instrumental family that differentiated by size and pitch. Children between the ages of 3- and 4-years of age were able to differentiate different musical families, but not different instruments within the same family. In a second study group, Pick et al. (1994) showed that infants between 7- and 9-months of age looked longer at the musical instrument that corresponded with the soundtrack. These findings suggest that experiences with seeing and hearing musical performances over the first few years of life, likely influence what children know about the relationship between instruments and sounds. However, the finding that even young infants know something about the sounds particular instruments make suggests that experience is not the only explanation.

While instrument identification does not have any implications outside of a musical domain, it leads to question whether listening to music has an effect on other areas of development outside of music. When considering this topic, the notorious "Mozart Effect" likely comes to mind. The "Mozart Effect" refers to claims that listening to Mozart's music improves cognitive ability in young children. This claim is based on an original study by Rauscher, Shaw, and Ky (1993) which found that college students who listened to Mozart's sonata in D major prior to taking a standard test of abstract spatial reasoning scored higher on tests of spatial intelligence than college students who listened to either some relaxing music or no music at all. Thus, the researchers concluded that listening to Mozart could provide a short-term spatiotemporal performance enhancement. They recognized, however, that the effect was a short-lived benefit to those completing a spatial-temporal task when differences in mood and arousal were held constant. University students were tested in three standard tests for spatial reasoning. The mean standard age scores were converted into the Standford-Binet Intelligence scale. Their IQ scores were 8 to 9 points higher after the participants had listened to Mozart than

those who listened to some relaxation music and silence. Rauscher, Shaw, and Ky (1993) did not make any statement of increased IQ in general, but their results showed that spatial intelligence scores were higher. Despite these caveats, the publication of this finding led companies to begin to develop materials that offered young children the opportunity to listen to Mozart, with promotional materials suggesting that doing so would foster intellectual growth.

Claims that listening to Mozart will make young children "smarter" should be interpreted with great skepticism. First, the original study by Rauscher, Shaw, and Ky (1993) used college students who worked on a very narrow task. The ability to generalize the results to young children, or more meaningful tasks, is not proven. Second, additional studies on the Mozart Effect find that there is no real evidence to support the assertion that listening to Mozart improves cognitive skills even for college students. For example, Steele, Bass, and Crook (1999) asked 125 introductory psychology students to listen to either Mozart's music, a Phillip Glass composition that had a traditional melody with changing parts, or silence after taking a pre-test measuring spatial skills. The participants were then tested again on the same spatial task. Results showed that there was no real difference between groups in test performance (Steele, Bass, & Crook, 1999). Similarly, McKelvie & Low (2002) conducted an experiment in which 11 to 13 year old children performed a spatial task after listening to one of Mozart's sonatas. Findings failed to lend support to Rauscher, Shaw, and Ky's (1993) previous study of the increase in spatial intelligence. In a follow-up experiment, McKelvie & Low explored whether these findings could be an artifact of the design of the study. This follow-up experiment used a relaxation stimulus as a control procedure to compare Mozart with similar music like Aqua and Yanni, which has almost identical tempo, and structure, which Rauscher argued as cited in McKelvie & Low (2002). These experiments are but two of many that fail to support the claim

that passive exposure to Mozart's music strengthens spatial IQ. Researchers have found some connections between music and cognitive development. In sum, although the Mozart Effect is now generally considered to be invalid, this does not mean, that music has no effect on cognition. In following section we present evidence that musical *training* can have a positive impact on children's cognitive development.

# How Does Musical Training Influence Development?

In contrast to the disputed nature of the Mozart Effect, research clearly reveals that music training has an influence on a variety of aspects of development in early childhood. There are many different types of musical skills a person learns when he/she is involved in musical training. For example, a musician needs to know how to physically play and work his/her instrument, or how to make vocal sounds the correct way. A musician also needs to know how to read music. In order to read music, a musician needs to know how to read different intervals between different notes on a staff and translate them to his/her instrument. The faster a person can read and interpret notes on a staff, the faster he/she can play his/her instrument. Sightreading is a skill that has to be practiced repeatedly in order to do it successfully. Sight-reading requires planning in a very short amount of time in order for the musician to be successful (Drake & Palmer, 2000). Sight-reading requires instrumentalists to look at least two measures ahead in order to plan for the up coming notes. This is a very specific skill that, once learned, can make a musician more aware of the music. Once a musician has learned his/her instrument and has not only learned to read music, but has also learned to sight read, she/he can put together a performance that is pleasing to not only the musician, but also to an audience. Reading music and sight-reading allows the musician to produce musical notes in order and the notes after, in

the right timing. The cognitive processes of reading music also manufactures rhythm and structure. In order to read music successfully, a musician needs to read the correct rhythms if the music is to be performed correctly. A musician also needs to pay attention to the meter, the tempo, the bar lines, and the phrases, which points to the overall structure of the music. Developing expertise in each of these areas enables a musician to put together a performance that is pleasing to not only the musician, but also to an audience. Music instruction is critical in helping musicians to develop these skills. An interesting question in the psychological literature is whether and how this type of training also impacts development more generally, such as within the areas of brain development perception, language, and memory.

# **Brain Development**

Norton, Winner, Cronin, Lee, and Schlaug (2005) investigated how musical training influences brain development in 5-7 year olds. Two groups of children participated in this study. One group was comprised of children who were provided with music lessons. The other group of children, a control group, received no musical training. Norton et al. (2005) looked for differences in brain structure, as revealed by MRI scans, of children in both groups. In addition to investigating overall group differences, Norton et al. (2005) explored individual differences by assessing whether children who excelled in musical ability after instrumental training differed in visual-spatial, verbal, and/or motor skills prior to training from children in the training group who did not end up excelling in music, and to children in the non-music group. By looking retrospectively at the brains of those children who stick with their music training over time and emerge showing exceptional talent and achievement, they aimed to test whether the brains of musicians look different prior to training, and/or respond differently to training compared to

those of children taking music lessons but showing only average talent or interest in music. This strategy was also designed to reveal whether the positive effects of music training on nonmusical outcomes as shown in past studies are due partly to pre-existing correlations between musical and non-musical skills or just outcome of training. Results showed no correlations between music perceptual skills and any brain or visual-spatial measures. They did find, however, correlations between music perceptual skills and both non-verbal reasoning and phonemic awareness.

More definitive results regarding the influence of music training on brain development is offered by Hyde, Lerch, Norton, Forgeard, Winner, Evans and Schlaug (2009). They examined the auditory brain structures of children with varied with musical training experiences. In this study, two groups of 5-7 year old children were engaged in different musical experiences. Fifteen children were part of the "instrumental" group getting private keyboard lessons for 15 months. In contrast, the "control" group did not receive instrumental music instruction but did participate in a weekly 40-minute group music class in school that consisted of singing and playing with drums and bells. Children who played and practiced a musical instrument showed numerous benefits, such as greater improvements in motor-finger dexterity and in auditory melodic and rhythmic discrimination skills. In addition, findings from MRI brain scans showed that "structural brain changes in motor and auditory areas (of critical importance for instrumental music training) were correlated with behavioral improvements on motor and auditory-musical tests" (Hyde et al., 2009, p. 3021-3022). According to Hyde et al. (2009), musical training and practice is the cause of differential development in certain regions of the brain. Before the musical training, there were no structural brain differences found between groups, disproving

preexisting biological predictors of musicality, which supports the Norton, Winner, Cronin, Lee, and Schlaug (2005) study.

## Language and Linguistic Development

Anvari, Trainor, Woodside, and Levy (2002) support claims of a relationship between musical training and linguistic development. They examined phonological awareness, early reading skills, and music perception skills in 100 children between the ages of 4-5 years. The children were given experiences with a set of musical tasks that focused on rhythm, melody, and chord progression. They were then tested on phonological awareness and reading skills. Anvari et al. (2002) found that music skills were correlated with phonological awareness and early reading skills. The basic auditory skills for music perception were similar to early reading skills which shared some of the same auditory mechanisms that predicted reading ability. Thus, although this study was not based on an experimental methodology, the authors suggest that skill in music perception gives children an auditory awareness that helps when it came to reading.

Another group of researchers pursued a similar question in a more experimental manner and found that training in music helps build skills important to reading. Moreno, Marques, Santos, Santos, Castro, and Besson (2009) conducted a longitudinal experiment involving thirtytwo non-musician 8-year old Portuguese children. Children who had no musical training were tested for neuropsychological assessments and pitch discriminations before they began music instruction. The children were then given 6-months of musical instruction, and then were tested on the same previous neuropsychological assessments and pitch discrimination tasks. Results showed that even a little bit of musical training can enhance reading skills as well as pitch discrimination abilities in speech. Like other research has suggested, this study is consistent with the conclusion that music training helps cultivate reading, language, and speech development.

Enhanced listening skills help develop linguistic organization. In a study Milovanov, Tervaniemi, and Gustafsson (2004, as cited in Milovanov, Tervaniemi, Takio, & Hämäläinen, 2007) suggest that there is a connection between music and language skill (Milovanov, Tervaniemi, Takio, & Hämäläinen, 2007). This led Milovanov, Tervaniemi, Takio, & Hämäläinen (2007) to believe that musical expertise might possibly affect the dominance of one side of the brain in controlling the musical and linguistic processing in the brain. This brought about the study of whether hemispherical phonemic processing is different between non-musical and musical subjects as indicated by a listening task tested on three adult subgroups of 45 participants containing English philology students, musically talented choir members, and nonmusical university students with a mean age around 26 years old. There was also a children's group of 12 musical children and 12 non-musical children with a mean age of 10. The dichotic listening task showed greater left ear monitoring skills among adults who practiced music consistently, however the other age groups were unable to control left ear functioning. They did find that the musical aptitude score correlated positively with the laterality index score; the greater the general musical score was, and the more correct left ear responses were. The researchers suggested that aging and musical aptitude had a controlling influence on cognitive abilities. Participants with good scores in a musicality test are not able to show good left ear monitoring skills in childhood, but those adults with good musicality test score who also practice music actively had better developed listening skills even in linguistic tasks. Milovanov et al. (2007) concludes that consistent practice may have influences on the brain's linguistic organization.

## Relationship between Musical Training and Language

As children get older, they begin to expand their vocabulary and they start to make connections with words and their meanings. Another way that children can enhance language development can be found through music and ear training. Forgeard (2008) found that instrumental music training may enhance auditory discrimination, vocabulary, and non-verbal reasoning skills. Children with various backgrounds in music were tested. Fifty-nine children whose ages ranged from 8-12 years old were recruited from public schools. One group included children who had received at least three years of musical training. Children who had received no musical instruction were in the control group. The children were tested for auditory discrimination, vocabulary, and non-verbal reasoning skills, as well as fine motor skills. Forgeard (2008) found that children who received musical training not only outperformed the children in the control group, but that the duration of the musical training was important. The longer children received musical training, the more likely they were to outperform children who did not receive musical training.

Musical training not only affects reading, vocabulary, and pre-reading skills, but also speech skills when it comes to language development. In a study by Gromko (2005), four classrooms of kindergarten children received musical training for four months from advanced music students from a nearby university, while another group of kindergarten children did not. The children who received the training showed greater phonemic fluency than the children in the control group who did not receive musical training. Phonemic fluency is the capacity to verbally generate words beginning with particular letters or belonging to particular categories, respectively. This study shows that children who receive musical training will develop aural

skills for spoken sounds and spoken words faster than children who did not receive musical instruction, which helps when it comes to learning in the classroom.

## **Academic Achievement**

Southgate and Roscigno (2009) examined the relationship between music training and academic achievement in schools among children and adolescents 13-17 years old. In order to measure this, they looked at music participation in three separate contexts: in school, outside of school, and parent involvement in the form of concert attendance. Looking at nationally representative data resources, the researchers found that music involvement had a positive association with grades and math and reading scores. What was concluded was that music is meaningful not as predictor of achievement but as a medium to support children's achievement.

# Memory

While it may be argued that musicians have an advantage over non-musicians in academic achievement, studies have shown that they do have an advantage when it comes to long-term verbal memory. Franklin, Moore, Yip, Jonides, Rattray, and Moher (2008) reviewed a number of studies that investigated effects of musical training on verbal abilities and verbal memory. This review led Franklin et al. (2008) to conclude that musicians perform better on verbal working memory tasks as well as verbal long-term memory tasks than non-musicians. This may be because musicians have a more developed verbal rehearsal mechanism. Franklin et al. (2008) divided the participants into two separate groups. One group contained musicians, who all had formal musical training at age 10 or younger, had at least nine years of continuous training in music, currently played and practiced at least 15 hours/week, were enrolled in an

undergraduate or graduate music program, and had self-rated themselves with a sight-reading skill of 4 or better on a seven-point scale (Franklin et al., 2008). The other group was the control group which was made up of non-musicians who did not currently play an instrument, had no history of playing an instrument prior to age 10, had never played an instrument for longer than one year, and had self-rated themselves with a sight-reading skill of 1 on a seven-point scale (Franklin et al., 2008). Through this study, Franklin et al. (2008) found evidence for greater verbal working memory span in musicians than non-musicians.

In a similar study, 60 university students, 30 students who had at least six years of training with an instrument before the age of 12, and 30 who had received no musical training were tested on verbal memory Chan, Ho, & Cheung (1998). A word list was presented orally to the students three times and they had to recall as many words as possible. Students with music training learned significantly more words than those without any music training. After a few years, Ho, Cheung, and Chan (2003) examined those that continued in musical training and those who stopped musical training. They found that those who began or continued music training indicated significant improvement in verbal memory, whereas those who discontinued the training did not show any improvement. The results support claims that music training affects memory processing.

In another study, researchers investigated how music instruction on music perception skills affects children. Two groups participated in this research, one comprised of children who received music instruction, one without instruction (Orsmond and Miller, 1999). These children were given a music perception task of melody recognition and other cognitive measures before and after the music instruction. Results showed that, children with music instruction had greater

improvement on the music memory task than those not instructed. Orsmond and Miller (1999) suggest that music as a medium strengthens the integration of auditory, visual, and motor coordination. When instructed, the use of musical instruments seemed to strengthen this coordination of visual and auditory sensory input and motor output. This consideration shows how music has helped children with memory skills.

In summary, although it is evident that one will not become "smarter" simply by listening to Mozart's Piano Sonata in D major, studies have shown that music instruction can have a positive effect on children when it comes to cognitive development. We developed this senior project to raise awareness about the positive effects music has on perception, language, and memory development. Specifically, we set out to develop a guidebook that would provide members of the San Luis Obispo community with a list of resources to help enhance this goal.

#### CHAPTER 3

# METHODOLOGY

How can one find resources on music? Where do I go if I want my child to enroll in music lessons? What can I do as a parent to get my children involved with musical activities? What are some events in my area that my child can go to listen to music? These are questions that we imagined parents may ask as they strive to further enhance their child's growth in the area of arts, verbal skills, vocabulary, memory skills, and perception skills. Our investigation of the literature on the effects of music in a child's life, inspired us to create a resource for families who wish to promote and support their child's interest in the arts, specifically music. The form of this resource was a print booklet that parents could use as a guide to local music options. Further, as existing research investigations emphasize the particular benefits of participating in the creation of music, as opposed to mere listening, we aimed to highlight both formal musical training and informal music participation in our guide.

We took numerous approaches to gathering information about the variety of formal and informal music programs for children available in San Luis Obispo County. Our first effort to learn about existing programs was a visit to the Children's Day in the Plaza event in the Mission Plaza in San Luis Obispo. This event is an opportunity for families and children to come together to experience different resources the community has to offer in a one day event that is free to the public. We went around to every booth and asked what music resources they had to offer, if any. There were some music-related businesses and programs that had information to give out. For example, Drum School 101 offers different kinds of lessons to offer, including but not limited to drum lessons. They also support a drum-performing group called Bucket Busters that performs at different venues around the community. In addition, one of the many different programs that the San Luis Obispo Symphony offers to children in the community is a musical petting zoo that gives children an opportunity to examine and explore different percussion, woodwind, and string instruments that play in the symphony. Talking a little bit to representatives of each booth enabled us to collect relevant information to put into our booklet.

Our next approach to locating information about music programs was to speak with faculty and staff in the Cal Poly Music Department. We walked into the office and talked with the women who were working and asked them if they offered any music programs in which families in the community could get involved. They provided a sheet of all the music instructors that they knew of in the area, which included those teachers that teach the music students in the department as well as students participating in the Cal Poly symphony and orchestra.

Word-of-mouth offered us additional direction for our search for local music programs. We discovered, for example, that the downtown Boo Boo Records music store holds a weekly infant-toddler sing-a-long session. We attended a session and observed as Miss Heidi led mothers, fathers, and children in song. Participants not only sang songs, but also engaged in motion and interactive movements. For instance, participants sang songs to "get out the sillies" and perform the duties of a firefighter (Fire Truck song). The program was very fun and entertaining to watch as parents helped the children with their gross motor skills.

Another source of information for opportunities to engage children with music was the internet. Our search yielded information about different choir groups for children to participate in, different local music events around the community, a Kindermusik resource that can be brought to any school, and other music classes for children of all ages.

After collecting information about local resources, we created a booklet for parents using an InDesign template to help create and design our music guide. We considered all of the information we had collected and wrote down a brief description of each program, what the program offers for children, and contact information for parents to get in touch with the programs.

#### **CHAPTER 4**

# RESULTS

In order to disseminate our research, we compiled musical guide of different musical activities around San Luis Obispo to help parents get their children involved in music. Our first page of information is a note welcoming parents to our music guide, followed by a table of contents. The second page is a scholarly paragraph giving parents some information about why their children should be involved in music, and some benefits behind music instruction. Page 3 is titled "Opportunities to Observe Music" and lists two different places for parents to take their children to listen to music. The music guide describes and gives information on Paso Palooza Children's Music Festival and No Ties Allowed Symphony Rehearsals. "Ways to Learn About Music" is the title of the next section on page 4. This section lists and describes three different ways to learn about music. The Music Van and the Musical Petting Zoo give children opportunities to explore and play different musical instruments while Etudes for 3<sup>rd</sup> Graders provides children with opportunities to learn about different composers, genres, and time periods throughout history. The fourth section of our project is entitled "Informal Ways to Actively Participate in Music" and begins on page 5. This section provides information about three different groups for children to actively participate in music: SLO Song, Kindermusik, and a weekly children's musical sing along held at Boo Boo Records. Each of these groups requires individual participation of the children while singing, dancing, and moving to children songs. Pages 6-7 contains "Ways to Actively Participate in a Group Setting." This section provides ways to gain experience playing music in a group setting that depends on others. The Youth

Symphony is a program that gives children the experience of playing in an orchestral setting. Debut Strings gives children experience to play in Quartet and smaller groups, while the Central Coast Children's Choir gives children experience singing in a big choir. Bucket Busters is a group that teaches children how to stay together while drumming on buckets and other percussion instruments. Our last section is entitled "Places to Get Music Instruction." Page 8 contains two programs, Everyday Etudes and Strings in the Schools that bring music instruction to children at schools. A third program is Drum School 101 that provides drum and percussion lessons, as well as other instrumental lessons at three different locations in San Luis Obispo County. Pages 9-11 lists private instructors for a variety of instruments as well as voice.

#### CHAPTER 5

#### DISCUSSION

This creative senior project emphasizes the importance of music involvement in children's lives to help develop memory, perception, language, vocabulary, spoken skills, and reading skills. We sought to educate and inform parents of the many ways that music can be a helpful tool to enrich their children's cognitive development. In addition, we created a resource for parents to help them easily find local musical opportunities with which to get their children involved. These resources gives children an opportunity to observe music, ways to learn about music, informal ways to actively participate in music, ways to actively participate in a group setting, and places to get instruction.

From our findings in research pertaining to listening to music like Mozart, passive listening to music will not increase IQ or boast intelligence but can only produce a temporary spatial temporal ability. Although studies do not support ideas that listening to music will have a dramatic influence on cognitive development, there may be value in exposing children to musical performances. Pick et al. (1994) demonstrated that children's distinguish between instruments and their sounds. Although the mechanisms by which children learn these differences are not known, seeing live performances may be helpful. The No Ties Allowed and Paso Palooza Children's Music Festival are events in San Luis Obispo County that gives children an opportunity to observe music. This provides children with a wonderful opportunity that may help promote instrument recognition and perception. Similarly, the Paso Palooza music festival, children not only get to observe music, but the festival will give children to interact with some of

the booths where they can get their first experiences with instruments and music. One study talked about getting involved with music training and playing music, which improved motorfinger dexterity and rhythmic skills (Hyde, Lerch, Norton, Forgeard, Winner, Evans and Schlaug, 2009). At the Paso Palooza activity booths, there may be some instruction, which might encourage a child to pursue further interest in learning a new instrument.

Pick et al. (1994) and Gromko (2005) found that actively participating in music and learning about music and musical instruments is important. One of the ways to learn about music is to explore instruments to find out how they work and sound. The Musical Petting Zoo is an opportunity for children to play and explore different musical instruments that can be seen in an orchestral setting. The Music Van program travels around to different schools giving children lessons about the different roles each instrument has in the orchestra and afterwards, the children are invited to explore the instruments. Both the Musical Petting Zoo and the Music Van provide physical ways that give children the chance to actively participate and learn about music. The San Luis Obispo Symphony also provides a program called Etudes Quartet for 3rd Graders that has musicians come to third grade classrooms to talk about different composers and give children a lesson on music from around the world. This program is a connection that helps children know a little bit about music and the history behind it while they practice and play their instrument of choice, which may help motivate children to actively get involved with music.

Research has found that children can begin to develop pitch discrimination abilities without any prior training (Moreno, Marques, Santos, Santos, Castro, & Besson, 2009). Children can also develop aural skills from musical training that helps develop spoken skills (Gromko, 2005). At Boo Boo Records, children engage in movement, finger play, and singing which provides children the opportunity to not only actively participate in music, but also a helpful

setting may help develop pitch discrimination abilities and spoken skills. Similarly, the Kindermusik program provides classes for infants and toddlers to listen, sing, move, participate, and dance along with the music. In SLO song, children learn to sing and play music. These opportunities allow children to participate in an informal ways as opposed to a choir or orchestra. Each of these programs provides children with opportunities to actively participate in music which may help develop and foster pitch discrimination and spoken skills.

Children can develop rhythmic accuracy, musicality, and sight-reading skills (Drake & Palmer, 2000). Anvari et al. (2002) found that ear-training helps promote reading skills. One program that allows children to play and get experience in an orchestral setting is through the Youth Symphony which helps develop and promote musical skills that are important for a musician learning to sing or play an instrument. Debut Strings is a smaller ensemble that is designed as a beginning string orchestra for advanced beginners which provides opportunities to develop rhythmic accuracy, musicality, sight-reading skills, and ear-training. Bucket Busters is another ensemble group that helps promote rhythmic accuracy. Central Coast Children's Choir is a group of different children's choirs that provides children with the ability to develop their ear-training. All four of these groups give children group experience that requires a sense of responsibility because everyone depends on everyone else in order to succeed in performing well, which is an important concept to learn when learning how to perform music.

When parents are able to provide their children with private one on one formal lessons, the music instruction can improve children's verbal memory (Ho, Cheung, and Chan, 2003). Everyday Etudes educates children in kindergarten through sixth grade with hands-on experience on learning music, giving lessons on how to play different instruments. Strings in the Schools is an after school program that focuses on giving violin, viola, and cello lessons. Drum School 101

has studios around the Central Coast where children can learn technique, reading, and a variety of music styles. Throughout the Central Coast, there are musicians and music instructors willing to share there knowledge and provide voice and instrument lessons to children. These are all ways parents can provide their children with music instruction, which can improve children's verbal memory.

Using the research to create our music guide, we expect some benefits to result in its creation. The programs mentioned in the music guide would gain more promotion. Through the education the music guide provides, we hope to educate not just the parents, but the community as well, about the importance of music. This music guide helps promote music programs, which hopefully would result in eventually bringing music programs back into the schools. Parents and the community will be educated through the music booklet on the importance of music in children's lives. This will encourage parents to get their children involved with one of these programs and enrich their child's life. The music guide provides opportunities for children to receive music instruction that may help develop children's perception, memory, language skills, vocabulary, and verbal skills.

Although there are many expected benefits through this creative project, there are some limitations with our music guide. The list is not an exhaustive list of all the musical events, activities, and instructors on the Central Coast. The guide is also static. There are no means or ways to continually update the guide as programs change, old programs discontinue, or new programs develop. The creative project is also not available online, which limits the promotion of the music guide. There is no current means to promote the guide to the parents within the community to educate the people within San Luis Obispo County. There is also not a means currently available to mass-produce our product.

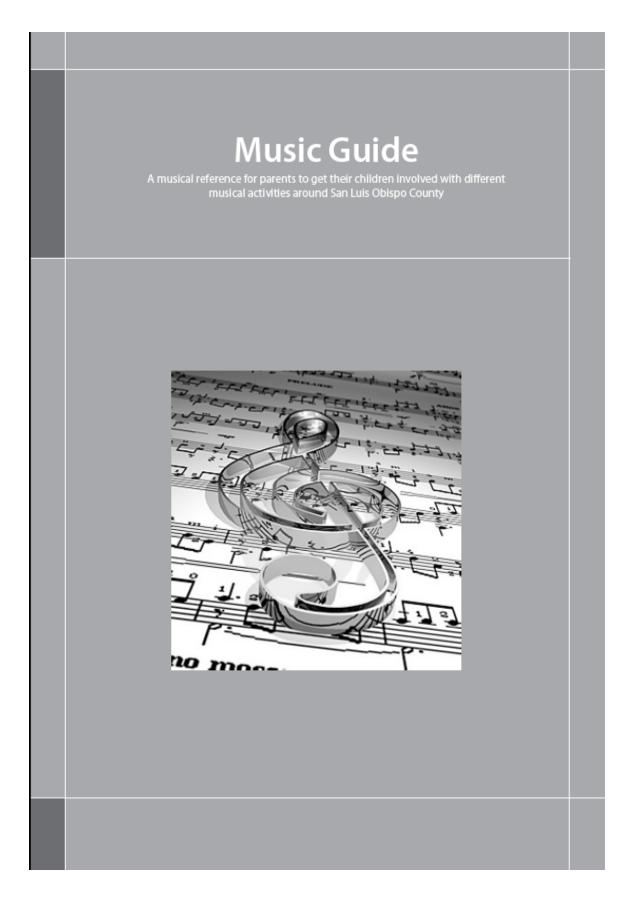
After researching how music helps children develop cognitively, we express excitement in sharing this preliminary music guide to the community in which we hope will be built upon in the future. It would be interesting to test how effective the education aspect of our music guide was in teaching parents the importance of getting their child involved with music to help their cognitive development. Our next step would be to have a parent test group to see how effective our guide was in getting parents to enroll their children in some of the programs. It would be interesting to test parents on the effectiveness of the layout, how informative and educational the music guide was, and how accessible and available the music guide is in the community once published. It would also be nice to get back any comments and/or feedback to improve the music guide to make it as beneficial as possible.

Additionally, there is a need to study and test children's interest in music and its influences on the outcomes of children's academic performance. When this research happens, it would be wonderful to include in this music guide. As society and networking continues to progress, it would be interesting to see how this guide can further expand its' reach to other spheres like the Internet. It would be fascinating if there could be an online network that would be setup for musicians and music organizations to collaborate and put themselves out there for the community, and to expand the music guide, adding to its resources. Although our guide does have some limitations, it is our hope that it will eventually serve to educate parents and the community on the importance of music in children's lives. REFERENCES

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APPENDIX



# A Note to Parents

Listening to classical music, like Mozart, is a wonderful way to expand one's musical taste. Contrary to popular beliefs, however this passive engagement with music does not make your child smarter. However, research demonstrates that active participation in music and music instruction help develop memory, perception, language, vocabulary, spoken skills, and reading skills. In order to disseminate these findings, we compiled a list of different opportunities around San Luis Obispo for children's active particiation in music. Our goal is to provide you with a resource to help them facilitate your children's involvement in music.

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Informal Ways to Actively Participate in Music5
Ways to Actively Participate in a Group Setting6
Places to Get Music Instruction

# Why Should My Child Be Involved With Music?

Music can be found in every culture all around the world. Many parents, teachers, scholars, and businesses are interested in learning more about the influence of music on the development of children. When considering this topic, the notorious "Mozart Effect" likely comes to mind, referring to claims that listening to Mozart's music improves cognitive ability in young children. The Mozart Effect is now generally considered to be invalid, but this does not mean that music has no effect on cognitive development. Some research has showed that even a little bit of musical training can enhance reading skills as well as pitch discrimination abilities in speech (Moreno, Marques, Santos, Santos, Castro, & Besson 2009). Another study by Gromko (2005) showed that children who receive musical training will develop aural skills for spoken sounds and spoken words faster than children who did not receive musical instruction. Finally, Franklin, Moore, Yip, Jonides, Rattray, and Moher (2008) they found evidence for greater verbal working memory span in musicians than non-musicians. We have created a list of musical references for parents to get their children actively involved in music instruction and participation.

Christopher Chau and Theresa Riforgiate

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#### Opportunities to Observe Music No Ties Allowed Paso Pale

Paso Palooza Children's Music Festival

#### No Ties Allowed



• What: Free Dress Rehearsals! Come watch the symphony rehearse! • Where: Performing Art Center's Christopher Cohan Center on the Cal Poly campus

When: Saturdays from 1-3pm

Cost: Free! (Children must be accompanied by an adult)

Call: (805) 543-3533 for more information or email staff@slosymphony.
 com

Visit www.slosymphony.com for more information

#### Paso Palooza Children's Music Festival



• What: Paso Palooza is an annual event featuring top-notch musical entertainment for children that adults will enjoy.

• Where: Paso Robles Event Center on the 4th Saturday in April

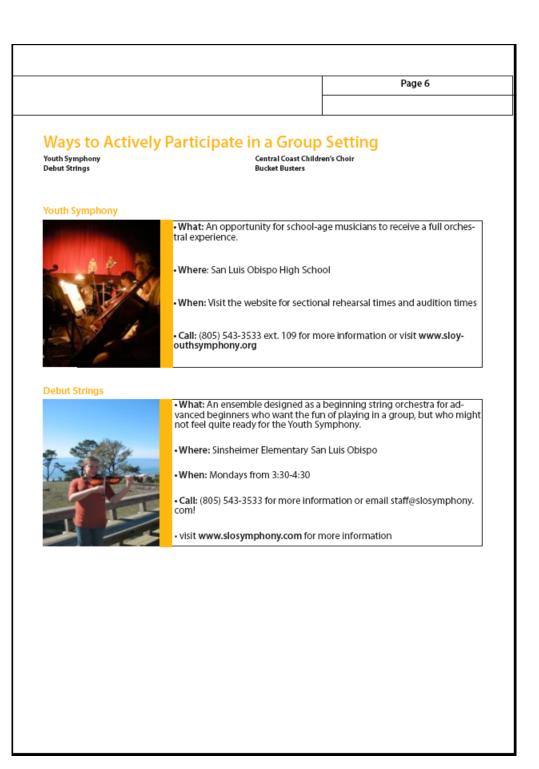
• When: From 10:00 am to 2:00 pm.

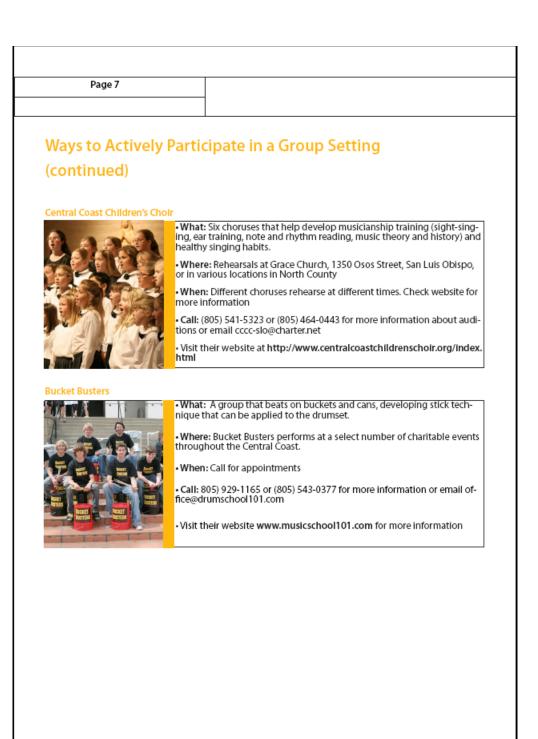
Cost: \$5 Admission

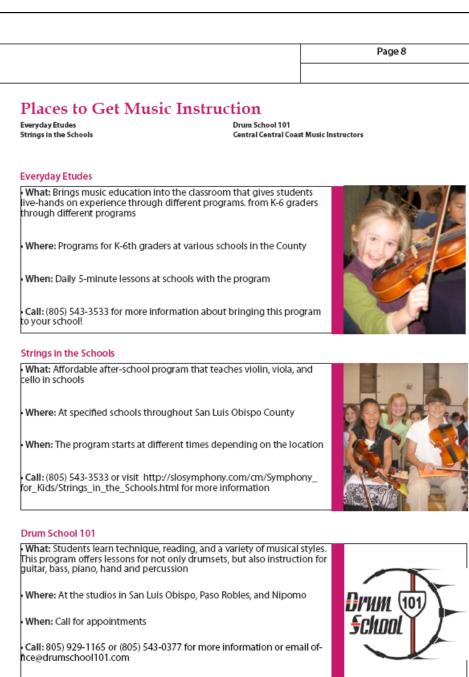
 Call: (805) 238-5617 for more information or visit http://www.centralcoastpage.com/modules/event4/index.php



Page 5		
Informal Ways to Ac	tively Participate in Mu	sic
Kindermusik	boo boo necords	
SLO Song		
What: Provides 'Musical Science' A Summer Theater Camps, Preschool	ssemblies, After School Enrichment, Classes, and Children's Concerts	
Where: Various schools througho	ut San Luis Obispo County	
When: Various times during the y	ear	
Call: (805) 549-0270 for more info	rmation or email Diana@slosong.com	
Visit www.slosong.com for more	information	
Kindermusik		_
	ogram that allows children to play, lis- ct you and your child in profound ways.	1. 1. 1.
Where: Classes in San Luis Obispo Maria	, Atascadero, Templeton, and Santa	Sarmer .
When: Various times depending o	on the location	Kin ermusik
Call: (336) 273-3363 or (800) 628- info@kindermusik.com	5687 for more information or email	A
visit http://www.kindermusik.co you!	m/ to find a kindermusik program near	
Boo Boo Records		
What: Babies and toddlers get a c that encourages movement, finger	hance to sing and dance in a free class play, and fun.	
Where: Boo Boo Records Store (9	78 Monterey St. San Luis Obispo, Ca)	BOOBBOC
When: Wednesdays between 10:0	0-11:00 AM	HARTING CHART
Cost: Free!		
Call: (805) 541-0657 or email sacr tion	edheart9395@yahoo for more informa-	
visit http://www.centralcoastkid		







Visit their website www.musicschool101.com for more information



Rick Bongio Jan Luis Obispo (and Ling Obispo (and Ling Obispo)Jeanne Shumway (Atascadero)Cassie Huse (805) 448-0120 fluttercass@yahoo.Marcia Dickstein Cal Poly Staff (B05) 756-2406 (B05) 756-2406 (B05) 756-2406Mariachi sol de Jalisco Guadalupe (B05) 756-2406 (B05) 756-2406Janice Hurlburt (805) 466-3179 (805) 466-3179 perburka@calpoly. edu(805) 448-0120 fluttercass@yahoo.Marcia Dickstein Cal Poly Staff (B05) 756-2406 (B05) 928-8446Marcia Dickstein Cal Poly Staff (B05) 756-2406Marcia Dickstein Cal Poly Staff (B05) 756-2406Midori Feldman Arascadero (B05) 756-2406Midori Feldman Arascadero (B05) 756-2406Midori Feldman (B05) 756-2406 <th colspan="2">Page 9</th> <th colspan="3">Central Coast Music Instructors</th>	Page 9		Central Coast Music Instructors		
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Los Coos     Rossiyn Inorp- (805) 528-9800     Claution Arroyo Grande (805) 439-7242     cpendlefelealpoly. edu     (805) 778-2406     Guy Hardy Atscadero       Bass     Clarinet     (805) 439-7242     Bormie Richan Los Osos     HOrn     Start Horn       Electric & Double Cambria     Clarinet     (805) 528-7795     HOrn     Start Horn       Guy Bads     Clarinet     (805) 528-7899     Lindsey Robinson (305) 528-7488     (805) 927-3269     Lindsey Robinson (305) 528-7486     (805) 927-3266     Lisa Nauful (305) 528-7406     Lisa Nauful (305) 528-7406     Lisa Nauful (305) 528-7406     Lisa Nauful (305) 528-7406     Cal Poly Staff (305) 756-2406     Organ Dolores Doran de Valdez       Pater Savdy NO County     Lisa Nauful (305) 758-2406     Guitar     Greeg Magie Los Ocos     Organ Dolores Doran de Valdez       Bassoon (305) 752-70269     Virginia Wright Shell Beach Doruy Staff (305) 754-6415     Jonathan Barker (305) 237-70269     Gouy Budd Morro Bay (305) 752-4406     Guy Budd Morro Bay (305) 752-4406     Cynthia Javitz San Luis Obispo San Luis Obispo (305) 543-4228     Percussion Cal Poly Staff (305) 752-4406       Cello Nam Handlen Arroyo Grande Barbara Lees San Luis Obispo San Luis Obispo San Luis Obispo San Luis Obispo (305) 543-3232     Barry Kaufman San Luis Obispo San Luis Obispo (305) 543-3232     Darrell Voss San Luis Obispo (305) 543-4228   <	Laird Hail				
(a):0):232-9300     Arroyo Grande     payre@calpoly.     Cuty Fadry Atscadero       Bass     (B05):499-7242     Bonnie Richan     cd. Soos     (B05):499-7242     Bonnie Richan       Electric & Double     Clarinet     (B05):328-795     Horn     Start Horn       Electric & Double     Clarinet     (B05):528-795     Horn     Start Horn       (B05):528-7483     (B05):927-3269     Lindsey Robinson     Cal Poly Staff     (B05):758-2406       (B05):758-2406     (B05):458-7809     Martha Uhey     cal Poly Staff     (B05):758-2406     Lisa Nauful       Cal Poly Staff     (B05):758-2406     Guitar     Goos     Goos     Organ       S05):237-0259     Virginia Wright     Guitar     Guitar     Guitar     Dolores Doran de Valdez       Sassoon     (B05):758-2406     James Bachman     Cal Poly Staff     Dolores Doran de Valdez       Son Luis Obispo       Son Sussons     Guy Budd     Morro Bay     James/Bachebruer     Car Poly Staff     Cal Poly Staff       Son Sussons     Son Wight Staff     Gui Poly Staff     Cal Poly Staff     Cal Poly Staff     Cal Poly Staff       Son Sussons     Son Wight Staff     Gui Poly Staff     Cal Poly Staff     Cal Poly Staff     Cal	Los Osos				()
Bass     (805) 489-7242     Bornuie Richan Los Oxos     edu     Intervention (805) 461-0187       Tim Farsell Electric & Double Bass)     Clarinet     (805) 528-7795     HOrn     Stuart Horn       Claude Albanese Cambria     (805) 528-7795     Horn     Stuart Horn       Stop 528-7488     (805) 927-3269     Lindsey Robinson     Cal Poly Staff     (805) 756-2406       Stop 528-7488     Emery Gall     (805) 528-5580     (805) 756-2406     Lisa Nauful       Cal Poly Staff     (805) 927-5476     Greegg Magie Los Oxos     Coros     Coros       805) 528-7069     Varinia     (805) 756-2406     Guitar     Dolores Doran de Valdez       autual@calpoly.edu     Lisa Nauful     Cal Poly Staff     Gottar     Dolores Doran de Valdez       805) 528-70269     Virginia Wright     (805) 756-2406     San Luis Obispo     Sont Maria       805) 528-5018     Euphonium     Jonathan Barlser     (805) 756-2406     San Luis Obispo       805) 578-52466     Euphonium     Jonathan Barlser     Sont Sasoon     Cal Poly Staff     Cal Poly Staff       805) 578-5205     Gourg Bardal     James Sonancon     Cal Poly Staff     Cal Poly Staff     Cal Poly Staff       805) 578-5206     Gourg Bardal     Gourg Bardal     Car Poly Staff     Cal Poly Staff     Cal Poly Staff       8	(805) 528-8900		edu		
Bass     Los Cross     (300) 987-0139       Tim Farell (Electric & Double Cande Albanese (aso) 528-7488     Los Cross     (300) 927-3269       Ken Hustad (S05) 528-7488     Emery Gall (S05) 528-5800     Horn (Arroyo Grande) (S05) 756-2406     Stuart Horn (Arroyo Grande) (S05) 756-2406       Ken Hustad Cal Poly Staff (Arroyo Bay Sorty 556-5800     Emery Gall (S05) 756-2406     Martha Uhey (S05) 756-2406     Lisa Nauful (S05) 927-5476     Carege Magie Los Cosos     Lisa Nauful Cal Poly Staff       N. County (S05) 756-2406     Guitar (S05) 927-5476     Greeg Magie Los Cosos     Organ Dolores Doran de Valdez Sant Luis Obispo (S05) 756-2406       Bassoon (S05) 528-5018     Virginia Wright Shell Beach (S05) 773-4911     Guitar (S05) 756-2406     Guitar (S05) 524-735     Dolores Doran de Valdez Sant Luis Obispo (S05) 534-7058       Bassoon (S05) 576-2406     Fulphonium (S05) 773-911     Jorathan Barker (S05) 756-2406     Jane Stvanson (S05) 734-7068     Cal Poly Staff (Jane Drume) San Luis Obispo (S05) 736-2406       Lisa Nauful Cal Poly Staff (S05) 756-2406     Guy Budd (S05) 772-8080     Lute (S05) 772-8080     Inte Cal Poly Staff (S05) 756-2406       Lisa Nauful Cal Poly Staff (S05) 756-2406     Gal Poly Staff (S05) 756-2406     Tan Costa (S05) 756-2406       San Luis Obispo (S05) 756-2406     Gal Poly Staff (S05) 756-2406     Cal Poly Staff (S05) 756-2406       San Luis Obispo (S05) 756-2406     Mark Edgemon Las Obispo (S05) 756-2406     San Luis Obispo (S05) 756-2406       Nan	-		Bonnie Richan		
Electric & Double Bass)     Clarmet Clarmet     (b): 000 / 0000 / 000 / 000 / 000 / 000 / 000 / 000 / 000 / 000 / 000 / 000 / 0	Bass		Los Osos		(303) 401-015/
Lie Chouse     Claude Albanese     www.bonuier- ichan.com     Jenuifer Dodson     Valencia       Los Ocos     (305) 927-329     Lindsey Robinson     Cal Poly Staff     (305) 232-3354       (305) 528-7438     (305) 927-329     Lindsey Robinson     (305) 756-2406     Lisa Nauful       Cal Poly Staff     Morro Bay     (305) 927-3276     Cal Poly Staff     (305) 756-2406     Cal Poly Staff       Sob 756-2406     (305) 756-2406     Guitar     (305) 235-0687     Cal Poly Staff       Peter Savby     (305) 756-2406     Guitar     (305) 735-2406     Guitar       N. County     Inauful@calpoly.edu     Cal Poly Staff     Bolo 3576-2406     Guitar       (305) 725-270269     Virginia Wright     (305) 756-2406     Guitar     (305) 736-2406       Sassoon     (305) 775-911     edu     San Luis Obispo     (305) 543-7608       Bassoon     (305) 775-911     edu     San Luis Obispo     (305) 543-7608       (205) 528-8018     Souryg Galvan     (305) 234-7819     Janeslo@loch.net     San Luis Obispo       (21 Poly Staff     Goy Main     Guo Bay     Gal Poly Staff     Guo Distan Barker       (305) 775-2406     Guy Bud     Lute     Cal Poly Staff     Guo Distan Barker       (305) 775-2406     Gay Poly Staff     (305) 772-8090     Cal Poly Staff		Clarinet	· ·	Horn	Stuart Horn
Los Osos     Cambria     Cal Poly Staff     (805) 224-2354       (805) 225-7488     Emery Gall     (805) 528-5580     (805) 756-2406     Lindsey Robinson       (Arroyo Grande)     (805) 458-7809     Martha Uhey     (805) 756-2406     Cal Poly Staff       (S05) 756-2406     (905) 458-7809     Martha Uhey     edu     (805) 756-2406       (Arroyo Grande)     (805) 756-2406     Gregg Magie     Los Osos       (S05) 237-0269     Virginia Wright     (805) 756-2406     Gregg Magie     Dolores Doran de Valdez       (S05) 237-0269     Virginia Wright     (805) 756-2406     Guitar     (805) 756-2406       (S05) 237-0269     Virginia Wright     (805) 756-2406     Guitar     (805) 921-678       (S05) 237-0269     Virginia Wright     (805) 756-2406     San Luis Obispo       (S05) 528-5018     Euphonium     James Bachman     maestroo magie@     San Luis Obispo       (S05) 528-5018     Euphonium     Jonathan Barker     (805) 543-7608     San Luis Obispo       (S05) 528-5018     Euphonium     Jonathan Barker     (S05) 524-6415     San Luis Obispo       (S05) 528-5018     Euphonium     Jonathan Barker     (S05) 576-1426     Cal Poly Staff       (S05) 756-2406     Roy Main     (S05) 772-8090     Cal Poly Staff     Cal Poly Staff       (S05) 75				Jennifer Dodson	Valencia
805) 528-7438     (800) 927-5269     Lindsey Robinson     (Arroyo Grande)     Lisa Nauful       Ken Hustad     Emery Gall     (805) 528-5380     (805) 756-2406     Cal Poly Staff       Cal Poly Staff     Morro Bay     Martha Uhey     [dodsom@calpoly.     Idodsom@calpoly.       chustad@calpoly.     Lisa Nauful     (805) 927-5476     Gregg Magie     Dolores Doran de Valdez       Sobo 1927-0269     Virginia Wright     Gottar     (805) 756-2406     Dolores Doran de Valdez       Sobo 207-0269     Virginia Wright     (805) 756-2406     Guitar     Dolores Doran de Valdez       Santa Maria     (805) 757-6-2406     Guitar     (805) 928-1678       Bassoon     Virginia Wright     (805) 756-2406     Al Streder     San Luis Obispo       Sonny Galvan     Jonathan Barker     (805) 543-7608     Cynthia Javitz       Sonny Galvan     Jonathan Barker     Goty 528-6118     Car Poly Staff       Sonny Galvan     Jonathan Barker     Goty 576-2406     Trais Obispo       Sonny Galvan     Sonny Galvan     Jonathan Barker     Goty 528-6118     Car Poly Staff       Sonny Galvan     Sonny Galvan     Jonathan Barker     Goty 576-2406     Trais Chippo       Son Song Song Song Song Song Song Song S	,		Anancom		(805) 254-2354
Ken Hustad     Emery Gall     (805) 528-5580     (805) 770-2406     Cal Poly Staff       Cal Poly Staff     Morro Bay     (805) 927-5476     Gregg Magie     (805) 756-2406       Mustad@calpoly.     Lisa Nauful     (805) 927-5476     Gregg Magie     Organ       edu     Cal Poly Staff     (805) 756-2406     Guitar     (805) 237-0269     Organ       N. County     Maxtha Uhey     Cal Poly Staff     Cal Poly Staff     Dolores Doran de Valdez       (805) 237-0269     Virginia Wright     (805) 756-2406     Santa Maria     Bolores Doran de Valdez       (805) 237-0269     Virginia Wright     (805) 756-2406     Santa Maria     Bolores Doran de Valdez       (805) 723-0269     Virginia Wright     (805) 756-2406     Al Streder     Sant Luis Obispo       (805) 773-4911     edu     Jonathan Barker     (805) 524-7608     Cynthia Javitz       (805) 756-2406     Jonathan Barker     (805) 773-4911     Jane Swanson     Percussion       (al Poly Staff     Jonathan Barker     (805) 772-8080     Cal Poly Staff     Cal Poly Staff       (805) 756-2406     Koy Main     (805) 772-8080     Craig H. Russell     Cal Poly Staff       (805) 756-2406     Mark Edgemon     Cal Poly Staff     Ross T. Sears       (805) 548-7809     San Luis Obispo     San Luis Obispo		(805) 927-3269	Lindsev Robinson		T: N (1
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(805) 438-7809       (Narma Chey       edu       Inauful@calpoly.edu         (905) 756-2406       Cal Poly Staff       (805) 927-5476       Gregg Magie Los Osos       Organ         Peter Sayby       (805) 956-2406       Guitar       (805) 927-5476       Gregg Magie Los Osos       Dolores Doran de Valdez         805) 237-0269       Virginia Wright       James Bachman       maestro_maestro_maestro_maestro_maestro_maestro       Guitor       (805) 928-1678         805) 237-0269       Virginia Wright       Joso Tros -2406       Al Streder       San Luis Obispo       San Luis Obispo         805) 237-0269       Virginia Wright       Jonathan Barker       (805) 736-2406       San Luis Obispo       Cynthia Javitz         805) 232-8018       Souny Galvan       Jonathan Barker       (805) 743-7608       Percussion         (805) 756-2406       Guy Budd       Jame Svanson       Cal Poly Staff       Jame Svanson         (805) 756-2406       Gal Poly Staff       Guy Budd       Luis Obispo       San Luis Obispo         (805) 438-7809       (805) 528-1593       Marcha Edgemon       Cal Poly Staff       Cal Poly Staff       Cal Poly Staff         (805) 438-7809       (805) 543-4228       San Luis Obispo       San Luis Obispo       San Luis Obispo       San Luis Obispo         (805) 438					
khustad@calpoly. eduLisa Nauful Cal Poly Staff (805) 756-2406 hauful@calpoly.eduGuitar James Bachman Cal Poly Staff (805) 756-2406 bachman@calpoly. eduGreeg Magie Los Osos (805) 723-687 maestro_magie@ yahoo.comOrgan Bolores Doran de Valdez Santa Maria (805) 928-1678Bassoon (805) 773-4911Virginia Wright Shell Beach (805) 773-4911Guitar (805) 756-2406 bachman@calpoly. eduAl Streder San Luis Obispo (805) 543-7608Organ (805) 928-1678Bassoon (805) 773-4911Jonathan Barker edu(805) 756-2406 bachman@calpoly. eduAl Streder San Luis Obispo (805) 543-7608Cynthia Javitz San Luis Obispo (805) 543-7608Bassoon (805) 758-2406 ataFuthe Sonny Galvan (S05) 759-4465 sonnygalvan@gmail. comJonathan Barker (805) 772-8080Jane Swanson Cal Poly Staff (805) 772-8080Percussion Tim Costa (African Drums) San Luis Obispo (805) 528-6413Cello Nan Hamilton Arroyo Grande (805) 498-8812Flute Shelly Granger (805) 543-7809Barry Kaufman San Luis Obispo (805) 543-4228Mandolin Barry Kaufman San Luis Obispo (805) 543-4228Darrell Voss San Luis Obispo (805) 543-4228Barbara Lees San Luis Obispo (805) 543-7809Shelly Granger (805) 543-4228Craig H Russell Cal Poly Staff (805) 543-4228Mariachi Mariachi Imperial Gualajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperid Guadajara (1mperi				· . · ·	1 2
edu     Cal Poly Staff     Guitar     Gregg Magie     Organ       Peter Savby     (805) 756-2406     Guitar     Go Sos     Dolores Doran de Valdez       N. County     Inauful@calpoly.edu     James Bachman     maestro.magie@     yahoo.com       (805) 237-0269     Virginia Wright     Guitar     (805) 756-2406     Guitar     (805) 235-0687     Sant Maria       (805) 237-0269     Virginia Wright     (805) 756-2406     San Luis Obispo     (805) 541-3446       Bassoon     (805) 773-4911     edu     Al Streder     San Luis Obispo       [300) 528-8018     Euphonium     Jonathan Barker     (805) 543-7608     Percussion       [305) 528-8018     Sonny Galvan     Jonathan Barker     (805) 524-641     Tim Costa       [305) 528-8018     Sonny Galvan     Jonathan Barker     Gal Poly Staff     Tim Costa       [305) 756-2406     Guy Budd     Morro Bay     Gal Poly Staff     Gal Poly Staff     Cal Poly Staff       [305) 756-2406     Guy Budd     Mark Edgemon     Cal Poly Staff     Cal Poly Staff     Cal Poly Staff       [305) 498-8812     Guitar     (305) 528-1593     San Luis Obispo     (305) 546-0942       [305) 498-8812     Guitar     Guy Sud     Markele     Dareel Voss       [305) 498-8812     Shelly Granger     She					4 7
Peter Savby     (805) 756-2406     Guitar     (805) 235-0687     Santa Maria     Soura (evalue)       N. County     Nauful@calpoly.edu     James Bachman     Cal Poly Staff     Santa Maria     (805) 736-2406     San Luis Obispo     (805) 736-2406     San Luis Obispo     (805) 534-7608     Cynthia Javitz     San Luis Obispo       1001 Dilworth     Los Osos     Soury Galvan     Jonathan Barker     (805) 234-7819     Jane Swanson     Percussion       805) 528-8018     Soury Galvan     Jonathan Barker     (805) 736-2406     Tim Costa     Cal Poly Staff     Tim Costa       (al Poly Staff     Soury Galvan     Soury Bay     gmail.com     Gal Poly Staff     Tim Costa       (805) 756-2406     Con     Guy Budd     Lute     Cal Poly Staff     Ross T. Sears       (805) 756-2406     Cal Poly Staff     (805) 756-1547     Gal Poly Staff     Gab) 756-2406       (805) 438-228     Rost S. San Luis Obispo     (805) 756-1547     Gab Poly Staff     Gab Poly Staff       (805) 449-8812     Flute     (805) 528-1593     San Luis Obispo     San Luis Obispo       (805) 449-8812     San Luis Obispo     (805) 543-4228     San Luis Obispo    <	edu		(800) 927-5470		Organ
Peter Sakoy       Inauful@calpoly.edu       James Bachman       maestro_magie@       Santa Mana         (805) 237-0269       Virginia Wright       (Bob) 756-2406       maestro_magie@       (Bob) 928-1678         Bassoon       Shell Beach       (Bob) 756-2406       Al Streder       San Luis Obispo       (Bob) 543-7608         Bossoon       Souny Galvan       Jonathan Barker       (Bob) 543-7608       Cynthia Javitz       San Luis Obispo         (B05) 528-8018       Souny Galvan       Jonathan Barker       (B05) 534-7608       Percussion       Tim Costa         (B05) 528-8018       Souny Galvan       Jonathan Barker       (B05) 534-7608       Percussion       Tim Costa         (B05) 756-2406       souny galvan@gmail.       com       Guy Budd       Lute       (African Drums)         (B05) 756-2406       Cal Poly Staff       (B05) 772-8080       Craig H. Russell       Cal Poly Staff       (B05) 756-2406         (B05) 756-2406       main@calpoly.edu       Mark Edgemon Los Coso       Cal Poly Staff       (B05) 756-2406       russell@calpoly.edu       Darrell Voss         Nan Hamilton       Flute       Emery Gall       Barry Kaufman San Luis Obispo       Mardolin Barry Kaufman San Luis Obispo       San Luis Obispo       San Luis Obispo       San Luis Obispo       San Luis Obispo			Guitar		
No. Contrivy       Virginia Wright       Cal Poly Staff       yahoo.com       (a00) 922-1078         (805) 237-0269       Virginia Wright       (805) 756-2406       Al Streder       San Luis Obispo         Bassoon       (805) 773-4911       edu       Al Streder       San Luis Obispo         (805) 528-8018       Euphonium       Jonathan Barker       (805) 543-7608       (805) 543-7608         (805) 528-8018       Sonny Galvan       Jonathan Barker       (805) 543-7608       Percussion         (805) 528-8018       Sonny Galvan       Jonathan Barker       (805) 543-7608       Percussion         (805) 756-2406       San Luis Obispo       Cal Poly Staff       Jane Stvanson       Tim Costa         (805) 756-2406       Gau Poly Staff       Morro Bay       (805) 772-8080       Craig H. Russell       Cal Poly Staff         (805) 756-2406       Mark Edgemon       Los Osos       (805) 528-1593       Ross T. Sears       Cal Poly Staff         (805) 756-2406       Mark Edgemon       Los Osos       (805) 543-4228       Mandolin       Barry Kaufman         (805) 438-812       Flute       Ennery Gall       Barry Kaufman       San Luis Obispo       (805) 543-4228       San Luis Obispo         (805) 434-3322       Shelly Granger       San Luis Obispo       (8					
Virginia Wright Shell Beach (805) 773-4911(805) 725-2406 bachman@calpoly.Al Streder San Luis Obispo (805) 543-7608Cynthia Javitz San Luis Obispo (805) 543-7608Bassoon (805) 758-2401Jonathan Barker (805) 234-7819Jonathan Barker (805) 234-7819Jane Swanson Cal Poly Staff (African Drums) San Luis ObispoPercussion Tim Costa (African Drums) San Luis ObispoLisa Nauful Cal Poly Staff (805) 756-2406 nauful@calpoly. eduMark Edgemon Los Osos (805) 756-2406 main@calpoly.eduLuteCynthia Javitz San Luis Obispo (805) 543-7608Percussion Tim Costa (African Drums) San Luis Obispo (805) 528-6413Cello Nan Hamilton Anroyo Grande (805) 438-7809Flute (805) 528-1593Lis Obispo (805) 528-1593Mandolin Barry Kaufman San Luis Obispo (805) 543-4228Darkel Poly Staff (805) 543-4228Darkel Poly Staff (805) 543-4228Barbara Lees San Luis Obispo (805) 543-3322 (805) 543-3322Shelly Granger San Luis Obispo (805) 543-4228Craig H Russell Cal Poly Staff (805) 756-1547 (805) 543-4228Darrell Voss San Luis Obispo (805) 543-4228Darrell Voss San Luis Obispo (805) 543-4228Nancy Nagano Morro Bay (805) 543-3322Shelly Granger San Luis Obispo (805) 543-4228Craig H Russell Cal Poly Staff Cal Poly Staff Cal Poly Staff Cal Poly Staff Cal Poly Staff Cal Poly Staff (805) 756-1547 (805) 754-1547 (805) 754-1547 (805) 754-226Drumset Casey McDonald Morro Bay (805) 734-3228Barbara Lees San Luis Obispo (805) 543-3229Shelly Granger San Luis Obispo (805) 554-5		1 2			(800) 928-16/8
Bassoon     Shell beach     backmanwerapoly.     Al Streder     San Luis Obispo       John Dilworth     (805) 773-4911     edu     San Luis Obispo     (805) 543-7608       John Dilworth     Somny Galvan     Jonathan Barker     (805) 234-7819     Jane Swanson     Percussion       (805) 528-8018     Somny Galvan     Jonathan Barker     (805) 543-7608     Percussion       (305) 528-8018     Somny Galvan     barkerbrother@     Jane Swanson     Im Costa       (305) 758-2406     Som y Budd     Cal Poly Staff     Im Costa       (305) 756-2406     Roy Main     Guy Budd     Cal Poly Staff     Cal Poly Staff       (305) 756-2406     Mark Edgemon     Cal Poly Staff     Cal Poly Staff     Cal Poly Staff       (305) 528-1593     Barry Kaufman     San Luis Obispo     San Luis Obispo       (805) 438-3812     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 543-3222     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 440-3829     (805) 543-533     (805) 756-1547     Mariachi Imperial       (805) 440-3829     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 440-3829     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 440-3829     San Luis Obispo     San Luis Obispo	(000) 207 0205				Cvnthia Javitz
John Dilworth     (300) 775-1211     ettal     John athan Barker     (303) 543-7608     (305) 543-7608       Mark Edgemon     Somny Galvan     Jonathan Barker     (305) 234-7819     Jane Swanson     Tim Costa       Mark Edgemon     (559) 859-4645     somny galvan@gmail.     Guy Budd     Tim Costa       Cal Poly Staff     Goy Main     Guy Budd     Lute     (805) 528-6413       Cal Poly Staff     Roy Main     Morro Bay     Cal Poly Staff     (805) 756-2406       Mau     Cal Poly Staff     (805) 756-2406     Mark Edgemon     Cal Poly Staff       Mar Hamilton     Flute     (805) 528-1593     Cal Poly Staff     (805) 756-2406       Mar Hamilton     Flute     (805) 528-1593     Cal Poly Staff     Cal Poly Staff       Morro Bay     (805) 438-7809     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 438-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 543-3222     San Luis Obispo     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis	Bassoon				San Luis Obispo
Los Osos       Fuphonium       Jonathan Barker       Jane Swanson       Percussion         (805) 528-8018       Sonny Galvan       Jonathan Barker       (805) 234-7819       Jane Swanson       Tim Costa         (alworth@jdcm.       (59) 339-4645       sonnygalvan@gmail.       gmail com       Jane Swanson       Tim Costa         Lisa Nauful       com       Guy Budd       Jane Swanson       Imm Costa       (African Drums)         Cal Poly Staff       Roy Main       Guy Budd       Morro Bay       Cal Poly Staff       (805) 756-2406       Ross T. Sears       Cal Poly Staff       (805) 756-5406       Ross T. Sears       Cal Poly Staff       (805) 756-5406       Ross T. Sears       Cal Poly Staff       (805) 756-2406       Ross T. Sears       Cal Poly Staff       (805) 756-5406       Ross T. Sears       Cal Poly Staff       (805) 756-2406       Ross T. Sears       Cal Poly Staff       (805) 756-5406       Ross T. Sears       Cal Poly Staff       (805) 756-2406       Ross T. Sears       Cal Poly Staff       (805) 756-5406       Ross T. Sears       Cal Poly Staff       (805) 756-2406       Ross T. Sears       Cal Poly Staff       (805) 756-2406 <td></td> <td>(000) 775-4911</td> <td>eau</td> <td></td> <td>(805) 541-3446</td>		(000) 775-4911	eau		(805) 541-3446
(305) 250-5010     Sominy Galvan (559) 859-4645     (805) 254-7819     Jane Swanson barleerbrother@ janeslo@kcbx.net     Tim Costa Im Costa       (al worth@jdcm, us     (559) 859-4645     gmail com     Cal Poly Staff     Im Costa       (al worth@jdcm, us     (559) 859-4645     gmail com     Jane Swanson     I Celt Softa       (al worth@jdcm, us     (559) 859-4645     gmail com     Jane Swanson     I Celt Softa       (al worth@jdcm, us     com     Guy Budd     Lute     (African Drums)       Cal Poly Staff     Morro Bay     Cal Poly Staff     (805) 756-2406       (805) 756-2406     Cal Poly Staff     (805) 756-1547     (805) 756-1547       (805) 756-2406     main@calpoly.edu     Los Osos     cal Poly Staff       (805) 528-1593     Mare Edgemon     Los Osos     russell@calpoly.edu       (805) 458-7809     (805) 543-4228     Darrell Voss     San Luis Obispo       (805) 458-7809     (805) 543-4228     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 443-3322     San Luis Obispo     San Luis Obispo     San Luis Obispo </td <td></td> <td>Euphonium</td> <td>Jonathan Barker</td> <td>()</td> <td>D</td>		Euphonium	Jonathan Barker	()	D
Minor Trespective     (559) 859-4645     barkerbrother@     Cal Poly Staff     (African Drums)       sorunygalvan@gmail.     gmail.com     janeslo@kcbx.net     (African Drums)       Lisa Nauful     com     Guy Budd     Lute     (805) 528-6413       Cal Poly Staff     Roy Main     Morro Bay     Craig H. Russell     Ross T. Sears       (805) 756-2406     (805) 756-2406     Cal Poly Staff     Cal Poly Staff     Cal Poly Staff       (805) 756-2406     (805) 756-2406     Mark Edgemon     Crussell@calpoly.     crussell@calpoly.       edu     (805) 528-1593     (805) 528-1593     Darrell Voss       Nan Hamilton     Flute     (805) 533-4228     Darrell Voss       Arroyo Grande     Emery Gall     Barry Kaufman     Barry Kaufman     Soi Luis Obispo       (805) 548-7809     (805) 543-4228     San Luis Obispo     San Luis Obispo       (805) 543-3322     San Luis Obispo     Cal Poly Staff     Mariachi       (805) 543-3322     San Luis Obispo     Cal Poly Staff     Mariachi       (805) 756-1547     maisel@calpoly.     edu     Cal Poly Staff     Cal Poly Staff       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial     Morro Bay       (805) 943-8329     (805) 545-5333     (805) 756-1547     Mariachi Imperial					
sorutygalvan@gmail. ginteren gantation gantati	· · ·				
Lisa Nauful com Guy Budd Morro Bay (805) 528-6413 Cal Poly Staff Roy Main Cal Poly Staff (805) 772-3080 Cal Poly Staff Cal Poly Staff (805) 772-3080 Cal Poly Staff Cal Poly Staff Cal Poly Staff (805) 756-2406 (805) 543-4228 (805) 756-1547 (805) 756-1547 (805) 756-1547 (805) 756-1547 (805) 756-1547 (805) 756-1547 (805) 756-1547 (805) 736-252 (805) 734-928 (805) 73		sonnygalvan@gmail.	gmail.com	janeslo@kcbx.net	
Cal Poly Staff     Roy Main     Morro Bay     Craig H Russell     Ross T. Sears       (805) 756-2406     Cal Poly Staff     (805) 772-8080     Craig H Russell     Cal Poly Staff     Cal Poly Staff       cdu     (805) 756-2406     main@calpoly.edu     Mark Edgemon     (805) 756-1547     (805) 756-2406       rmain@calpoly.edu     Mark Edgemon     Los Osos     (805) 528-1593     Crussell@calpoly.     resars@calpoly.edu       Nan Hamilton     Flute     (805) 528-1593     Darrell Voss     San Luis Obispo       (805) 499-8812     Morro Bay     San Luis Obispo     Barry Kaufman     Barry Kaufman     Son Luis Obispo       Barbara Lees     San Luis Obispo       (805) 543-3222     San Luis Obispo     Cal Poly Staff     Mariachi     Drumset       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 774-0238 home     edu     (805) 734-9284     (919) 413-6252 cell	Lisa Nauful	com	Guv Budd	Turto	
(a00) 730-2408     Cal Poly Staff     (a05) 772-3080     Cal Poly Staff     Cal Poly Staf		Roy Main			
And Have Lapoly.     (805) 756-2406     Mark Edgemon     (805) 756-1547     (805) 756-2406       russell@calpoly.edu     Mark Edgemon     (805) 756-1547     (805) 756-2406       Nan Hamilton     Flute     (805) 528-1593     russell@calpoly.edu     Darrell Voss       Nan Hamilton     Flute     San Luis Obispo     San Luis Obispo     San Luis Obispo       (805) 458-7809     (805) 543-4228     San Luis Obispo     San Luis Obispo       (805) 543-3222     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 543-322     San Luis Obispo     Cal S05 756-1547     Causeli@calpoly.edu       Nancy Nagano     com     edu     Causeli@calpoly.edu     Drumset       (805) 752-220     Causeli@calpoly.edu     Causeli@calpoly.edu     Darrell Voss					
And     Imain@calpoly.edu     Mark Edgemon Los Osos     crussell@calpoly. edu     (000) 7.00-2400       Cello     Flute     (805) 528-1593     rsears@calpoly.edu       Nan Hamilton     Emery Gall     Barry Kaufman     Mandolin     San Luis Obispo       Morro Bay     San Luis Obispo     Barry Kaufman     Barry Kaufman     San Luis Obispo       Barbara Lees     (805) 548-7809     (805) 543-4228     San Luis Obispo       San Luis Obispo     Shelly Granger     Craig H. Russell     San Luis Obispo       (805) 543-322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       (805) 440-3829     (805) 545-5833     (805) 756-1547     Mariachi Imperial       Nancy Nagano     com     edu     (Lupe)     (919) 413-6252 cell       Nancy Nagano     (805) 934-9584     (805) 934-9584     (900)					
Cello     (805) 528-1593     edu       Nan Hamilton     Flute     (805) 528-1593     Darrell Voss       Arroyo Grande     Enery Gall     Barry Kaufman     Barry Kaufman     Barry Kaufman       (805) 499-8812     Morro Bay     San Luis Obispo     (805) 543-4228     Darrell Voss       Barbara Lees     (805) 543-322     San Luis Obispo     (805) 543-4228     Percussion &       Barbara Lees     Craig H. Russell     Cal Poly Staff     Mariachi Imperial     Carey McDonald       (805) 543-3322     San Luis Obispo     (805) 756-1547     Mariachi Imperial     Carey McDonald       (805) 543-3829     (805) 543-5833     (805) 756-1547     Mariachi Imperial     Carey McDonald       Nancy Nagano     com     edu     (1upe)     (919) 413-6252 cell       Morro Bay     (805) 934-9584     (805) 771-0238 home     (919) 413-6252 cell				crussell@calpoly.	
Nan Hamilton Arroyo Grande         Flute Emery Gall         Barry Kaufman         Mandolin Barry Kaufman         Darrell Voss           805) 489-8812         Morro Bay (805) 458-7809         San Luis Obispo (805) 543-4228         Mandolin Barry Kaufman         San Luis Obispo (805) 543-4228         San Luis Obispo (805) 543-4228         San Luis Obispo (805) 543-4228         Percussion &r           Barbara Lees         Craig H. Russell         Mariachi Mariachi Imperial pocolentoe@gmail.         Drumset Crussell@calpoly.         Drumset Guadalajara (Lupe)         Casey McDonald Morro Bay           Nancy Nagano Morro Bay         con         edu         (Lupe)         (919) 413-6252 cell komad@email.com	Cello	-		edu	
Arroyo Grande     Emery Gall     Barry Kaufman     Martoffin     San Luis Obispo       [805] 439-8812     Morro Bay     San Luis Obispo     Barry Kaufman     (805) 546-0942       [805] 458-7809     (805) 543-4228     San Luis Obispo     San Luis Obispo       Barbara Lees     (805) 543-4228     San Luis Obispo     San Luis Obispo       San Luis Obispo     Shelly Granger     Craig H. Russell     Drumset       [805] 454-3322     San Luis Obispo     Cal Poly Staff     Mariachi Imperial       [805] 440-3829     (805) 545-5833     (805) 756-1547     Mariachi Imperial       [805] 440-3829     pocolentoe@gmail.     crussell@calpoly.     Guadalajara       [805] Vargeno     com     edu     (Lupe)     (919) 413-6252 cell       Morro Bay     (805) 934-9584     com     Com				Man dalla	
(305)     458-7809     (805)     543-4228     San Luis Obispo       Barbara Lees     (805)     543-3228     San Luis Obispo       San Luis Obispo     Shelly Granger     Craig H. Russell     Mariachi       805)     543-3322     San Luis Obispo     Cal Poly Staff       805)     440-3829     (805)     545-5833     (805)       90colentoe@gmail.     crussell@calpoly.     Guadalajara     (805)       Nancy Nagano     com     edu     (Lupe)     (919)       Morro Bay     (805)     934-9584     com	Arroyo Grande				
Barbara Lees     (805) 543-4228     Percussion & Case Market       San Luis Obispo     Shelly Granger     Craig H. Russell     Mariachi       (805) 543-3322     San Luis Obispo     Cal Poly Staff     Mariachi       (805) 440-3829     (805) 545-5833     (805) 756-1547     Mariachi Imperial       (805) Value     pocolentoe@gmail.     crussell@calpoly.     Guadalajara       (805) Value     com     edu     (Lupe)       (805) 934-9584     (805) 934-9584     (805) 934-9584	(805) 489-8812				(000) 040-0942
Darbait Lies     Craig H. Russell     Drumset       San Luis Obispo     San Luis Obispo     Cal Poly Staff     Mariachi       (805) 543-3322     San Luis Obispo     Cal Poly Staff     Mariachi       (805) 440-3829     (805) 545-5833     (805) 756-1547     Mariachi Imperial       pocolentoe@gmail.     crussell@calpoly.     Guadalajara     (805) 771-0238 home       Nancy Nagano     com     (805) 934-9584     (805) 934-9584	Barbara Lees	100, 200, 00,	(000) 040-4220		Percussion &
(805)     543-3322     San Luis Obispo     Cal Poly Staff     Mariachi     Casey McDonald       (805)     440-3829     (805)     545-5833     (805)     756-1547     Mariachi Imperial     Gasey McDonald       (805)     440-3829     (805)     545-5833     (805)     756-1547     Mariachi Imperial     Morro Bay       Nancy Nagano     com     edu     (Lupe)     (919)     413-6252 cell       Morro Bay     (805)     934-9584     komad@email.com		Shelly Granger			
(805)     440-3829     (805)     925-3835     (805)     750-1597     Mariachi Impenal     Morro Bay       pocolentoe@gmail.     crussell@calpoly.     Guadalajara     (805)     771-0238 home       Nancy Nagano     com     edu     (Lupe)     (919)     413-6252 cell       Morro Bay     (805)     934-9584     komad@email.com				Mariachi	
pocolentoe@gmail. Clussenec.apoily. Guadalajara (805) 771-0238 home Nancy Nagano com edu (Lupe) (919) 413-6252 cell Morro Bay (805) 934-9584 komacd@email.com	(805) 440-3829				
Morro Bay (805) 934-9584 kcmacd@email.com	Nancy Nacano		• •		(805) 771-0238 home
		com			
					kcmacd@gmail.com

tral Coast M	usic Instruct	ors (continued)	)	Page 10
iano (Classi-	(Piano	(Piano Cont.)	(Trumpet	Violin
• · · · ·		Terry Spiller	· · · ·	Brynn Albanese
al & Jazz)	Cont.)	Cal Poly Staff	Cont.)	Cal Poly Staff
arry Arone	Cathy Harvey	(Arroyo Grande)	Christopher J. Wood-	(805) 756-2406
an Luis Obispo	San Luis Obispo	(805) 756-2177	ruff	(805) 423-3564
05) 544-7646	(805) 544-2300	wspiller@calpoly.	Cal Poly Stuff (805) 756-2556	balbanes@calpoly.
ck Artusio	Barara Hoff	edu	cwoodruf@calpoly.	edu
an Luis Obispo	Los Osos		edu	
05) 543-4809	(805) 528-0745	Sigrid Wagner	cuu	Sally Anderson
		Nipomo	Tuba	Atascadero
atie Bravante	Yoriko Hongo	(805) 929-5480	Sonny Galvan	(805) 461-1552
05) 462-8660	(805) 481-5374		(559) 859-4645	
aty@tcsn.net	yhongo@lmusd.	Mark Wanless (805) 347 0608	sonnygalvan@gmail.	Judy Beaver
	org	(805) 347-0608	com	Cambria (805) 927-5751
lona Cabrinha		Paul Woodring		(000) 927-0701
05 Osos 05) 704 9772	Karen Janzen	(805) 534-9903	Roy Main	Julie Beaver
05) 704-8772	(805) 772-1817	(	CaÍ Poly Staff	North County
abrinha@yahoo.com	Innis Inhusen	Saxophone	(805) 756-2406	(blues and im-
eth Cote	Janis Johnson Morro Bay	Dave Becker		prov)
05) 234-0449	(805) 772-3786	(805) 771-8680	Viola	(805) 238-6970
usicchick36@yahoo.	()	(000) // 1-0000	Brynn Albanese	
m	Torsten Juul-	Robert Caron	Cal Poly Staff	Margaret Berrio
	Borre	Cal Poly Staff	(805) 756-2406	San Luis Obispo
nneMarie Cordeiro	Templeton	(805) 756-2406	(805) 423-3564	(805) 541-8157
10) 384-6543	(805) 434-1884	rcaron@calpoly.edu	balbanes@calpoly.edu	Heather Craw-
unemarie.cordeiro@		- ·· ·	David Harrison	ford
nail.com	Leigh Kaplan	Guy Hardy	David Hennessee San Luis Obispo	(805) 489-4422
ısan Azaret Davies	Arroyo Grande (905) 474 9474	Atascadero	DMHennessee@aol.	
	(805) 474-9474	(805) 461-0187	com	Pam Dassenko
ccompanying) al Poly Staff	Nancy Koren	m 1		San Luis Obispo
ismo Beach)	Atascadero	Trombone	Amanda Kasperovich	(805) 547-9103
05) 756-2406	(805) 461-1955	Sonny Galvan (550) 850 4645	(805) 995-0626	
05) 773-3298		(559) 859-4645	-	Lisa Davidson
lavies@calpoly.edu	Ann Lucas	sonnygalvan®	Mike Nowak	Grover Beach
	Morro Bay	gmail.com	Los Osos	(805) 474-0451
nn Edwards	(805) 772-4028	Roy Main	(805) 528-8234	Pandy Garagei
os Osos		Cal Poly Staff	Circette Delle	Randy Garacci Arroyo Grande
05) 528-3792	Deborah Marcus	(805) 756-2406	Ginette Reitz	(805) 489-6158
	(973) 600-6549		Los Osos (805) 528-5761	() 0100
ouise Frye ipomo/Santa Maria	Glenn Naftchi	Trumpet	(000) 020-0701	Quin Hauss
05) 925-2503	(805) 489-4422	Jerry Boots	Paul Severtson	San Luis Obispo
	(000) 107-1122	San Luis Obispo	Cal Poly Staff	(805) 545-0937
meric Gall	Paul Rinzler	(805) 542-0506	(Santa Margarita)	
05) 772-2575	Cal Poly Staff		(805) 756-2406	Sharon (Suzuki)
nericgall@yahoo.	(805) 756-5792	David Rackley	(805) 438-4314	Holland
m	prinzler@calpoly.	Santa Maria	pseverts@calpoly.edu	Atascadero
	edu	(805) 934-3663		(805) 461-0360
mery Gall		410	Margaret Whitson	Mary James
lorro Bay 05) 459 7000	Judy Robertson	Al Streder San Luis Obispo	Arroyo Grande (805) 474-5996	Cambria
05) 458-7809	(805) 927-0133	(805) 543-7608	(805) 474-5996 www.margaretwhit-	(805) 927-8406
ina German	Shelanie Sineh	,000,010,000	son.vpweb.com	
rroyo Grande	(805) 473-9703	Rich Ward	•	Carol Kersten
05) 471-5546	(	San Luis Obispo		Los Osos
	Rebecca Sloan	(805) 541-0738		(805) 528-5030
	(805) 995-1882			
	rlsloan22@yahoo.			
	com			

(Violin Cont.) Kayda (Suzuki) Magruder Atascadero		Coast Music Instructors (contine
Kayda (Suzuki) Magruder	(Violin Cont.)	Voice (Cont.)
Magruder	Èlena Vladu	Jacalyn Kreitzer
	(805) 543-2998	Cal Poly Staff
		(Los Osos)
(805) 466-5752	Eva Werner	(805) 756-2406
(000) 100 0/02	San Luis Obispo	(805) 528-4999
Holly McNeil	(805) 542-0466	jkreitze@calpoly.edu
Grover Beach	. ,	J
(805) 474-8028	Margaret Whitson	Dianne Legro
(000) 4/ 2-0020	Arroyo Grande	(Classical/bway)
Christina Molnar	(805) 474-5996	Los Osos
(Beginners)	www.margaretwhitson	(310) 922-8192
San Luis Obispo	vpweb.com	()
(805) 783-1360	1	Matthew Trevino
(000) / 00-1000	Voice	San Luis Obispo
Melissa Newby	Voice	(805) 781-0105
Atascadero	Deanna Al-Hariri	bassotrevino@yahoo.
(805) 801-9039	Arroyo Grande	com
(000) 001-9009	(805) 489-2581	cont
Rosemarie Niko-	I:11 A	Mikey Steinke
lakakis	Jill Anderson	Atascadero
	Pismo Beach	(805) 434-4809
North County (Atascadero, Tem-	(805) 773-8922	() 201-2007
. ,		Sigrid Wagner
pleton, Paso Robles, San Miguel)	Katherine Arthur	Nipomo
(805) 434-2924	Cal Poly Staff	(805) 929-5480
(000) 404-2924	(Los Osos)	(000) 727-0400
Sheppard & Maggie	(805) 756-2406	Natasha Yufe
Peng	(805) 528-0466	Nipomo
"Suzuki Violin &	arthur@calpoly.edu	(805) 931-0301
Beyond"		(000) /01-0001
	Katie Bravante	
(805) 934-2764 (805) 720-7835	(805) 462-8660	
(800) 720-7850	(805) 434-4809	
Ginette Reitz	katy@tcsn.net	
Los Osos (205) 522 5761	Mary Elizabeth Coniglio	
(805) 528-5761	(805) 503-8174	
Grace Seng	Thomas Davies	
San Luis Öbispo	Cal Poly Staff	
(805) 541-2848	(805) 756-1548	
	tdavies@calpoly.edu	
Paul Severtson		
Cal Poly Staff	Denise Dumeyer	
(Santa Margarita)	Los Osos	
(805) 756-2406	(805) 748-5552	
(805) 438-4314	00077200002	
pseverts@calpoly.	Mary Sue Gee	
edu	Los Osos	
	(805) 528-3043	
Julie Steiner	,,	
Nipomo	Yoriko Hongo	
(805) 929-2134	(805) 481-5374	
-	yhongo@lmusd.org	
Tanya Streder	Jungoonmotorg	
San Luis Obispo		
(805) 543-7608		

Child Development Senior Project Spring 2010 Christopher Chau & Theresa Riforgiate	