

What does a model Instrumental Music Program look like?

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Abstract

School band programs are as different as the directors and people within them. Who determines what a model instrumental music program look like? What does excellence look like? This study looks to use literature based research to help determine what type of program components are best suited for school band programs, as well as classroom best practices from strong programs that already exist to determine what is already happening in schools. The author looks to develop what the model instrumental music program looks like so that educators can use the model for guidance, reflection and improvement to their own programs.

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Chapter 1: Introduction

Walking into an instrumental music program at any level could be equated to diving into a box of chocolates: you see the surface, but you are not sure what is beneath the surface (or how it got there). In today's public school settings (with high stakes testing and an increased emphasis on accountability) instrumental music programs look vastly different from district to district and state to state. Quite often, programs have evolved as a result of community and administrative expectations. Programs may have been strongly influenced by administrators mandating how many concerts will be played or even what is being programmed in those concerts, while others are not considered successful unless they win a state marching band championship or get a superior rating at a contest festival. In some districts, it might be the influence of the community, or the athletic director, or traditions, or a mix of the three that has dictated how many times the band plays at basketball games or whether or not they perform at the retirement center. Some face the withholding of funds unless demands are met. As school band programs have evolved, some programs have broken away from this stranglehold by using National and State Standards as a guide to what the curriculum should and should not contain. While consistency is an issue, the bigger issue might be: what does a model program look like? In order to answer that question, the following issues need to be addressed:

- Where did school band programs come from?
- How have programs changed in the last 30 years?
- What are the National Standards for music?
- What are the components of a model program?
- What are programs doing right now?
- What does the future of school band programs look like?

The research proposes to establish a model for music educators to evaluate and use to assess their own programs to help instrumental music programs be more consistent in delivering the highest possible quality instruction to its students.

Chapter 2: Literature review

History

When determining what a model program might look like, one has to understand the evolution of music programs in the United States and how they currently serve their school districts and communities such that there is a clear understanding of where school bands originated. The beginnings of the wind band can be traced far beyond the renaissance of the 1450's; in fact, wind band performances have been noticed in cave paintings that have been dated as far back as 100,000 BC (Corporon 6). It was Lowell Mason who convinced the Boston School Committee in 1838 to include music as a curricular subject and was the beginning of public music education (Corporon 7). Roots of the school band program can be traced back to the late 1800's and early 1900's with some of the first bands starting in Minneapolis, Minnesota as some of the first junior high schools were first being formed in 1923 (Hamann). While the music offerings at this time were popular in many schools, it was mainly glee clubs, choirs and orchestras that met as extracurricular activities outside of the school day.

One of the first high school programs was the Joliet Township High School Band, under the direction of A. R. McAllister which rose to prominence from 1912-1926 (Hash). While the band was awarded first place in national competitions 4 out of 6 years from 1926-1931, it has its beginnings as an auspicious group that was "formed in the fall of 1912 for the purpose of improving school spirit and lending it's support to the football team"(Hash). Around this time, the idea of school bands was growing as evidenced by the formation of one of the major organizations that continues to operate today: Music Educators National Conference (1907)

which changed its name in 2011 to National Association for Music Education, National Band Association (1926), American Bandmasters Association (1930) and the College Band Directors National Association (1938). Transforming the band into an accredited class gained quite a bit of momentum in 1923 when Edgar B. Gordon addressed the Music Supervisors National Conference (the predecessor to MENC) with this statement:

The high school band is no longer an incidental school enterprise prompted by the volunteer services of a high school teacher who happens to have some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with credit allows for satisfactory work done (Corporon 7).

By 1932, over a thousand bands from all across the country were participating in national contests (Corporon 7). School bands in this era were predominantly bands whose instrumentation was influenced by European military style bands that had evolved through the 19th century. Bands were now using chromatic brass instruments and had woodwinds that featured the relatively newly (1846) invented saxophone family. Due to the large number of performances military bands were doing outdoors (and for large audiences), the instrumentation of military bands featured parts using multiple players to bolster the sound. The percussion section consisted of snare drums, a bass drum and a pair of cymbals. Bands were showing up in more and more schools both as a concert ensembles and a marching ensemble. School bands continued to grow and thrive through the 1950's when Fredrick Fennell and Robert Austin Boudreau changed the face of how school bands looked and functioned. Fennell's creation of the Eastman Wind Ensemble in Rochester, NY completely

altered how bands in America were functioning. Fennell's model downsized all of the sections such that there was only one player per part (one 1st flute, one 2nd flute, one 1st clarinet, etc) and began including a deeper range of woodwinds such as the bass clarinet and contrabass clarinet as well as expanding the percussion section to include timpani and mallet percussion. Robert Austin Boudreau founded the American Wind Symphony in 1957 in Pittsburgh, PA. The Wind Symphony model was essentially a double orchestra wind section plus percussion. The euphonium and saxophones were excluded from this original model. As wind bands evolved, Boudreau took this new model and was responsible for commissioning 159 new pieces from 1957 to 1991 (Corporon 7). These early models formed from the Wind Symphony have evolved into a concert band instrumentation found in high schools today. As programs grew, the opportunities continued to grow as well; jazz ensembles became part of instrumental music programs to complement existing offerings of marching bands, concert ensembles, chamber ensembles and lessons. Jazz Ensembles were first introduced around the beginning of the twentieth century in the New Orleans area. At the time, jazz was being taught and administered by local jazz musicians, often as an after school offering, as any music offerings were still new to any school's curriculum (Colwell, et al). By the 1940's, stage bands and dance bands were formed in schools as a means to entertain students and play for school dances. In the 1960's the National Association of Jazz Educators (later changed to International Association for Jazz Education, which is now defunct) was formed and helped to move jazz into the curriculum. Jazz continues to be offered as both a curricular and extra-curricular offering in many schools across the nation today.

The National Standards for Music Education

The National Standards for Music Education have become a focal point for music education and defining curriculum. Curricula all across the country have been aligned with the National Standards for Music Education since their ratification in 1994 and in 2007. Music Educators National Conference (MENC), the organization that brought us the National Standards for Music Education and subsequently changed its name to National Association for Music Education (NAfME) in 2011, announced that they were revisiting the National Standards for Music Education and making recommendations for revision.

The National Standards for Music Education were brought about as a result of the political educational mandates that started with the George Bush administration in 1989. The National Governors Association released the “National Education Goals” in the summer of 1989.

The six goals that President Bush and all of the state’s Governors agreed on were (Swanson):

Goal 1--Readiness for School: By the year 2000, all children in America will start school ready to learn.

Goal 2--High School Completion: By the year 2000, the high school graduation rate will increase to at least 90 percent.

Goal 3--Student Achievement and Citizenship: By the year 2000, American students will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter including English, mathematics, science, history, and geography; and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our modern economy.

Goal 4--Science and Mathematics: By the year 2000, U.S. students will be first in the world in science and mathematics achievement.

Goal 5--Adult Literacy and Lifelong Learning: By the year 2000, every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.

Goal 6--Safe, Disciplined, and Drug-Free Schools: By the year 2000, every school in America will be free of drugs and violence and will offer a disciplined environment conducive to learning.

Goal 3 did not include the arts as a core subject. As a result of this omission, in March of 1991, The National Commission on Music Education - a consortium of representatives from different aspects of the music industry (National Association of Music Merchants, The National Academy of Recording Arts and Sciences and MENC/NAfME) - gathered in Washington D.C. to release their report: "Growing up Complete: The Imperative for Music Education." The Commission worked tirelessly to have the Arts included in the NGA's proposal. Yet, later in 1991, when President Bush unveiled his education initiative: America 2000, the arts were again left out. Requests to the President and Department of Education Secretary Lamar Alexander to include the arts were denied numerous times. In November, 1991, Secretary Alexander sent a letter to MENC/NAfME in which he referred to the arts and arts education as "extracurricular" (Houck). In rebuttal to the Secretary's comments as well being frustrated by the lack of progress being made by national leaders, Mike Greene of the National Association of Recording Arts and Sciences (NARAS) took the stage at the Grammy Awards in 1992 and unleashed a tirade aimed at policy makers to promote the inclusion of the arts included in America 2000. Greene said:

America's creative environment affords all of its citizens the opportunity to create and appreciate music and that begins with education. In the near future, you're going to be hearing a great deal about the government's plan for education. It's called AMERICA

2000. It's a supposed educational blueprint for the next millennium. And guess what?

Among the goals, the words 'art' and 'music' are not even mentioned one time. The very idea that you can educate young people in a meaningful way without music and art is simply absurd..... (Morrison).

The backlash from his statements in front of an estimated 1.5 billion viewers turned the tides such that on March 31, 1994, President Clinton signed *Goals 2000: Educate America Act* that made music and the arts codified into federal law as a core subject. This piece of legislation led to the development of the National Standards for Music Education (MENC). With these standards in place, the groundwork was laid for schools to develop curriculum that is well rounded and offers students a complete artistic education. The National Standards for Music are:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

The National Standards for Music Education have served as a model all across the country as curricula have been aligned to be consistent from district to district and state to state. In 2007, the National Standards for Music Education were recognized by MENC/NAfME

as needing revision (Lehman, et al). After extensive research, a task force charged with reviewing the National Standards for Music Education made the following recommendations (MENC/NAfME):

1) The 1994 National Standards for Music Education should be enhanced by the creation and implementation of Achievement Standards for each grade level up to grade 8 and for each elective course in secondary schools. The recommendation was that these new content standards should be developed by MENC/NAfME and should incorporate the spirit with which the 1994 National Standards for Music Education were written.

2) The 9 content standards developed in 1994 are still valid. The recommendation was that no further changes should be implemented. Ideally, the Achievement Standards should connect to the Content Standards.

In addition, the task force offered nine additional suggestions that MENC might consider to promote future growth:

- 1 The Opportunity-To-Learn Standards for Music Instruction should be reviewed and updated.
- 2 One of the most urgent needs at present is for professional development opportunities for P-12 music educators.
- 3 MENC's Strategies for Teaching publications have made an invaluable contribution in helping teachers teach to the Standards. But more help is needed, especially with those strategies, subject matter, and school populations where teachers face the greatest difficulties.
- 4 There is evidence of widespread interest among music educators in sharing assessment strategies. MENC's Composing and Arranging: Standard 4 Benchmarks (Carroll Rinehart, ed.) was a particularly valuable beginning but, because it was so difficult, expensive, and time-consuming to produce, the projected series was not continued.
- 5 Because of the heavy hand of tradition, success in implementing the Standards may ultimately depend upon the extent to which changes can be brought about in the teacher education curricula of our colleges and universities.

- 6 MENC might consider developing a policy statement concerning the selection of music repertoire and teaching materials for instructional use.
- 7 Within MENC we have three Societies and several SRIGs that serve as means of communication among members who share specialized interests, but we have no similar groups for persons who are interested in issues related to teaching composition, improvisation, interdisciplinary relationships, or understanding music in relation to history and culture.
- 8 Future developments at the national level with respect to standards should be monitored continuously so that music education can remain in a leadership role.
- 9 There remains another category of needed actions that are more difficult to define precisely. They arise from the issues raised at the Centennial Congress in Orlando in June. Since music education is seen as valuable by almost everyone, and since music is an integral part of the life of almost everyone, why is it that we have not yet been successful in making music a part of the core curriculum of every student in every school?

“The National Standards provide a useful framework for the more detailed work of constructing curricula. They identify the skills and knowledge that should be given the highest priority. The evidence assembled in this review suggests that considerable progress has been made since 1994, but it also suggests that there remains an enormous amount of work to be done if we are to achieve our goal of providing a balanced, comprehensive, and sequential program of music instruction for every student. We believe that the measures recommended here, beginning with the revision of the Achievement Standards, and continuing with the other actions suggested, constitute the logical steps that will take us to the next level in implementing curricula based on the skills and knowledge called for in the National Standards in every elementary and secondary school in America” (MENC/NAfME).

Components

Instrumental music programs found in public and private schools today are most often centered on ensemble playing and performance. While the three main ensembles that are most common are the concert band, the marching band and the jazz ensemble, the concert band is now the main ensemble that students expect to be a part of when they register to be in a school band program. Beginning in 1986, the National Band Association, MENC/NAfME and the American Bandmasters Association (ABA) – were writing position papers in response to the increasing proliferation of the marching bands that were abusing competition as a motivational tool. According to the paper submitted by the ABA: “A balanced band program with the concert band as the central focus—the primary activity--must be the concern of every band director/teacher in the nation (Gora, et al)”. Music teachers or directors are obviously responsible for making sure that they are challenging students, so it stands to reason that instrumental music programs would seek out the highest quality material to instruct their students. The repertoire written for the concert band ensemble is far more advanced than any other music written for these instruments in terms of harmonic progressions, timbre, form, melody and emotional context. In order for teachers to offer the highest quality opportunities for students, the music selected needs to be of the highest integrity. If programs are aligning their curricula with the National Standards for Music Education, the following opportunities should be made available to students:

Individual or small group lessons (standards 1, 2, 3, 5, 6, 7, 8 and 9)

Composition (standards 4, 5, 6, 7, 8 and 9)

Pep Band (standards 1, 2, 3, 5, 7 and 8)

Music Theory (standards 1, 3, 4, 5, 6, 7, 8 and 9)

Orchestra (standards 2, 5, 6, 7, 8 and 9)

Pit Orchestra (standards 2, 3, 5, 6, 7, 8 and 9)

Solo/Ensemble (standards 2, 3, 5, 6, 7, 8 and 9)

Commissions (standards 4, 5, 6, 7, 8 and 9)

Advocacy

Through the years, school music programs have been the victim of budget cuts that districts inevitably face from time to time. The reasons for this are largely two-fold:

- 1) Cutting music saves money on staffing and capital purchases (Houck).
- 2) There is the perception that music is non-essential unlike reading and math (Hurley).

The leaders who are responsible for reducing support for music as a means of financial gain are mistaken (Houck). When music is cut or reduced the students affected will have to be accounted for somehow; that is: there needs to be a staff member monitoring them whether it might be in a classroom, study hall or some other kind of resource area. In addition, schools have to account for the raised volume of disciplinary actions that occur in schools that do not have music programs (Houck). The result is that schools will end up spending more on staffing when music is reduced or cut rather than leaving it alone. This is not to say that programs are now out of harm's way. For example, in 2005, the city of Yonkers, New York cut 233 teaching position by making wide-spread cuts to music, art and athletics as a means to spend more money on reading and math in response to the No Child Left Behind Act (Nelson). A 2005 study by the Wisconsin Association of School District Administrators and the Wisconsin Education

Association Council showed that 53% of districts surveyed indicated that they were anticipating making cuts to their music programs while the Milwaukee School District was anticipating losing 38 art teachers and 23 music teachers (Hurley). In addition, a 2007 report published by the Aspen Institute showed that students involved in the arts are less likely to join the 7,000 students a day that drop out of school because students involved in the arts are provided with encouragement and motivation to stay in school. Those districts that continue to have a lack of arts funding will only contribute to the growing number of students dropping out of school. Although there are those in the advocacy movement of music that boast numbers about SAT gains: “Students with coursework/experience in music performance and music appreciation scored higher on the SAT: students in music performance scored 57 points higher on the verbal and 41 points higher on the math, and students in music appreciation scored 63 points higher on verbal and 44 points higher on the math, than did students with no arts participation” (Nelson) or those who push numbers about not having substance abuse problems: “Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs)” (Nelson) or still those who profess higher math scores: “A study of 237 second grade children used piano keyboard training and newly designed math software to demonstrate improvement in math skills. The group scored 27% higher on proportional math and fractions tests than children that used only the math software.” (Nelson), it is critical to remember the most important reason why music education matters:

‘ “Let’s put aside the research and the numbers for a moment and consider the best reason for arts and music education in our public schools – the pure joy of it. There’s something utterly captivating in listening to the musical rendition of ‘She’ll Be Coming

Round the Mountain' by a bunch of first-graders on kazoos and percussion instruments. What kind of society will we be without the squawky notes of 'Greensleeves' emanating from an open window as a fourth-grader practices on a black, plastic recorder? What kind of cultural identity do we preserve and pass on without a music education? What happens to us if we become a country without a culture, without a voice, without a song?" (Nelson).

Chapter 3: Methods

For this study, questionnaires were sent out to individuals in the instrumental music community with the intent of gaining information to identify what their programs look like and what teachers and administrators see as the future of their program in addition to the role and function of music in education and specifically in their school. Consideration was given to make sure that there was diversity in the surveys with regards to the director's gender, age bracket, experience level and geographical location (urban, suburban, rural, etc).

I began by constructing my survey using an online survey service called Survey Monkey and distributed a link to the survey via electronic mail to high school band directors in Minnesota and Wisconsin. All high schools in St. Croix County and its surrounding counties (Polk, Barron, Dunn and Pierce in Wisconsin and Washington Counties in Minnesota) were targeted for the survey. In addition, surveys were distributed to random high schools reaching to the far corners of both states. The total of schools for survey distribution was 65, with an initial response of 39. In an effort to raise the total number of surveys to at least 50, I used a social media outlet, Facebook, to attract more participants. Using a group page (started by band directors, and open only to those band directors who were invited by other band directors), I posted a request for help from anyone who was a high school band director to consider clicking on the link to survey. Within two days of the Facebook post, the number of survey results jumped to over sixty for a final return of 72.

The survey contained 25 questions that were centered on the demographics and components of the programs, as well as the frequency of said components (How often do you require students to turn in a written composition, for example). The survey also provided an opportunity for participants to supply feedback about the biggest challenge they face as well as provide an example of their most rewarding experience of the last 12 months.

The survey began with demographic type questions then moved to questions that would lend insight into the kinds of components each of the music programs had to offer (concert band, marching band, jazz band, lesson program, music theory, etc.) and to what extent (competitive marching band or Big Ten style, etc). I inquired in questions 10-14 about the details of program offerings for each school district. Starting in question 15, I moved to other opportunities that their music students have available at their school such as orchestra, composition, electronic music, world drumming, musicals or contemporary ensembles. Questions 17 and 18 dealt with what assessments are being used and to what extent the National Standards for Music Education are currently implemented in their program. There was a question asking how many times students are asked to compose and another regarding participation in solo and ensemble festivals. Inquiry was made about whether or not programs are seeking grants and whether or not they are involved in commissioning new repertoire for their ensembles. Finally, questions 24 and 25 gave space for participants to discuss the biggest challenges they are facing and what their most rewarding experiences have been in the last 12 months. The survey was completed anonymously to enable participants to be candid and trust that their responses would only be used for research purposes.

Chapter 4: Results

Results to the survey completed by current high school band directors about how their programs operate are presented in this study. The survey was created to ascertain what components are offered in a variety of music programs, what components are provided for the students, what additional offerings the school district supports as well as looking at the joys and sorrows (as it were) of the instrumental program through the eyes of the band director: what are the biggest challenges and what have been the biggest successes of the last 12 months. What follows is a summary of these findings.

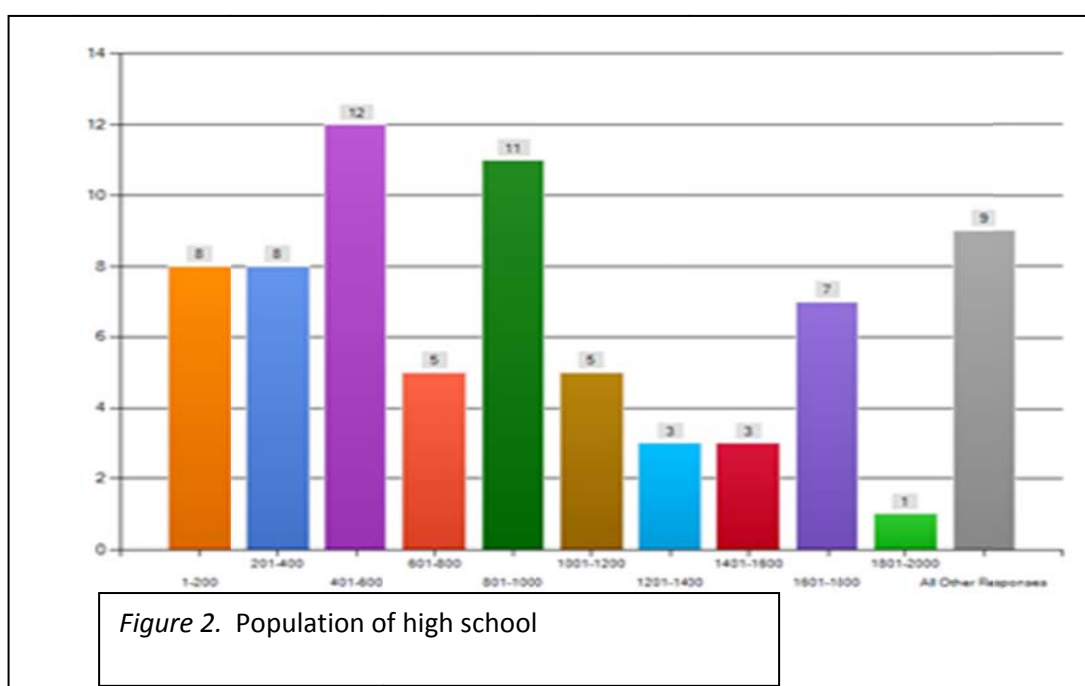
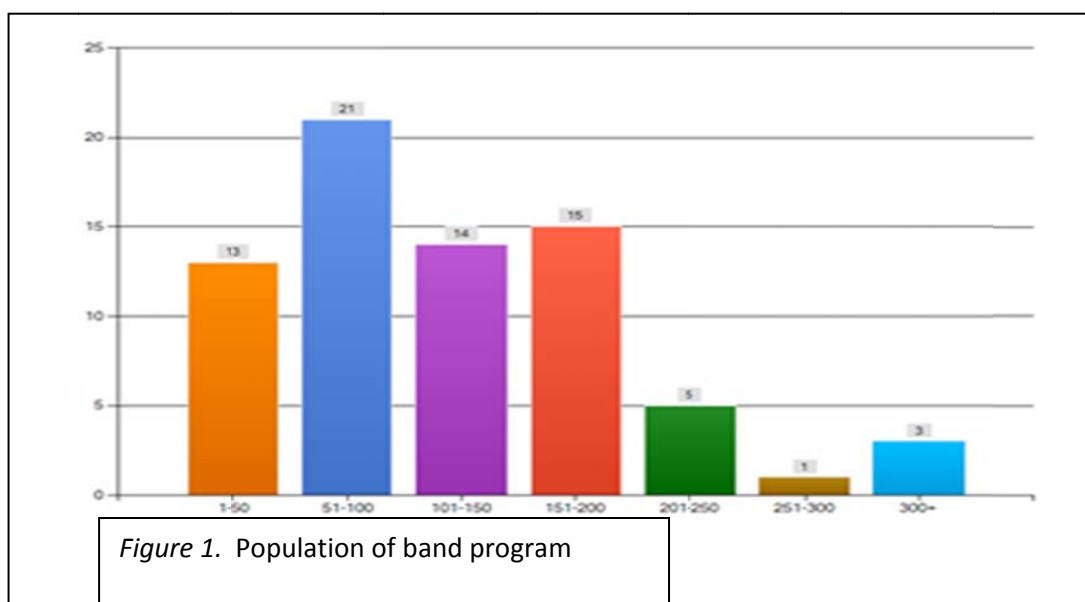
Survey Results

Answers to the survey include 72 responses from directors primarily in Minnesota and Wisconsin. However, given the anonymous nature of the survey, those who were directed to the survey through Facebook were not required to divulge their location. As such, data collected from as many 32 of the responders may have been generated from beyond Minnesota and Wisconsin.

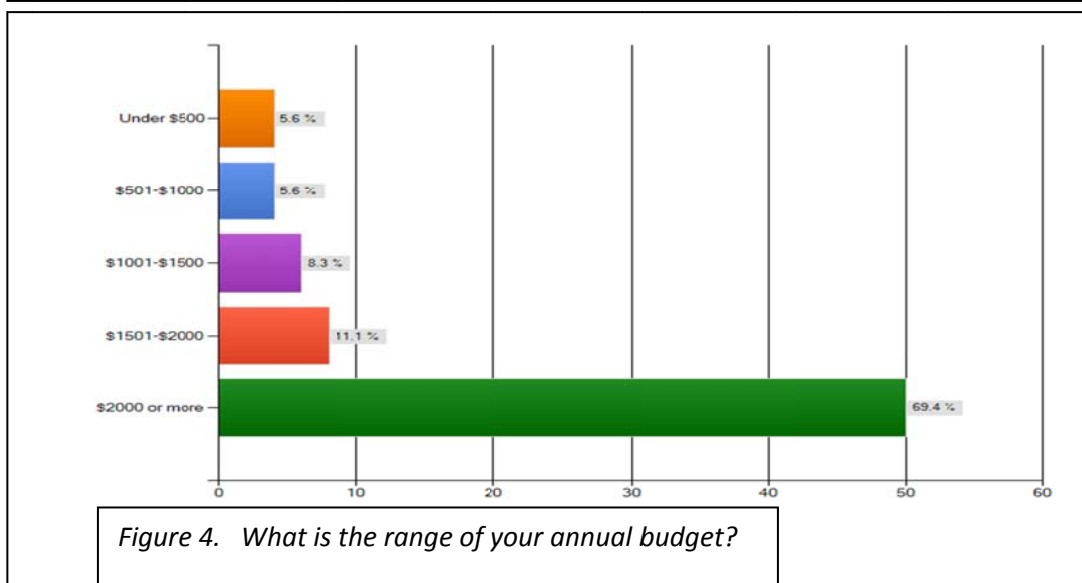
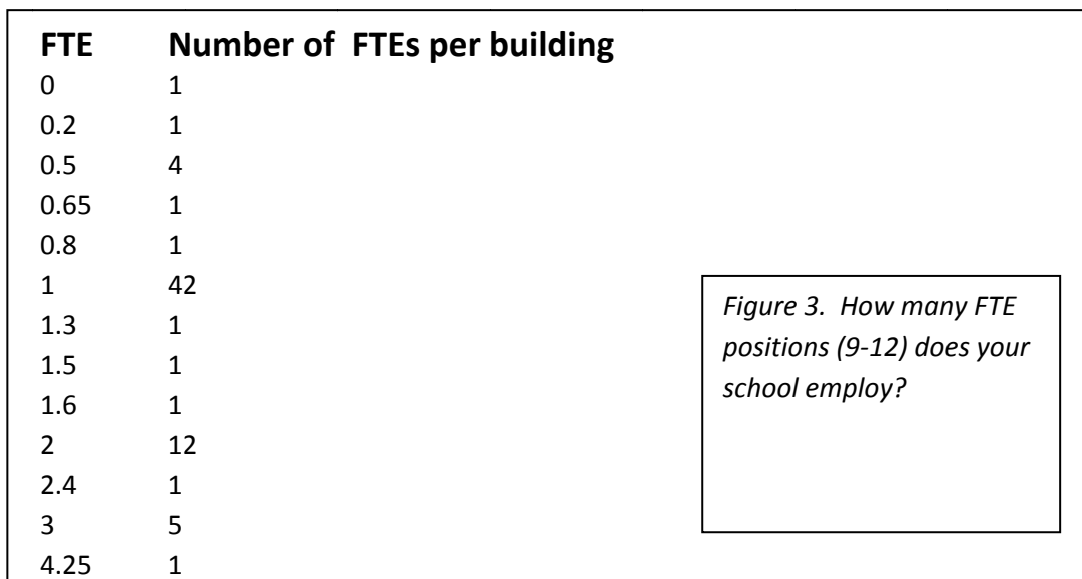
Most of the programs ranged between 50-100 students (21) which correlated to the highest percentage of students coming out of high schools that have enrollments ranging from 401-600 (12) and followed closely by 801-1000 (11) (Figures 1 and 2). Questions one, two and three were designed to show the demographics of the programs for that were represented in the study. The largest programs (over 300 members) represented only 4.2 % of the responders. Eighty-eight percent of those surveyed had 200 or less students in their programs, yet the population of the schools in which these programs exist is a bit more balanced with the high

concentration of populations being in 12 of the 71 buildings identified (401-600 students).

There was a small group of schools that have high populations (seven schools with populations between 1601-1800 students and 8 schools with a population over 2000 students), but there are only three schools that have programs in the highest category of program population (300+ students). Four schools fit in the 201-250 students category.

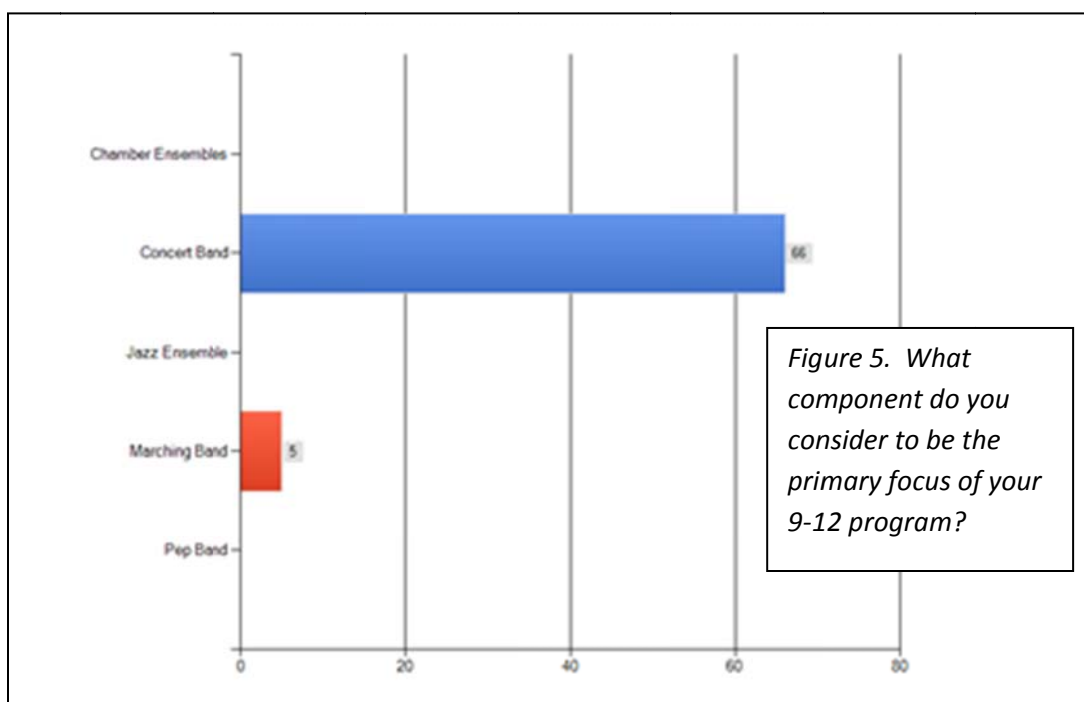


Question 3 established how many full time equivalent positions exist in each building that responded to the survey.



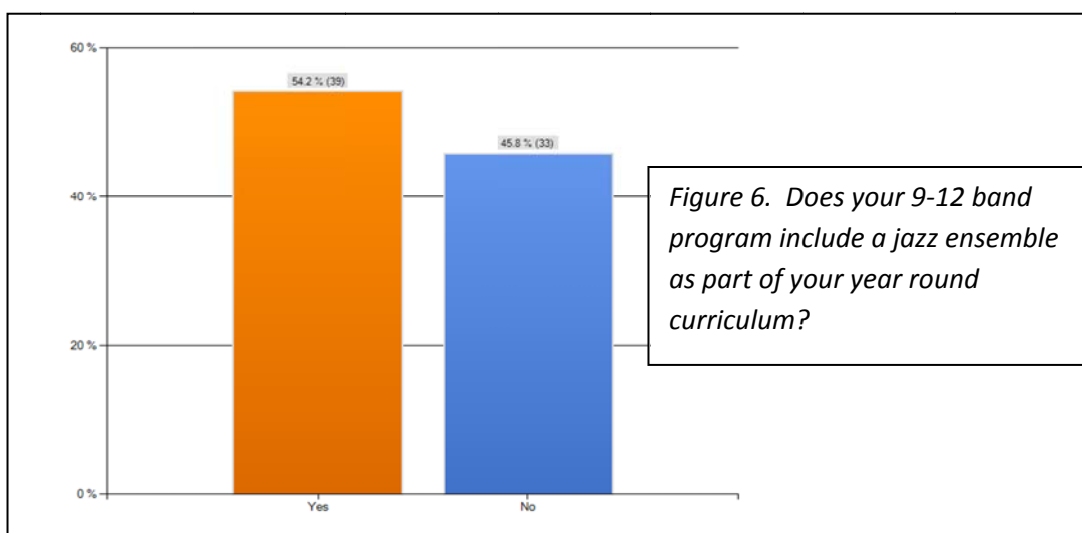
Beginning with question 4, the survey began to look at the different types of controllable program assets available. While question 4 dealt directly with financial resources that have been provided by the district, question 5 dealt with program focus. Of the 72 schools, 50 schools (68.4%) noted that they receive \$2,000.00 or more per year as their annual

budget so it stands to reason that although 64 schools have 200 students or less in their programs (even though there was a fairly even balance of student populations represented), there does not seem to be a direct correlation between large programs and large budgets. One area that was not examined, however, was how much money may or may not be funneled into programs as a result of band parent organizations and what specific items or distributions are being made with those funds. While some programs may use support organizations for instruments, some may use those funds to support travel or to purchase staffing for their marching bands. Still others may use those funds for commissioning a new work while some programs choose to not have a band parent organization at all.



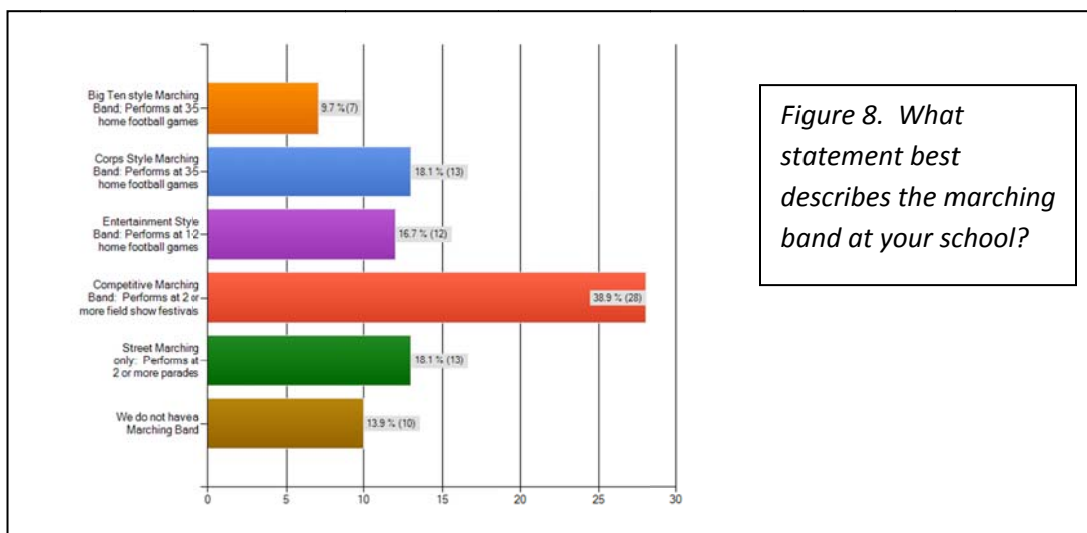
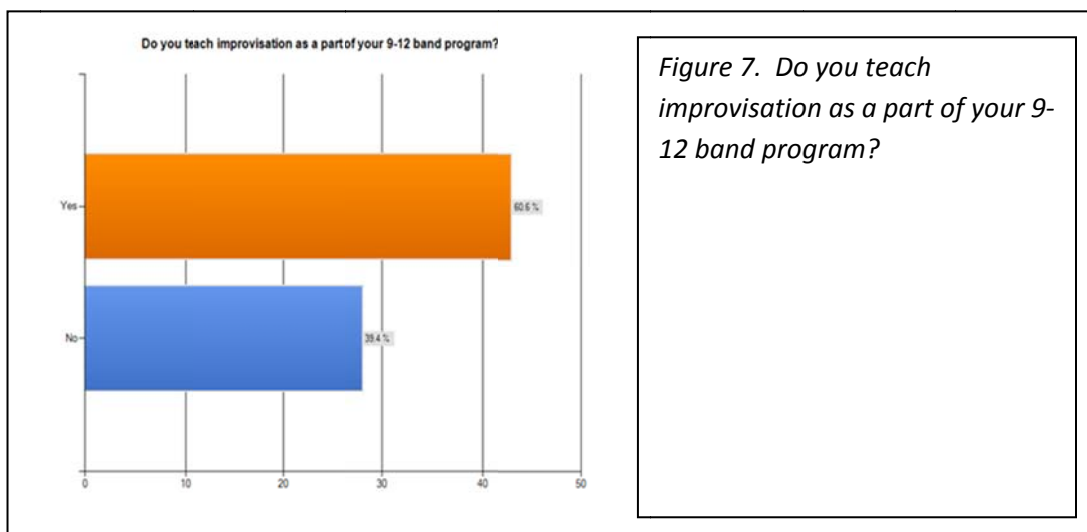
When looking more specifically at question five, 66 (93%) schools indicated that their concert band program was their primary focus, while five schools indicated that their marching band was the program focus. One commented that their Jazz Ensemble is considered their premier ensemble, but did not indicate that the Jazz Ensemble was the focus of the program.

But while only one school indicated that the jazz ensemble was their premier ensemble, question six highlighted that 39 schools (54.2%) indicated that they are teaching jazz as a part of their year round curriculum, indicating that while jazz has a strong hold in many programs, almost half of the programs surveyed are indicating that the jazz ensemble is not a part of their curricular offerings.



Question 7 looked to examine how prevalent improvisation is included as part of the curriculum. This showed an interesting connection that only a slightly higher percentage of schools teach improvisation (60.6%) than have a curricular jazz ensemble. While this might mean that some schools are teaching improvisation through extra-curricular jazz ensembles, it is likely that some programs are teaching improvisation in their day to day concert rehearsals. The State of Minnesota had begun to implement Performance Packages as a part of its education reform in 1998 (Larson). The Performance Package that had been in development for Instrumental Music at the 7th grade level was entirely about teaching improvisation in a large group setting so it is not out of the realm of possibility that the reason we are seeing a

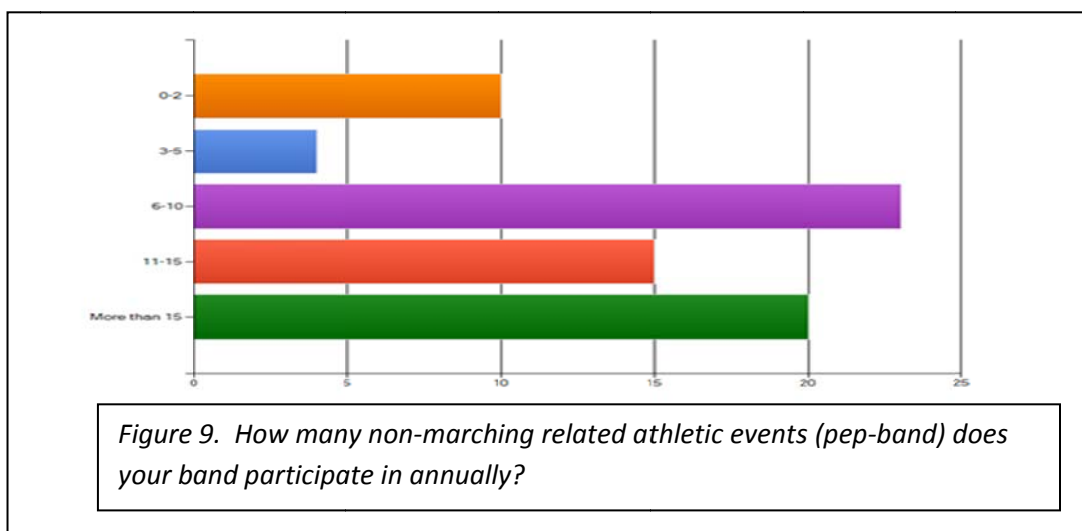
larger percentage of teaching improvisation rather than curricular jazz is that programs are teaching improvisation in their concert bands.



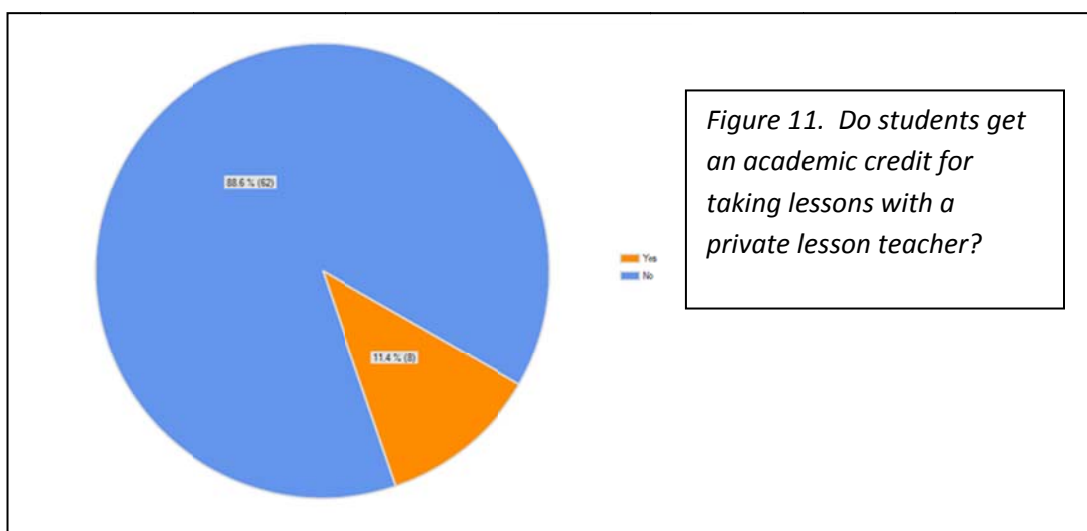
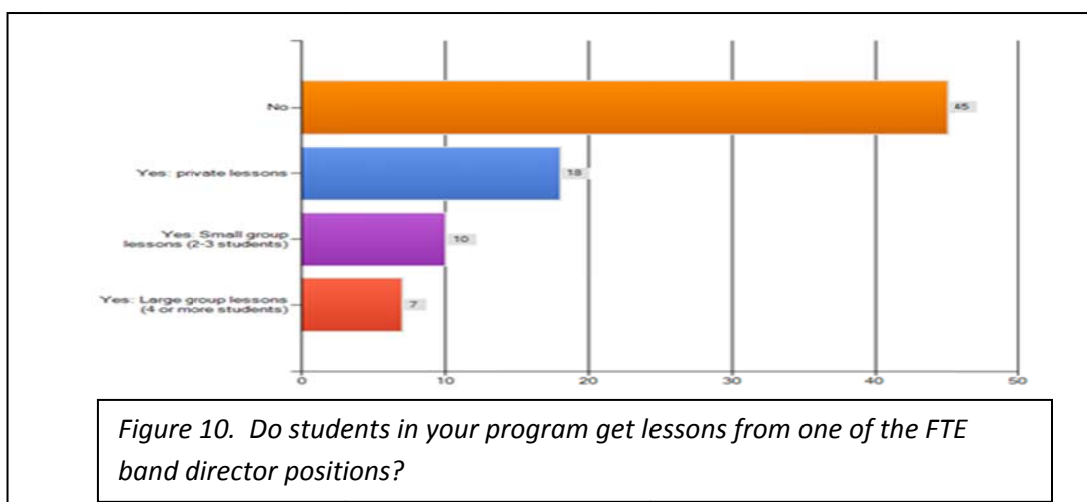
Question eight was devised to determine the various types of marching programs that are found in school districts and the distribution of these programs. In a strong showing, 62 (86.1%) of the programs surveyed include marching as a part of their program, while nearly half of the programs fell into one category: competitive field focus. Twenty-eight schools (38.9%) have competitive field bands that are performing at two or more field show festivals a year.

The next closest sub-groups are less than half that (13 programs each) and represent programs that perform corps style shows at home football games only and those who offer the opportunity for street marching (two or more parades per year). Ten of the surveyed programs (13.9%) indicated that they do not have a marching band as a part of their program.

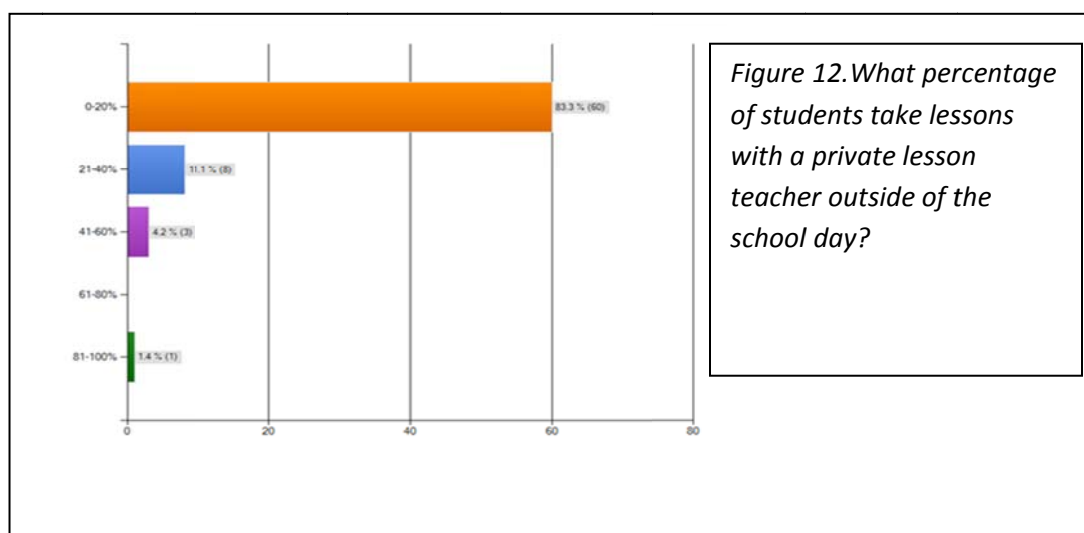
Question 9 looked at the amount of pep-band (athletic band) opportunities that each program features during a school year for support at athletic activities in the district. While a small amount (10 programs; 13.9%) do not participate in pep-bands, 58 (80.5%) are doing at least 6 pep-bands a year while only 14 (19.5%) programs are doing less than 5 year.



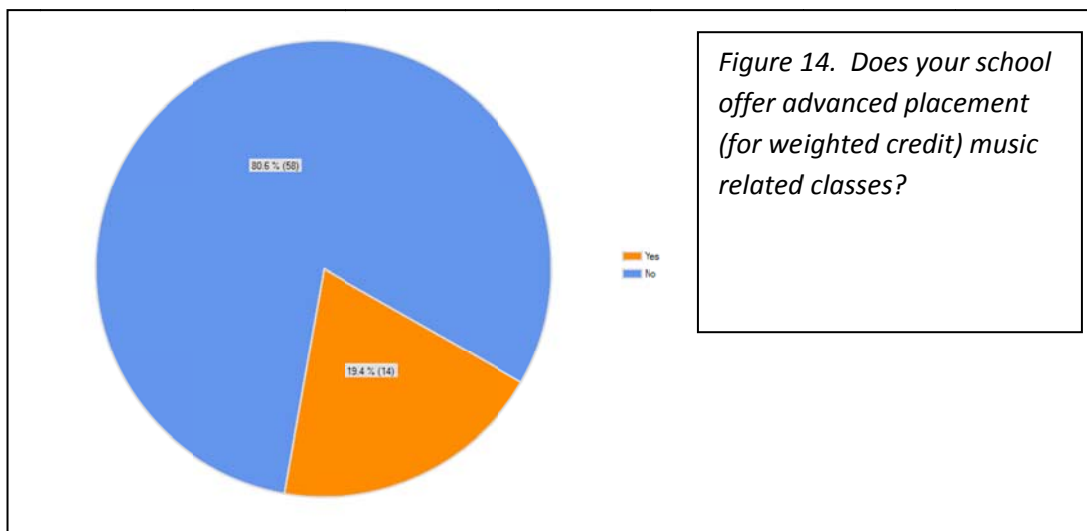
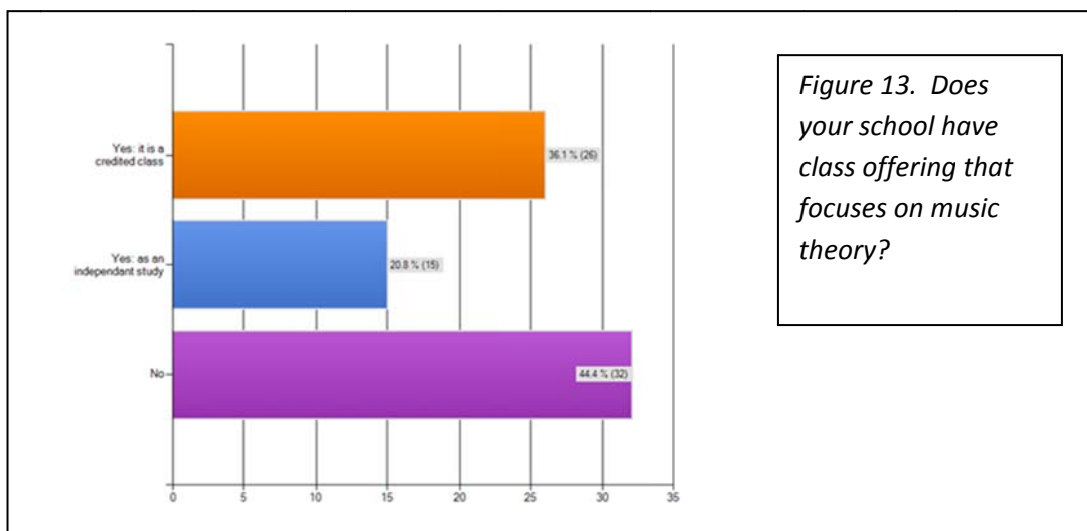
Beginning with question 10, the focus was turned to look at the role of the lesson program. The first step was to simply look at how many programs are able to offer students lessons as a part of their program. While lessons are administered in a variety of configurations, over half of the programs (45; 62.5%) do not get lessons from band directors at their school. While one reason that programs are not offering lessons to their students might have been that students were being offered credit for taking lessons with private lesson teachers outside of school, question 11 shows that an overwhelming 88.6% (62 programs) do not, or are not recognizing private lessons taken outside of school as something for which they offer as academic credit to their students.



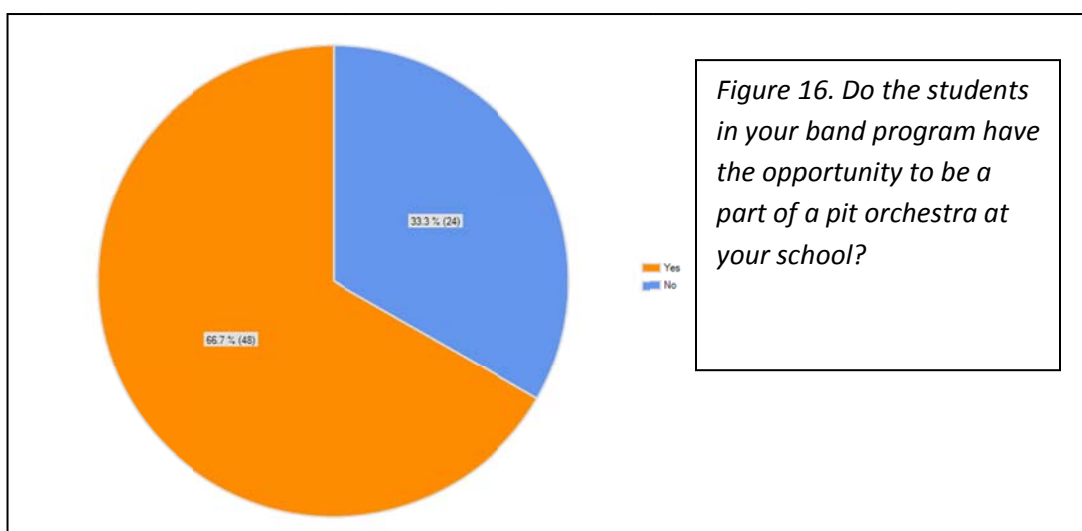
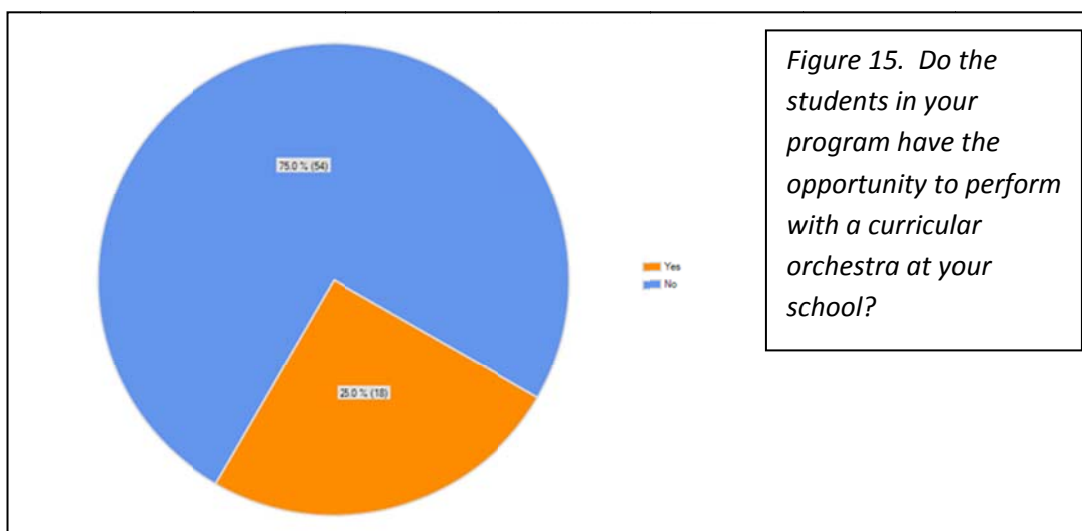
A large percentage of programs (83.3%) surveyed reflected that less than 20% of their students are taking private lessons outside of school (Figure 12). Coupled with the low number of programs teaching students lessons, this statistic is intriguing from the perspective that more students are not receiving individualized instruction on their instrument than those who are getting lessons. This would be similar to mixing all forms and levels of students into one classroom, and expecting the teacher to provide instruction, material, with all students earning the same end result. We would not expect a teacher to mix 6 Algebra I students in a class with 12 Geometry students, 4 Algebra II students, 3 Pre-Calculus students, and 5 Trigonometry students and then put them on public display to show what they have accomplished. Yet a band program without some degree of private lessons is no different. If programs are to be able to teach students to be quality musicians, there must be private instruction for each instrument type provided by the band director or other staff supported by the school district.



Questions 13-16 looked at how school districts are handling other types of enrichment offerings for their instrumental music programs. A total of 41 programs (56.9%) of programs surveyed said that they are offering a class that focuses on Music Theory either through a credited class offering or through an independent study (Figure 13). Investigating into the offerings further, question 14 looked into the Advanced Placement offerings available for music students. Advanced Placement courses must be AP Music Theory as it is the only music course currently offered through the AP curriculum (College Board Website). At this juncture, only 14 programs (19.4%) are currently offering AP Music Theory.



Questions 15 and 16 examined the possibilities that exist for students to be involved with an orchestra as a part of their school day. Only 18 of the 72 programs (25%) have a curricular orchestra that serves the student population of their district (Figure 15) while 48 of the programs (66.7%) indicated that their students are afforded the opportunity to perform as part of a pit orchestra used for musical theatre productions typically put on collaboratively between multiple disciplines in the school (Figure 16). While a pit orchestra is not usually a full symphony orchestra, it is clear that many more of these schools are producing musicals even though there might not be an orchestra program at their school.

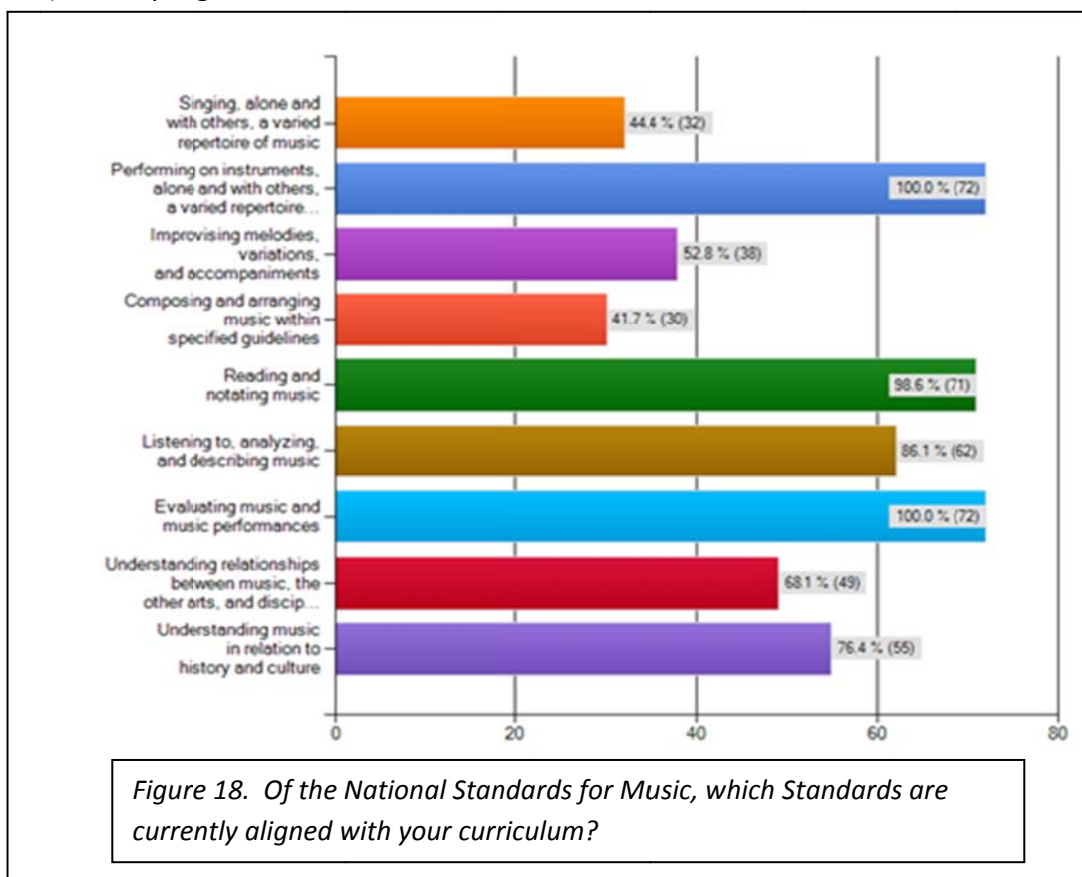


Question 17 moved to the issue of assessment and more specifically, what assessment tools are being used in the music programs. This was a question that was supposed to have a list of possible assessment tools that participants could check if they utilized them within the music program. As such, it was posted incorrectly and those taking the survey were only given a text box to type answers resulting in the question being skipped by 42 of the participants. Still, among the answers provided, the software program SmartMusic was a popular choice of the 30 programs surveyed. Written tests and playing tests were commonly used assessments, but some items that were listed by the respondents were not clear in terms of implementation by teachers as an assessment tools.

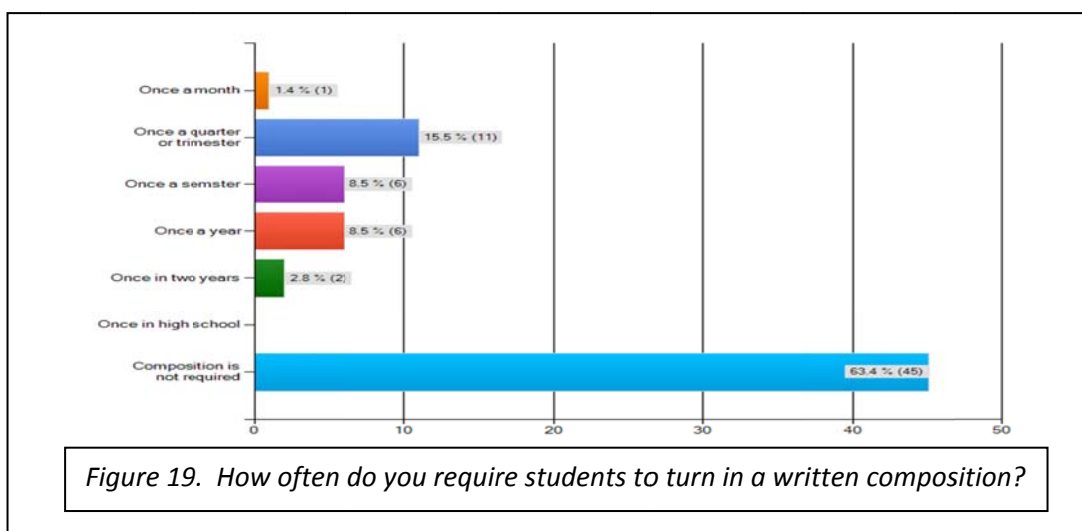
- Ability to read and accurately play correct notes and rhythms
- All-state audition materials.
- Assessment For Learning Model
- Audio recording
- Formal and informal listening
- Individual check-offs of technical exercises.
- Intonation
- Lessons
- Musical excerpt testing
- National Standards
- Oral exams
- Performances (2 responses)
- Playing tests (6 responses)
- Recordings
- Rubrics (2 responses)
- Scale (2 responses)
- Sight-reading
- SmartMusic (11 responses)
- Solo and ensemble
- Taped quizzes
- Technique
- Tone
- Written work (3 responses)

Figure 17: Assessment tools that were submitted

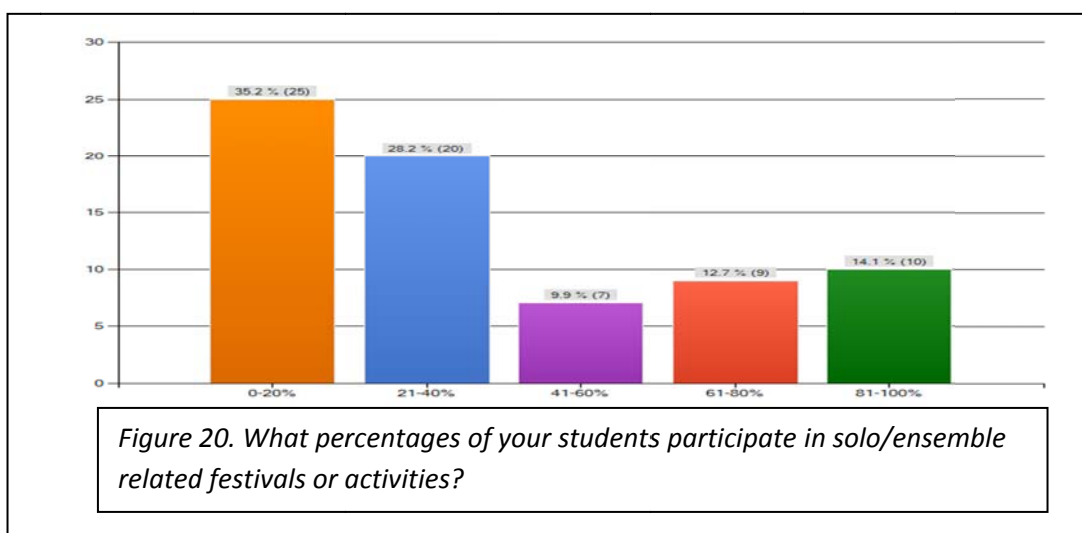
Question 18 demonstrates that if there are gaps in offerings for music students, this is the area where they can be identified. This question asked which of the National Standards for Music Education (as referenced in Chapter Two) are currently aligned with your curriculum. While 100% of those polled identified Standards 2 (Performing on instruments, alone and with others, a varied repertoire of music) and 7 (Evaluating music and music performance), Standard 4 (Composing and arranging music within specified guidelines) had the lowest percentage represented (30%) and Standard 1 (Singing, alone and with others, a varied repertoire of music) was not far behind (32%). This is significant data as it solidifies the need for programs to ensure that if students are to receive a well rounded music education the deficiencies in a large number of programs needs to be addressed. Furthermore, there is a need to make stronger connections outside of their own classroom as Standard 9 (Understanding relationships between music, the other arts, and other disciplines outside the arts) is connecting in less than half (48%) of the programs.



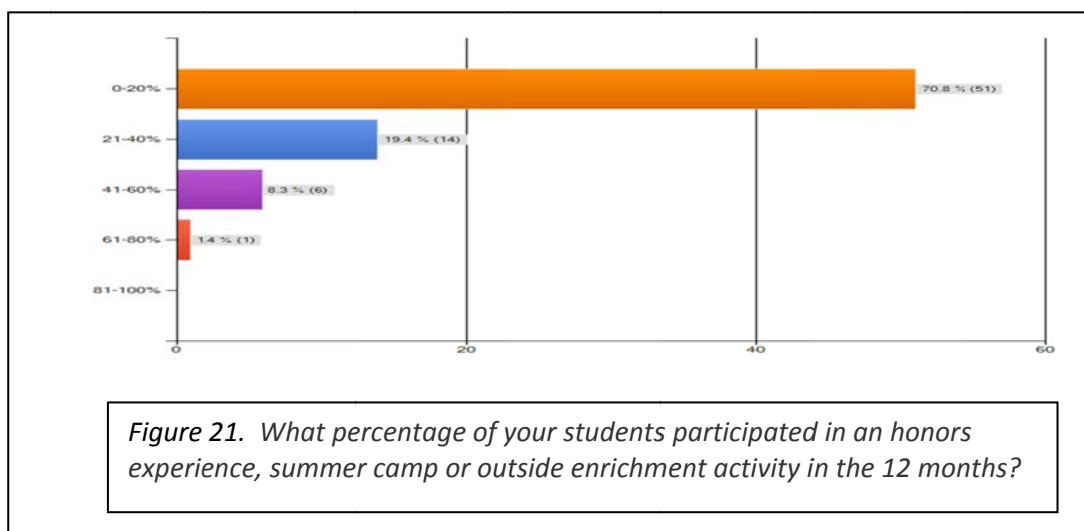
Question 19 looked at the amount of composition being taught through programs. The largest gap between recommended standards and what is actually being taught occurs in this area. Only 26 of the 71 responders (1 did not respond) indicated that composition advances far enough as a part of their instruction that they require students to turn at least one composition in while they are in high school while a resounding 63.4 % of the programs do not instruct, teach or expose students to learn the art of composition as part of the music curriculum. One could begin to speculate the reasons for such large number of school programs not requiring compositions, but the most common reason could possibly be the element of time. Programs are expected to perform for their public to show facility and growth. Thus, most of the time in the class (rehearsals) is then spent preparing the ensembles for the next performance. In addition, to prepare high school students to a level of proficiency in music theory, such that they are ready to compose their own piece is a large undertaking in terms of time. Composition requires basic knowledge of notation, scales and tonality which is too often overlooked in performance ensembles. Students would need to receive enough theoretical background to feel comfortable composing in addition to continuing to prepare for the performance aspects of their academia.



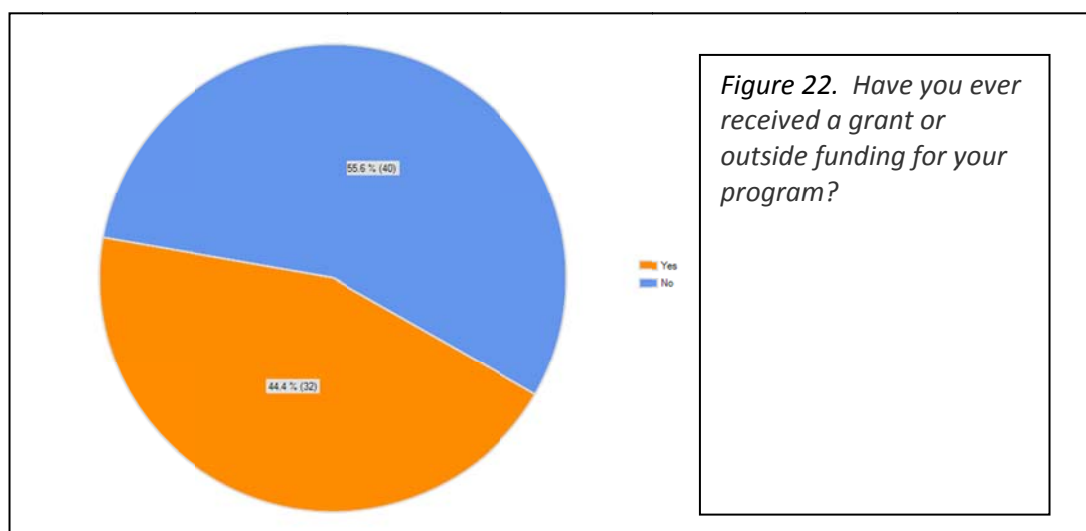
Percentage of participation in solo/ensemble festivals was investigated in question 21 and the results were unexpected. Forty-five of the programs (63.2%) indicated that far less than half of their students participate. This is the one portion of the program that is designed to feature the individual (and therefore pushes students to improve), so it is surprising that more programs are not encouraging a higher percentage of students to be involved.



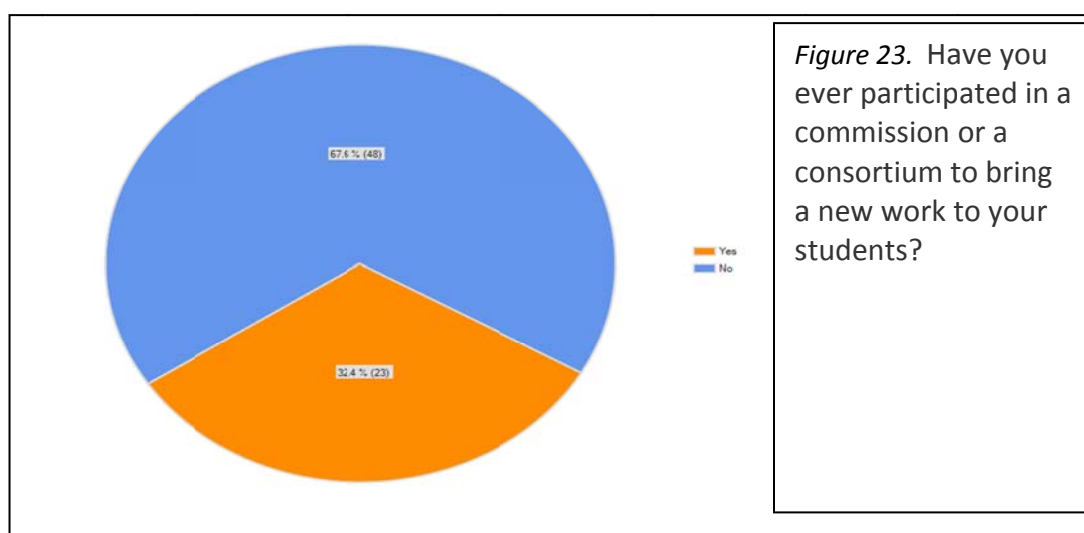
Questions 21-23 were designed to see how many programs are going beyond the traditional classroom fare (those components that have already been investigated in the survey) in order to try to give their students the fullest experience possible. One of the great ways to continue to inspire students is to have them attend an instrumental summer camp, or get involved in an honors ensemble. Yet, while many of these opportunities are available in the summer, (and therefore don't conflict with school), 70.8% of programs have little to no participation in these endeavors while only one program has more than 60% of its program in enrichment activities.



Question 22 asked about programs that have tried to receive outside funding or grants for their program in order bolster their budgets. While 32 of the 72 programs (44.4 %) said they had received some sort of additional financial resources, an additional question that might have been asked is: “Have you ever applied for a grant or additional outside funding for your program?” This would have given a better sense of how programs are faring in terms of the financial support that they have received from their districts. As it stands, nearly half of the programs surveyed received additional funding demonstrating a need for additional resources.



Question 23 looked at how many programs are giving consideration to opening their students up to the experience of assisting in the commissioning of a new work for the instrumental music library. Only 23 of the 71 replies (1 abstention) indicated that they had done this. While nowhere is it written that music programs have to do this, programs that commission a composer to write a work for a premier at their school leave a legacy far beyond a single concert. Programs that commission new works expose a whole new group of musicians to the creation process of an original work. Additionally, the audience has the privilege of attending a world premier and the new music is shared with generations of musicians to follow.



Questions 24 and 25 asked directors to identify what is working and is not working in the band programs. Question 24 asked participants to list what challenges they are currently facing. A complete list of the answers submitted is in Appendix C. While many one word answers were received, there were multiple submissions that were full stories of problems that directors are dealing with right now. Many of the problems fell into categories of some common themes. Staffing and funding were named as a problem multiple times. Many programs are staffed such

that they are not allowed to offer lessons to their students and administrators are not supportive of lesson programs. Funding for staffing is only part of the fiscal issues. Programs are having a hard time securing funds to add and upgrade their inventory of instruments. One program noted that they have ten tubas that are 25 years old, falling apart and there is not much hope that their budget or district will have the means to replace these instruments anytime in the foreseeable future. Programs are also seeing funding effecting enrollment as programs are reporting that students are not enrolling as a result of the economic climate and their ability (in some cases) to purchase an instrument. Funding notwithstanding, enrollment was the last large issue programs are facing. Programs were reporting that students are having an increasingly difficult time fitting music into their schedules along with the increased pressures of taking as many college preparation classes as they can. Advanced Placement classes, Project Lead the Way and Project Based Learning classes are taking more and more time out of student's schedules and leaving less and less time for the arts.

Question 25 asked participants what the most rewarding experience of the last year had been. A complete list of the answers submitted is in Appendix D. As with question 24, many one word answers were received and the majority of answers fell into categories of some common themes. Travel experiences were listed many times, along with some sort of qualifier for showing excellence in performance (Superior rating at contest, for example), many submissions included experiences that were just as, if not more, meaningful while less grandiose that perhaps a trip to Vienna: Playing at a Veteran's Home, Playing great literature, Joint performances with outside groups, helping students prepare for and win scholarship money for college and Teaching music. One story told of the success of scraping together funds

to send two students to a leadership camp and came back with a multitude of techniques to help the band that has breathed new life into their program. The results have had long term positive effects on the entire program. It these comments that are allow us to glean insight in to what is successful and what still needs to be done in instrumental programs.

Chapter 5: Conclusions and Considerations for the Future

The research in this paper has provided information that supports the idea that the foundation of instrumental music programs is the National Standards for Music Education, even though said Standards have been out for almost 20 years and there is still a large amount of disparity from program to program; it is these Standards that have shaped curriculum since their inception and implementation:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

While one program may be offering private lessons with their director, any number of other programs may not. Some programs are not teaching composition at all and those that are, are not consistent in how many compositions are being required of their students during their time in the program. One reason that there is the disparity from program to program is that the National Standards for Music Education, while being comprehensive and exhaustive, are overwhelming compared to the myriad of responsibilities need to successfully run a program (MENC/NAfME). Educators are not afforded the time and resources needed to implement

curriculum, assess and adjust for all nine of the standards (Hoffer, et al). If schools are attempting to use the National Standards for Music Education, they have to prioritize and choose which of the National Standards for Music Education that they are going to teach. In a 2007 report of the MENC/NAfME Task Force on National Standards, it was pointed out that “The Standards were never intended to reflect the status quo but rather to provide a vision for the future. They seek to set forth the long-term goals of society for what music education ought to be. They are based on the best practices within our profession and are grounded in the collective judgment of our professional colleagues”. For example, school districts in La Crosse and Hudson, Wisconsin have started developing curriculum which reflects the idea that not every Standard needs to be taught. Both La Crosse and Hudson have prioritized and narrowed their scope down to three standards based on what their district music staff, along with the curriculum teams, feel are the most important Standards (and are feasible to teach within the amount of time and resources that they have available). La Crosse has fully implemented their instrumental curriculum and shared their materials with the Hudson School District as they work to revise their curriculum.

As the National Standards for Music Education are being revised, schools will need to be made aware that along with the new Achievement Standards, the expectation is not that all 9 of the original National Standards for Music Education will be met, but that those will be used as a framework for guiding their vision. Once the Achievement Standards are finished, schools will need to align their current practices with what the new Standards call for in order to achieve consistency from school to school and state to state.

While this study yielded constructive data, there were some limitations that were discovered as well as other questions that rose as a result of the research. One of the limitations that were discovered was that while there was reason to believe that those who were guided to the survey because of Facebook were legitimate music educators, it was not possible to know what region of the country that was being sampled. Instead of this study being about instrumental programs in western Wisconsin or within 250 miles of Hudson, Wisconsin, samples could have been coming from across the country, or possibly anywhere in the world.

Once the survey went to Facebook there was no way to have responders indicate what country, state or general region that they are responding from. This would have been beneficial to know such that the study could have analyzed geographical issues and socio-economic factors that impact schools and more specifically, instrumental music programs. A gap in the research that should be addressed if a similar study is to be replicated would for the questions to be able to be tied together. That is questions should be constructed to show a correlation between the size of the school and how many students are in the instrumental music programs and what do the corresponding budgets for those programs include: for example, does the annual budget include transportation? Does it include instrument repair? Does it account for instrument purchases? Are there limits on copying? One other question that would need to amend would be about the National Standards for Music. If the Standards are not being taught, what are the reasons for Standards not being implemented? Is implementation of the Standards being hampered by time limitations or budget limitations? Is it possible that both of said reasons are working in tandem to Standard implementation, or are

there other factors, such as Administrative resistance, involved? Is it possible, that as NAFME would assert, that the Standards are too cumbersome and that is it not advantageous for programs to implement all nine? Are districts such as La Crosse and Hudson doing the right thing in selecting 3-4 Standards to implement fully and with considerable breadth rather than implement all nine (if they in fact could implement all nine) and not get the kind of depth that would constitute high quality instruction and experiences for students? These are the kinds of questions that are now being raised as a result of the study.

While schools may be able to offer programs that are high quality and standards-based, one area of concern that will need to be addressed is time. In order for students to be successful, they need to commit a significant amount of time to practicing in order to be successful. At the same time, there are a growing number of opportunities for students that are pulling students in many different directions at once. Students have opportunities made available to them at a faster rate in any number of areas.

In the 1970's, in order for students to listen to a song of their choice, they had to sit in proximity to a record player or wait for the radio to play the song they wanted to hear. By the late 1980's, listening to music was not only more portable, it was more accessible. Many students in America had a cassette player in their cars and portable cassette player in their hands. If they wanted to hear the same song that they just heard, all they had to do was rewind the cassette tape for 30 seconds and they could listen to their favorite song again. If they had headphones with a portable cassette player, they didn't even have to listen to what anyone else was listening to. Students could get what they wanted faster, and they did not have to cater to what anyone else wanted. In the mid to late 1990's, many students were a

part of the music listening evolution that moved from cassettes to compact disks. CDs had better sound quality and students didn't have to wait for a rewind to hear their favorite song; they just had to hit one button. In addition, CD's were thin, easy to carry and didn't break or get flat spots the way cassettes did. The music listening evolution continued on October 23, 2001 (Apple), when Apple released the iPod. While at first, these devices seemed expensive and not many would be able to afford them, they (and other digital music players) soon became common. Students that are in 7th grade and younger have never known life without being able to carry 2000 songs in your hand and a junior in high school has never gone to school without an iPod being around. Students no longer have to take the cassette and rewind it with a pencil (to save batteries), or even change disks to hear a song they like. Most students in middle and high schools now own their iPod (or similar device) and do not have to wait more than a few seconds to find a song they like: it is all in their hands.

As such, this has become a representation of many students today: If they are not happy with what they are doing, there is something else that can be done. If it is too hard, they can try something else because there are so many options. This is a scary proposition for instrumental music programs where it takes all kinds of time, dedication, passion and practice to refine our craft while we are working with a generation that is becoming more and more used to having a certain degree of immediate satisfaction. The suggestion is not that we lower our expectations or decrease materials and cater to a set of students that, according to Attention Span Statistics, has seen attention spans drop from 12 seconds in 2000 to 8 seconds in 2012. Music educators need to be purposeful, particularly in the first few years, about what and how they are instructing their ensembles. Students need to be engaged and feel success

early and often. These early successes do not necessarily have to be in the form of a public performance, but rather they need to be given the tools to be successful: just getting a sound, to understanding counting 6/8 time can be just as rewarding as a successful public performance. In order to learn to make music, it takes a million small achievements (and each and every one of those achievements is critical) needs to be ingrained from day one. Praise in lessons, showcasing individuals doing well in a rehearsal, recognizing a student of the month for improvement are all ideas that will go far in a first or second year ensemble as well as far beyond.

The Model Program.

Based on the research, the typical program is one that has the concert band as its primary ensemble. All other opportunities are designed to revolve around the concert band as that band is the ensemble that carries the highest degree of musical excellence. Model programs offer a wide array of opportunities that include: jazz ensemble, marching band, individual lessons and small ensembles as part of their regular offerings. The National Standards for Music help to delineate the other areas for exemplary programs to include that are not inherently included in a concert ensemble: Improvisation, composition and music history. For programs to self assess, they need to begin with the National Standards. Based on the research, most programs are following the model of having the concert band as the focus of the program while making a multitude of other options available to other its students. Programs need only look to the Standards and the research presented to run a self assessment and to discover what components might be missing from their offerings.

As students grow and mature, keeping students motivated often becomes difficult when a variety of opportunities come along. Once these students get to high school, the selection of elective classes becomes exponentially larger. Coupled with the idea that they have already been playing in band for 3-4 years, it is easy for students to become lured into the idea it is time to try something different especially if they have not been as successful as others in the band. As such, this is where the National Standards for Music Education could certainly benefit many programs that may be suffering attrition as a result of students being enticed to move on to something new. If a program were to dedicate a portion of their curriculum to composition, for example, where students could begin the building blocks during their third year by composing a two bar motif, then the following year, be asked to expand it to a full phrase and possibly harmonize it and continue to make their composition process more effective, by the time they were seniors in high school, they could be composing a chamber work, or even better, a full work for their band. Throughout the process it would be giving them something to look forward to each year and seeing measurable growth on paper.

Another major education initiative began implementation in 2010 entitled the Common Core State Standards (National Governors Association Center for Best Practices). The basic premise behind the Common Core is that each state adopts a mandated set of standards for kindergarten through 12th grade in English Language Arts and Mathematics as a means to close the gap for what high school is expecting out of their graduates and what colleges and vocations are expecting out of incoming subjects. The Common Core was developed by the National Governors Association (NGA) and Council of Chief State School Officers (CCSSO). These organizations continue to lead the initiative. The Common Core Standards have been

adopted in 45 states and the District of Columbia. As these Standards continue to be implemented, adjusted, assessed, analyzed and broadened to other disciplines, organizations have already begun to analyze what impact this has not only on the arts, but other disciplines as well. The National Association for Music Education (NAfME) has posted information about the Common Core to its website and is standing behind the initiative as a positive move for the arts in general despite the fact that the Common Core is limited to English and Math. This is where the future of high quality instrumental music programs may lay. In December of 2012, the College Board released its study: The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework. In the study, the authors took the Common Core Standards and the Core Arts Standards and meticulously analyzed each content area for alignment through word selection and similar themes. Although there is not a direct set of arts standards in the Common Core, there are portions of the Common Core Standards that can be implemented through arts based instruction.

“Among the recommendations are for arts teachers and students to engage in deep, sustained study of a limited number of works of art (paralleling the ELA Standards’ recommendation of studying fewer texts in greater depth), and to utilize the arts as powerful tools to develop and refine skills of observation and interpretation that are a cornerstone of the Common Core.” (Coleman, 2011). Arts advocates have echoed this recommendation, emphasizing the idea that visual literacy is a component of overall literacy, and that responding thoughtfully and critically to a painting, film, or performance hones the same skills of analysis and interpretation that are strengthened by the close reading of a text. (Zuckerman, 2012;

Munson, 2012). This argument suggests that aligning arts education with Common Core objectives may not detract from arts instruction and impose additional expectations on arts teachers; rather, the Common Core can potentially provide arts teachers with a common language with which to describe the cognitive skills that they are *already* addressing and cultivating through rigorous and meaningful arts experiences.” (The College Board).

While success in music is often linked to success in other areas (math achievements, higher SAT scores, etc.) it is critical that we spend just as much time and resources advocating for music programs for the sake of music. We cannot be just a good idea to help other subjects; we can and should stand on our own merits. The research is there, going all the way back to Plato, when he said that music “is a more potent instrument than any other for education (MMIC).” Having a variety of quality music offerings available to all students will enhance the individual, school and greater community. A model band program enhances the students creativity, provides knowledge in and beyond music and encourages personal growth by the opportunities set up for achievement. Each band program has unique focus and hopefully strives for excellence. Excellence can create pride in and around the students, parents, school and community. Quality and service are rewarded in nearly every circumstance of life. As standards, mandates, assessments and other educational waves continue to influence academic criteria, the need for consistency becomes greater. A model band program is one that has a long standing tradition of offering students a vehicle to learn, grow, and develop pride through performances.

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Appendices

Appendix A:

Survey questions:

- 1 How many students are in your high school?
- 2 How many students are in your program?
- 3 How many full time equivalent positions (grades 9-12 band directors) does your school employ?
- 4 What is the range of your annual budget?
- 5 Which component do you consider to be the primary focus of your 9-12 band program?
- 6 Does your 9-12 band program include a jazz ensemble as a part of your year round curriculum?
- 7 Do you teach improvisation as a part of your 9-12 band program?
- 8 Which statement best describes the marching band at your school?
- 9 How many non-marching related athletic events (pep-band) does your band participate in annually?
- 10 Do students in your program get lessons from one of the FTE band director positions?
- 11 Do students get an academic credit for taking lessons with private lesson teachers?
- 12 What percentage of your students take lessons with a private lesson teacher outside the school day?
- 13 Does your school have an additional class offering that focuses on music theory?
- 14 Does your school offer advanced placement (or weighted credit) music related classes?
- 15 Do the students in your band program have the opportunity to perform with a curricular orchestra at your school?
- 16 Do the students in your band program have the opportunity to be a part of a musical pit orchestra at your school?
- 17 When assessing students musical advancement which of the following assessment tools do you use (check all that apply)?
- 18 Of the National Standards for music, check the standards that you currently have aligned with your curriculum:
- 19 How often do you require students to turn in a written composition?
- 20 What percentage of your students participate in solo/ensemble related festivals or activities?
- 21 What percentage of your students participated in a honors experience, summer camp or outside enrichment activity in the 12 months?
- 22 Have you ever received a grant or outside funding for your program?
- 23 Have you ever participated in a commission or consortium to bring new music to your students?
- 24 What do you see are the challenges you are currently facing?
- 25 What is the most rewarding experience that you have done for your students in the last 12 months?

Appendix B

Additional Recommendations from the 2007 NAfME/MENC National Standards review

Taskforce:

The education environment with respect to standards is different in 2007 than it was in 1994. The most obvious difference is the current existence of state standards. This means that the role of a national professional organization such as MENC will necessarily be different today than it was in 1994. The Task Force believes that the greatest service MENC can provide to music education and music educators in the current environment, beyond revising the Achievement Standards, is to provide services, materials, and advice that will help in the implementation of standards-based curricula. The inertia inherent in the education system makes top-down reform extraordinarily difficult. On the other hand, offering materials and services that assist teachers in implementing standards can have a direct and immediate effect on classroom instruction.

The Task Force offers the following recommendations concerning actions that MENC might take to promote this objective. Perhaps external funding might be found for some of these undertakings.

1. The Opportunity-To-Learn Standards for Music Instruction should be reviewed and updated. Although relatively few respondents mentioned the OTL Standards, some suggested that they be publicized far more vigorously than they have in the past, and many of the responses suggested a widespread ignorance of their existence. It was also apparent that many respondents see an urgent need for greater emphasis on technology, and the OTL Standards are obviously an important place for that.
2. Certainly one of the most urgent needs at present is for professional development opportunities for P-12 music educators. Tradition, coupled with community expectations rooted in tradition, exert a powerful barrier to change. The Standards dealing with improvising, composing, and arranging provide an excellent example. Since the Standards were published in 1994 we have seen a number of truly remarkable examples of teachers incorporating these activities into their curricula in ways that have never been done before. This is particularly noteworthy in the case of directors of performing ensembles. But looking at the broader picture the Standards have been generally unsuccessful thus far in bringing about change.

Interestingly, one respondent reported that he would like to incorporate improvising and composing into his program but was unable to do so simply because he had never learned these skills. There is a massive need for leadership from the people who are successfully teaching these techniques. MENC could sponsor workshops, symposia, and single-focus conferences at which these individuals could describe and demonstrate what they have done and how they have done it. Suitable forums are needed to share these success stories. Publications of this sort would also be helpful. The MENC

book *Why and How To Teach Music Composition: A New Horizon for Music Education* (Maud Hickey, ed.) was very helpful, but further efforts are needed. There are people in every part of the country who are doing an excellent job of teaching to the National Standards, and there are others who would do so if they knew how. MENC can bring these groups together. Web-based forums could be very useful, and video examples of exemplary teaching could be particularly powerful.

3. MENC's *Strategies for Teaching* publications, coordinated effectively byCarolynn Lindeman, made an invaluable contribution in helping teachers teach to the Standards. But more help is needed, especially with those strategies, subject matter, and school populations where teachers face the greatest difficulties. The flexibility provided by an online resource would be especially useful. The template used for the *Strategies for Teaching* could be used to provide consistency and completeness. A data bank in which teachers could share teaching strategies or lesson plans might find a large number of users. Minigrants might be made available from external funds to innovative teachers to document and share their standards-based practices, including video examples. Entire curricula could be shared. These efforts would greatly facilitate the collection, refinement, and dissemination of models.

The usefulness of this resource, however, would depend on how it was organized. A huge amorphous and undifferentiated data bank would be essentially useless. The strategies or lesson plans should be peer-reviewed for completeness, consistency of format, and quality. They should be categorized according to the specific skills to be developed, the instructional setting, and the target student population. This resource would be difficult to develop, but if properly designed, and expanded as need dictates, it could turn out to be one of the most valuable benefits of MENC membership and a powerful incentive to join.

4. Similarly, there is evidence of widespread interest among music educators in sharing assessment strategies. MENC's *Composing and Arranging: Standard 4 Benchmarks* (Carroll Rinehart, ed.) was a particularly valuable beginning but, because it was so difficult, expensive, and time-consuming to produce, the projected series was not continued. Traditionally, meaningful assessment is something we have not done well, but today many of our colleagues are beginning to take this responsibility seriously, and many are being forced by their school districts to reform their assessment practices. The problems are especially difficult for elementary music teachers who see large numbers of students, often for only a few minutes a week, and for directors of large performing groups. Here too an online bank of useful assessment strategies would likely find a large and appreciative audience of users.

5. Because of the heavy hand of tradition, success in implementing the Standards may ultimately depend upon the extent to which changes can be brought about in the teacher education curricula of our colleges and universities. Here too we have seen successes in recent years, but we have not yet seen the massive change that is necessary for widespread reform. This effort should probably begin by reaching and persuading those who teach undergraduate methods classes. All of the usual tools and channels of communication are available. The Society for Music Teacher Education should be called upon to play a major role in this endeavor, and the cooperation of the Society for General Music, the Society for Research in Music Education, the National Association of Schools of Music, and other professional and accreditation organizations will also be needed.
6. MENC might consider developing a policy statement concerning the selection of music repertoire and teaching materials for instructional use. The teacher has near-complete discretion in this matter but, given the enormous scope and diversity of the materials available and the relatively tiny amount that can actually be used, some guidance concerning the principles that should govern the selection process would likely be welcomed by many teachers. This document would also help to ensure articulation between the various grades and levels of the school and give the teachers of upper-grade courses confidence that their students had learned certain core concepts and skills in the lower grades. It would also be of help to publishers seeking to make available materials promoting the standards-based curriculum.
7. Within MENC we have three Societies and several SRIGs that serve as means of communication among members who share specialized interests, but we have no similar groups for persons who are interested in issues related to teaching composition, improvisation, interdisciplinary relationships, or understanding music in relation to history and culture. Such groups as these would be helpful in promoting the relevant standards. Again, there are teachers across the country that are teaching this content very well, but there are no adequate channels for communication with or among them, and no mechanisms for them to share ideas with other potentially interested teachers. It's true that the current groups came into existence through bottom-up rather than top-down initiatives, but perhaps there is some way to encourage or stimulate potential leaders to band together to take such initiatives. It would also be helpful if there were a group or groups within MENC dedicated to promoting standards-based curricula in band, orchestra, and choral groups.
8. Future developments at the national level with respect to standards should be monitored continuously so that music education can remain in a leadership role. For example, some of the changes proposed in the pending reauthorization of NCLB contemplate an enhanced role for national standards developed by the National Assessment Governing Board in certain disciplines. If this should happen, we should seek to ensure that music is among the favored disciplines.

9. There remains another category of needed actions that are more difficult to define precisely. They arise from the issues raised at the Centennial Congress in Orlando in June. Since music education is seen as valuable by almost everyone, and since music is an integral part of the life of almost everyone, why is it that we have not yet been successful in making music a part of the core curriculum of every student in every school? One reason is that we are not yet prepared as a profession to implement the type of comprehensive and balanced music curriculum that we have long called for and that is envisioned in both the National Standards and in the Centennial Declaration. We cannot expect music education to be universal until we offer programs that are responsive to the varied music interests and needs of the entire student population. The National Standards provide an opening through which it may be possible to achieve that goal. A program that is truly balanced and comprehensive will recognize that there are many ways to behave musically. It will provide opportunities to pursue the diverse music roles that occupy a diverse citizenry. Until we do that, many students will have to look outside our classrooms to satisfy their music interests, and when this happens formal music education becomes irrelevant. It may seem too ambitious to advocate expanding our conception of general music and the array of specialized electives in the secondary school when many music programs are struggling merely to survive. But perhaps one reason some of us are struggling to survive is that our present offerings are too narrow, and we are not meeting the needs of a sufficiently large percentage of the school population. Finding ways to implement fully the National Standards may be one of the keys to achieving our goal of making music education universal.

The National Standards provide a useful framework for the more detailed work of constructing curricula. They identify the skills and knowledge that should be given the highest priority. The evidence assembled in this review suggests that considerable progress has been made since 1994, but it also suggests that there remains an enormous amount of work to be done if we are to achieve our goal of providing a balanced, comprehensive, and sequential program of music instruction for every student. We believe that the measures recommended here, beginning with the revision of the Achievement Standards, and continuing with the other actions suggested, constitute the logical steps that will take us to the next level in implementing curricula based on the skills and knowledge called for in the National Standards in every elementary and secondary school in America.

Appendix C:

Full list of responses from survey question 24:

- Staffing and funding.
- Family budget constraints to get their child an instrument
- Lack of support in implementing new Essential Standards
- Adequate staffing and adequate rehearsal room Elementary administration not supportive of in-school pull-out lesson program
- Trying to enroll more students and get the retention rate back up to where it needs to be. We need to make sure we have upwards to 25% of the HS in band
- to ensure that the program will continue.
- Funding and teacher burnout and the success of my feeder programs
- Students are squeezed for time at the elementary level and are coming to us with less skill than in the past.
- Conflicts with class schedules. Students must choose band or choir/studyhall/ap courses
- We are seeing more and more families affected by the economic downturn and more parents that can't afford instruments.
- Scheduling Issues, re-building a program
- Retention
- Understaffing
- Growing program with huge classes and balancing the schedule with their academic scheduling and staffing.
- I am new to my district. My current ensemble successfully earned a 5 at state large group recently--I am discovering why right now. My current challenges are behavior, school instruments constantly in the shop for repair/not enough instruments for kids, and the kids literally knowing nothing about music. I have high school seniors who don't know how to play low D on their clarinets. It's hard to begin the long process of cleaning up someone else's mess! Baby steps.
- Very small numbers and little understanding of what it takes to have a band program. Students and school are very focused on athletics. Students are spread thin because of all the choices available and very rigid scheduling.
- Recruitment and retention
- Growth of my program faster than growth of my budget; declining quality of student performers from my feeder schools; increased school focus on Common Core, leaving out many of the electives.
- Finances Scheduling
- \$
- Economic climate. It's hard to get people to spend money.
- Scheduling
- Lack of elective opportunities
- Finances, and adequate support to fully get everything we need without having disagreements
- Overall declining school enrollment, apathetic administration
- Budget and scheduling challenges. Also I am at an IB School. This presents lots of scheduling issues.
- Working in Common Core principals, creating SLO's (student learning Objectives) and APPR. And what ever State Ed. Dept. comes up with.
- Teaching the kids is the easy part!
- retention from middle to high school
- Scheduling and feeder programs
- Financial-not enough money to do everything that needs to be done
- Scheduling
- Lack of funding (instruments/repairs) and declining enrollment. Many disadvantaged students who must use school instruments.
- Competition for student enrollment among high achieving students. College prep, AP, project lead the way, etc. all put limits on students' course options.

Figure 24a. What do you see are the challenges that you are currently facing?

- Culture. I teach in an immigrant-heavy area with over 30 languages spoken in the building. Our population is also significantly comprised of Islamic cultures, some of which are not often supportive of their female children participating in music, nonetheless extracurricular activities that could have them away from home after dark and potentially without a male family member as a chaperone. One of the biggest hurdles in this is helping parents understand the culture of an American school music program when they have little experience or understanding of "classical" music, marching band, required evening performances, and/or the encouragement of continued participation in the program. 2. Funding. My district is on the state's academic watch list and nearly \$7 million in debt. This year, the high school of almost 1000 is currently facing an average of 41 students per class, 50 in some cases, and a \$60,000 operating budget for the entire building, a third of which is being dedicated to technology-based math programs. Last year, I was given \$100 to purchase supplies for my students, most of which went to reeds and this year there was not enough money to even accommodate that. We provide all the instruments for all of our students as most of them cannot afford an instrument or the rental costs. Fundraising is equally difficult as all the student organizations are strapped for funding, regularly toppling over each other in an effort to hold fundraisers, and attemptedly tapping an already-financially-tapped-out community. 3. My feeder program's director. I'll do it - I'll throw him under the bus. He is very much in the mindset that our students are incapable and he's incredibly complacent. Do we have challenges? Yes. Are they incapable? Hell no. They're capable of playing more than YMCA, the Cup of Life, Over the Rainbow year after year after year. They CAN read 6/8 time. They DO need to learn a variety of musical styles. "It's too late in the year to start a new piece" is a LOUSY statement to make in April. The beginning strings 6th graders are capable of going beyond open strings before FEBRUARY. ... I could keep going. He makes me want to rip out my hair. I wish I could say that all of that was true - and I'm not a perfect teacher - but those types of issues are far too numerous.
- Small, remote community, where kids do everything, sports, band, etc... Also, this mentality that band is for losers.
- Budget cuts
- Required Math, Science, and other core subjects that are deemed "more" important to the future success of students. In general the lack of appreciation of the subject as a whole.
- Instrumentation/numbers. CA budget woes could threaten our existence at some point.
- Community refuses to pass a levy...challenged with a 4 day week
- budget cuts
- Program grows with little support from school.
- Scheduling, budget cuts
- Continuing our music technology class - lack of support from administration.
- Since I am the only instrumental teacher at PHS, I find 'm stretched to thin. I offer 2 concert bands, jazz combo, 2 jazz ensembles, a competitive marching band, a pit orchestra and nearly every student participates in solo/ensemble. We also have a pep band twice a week in the winter months. I often feel slammed and like I am always running to catch up.
- middle school recruiting and numbers
- Increased emphasis on math and STEM requirements
- Students finding time to participate Parents properly encouraging their children
- staffing, weighted classes, budget, competition for kids and academic push
- Right now our high school is looking to change to a block schedule. This could be a really good thing if done with input from the arts teachers, and so far we have been at the table for discussion.
- Teaching 5-12 band alone makes the assessment process difficult. time to help struggling students one on one does not exist during the school day.
- Lack of Middle School Staffing to properly instruct beginners
- Academic Rigor/expectations limiting students to participate in band.
- Budget and staffing cuts are pending
- Struggling high school enrollment numbers as a result of a poor middle school feeder program that loses a high percentage of students between 6-8th grade. Staffing cuts as a result of low enrollment. Credit requirements at high school are too high which makes it difficult for students to be in music and get their requirements in. We switched from a 4 period day to a 7 period day with little adjustment to the credit requirements. Our Phy Ed requirement is one of the highest in the state
- Most of the students who are interested and involved with instrumental music are also interested and involved with many other activities; finding time to schedule things is very difficult. Secondary: my vision for the band program and department is different from the community's in some ways; there is resistance to some changes which are necessary to keep the curriculum current and relevant.
- Money. I see it with the 5th grade band students, parents don't have the money to rent or buy an instrument.
- Scheduling and school wide budget
- Reduction of 5-12 band director position to 75%. Very difficult challenges with scheduling and declining budget.
- Budget, increasing academic demands and choices, increasing student involvement in multiple activities, general decrease in student's patience, focus and discipline needed to achieve at high levels.
- The main challenge is the busy schedule of young people today. I find that they have less time to enjoy the music making process.
- Budget - Budget in question 4 is for my entire program, All Band Grades 5-12, 2 sections of General Music, Marching, Pep and Jazz Band. Enrollment decline due to course conflict in the schedule and the push of athletics Decline in value of school rented instruments but lack of money to update
- An instrument inventory that is getting older (many more repairs)
- Staffing, retention (due to parents or "athletic" conflicts, and budget.
- Retention, time to complete the work, getting kids to practice at home,
- Funding from the state

Figure 24b. What do you see are the challenges that you are currently facing?

Appendix D:

Full list of responses from survey question 25:

- Hosting our own band festival that had exactly everything the way I wanted it for my students
- We performed in two large concert performance halls (one of which is used by a major symphony) and have taken them on an out of state marching band trip.
- Being able to improve the students' musicianship after only being on the job for 3 months.
- Band has become a tight family
- Opening the new high school and our magnificent music suite.
- At my last school, over half my band and choir seniors received music scholarship for college, and my 2-on-a-part 8-piece choral ensemble performed "Sleep" by Eric Whitacre, and loved every moment.
- Don't know
- A field trip to perform for feeder grade schools. This was a first time experience for the ensemble.
- Performing a triple concert at Symphony Center with two other HS; performing a joint concert at a local community college with our top choir, including 2 joint songs (Candide Suite and Battle Hymn) - external and internal collaboration, unique performing experiences!
- Commissioned work
- Every day:)
- Taken them to Chicago and DCI Semifinals.
- Joint performances with outside groups
- Outside performances
- Had an absolutely amazing band camp that ended last week. Great group of students this year, we accomplished a LOT in our camp this year.
- Help students prepare for and win scholarship money for college.
- Playing at a veterans home.
- Our band took a week-long tour of New Orleans over our spring break. Besides sightseeing, we had two performance opportunities as well as a jazz masterclass from a professor at one of the local universities.
- Took my students to New England Conservatory for a workshop with their faculty. This year, we are traveling to Vienna, Salzburg and Prague.
- That is a difficult question. I think working on challenging music and watching them get it.
- Playing great literature!
- Teaching music
- Organizing a trip to Washington DC last spring.
- Spring concert
- In an effort to develop some leadership within the program, my principal and I were able to raise enough money through independent donations and scrapping the field trip fund to send two students to a leadership music camp. They are GEEKED to come back and tell their classmates about their experience and bring the techniques they learned into the band. I have received multiple messages from them thanking me for the experience - and they both volunteered to speak to the in-coming freshmen and their parents at orientation to promote the program. The fire is lit!!! I'm hoping the rest of the ensemble will catch on!!!

Figure 25a: What is the most rewarding experience that you have done for your students in the last 12 months?

- In Oregon our festivals are competitive. This year my band took first in their size classification for concert band.
- Bringing in guest artist Bob McChesney to play with the concert and jazz band.
- Seeing that Music was important to them.
- We had cake Friday. That went over very well! Last year, we were unable to do anything special. Hoping to do a trip this year.
- Trip to Chicago!
- I've had the opportunity to observe their love and passion for music grow on a daily basis.
- Perform At state conference with jazz ensemble
- Providing more honors band opportunities, increasing solo-ensemble participation, and performing Class A music at Large Group.
- Consistent and high expectations for performance and behavior!
- We won a Tommy Award for outstanding orchestra in a musical with our production of The Sound of Music.
- Our students performing their composition and conducting the band.
- We took a trip to NYC
- Trip to Disney, \$1200 grant for poverty beginner instruments
- We performed at the Honor Flight for World War II Veterans in June and will again in September. That experience alone provided students with a true community service aspect and a way to give of their talents.
- Starting a summer jazz program and having the students really enjoy meeting year-round.
- Performance Tour to Chicago
- Receiving Superior ratings in large group festival in all groups.
- Brought in Kenni Holmen, professional saxophone player, to perform with my jazz ensemble.
- I helped a small ensemble with extremely limited rehearsal time achieve an extremely entertaining and musical performance which they were happy with, and excited them about the next year's program.
- Take the 6th Grade Band to Orchestra Hall for a field trip!
- Giving them multiple opportunities for outside performance. Watching them rise to the occasion.
- Interacting with my students on a daily basis and seeing them grow musically is the greatest reward by far.
- Joint concert with a college Wind Ensemble including side by side rehearsal and performance.
- Our annual Spring Concert is always one of the most rewarding experiences for our staff and students. We choose a theme, expand the idea, study it in depth, and perform for the public.
- My High School Band took a weekend trip to Chicago to see the Blue Man Group. Playing a Class A piece at graduation with my MS/HS Band combined that received amazing reviews.
- Performance tour to Germany and Austria
- Last years marching band show dealt with the holocaust and it was a great way to teach well beyond the music about learning from past mistakes, compassion, history, bullying, etc. We then tied it in school wide with a speaker about the topic and how ideas are still present in school through bullying.
- NBA All-State Band
- Guest conductors

Figure 25 b: What is the most rewarding experience that you have done for your students in the last 12 months?