

**KENTUCKY MUSIC  
EDUCATORS  
ASSOCIATION**

**ADVOCACY  
for  
MUSIC EDUCATION**

**A publication of the  
Commission on Music Education in Kentucky**

**REVISED JUNE 2008**

# **KENTUCKY MUSIC EDUCATORS ASSOCIATION**

## **ADVOCACY for MUSIC EDUCATION**

**Revised June 2008**

**The *Advocacy for Music Education* Handbook was developed by  
COMEK. Committee members:**

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Dear KMEA Membership:

What does the term *advocacy* mean to you? Do you promote the accomplishments and showcase the talents of your students? If so, how often? What procedures do you have in place to garner school (administrative and faculty), parental and community support for your music programs? Have you ever contacted state and federal legislators about the value of music in the lives of your students? Do you read current research about how studying music and the refinement of musical skills enhance academic achievement? Are you aware that music is considered a core content subject in the *No Child Left Behind Education Act* of 2002?

The purpose of this KMEA Advocacy Handbook is to provide the membership with information to develop an individual or district advocacy plan. Use these resources to become informed about past and current legislation pertinent to music education. Refer to the tips for communicating with constituents. Browse the web sites for additional ideas. Two current resources that are user friendly are the *Music Education Advocates Toolkit* – frequently referred to as the *Einstein* – and *Securing the Future*. These may be located at the NAMM web-site – [www.NAMM.com](http://www.NAMM.com).

Why has music education been identified as a core content subject at the federal and state level? Because key information about the value of music education was provided by music education advocates to those in government, school administration and the general community.

KMEA members unite! The mission of KMEA is to advance the cause of music education throughout the Commonwealth of Kentucky by encouraging the study and making of music by all of the population and by serving as a strong advocate for issues affecting the accomplishment of that mission.

Communicating what P-12 students achieve in Kentucky music programs and how music making contributes to intellectual, social, emotional and physical development is a responsibility of the profession. With an increased awareness about budget cuts in educational programming, possible changes in curriculum offerings, now is the TIME to decide what you can do to keep the mission of music education alive and well in Kentucky. Let's be proactive!

Sincerely yours,

Dr. Robyn Swanson, President (2001-2003)  
Kentucky Music Educators Association

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# Kentucky Education Reform Act

In November, 1985, a complaint was filed in the Franklin Circuit Court challenging the equity and adequacy of funds provided for the education of Kentucky students.

Plaintiffs were the Council for Better Education, a nonprofit corporation comprised of 66 school districts; seven boards of education; and 22 public school students from the districts represented by those boards of education.

This commonwealth had rarely faced a greater challenge than reforming our educational system and establishing an equitable means of education.

## The Court Decision

Judge Ray Corns of the Franklin Circuit Court issued a judgment in October, 1988, stating that the General Assembly had failed to provide an efficient system of common schools, and that the system of school financing was inefficient, in the constitutional sense, and discriminatory. In his final judgment, Judge Corns also ruled that the Governor has a constitutional duty to make appropriate recommendations, the General Assembly must devise a new funding system, and that the Court sees "no viable alternative" for additional new funds except through new taxes.

On appeal, the Kentucky Supreme Court issued an opinion in June, 1989, which held the system of common schools in Kentucky was unconstitutional. The Court said the essential, and minimal, characteristics of an efficient system of common schools may be summarized as follows:

1. Its establishment, maintenance, and funding are the sole responsibility of the General Assembly.
2. It is free to all.
3. It is available to all Kentucky children.
4. It is substantially uniform throughout the state.
5. It provides equal educational opportunities to all Kentucky children.
6. It is monitored by the General Assembly to assure that there is no waste, no duplication, no mismanagement, and no political influence.
7. Schools are operated under the premise that an adequate education is a constitutional right.
8. Sufficient funding provides each child an adequate education.
9. An "adequate education" is defined as one which develops the following seven capacities:
  - a. Communication skills necessary to function in a complex and changing civilization.
  - b. Knowledge to make economic, social, and political choices.

- c. Understanding of governmental processes as they affect the community, state and nation.
- d. Sufficient self-knowledge and knowledge of one's mental and physical wellness.
- e. *Sufficient grounding in the arts to enable each student to appreciate his or her cultural and historical heritage.*
- f. Sufficient preparation to choose and pursue one's life's work intelligently.
- g. Skills enabling students to compete favorably with students in other states.

## **The General Assembly**

Following the decision of the Kentucky Supreme Court, the General Assembly set the following goals for schools and students:

- Schools must expect a high level of achievement of all students.
- Schools must develop their students' ability to:
  - use basic communication and math skills for situations they will encounter throughout their lives;
  - *apply principles from math, sciences, arts, humanities, social studies and practical living studies to situations they will encounter throughout their lives;*
  - become self-sufficient individuals;
  - become responsible members of a family, work group or community;
  - think and solve problems in school situations and in life;
  - connect and integrate experiences and new knowledge with what they have previously learned and build on past learning experiences to acquire new information through various sources.

The material above is from *A Guide to the Kentucky Education Reform Act of 1990*, published by the Legislative Research Commission, Frankfort, April, 1990. Italics have been added by COMEK.

## Implementation of the Arts Requirement

KENTUCKY DEPARTMENT OF EDUCATION  
CAPITAL PLAZA TOWER  
500 MERO STREET  
FRANKFORT, KENTUCKY 40601  
Wilmer S. Cody, Commissioner

July 20, 1998

**SUBJECT: IMPLEMENTING ARTS FOR ALL STUDENTS**

Dear High School Principal:

You are keenly aware that an important new piece to the Commonwealth's graduation requirements is a credit in the History and Appreciation of Visual and Performing Arts, or another arts course which incorporates such content. This document also provides minimal content for the arts discipline at primary, intermediate, and middle levels.

During my visits and conversations with you, I know you are all at different levels of implementation. Some of you are using a single course to meet the high school graduation requirement, some of you are embedding the content into other courses, a few are using the resources provided by Kentucky Educational Television to support your curriculum, and you are using a variety of certified teachers to deliver the course.

There are two messages I want to deliver in this communication. First, we have some time to learn from these first-year efforts before the first class is required to meet the new graduation requirement in 2002. The Board of Education and Commissioner Cody have charged me and Kentucky Department of Education staff to make sure that we have in place a delivery system that expands opportunities for all students while providing as much flexibility and local control as possible. We do have some time, we do not have to rush to deliver; but we must use the next year to learn, clarify, and act. We have held several meetings with representatives of the arts communities that have surfaced a number of important issues. Primarily, they have legitimate fears that the new requirement has the potential to dilute the richness of experiences many students are enjoying in high school arts programs.

This leads me to the second issue. We must assure that in our efforts to provide additional opportunities for some students that we do not eliminate rewarding experiences for others. This will be a major issue for all of us to address. I ask that you continue to inform us of the ways you are attempting to deliver this new graduation requirement. We will be calling on many of you this next year. Additionally, we will be discussing ways that the state can provide leadership. We now have the advantage of work that is emerging from national arts organizations. Quality documents, including the national standards in the arts, were not available when Kentucky began its work. We will be looking at your efforts, continuing our discussions with the arts communities, and learning from national efforts in an effort to bring greater clarity to our efforts.

Over the last year, I have had the pleasure of meeting many of you in your schools and interacting with you at your meetings. From those experiences, I have come to appreciate the challenges you face as key leaders in the Commonwealth. This new challenge to provide every student exciting and rewarding experiences through the arts is one we can deliver. I ask that you set aside the time to think about these issues, to discuss them with your teachers, and to talk or write to me. I look forward to our discussions.

Sincerely,

Gene Wilhoit, Deputy Commissioner Learning Support Services

## Implementation of the Arts Requirement

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**From:** Cody, Wilmer - Commissioner's Office  
**Sent:** Friday, March 19, 1999 8:48 AM  
**To:** All State HS Prin  
**Cc:** Miller, Mary Ann - Commissioner's Office  
**Subject:** Information on the History and Appreciation of the Visual and Performing Arts Credit

Most of you are establishing courses to meet the current high school graduation requirements including a course titled *History and Appreciation of Visual and Performing Arts*. The one credit in the *History and Appreciation of Visual and Performing Arts* gives all Kentucky students the opportunity to gain greater knowledge of and appreciation for each of the four arts disciplines: dance, music, drama/theatre, and visual arts. High schools have many choices about how this required course content is delivered to students. Some high schools have opted to provide this course content in a separate course, while other high schools have chosen to embed the content in existing courses.

As schools have been considering how to address the new graduation requirements, we have received many questions and have become aware that some schools and districts are experiencing difficulties implementing this requirement. For instance, it has come to our attention that in order to meet this arts requirement, some schools have felt the need to eliminate or dilute existing arts courses. I want to stress that the intent of the law was to ensure arts instruction for all Kentucky students. However, no school needs to take an action that will have a major impact on existing arts programs.

An appropriate way to deliver the *History and Appreciation of Visual and Performing Arts* would be to deliver the requirement through the different courses in which students are already enrolled, using existing classes to meet the graduation requirements. For example, under this approach, social studies teachers would teach the "history and appreciation of the visual arts" component of the requirement in one of the required history courses; English teachers would teach the drama portion in one of the required English courses; and physical education teachers would teach the dance component in the required physical education course. Band, chorus and/or orchestra teachers would teach the core content related to the music portion as part of their existing courses. For students not enrolled in a music course, a one-semester course or a shorter mini-course to cover the "history and appreciation of music" could be offered.

Under this option, all course requirements would be met and would be incorporated into existing courses. One of the existing courses of your choosing would have to be assigned as the designated class for the credit *History and Appreciation of Visual and Performing Arts*. This model does not eliminate existing courses and allows the schools to meet the requirement. There is a great deal of flexibility to deliver the arts requirement without harming the existing arts classes. All a school needs to do to implement this option is to complete a simple form attached to the *Letter of Assurance*.

If you have additional questions regarding this requirement or its implementation we would like to help. Feel free to contact Jimmie Dee Kelley, Visual and Performing Arts Consultant, at (502) 564-2106.

*Advocacy for Music Education*, June, 2008



# Rationale for Music Education

Music is intrinsically worthwhile. It needs no further justification. It is worth knowing. It is a field of study with its own special body of knowledge, skills, and ways of thinking. The study of music is important and valuable in itself. Every member of society should have the ability to perform, to create, and to listen to music with understanding. That basic rationale is simple and direct. And it ought to be sufficient.

1. An important purpose of the schools is to transmit our cultural heritage to succeeding generations; music is one of the most significant manifestations of our cultural heritage.
2. Musical potential is one of the basic abilities – along with linguistic potential, physical potential, and others – that exist in every individual.
3. In a world increasingly dominated by technology, music provides an outlet for creativity and self-expression and enables us to express our noblest thoughts and experiences.
4. The study of music can aid the student to understand the nature and history of mankind.
5. Music in the schools provides an opportunity for success for students who have difficulty with other aspects of the curriculum.
6. Music literacy, the ability to read, interpret, and create, employs one of the most profound symbol systems in existence.
7. Music exalts the human spirit by enhancing the quality of life.

Music is basic to the general educational needs and inherent rights of all Kentuckians beginning with early childhood, and continuing throughout the entire school experience. Music experience should be a part of the core curriculum of all Kentucky schools.

This material is adapted from *Music in Today's Schools: Rationale and Commentary* by Paul R. Lehman. Music Educators National Conference, 1987.

## ***The No Child Left Behind Act***

The *No Child Left Behind Act* (the reauthorization of the Elementary and Secondary Education Act), signed into law in 2002, provides legislative support for music education.

The Act provides that the bulk of the Federal money for education is to be spent at the local level according to plans that include:

- Supporting achievement in the “core academic subjects”. The arts (including music) are defined in the bill as core academic subjects and Kentucky has in place standards for student achievement in music. This means, on a state and local level, that spending for music education is endorsed by this legislation.
- Supporting achievement toward challenging state standards. Significantly, the appropriation that goes with the Act includes \$30 million for education in music and other arts. Two million dollars in professional development funds specifically for music teachers is among the signs that the value of music is not lost because of the act’s emphasis on reading and math.

As the impact of this new Federal legislation filters down to state and local levels, there is a danger that curricular emphasis be placed on subjects that are part of a national or state testing program. Music educators need to work constantly towards the idea that music is part of a well-balanced curriculum and should continue to be part of the assessment process.

This material is adapted from *MIOSM Advocacy Update, 2002*.

# A Vision for Every Child

Throughout the history of civilization, no society has existed without music. Music is an essential expression of the human spirit which allows us to understand and communicate with each other in a unique way, on a level that speaks directly to our deepest emotions.

The study of music is as imperative as any other basic curriculum. The vision of music educators in Kentucky is for every child to have access to a complete music program, allowing them to:

- discover and learn to use the power of personal creativity and self-expression
- develop creative problem-solving abilities
- learn new ways to recognize patterns, symbols and relationships, using their brains differently from other disciplines
- learn to go beyond the objective and understand the subjective, helping balance the overall perspective on life
- sharpen sensitivities, raise levels of appreciation, expand horizons, and generally improve the quality of life

In a unique way, music education:

- involves the whole child – mentally, physically, emotionally, and spiritually
- offers students a curriculum in which every child may find an appropriate level of challenge, and therefore a commensurate level of success, which is essential in building self-esteem
- is an effective means of teaching cultural and ethnic heritage

Music also reinforces the skills used in other curricula. The elements of disciplines such as mathematics, language arts, and the social and physical sciences are inherent in the music education process. Because music requires a personal, physical involvement in the understanding and application of these elements, students learn not only by merely hearing or reading, but also by actually participating.

Clearly, no education can be complete without music. It introduces students to a whole new way to use their minds. And just as important, it can make them better people.

Share our vision for every child – support music education.

*A Vision for Every Child* is a publication of KMEA. It is available as a brochure from the KMEA office.

# Strategies for Advocacy

Music educators have a long history with advocacy. Over the years, strategies evolved which have proven of value in promoting the cause of music. In addition, key individuals and groups which need to be informed about the benefits of involvement in music have been identified.

Advocacy seeks to influence in a positive way what these individuals and groups think, feel, and believe about music education. The following material suggests strategies for influencing these individuals and groups on behalf of music education.

## **School Boards -**

Music educators can:

- Request permission from school board members to allow students to perform at a school board meeting
- Be available to make a presentation to the school board on the music education program
- Express appreciation for the school board's support of the music education program
- Send school board members a calendar of school music events
- Honor school board members at school music events and, if appropriate, ask them to speak to the audience
- Invite school board members to visit music classrooms
- Prepare and submit an annual report on the music education program's achievements

## **District Administrators -**

Music educators can:

- Be available to furnish appropriate information and data on the music education program
- Keep school administrators informed about the music education program
- Develop proposals for innovation and growth
- Honor school administrators at school music events and, if appropriate, ask them to speak to the audience
- Invite school administrators to visit music classrooms
- Prepare and submit an annual report on the music education program's achievements

## **Principals -**

Music educators can:

- Establish a positive relationship with principals
- Develop, articulate, and follow a balanced music education curriculum
- Discuss scheduling needs with the principal, and be prepared to offer appropriate suggestions
- Take an interest in the total school program, in its curricular and extracurricular areas
- Request supplies, equipment, instruments, textbooks, printed music, and other music materials essential for a quality music education program in a timely and appropriate manner
- Accept an appropriate share of duties on school committees
- Coordinate music events with the school calendar

## **Site-Based Councils -**

Music educators can:

- Participate on Site-Based Councils
- Keep music program in front of SBDM Council members
- Encourage parents of music students to serve on councils
- Be prepared at any time to furnish appropriate information and data on the music education program

## **Counselors -**

Music educators can:

- Develop a positive relationship with school counselors
- Collaborate with counselors regarding the scheduling process
- Collaborate with counselors regarding the selection of students for music classes
- Provide counselors with information about the role of music and the arts in a balanced curriculum
- Provide music career information for school counselors
- Provide counselors with information regarding college music programs and scholarships

## **Other Teachers -**

Music educators can:

- Meet and cooperate with other teachers
- Develop an appreciation of all areas of the curriculum
- Collaborate on joint projects or units with teachers in other curricular areas
- Suggest contributions music presentations can make to other curricular areas
- Volunteer to chaperone or assist at school events
- Invite teachers to music performances
- Acknowledge collaborating teachers in printed programs for music performances
- Be a team player

## **Parents -**

Music educators can:

- Inform parents what is expected of students, including participation in public performances, the homework and practice involved, and whether private study is recommended
- Invite parents to visit and take part in music classes when practical
- Invite parents to serve as resource persons utilizing their areas of expertise
- Distribute a calendar of events for the year
- Encourage parents to serve as volunteers, i.e. chaperones, accompanists, etc.
- Inform and encourage parent participation in Music in Our Schools Month
- Encourage parents to join a booster club for the band, choir, and orchestra to provide support and financial assistance
- Share advocacy tips with parents and help them be an advocate for music

## **PTA/PTO/PTSA -**

Music educators can:

- Keep parent organizations informed about the total school music program and its goals and objectives
- Involve parent organizations in planning for the future of the music program
- Invite parents to visit and take part in music classes when practical
- Provide parent organizations with appropriate information regarding music activities
- Request the organization president to allow school groups to perform at meetings
- Request the organization president to allow the music teacher to speak about the music program

## **Classified Staff -**

Music educators should:

- Consult with custodial staff regarding the use of school facilities for music performances
- Collaborate with secretarial staff regarding the preparation of printed programs and other materials
- Send invitations to classified staff for music performances
- Acknowledge classified staff for their assistance

## **Students -**

Music educators can:

- Emphasize the desirability of a balanced educational program for students
- Involve students in activities peripheral to the music program – i.e. music filing, room setup
- Have students research music included in a performance and provide program notes
- Have students plan and provide publicity for music performances, including bulletin boards, and school announcements
- Inform students of the benefits of music education as this knowledge will enable them to be better advocates in the future

- Provide music career information for students
- Organize a Tri-M chapter at your school

### **Community -**

In any community there exists a multitude of organizations and individuals who offer opportunities as resources for the music program. There are many organizations such as Women's Clubs, Music Clubs, Rotary Clubs, Kiwanis, and Lions Clubs. Additional community resources include private teachers and music merchants.

Music educators can:

- Be active in the community
- Keep the community informed about the values of music education
- Seek opportunities for music groups to perform
- Prepare music ensembles to perform at community and civic events
- Invite alumni to participate in a musical performance
- Invite a musician in the community to conduct or to participate in a performance
- Send complimentary tickets to school music performances to decision makers

### **Media -**

The term "media" covers all printed, electronic and display methods of reaching the public. Media includes newspapers, magazines, newsletters, radio, and television.

Music educators can:

- Identify and become acquainted with contact persons at local media and seek their advice on the preparation of news releases
- Include important information such as Who, What, When, Where, and How in the news release
- Provide a phone number for further information on all releases
- Provide the news release on a clearly-written, typed, double-spaced copy
- Announce up-coming events or report participation of students in festivals, district, or all-state events in a news release
- Inform the photo desk in addition to the reporter or editor when dealing with newspapers. Include good quality photos
- Develop a radio public service announcement for each event. Provide the information in both 30 and 60 second formats. Allow a recommended amount of lead time to enable the radio station to work your announcement into their rotation
- Make use of your school newspaper and PA system to announce music events
- Put up posters within the school and around town. Request assistance from local businesses
- Publicize your school's participation in Music in Our Schools Month

## **Government Officials -**

Music educators can:

- Invite and recognize officials publicly at concerts
- Invite local officials to welcome the audience at a concert
- Recognize public officials for special service to music education
- Make ensembles available for the opening of a civic function
- Do your homework before speaking with legislators, and know their interests and areas of emphasis. Know how legislators feel about school music and the arts before speaking with them
- Keep your legislators informed.
- A word of caution: Avoid participating in obviously partisan situations

## **Arts Groups -**

Cooperation between music educators and performers, (professional and non-professional), music organizations (church choirs, civic groups, chamber ensembles, music clubs, and arts organizations), community arts councils, and the Kentucky Alliance for Arts Education is essential. Participants in community arts activities are potential sources of support for music education. The music educator should develop a cooperative relationship with these individuals and organizations.

Cooperative activities might include:

- Inviting members to present classroom demonstrations
- Enhancing the musical atmosphere of the school with performances by outside artists and groups
- Publishing a community arts calendar listing school and community arts functions
- Inviting community arts groups and individuals to visit music classes and rehearsals
- Exchanging mailing lists
- Maintaining a bulletin board for school and community arts events
- Utilizing student ushers and assistance for community events
- Utilizing dance, theater, and visual arts with music concerts

Some of the material above has been adapted from the MENC brochures *Working Together for Quality Music Education*.



## A Crisis Situation

There are occasions when a crisis may erupt suddenly, demanding a quick and unified response. The following suggestions may prove helpful as you organize your plan of action.

- Identify the problem
- Determine the accuracy of your information
- Identify sources of support in professional organizations, at both the state and national level
- Identify sources of support in the community
- Formulate the solution
- Keep the focus on student issues
- Develop your action plan
- Prepare your presentation carefully, utilizing charts and actions in addition to words
- Stay positive in your presentation
- Proceed in a manner that assures your long-term credibility
- Mobilize telephone trees, e-mail, and fax to provide information and gain support
- Write thank you letters to key people who participated in your efforts

If you are making a presentation to the superintendent or school board member(s), you should:

- Communicate with the superintendent first concerning the problem and proposed solution
- Keep the focus on student issues
- Describe the impact of the proposed action on student learning
- Determine proper procedures for speaking in front of the school board
- Present clear, concise facts
- Remember that numbers count. Encourage supporters to attend

Letters and phone calls to legislators can be effective. When communicating with legislators, you should:

- Explain the situation clearly – if necessary, use notes to organize your thoughts
- Describe the impact the proposed actions will have on your program
- Keep all communication precise, factual, and brief

Developed by the Commission on Music Education in Kentucky, 2003

# The Well-Balanced Music Education Program

In Kentucky, school instruction in music varies widely from school district to school district. Some schools are currently considering reducing instructional time for music or removing certain aspects of the music program as a result of recent financial pressures.

In assessing the current situation, we need to consider some advantages that a balanced music program can provide beyond the usually accepted benefits of music participation as stated in the Rationale. With the view that we can always learn from others, an examination of the results of music instruction in other countries merits attention.

In his book, *Music with the Brain in Mind* (p. 110), Jensen comments on the impact of music instruction on other subject areas:

In Japan, a country that mandates music training in school starting at an early age (all children receive a minimum of two music sessions per week), math and science scores soar far above the United State's national average. In Hungary, students receive three classes a week in music unless they enroll in a music magnet school; then they receive it every day. In the Netherlands, music has been a mandatory subject since 1968; and students are assigned comprehensive music/art projects which are required for graduation. The payoff? Math and science scores are near the highest in the world!

He concludes:

These big payoffs come when music education starts early and continues through the years. A last-minute cram course in high school will not produce these kinds of results. The message with music education is, start early, make it mandatory, provide flexible instruction, and support it throughout a student's education. *Music with the Brain in Mind* is an idea whose time has come.

In the United States, the College Board reports in *Profiles of SAT and Achievement Test Takers, 2000* that:

Students with course work/experience in music performance scored 55 points higher on the verbal portion of the Scholastic Aptitude Test (SAT), and 38 points higher in the math portion than students with no course work or experience in the arts for a combined total of 93 points higher.

There is a direct correlation between improved SAT scores and the length of time spent studying the arts. Those who studied the arts four or more

years scored 66 points higher on the verbal and 47 points higher on the math portions of the SAT than students with no course work or experience in the arts for a combined total of 113 points higher.

The music education program proposed below meets the criteria that Jensen has suggested except for the national mandatory provision found in the countries cited above.

- A printed curriculum guide that includes goals, objectives, and evaluation strategies
- Provision for a balanced program of music experiences from elementary school through high school
- An organized sequential general music program in the elementary school
- General music offered at each grade in middle school
- Keyboard experiences as a component in the general music program and as a separate class in high school
- Instruction on string, woodwind, brass, and percussion instruments beginning in grade four
- Elective choral, band, orchestra ensembles in upper elementary grades
- Band, choral, and orchestra scheduled daily in middle school and high school
- Provision for alternative performing groups such as jazz groups, swing choir, or guitar class in high school
- Provision for students to participate in classes such as music theory, music literature and/or music history in high school

No matter what your area of specialization in music education, it is important that all music educators support a well-balanced music education program.

# What Every Young American Should Know and Be Able To Do in the Arts

- Communicate at a basic level in the four arts disciplines
- Communicate proficiently in at least one art form
- Develop and present basic analysis of works of art
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods
- Relate various types of art knowledge and skills within and across the arts disciplines

## National Standards for Music Education

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

*What Every Young American Should Know and Be Able To Do in the Arts*, and the *National Standards for Music Education* have been extracted from *National Standards for Arts Education*, developed by the Consortium of National Arts Education Associations. MENC, 1994. The National Standards have been endorsed by the Kentucky Department of Education.

# Music and Brain Research

Within the last decade, there has been a wealth of research on the connection between music experience and brain function. The data from Japan, Hungary, and the Netherlands mentioned earlier is supportive of these efforts. Others have joined in this movement. Jensen reports in *Music with the Brain in Mind* (p. 110), that “Not only is the study of music beneficial to human development in its own right, but that music used throughout a school curriculum has rendered marked improvement in reading, math, and science scores.” According to Frank Wilson, assistant clinical professor of neurology at the University of California School of Medicine, in *Arts with the Brain in Mind* (p. 14), “Music making is part of what makes us human. Learning to play an instrument connects, develops, and refines the entire neurological motor brain system.”

The list below is not meant to be an exhaustive review of the literature on the subject, but is included to illustrate the direction the research has taken.

*Arts with the Brain in Mind*. Eric Jensen. Association for Supervision and Curriculum Development, 2001.

The following resources can be purchased through: *The Brain Store*. <http://tpbrain.com>  
*Brain Compatible Strategies*. Eric Jensen. Turning Point Publishing, Del Mar, CA, 1997.  
*Music with the Brain in Mind*. Eric Jensen. Turning Point Publishing, Del Mar, CA, 2000.

“How the Brain Learns”. *Educational Leadership*, November, 1998, Volume 56, No. 3.

“Learning Improved By Arts Training”. Martin F. Gardiner, *et al.* *Nature*, May 23, 1996. A research study of K-1 students demonstrated an increase in reading and math performance when students participated in an enriched, sequential, skill-building music and visual arts program.

Mozart Effect Resource Center: <http://www.mozarteffect.com>.

*Music Makes the Difference: Music, Brain Development, and Learning*. MENC, 2000.

“Music Training Causes Long-Term Enhancement of Preschool Children’s Spatial-Temporal Reasoning”. Frances H. Rauscher *et al.* *Neurological Research*, 1997, Volume 19, February. The study revealed that children who had musical training – specifically piano and singing lessons– showed dramatic improvement in spatial-temporal reasoning. It is proposed that these brain functions may enhance the learning of standard curricula such as mathematics and science.

“Neuromusical Research: A Review of the Literature”. Donald Hodges. *Handbook of Music Psychology*, 1996.

“Recent Brain Research on Young Children”. *Teaching Music*, June, 1999.

Special Focus Issue, “Music and the Brain”. *Music Educators Journal*, September, 2000.

“Straight Talk about Music and Brain Research”. *Teaching Music*, December, 1999.

“Your Child’s Brain”. *Newsweek*, February 19, 1996.

***Advocacy for Music Education***

# American Attitudes Toward Music Education

According to the NAMM/Gallup Survey reported in 2003:

- 54 percent of households surveyed have a member who plays a musical instrument
- 31 percent of those who played an instrument were between the ages 5 to 17, 27 percent were from 18 to 34
- 51 percent of households owned a musical instrument
- 64 percent of instrument owners were college graduates
- 57 percent of instrument owners made more than \$45,000 per year
- 40 percent of those playing, became interested through parental encouragement
- 28 percent became interested on their own
- 15 percent were inspired by a teacher
- 54 percent believe that children should be exposed to music before they are one year old
- 50 percent believe that music plays a significant role in preschool development
- 97 percent believe that playing a musical instrument provides a sense of accomplishment and is good means of expression
- 95 percent said music was part of a well-rounded education
- 93 percent felt schools should offer musical instrument instruction as part of the regular curriculum
- 85 percent believe that participating in a school music program corresponds with better grades
- 79 percent felt that states should mandate music education so all students have the opportunity in school
- 88 percent said playing an instrument teaches children discipline
- 97 percent said playing an instrument helps a child appreciate arts and culture
- 71 percent believe that teenagers who play an instrument are less likely to have discipline problems
- 78 percent said learning a musical instrument helps you do better in other subjects

According to Joe Lamond, president and CEO, NAMM, “This says a lot about the public’s growing awareness of research linking music making with increased brain development in young children, student success in school, and health and wellness in older adults and seniors.”

## You Are the Key

The material in this publication provides you with information which can aid you as you embark on your personal advocacy mission. Be sure when you start that you understand the need for your involvement, that your information is correct, and that you move diplomatically.

The future of music education in Kentucky lies in the hands of today's music educators. While certain individuals and agencies may aid in supporting music in the schools, the major effort must come from within the profession. Your professional organizations can provide you with materials and advice to aid your advocacy efforts. However, *you are the key to advocacy. You are the important link in the chain between KMEA and the public.* You need to play an active role in supporting your profession by keeping others informed about the benefits of music participation.

You understand the benefits of music. You have made it a major force in your life. Please demonstrate your love and commitment to others.

Robert W. Surplus, 2003

## Selected Music Advocacy Publications

*A History of Music Education Advocacy.* Michael L. Mark. (Music Educators National Conference, 2002)

“Advocacy: A Teacher’s Perspective, An Administrator’s Perspective, The Community’s Perspective”. *Teaching Music*, February, 1999.

*Beyond the Classroom: Informing Others.* A Music Educators National Conference Southern Division Special Project. (Music Educators National Conference, 1987)

*Building Support for School Music: A Practical Guide.* National Coalition for Music Education. (Music Educators National Conference, 1991)

*Spin-offs: the Extra-Musical Advantages of a Musical Education.* Robert Cutietta, Donald Hamann, Linda Walker. (United Musical Instruments, USA, Inc., for the *Future of Music Project*, 1995). This book is intended to provide research-based information regarding the extra-musical effects of music education. The authors do not imply that the primary advantages of music are extra-musical, but rather the study is intended to augment the primary support for music instruction and provide a research-basis for integrating music education across the curriculum.

*Let’s Make Music a Way of Learning* (video). Henry Mancini and Tim Lautzenheiser. MENC, 1991.

*Building a Case for Arts Education: An Annotated Bibliography of Major Research.* Lexington, KY: Kentucky Alliance for Arts Education, 1990.

*Music Education Advocate’s Toolkit.* Developed by NAMM – International Music Products Association, the *Music Education Advocate’s Toolkit* includes a powerful collection of sample letters, press releases and research summaries designed to bolster support for music education at the local level. The toolkit also features a video, *Music and the Mind*, a CD-ROM, and a guide on effective music education advocacy techniques.

*Teacher’s Guide for Advocacy: Using the “Action Kit for Music Education” to Build Community Support.* National Coalition for Music Education. (Music Educators National Conference, 1992)

*Vision 2020 – The 1999 Housewright Symposium on the Future of Music Education.* (Available through the Music Educators National Conference)

*Working Together for Quality Music Education*, a series of advocacy brochures developed by MENC.



## Selected Music Advocacy Web Sites

Note: This is a selected list. Many sites have links to additional sites.

American Music Conference (advocacy, etc.): <http://www.amc-music.com>

Arts Education Partnership (many current advocacy links): <http://aep-arts.org>

Bands of America (advocacy website):  
<http://www.bands.org/public/businessmedia/mediaresource/advocacy.asp>

Children's Music Workshop (links to many articles and sites):  
<http://www.childrensmusicworkshop.com/>

Indiana Music Educators Association (many links to helpful sites):  
<http://www.imeamusic.org/advocacy>

International Society for Music Education: <http://www.isme.org/index.shtml>

Jefferson County, Colorado School (Colorado Music Educators Association Advocacy Chair was resource person – many advocacy links):  
<http://jeffcoweb.jeffco.k12.us/isa/music/advocacy.html>

MENC – The National Association for Music Education (current and helpful advocacy information and links): <http://www.menc.org>

Music Education Coalition (links to many advocacy sites):  
<http://www.SupportMusic.com>

Music Education Curriculum Links:  
<http://www.howard.k12.md.us/connections/musick12.html#top>

Music Education Madness Site (articles and information):  
<http://www.musiceducationmadness.com/>

Music Matter (David Elliott's homepage): <http://www.utoronto.ca/musicmat/>

MusicFriends.com (check "The Facts", "Making a Difference", and "What You Can Do"): <http://www.musicfriends.org/>

NAMM, International Music Products Association: <http://www.namm.com>

Selmer Company (several advocacy articles by Dr. Tim Lautzenheiser):  
[http://www.selmer-umi.com/education/dr\\_tim/index.html](http://www.selmer-umi.com/education/dr_tim/index.html)

# **A Personal Advocacy Plan**

**My objectives in advocacy:**

**Plan of action:**

**Key individuals and contacts:**