Advocacy Workbook for Music Education in Minnesota

Compiled by Doug Orzolek, MMEA Advocacy Chair
Dear Music Education Advocate,

I am pleased to introduce myself to you as the Advocacy Chair for the Minnesota Music Educators Association. After several meetings and discussions and a great deal of input from membership, advocacy was a clear concern of many of us. MMEA, therefore, created a chair position that will assist the organization and its membership in advocacy efforts geared specifically for Minnesota. I am excited about this opportunity, as it will certainly present many challenges, interesting collaborations and rewarding outcomes.

Never before in the history of music education has there been such an overwhelming need for advocacy. At the same time, there is also a great deal of interest in music education from the music industry. Recent promotions on NBC in conjunction with the WHI Save the Music! campaign have helped to bring the issues surrounding equality music education experiences for all students to the front pages of newspapers and televisions. In addition, instrument manufacturers and music printing houses are providing large amounts of money to assist teachers in promoting music education as an important and needed part of a well-balanced education.

On the local front, many of our organizations are beginning to link forces to ensure that the many voices concerned about music education in our state are being heard. The leadership from many of our state music affiliates groups (ACDA, MNSSOA, MBDA and others) has met to discuss issues and the importance of promoting music education. In addition, many music educators have been working with other arts education groups in an effort to combine efforts toward positive outcomes for the entire arts communities. At the same time, government decisions regarding the Profile of Learning have impacted our schools in any number of ways - some schools have removed required arts standards while others have left them in place! And, unfortunately, some schools have continued to cut funding, staffing and support to music programs to the point that they can no longer survive.

I look forward to serving MMEA in this capacity. My excitement for this post is tempered by some concerns. I am sure you are familiar with the great deal of research and data being provided regarding the importance of music education in the lives of children. Unfortunately, I have often seen this information misused and poorly quoted in advocacy statements. This type of advocacy will only cause further difficulties in finding support for our programs. We must promote our art form through the use of "honest advocacy" - we must be certain that our statements and comments reflect our philosophies and mission statements. We must be certain that our statements and comments are positive and easily understood.

My role with MMEA will be to assist the membership and organization in finding resources and materials for the advocacy of music education. MENC has provided a number of resources for our use. At www.menc.org you can find a number of letters, papers and books that can help you in your support of your program. In addition, local groups like the Minnesota Alliance for Arts Education and our friends at the Perpich Center for Arts Education can provide information about local and state trends. In addition, look for advocacy sessions at the MMEA clinic for you and your boosters. I urge you to become familiar with these resources - no program or school is safe.

Honest advocacy for music education is the responsibility of everyone involved with our programs. I look forward to working with you to provide quality music education for all students. Feel free to contact me at dcorzolek@stthomas.edu (651.962.5878) if I can be of any assistance.
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Statement of Principles on the Value of Arts Education

Last year, all of the major professional education associations, representing over nine million teachers, parents, school board members, school administrators, and principals, joined together to endorse a set of principles that articulate the meaning and value of arts education. A copy of this statement is attached to my testimony, but the principles may be summarized as follows:

1. Every student in the nation should have an education in the arts.
2. To ensure a basic education in the arts for all students, the arts should be recognized as serious, core academic subjects.
3. As education policymakers make decisions, they should incorporate the multiple lessons of recent research concerning the value and impact of arts education.
4. Qualified arts teachers and sequential curriculum must be recognized as the basis and core for substantive arts education for all students.
5. Arts education programs should be grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.
6. Community resources that provide exposure to the arts, enrichment, and entertainment through the arts all offer valuable support and enhancement to an in-school arts education.

What inspired these organizations to make such strong statements in support of arts education for every child? Certainly, they share our collective belief in the power of music and the other arts to communicate the emotions of the human spirit and connect us to our history, traditions, and heritage. But they also understand the direct link between arts education and academic achievement as documented by a growing body of research. This research has important implications for the future of education policy.

The Research: Music and the Brain

There is an exciting body of research that indicates that music instruction at an early age actually wries the brain for learning. According to psychologist Frances Rauscher of the University of Wisconsin at Oshkosh, "Children are born with all the nerve cells, or neurons, they will ever have. However, connections between neurons, called synapses, are sparse and unstable. Synaptic connections largely determine adult intelligence. During the first six years of life, the number of synapses increases dramatically, and synapses already in place are stabilized. This process occurs as a result of experience or learning. Those synapses that are not used are
eliminated - a ‘use it or lose it’ situation. Music training appears to develop the synaptic connections that are relevant to abstract thought.”

Dr. Rauscher set out to build upon existing neurobiological studies of the human brain and further explore the role of music in its development. In a study published in Neurological Research, Dr. Rauscher and physicist Gordon Shaw of the University of California at Irvine worked with middle-income and at-risk preschoolers. One group of children received piano keyboard lessons. Another group received computer training, and a third group received no special instruction. The children who received piano keyboard lessons scored significantly higher on spatial reasoning tests than the other children who were matched in IQ and socio-economic status --- 34% higher to be exact. Spatial-temporal reasoning involves higher brain functions that are needed to solve complex math and science problems. Thus, the findings pointed to a direct link between music instruction and math and science aptitude.

Dr. Rauscher expanded her work to determine if this remarkable improvement could be found with children in a public school setting. The answer was a resounding “yes.” She replicated her earlier study but used kindergarten students rather than preschoolers and group piano instruction rather than private lessons. She found that students receiving keyboard instruction outscored those who received no formal music training by an astonishing 48% on spatial reasoning tests. According to Dr. Rauscher, “enhancements are still present following one year after the lessons have terminated, although children who received the lessons for two years score even higher.”

Because of this pilot study, Wisconsin’s School District of Kettle Moraine now requires all kindergarten students in the district to receive piano keyboard instruction as part of the regular school curriculum. Plans are underway to expand the program to students in every elementary classroom.

I know personally that this research represents the reality of the classroom. In my role working with schools in Florida, I had the opportunity to visit Gemini Elementary School. Teachers and administrators decided to replicate the studies by Rauscher and Shaw with their kindergarten students. They found the same results of improved achievement in pre- and post-test studies with these children. The results were so dramatic and positive that they have scheduled additional music instruction time for five-, six-, and seven-year-old students. The success at Gemini was the focus of a special on music education that aired on the program Good Morning America. Even more encouraging is that Gemini and Kettle Moraine are not alone. School music programs are spurring this type of success in different parts of the country and in communities of different socio-economic backgrounds.

**Additional Evidence**

Beyond the work of Dr. Rauscher and her colleagues, there also is considerable research and anecdotal evidence that supports the important role of arts education classes in keeping students in school, particularly at the high school level. In Florida, we have found that students identified as potentially at-risk but who are active in music programs, are more on task in school, identify strongly with their schools, and indicate that participation in music programs was an important factor in their decision to stay in school. Administrators confirm this data.

According to The College Board (Profiles of SAT and Achievement Test Takers), there is a direct correlation between improved SAT scores and the length of time spent studying the arts. Those children who studied the arts for four or more years scored 60 points higher on verbal and 41 points higher on math portions of the SAT (for a combined total of 101 points) than students with no coursework or experience in the arts.

For many disadvantaged students, participation in music and arts programs helps to break the cycle of failure they have so often encountered in life. While study after study demonstrates that participation by disadvantaged children in a well-developed, sequential music program can be extremely beneficial academically, socially, and emotionally, these are the very students who are most often denied this instruction. Middle- and upper-income parents who have the resources are able to provide private instruction for their children. But not all children have that luxury, and many are denied access to the benefits of education in music and the other arts if their schools do not provide it.

http://www.menc.org/music_classes/advocacy/hinck2.htm
Implications for Education Reform

The research clearly shows that music instruction, taught by qualified teachers, produces measurable enhancements in the development of children’s brains, resulting in significant educational benefits. It is important to note, however, that the cognitive and academic improvements highlighted by the research come about only with sequential instruction in music provided by qualified teachers, not through mere exposure to music. Music exposure and enrichment programs, such as trips to hear performances of the local symphony, are the types of activities that are funded under Title X of the Elementary and Secondary Education Act. They are vital because of the pleasure they provide and the critical role they play in enhancing education. They often furnish the spark that inspires a child to pursue formal study in the arts and should continue to be funded and supported. Yet, they cannot substitute for formal instruction as part of the regular school day. Dr. Rauscher emphasized this when she noted that “there is no scientific data indicating that, when provided in isolation from music instruction, enrichment and exposure programs induce long-term cognitive benefits. It is important not to confuse these forms of musical involvement.” For this reason, it is not sufficient to support only arts exposure and enrichment programs under the guise of “arts education.” In order to realize the cognitive and academic benefits illustrated by the research, federal support must also be directed to schools to help them establish, retain, and strengthen arts education programs.

Unfortunately, this needed support does not currently exist. Because of the misperception that music and the other arts are “frills,” school arts programs are the first to be eliminated when budgets are restricted. The problem is most acute in poor urban and rural areas, but it is a problem shared by virtually all school districts to one degree or another. Just recently, the San Francisco School District made the tragic decision to eliminate its elementary school arts programs.

One contributing factor in the decision to cut music and arts classes from the school curriculum is the ever-present quest to improve standardized test scores, particularly in reading and math. This has led many principals to choose more time for instruction in reading and math at the expense of the arts. This choice is an error rooted in lack of awareness of the latest research and failure to appreciate the power of the arts to positively impact student self-esteem, self-worth, as well as student performance in other academic subjects.

We have to be concerned about the culture of our schools. Music programs can make the school a more humane learning environment because they invite cooperation rather than confrontation. Music connects students to schools in a wonderfully positive way. That connection is needed more today than ever before. And, it is a connection that we must make in every school. Too often, it is the children who would most benefit from instruction in music and the other arts (children in schools characterized by low achievement) who do not have access to the artistic, academic, and personal benefits of music education.

As noted by Joan Schmidt, National Board Member of the National School Boards Association, “Ironically, at a time when education research indicates the need to move in one direction, political pressures dictate another. Recent public concerns about basic skills in reading and mathematics have led some school districts to narrow their curriculum, eliminating ostensibly peripheral subjects like music, in an effort to improve scores on standardized tests.” Ms. Schmidt goes on to state that if the goal of education reform is to improve student achievement, policymakers should take note of the latest research. Music education should be part of the core curriculum for every child.

What Congress Can Do

Elementary and Secondary Education Act (ESEA) Reauthorization

As Congress considers legislation to reauthorize ESEA, MENC asks that you work with us to:

1. Reinforce the concept of music and arts education as part of the core curriculum.
   Music and the other arts are core academic subjects and have been recognized as such by Congress and the Administration in GOALS 2000. This status should be confirmed and reinforced in ESEA legislation. Incorporating the Statement of Principles into ESEA is one way to accomplish this.

http://www.menc.org/music_classes/advocacy/hinckley.html
2. **Strengthen music and arts education programs authorized under Title X by establishing a formal consultative role for arts educators in determining the nature, scope, and direction of these programs.** Currently, no such role exists in the statute. It makes no sense for education policy to be determined and executed without the involvement of educators.

3. **Ensure greater access to school music programs for at-risk students.** Special efforts are needed to make certain that disadvantaged students have the same access to comprehensive, balanced, and sequential instruction in music as students in more affluent districts. MENC would be pleased to work with the Subcommittee to identify school programs that are making successful use of music with disadvantaged children to determine what they are doing, how it has led to their success, and how these programs can be replicated throughout the country.

4. **Prioritize funding so that arts education grants are available to schools.** We understand the budget constraints that Congress faces. All disciplines and programs must compete for scarce dollars. However, simply re-ordering priorities in light of the scientific research on the link between music education and higher achievement potential in math and science would be an effective beginning.

5. **Make certain that federal funds that are directed to after-school arts activities are not used to replace in-school music and arts classes.** Investing in after-school programs is sound policy. There appears to be an urgent need for these programs, and MENC fully supports this type of investment. But if the arts become relegated to an after-school activity, they lose their rightful status as a core academic subject. And, children who cannot take advantage of after-school programs because of conflicts with sports or work commitments or for other reasons, will be denied access to the significant benefits achieved through arts education.

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**The Congressional Bully Pulpit**

Beyond what Congress can accomplish through legislation, Congress can exercise a leadership role in disseminating to parents, school administrators, and state education officials information on the music/brain research and its implications for education reform. Congress can accomplish this task through hearings, town hall meetings, floor statements, media outreach, and other effective uses of the powerful Congressional bully pulpit. As Congress places greater emphasis on state and local flexibility, its role as communicator and disseminator of information becomes even more crucial. Parents, school boards, and state policymakers want to do what is best for our children, but their decisions must be based on the best information available.

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**Conclusion**

MENC stands ready to work with this Subcommittee and with Congress as you consider ways to strengthen educational opportunities and achievement for all children. We would like to serve as a resource to you as you develop legislation and hopefully undertake to spread the message to your constituents about the importance of music and arts education.

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http://www.menc.org/music_classes/advocacy/hinck2.htm
WHY ARE THE ARTS AN ESSENTIAL ELEMENT OF A COMPLETE EDUCATION?

ESSENTIAL because they are systems of communication and teach us about human interaction

ESSENTIAL because they demand creativity in problem solving and teach us about coping and growing

ESSENTIAL because they challenge our perception and teach us to sense and interpret the world around us

ESSENTIAL because they bring pleasure and teach us to enjoy both learning and living

ESSENTIAL because they employ metaphor and teach us to discover likeness among things seemingly unalike

ESSENTIAL because they depend upon individualism and teach us to discover and appreciate our strengths and weaknesses

ESSENTIAL because the arts can be the child of self-discipline as well as the child of inspiration

Like the sciences in some ways and like sports in others the arts have a power to train and motivate. They are fundamental to human development

Education is learning to grow, learning what to grow toward, learning what is good and bad, learning what is desirable and undesirable, learning what to choose and what not to choose. In this realm of intrinsic learning, intrinsic teaching, and intrinsic education, I think the arts are so close to our psychological and biological core... that rather than think of these as sort of whipped or luxury cream, they must become basic experiences in education."

(Abraham H. Maslow)
ARTS EDUCATION
STATISTICS, RESEARCH, QUOTATIONS, AND ECONOMIC IMPACT

...more than half of America’s students leave school without the skills they need to hold and find a good job. Among these skills are the ability to work with others, communication, creative thinking, self-esteem, imagination and invention - skills that arts education helps develop. One of the strong reasons to teach arts then, is that they help prepare students for occupations in many unrelated fields. (U. S. Department of Labor, What Work Requires of Schools: A SCANS - Secretary’s Commission on Achieving Necessary Skill - Report for America 2000)

“....There are engineers who say that invention, the conversion of an idea to an artifact, is more the product of art than of science. The creative genius of America is the result of our investment in our creativity....large businesses depend upon it, and small businesses will surely close their doors of they can’t compete through innovation....if there were ever a community perfectly equipped to meet our challenge, it is that of the creative arts...” (William Kohlberg, President, National Alliance of Business, The Challenge from Business to Arts Education)

“As part of a comprehensive program of studies, arts education can develop creative thinking skills that American youngsters can apply to all areas of their lives. Arts education is inclusive; it can benefit students of every economic, social, racial, and ethnic background, allowing expression of self, expansion of cultural boundaries, and understanding of mankind’s development.” (Thomas Shannon, Executive Director, National School Boards Association)

There are currently about 1.5 million Americans in arts-related professions. (U. S. Census Bureau)

“Corporate America’s self interest in educating children is obvious and profound. Without a labor force that can read, write, and think, productivity will suffer, the economy will falter and companies will lose our in the marketplace.” (Associated Press Service, New York Times, 1988)

Japan and Germany require arts education for all students from kindergarten through high school - and “they design the most competitive products on the world market.” (U. S. News and World Report, Looking for a Renaissance: The Campaign to Revive Education in the Arts, 1992)

“...a vibrant arts community is critical to who corporations decide where to locate, when people decide where to work.” (John Naisbitt, Megatrends & Megatrends 2000)
Making the Case for Music Education

What will it be — music or computers? In some communities, it all comes down to that question. New research, special programs, and dedicated teachers and community members are helping to make a solid case for putting music "Bach" into our schools!

Once considered dispensable, music education is back on the agenda at school board meetings in many communities. Community and board members are taking a stand, fighting to reinstate music programs cut from school budgets over the last decade.

But why the sudden about-face?

The highly publicized results of several recent studies are one factor in the push to reinstate music education:

- Early this decade, Gordon Shaw (University of California-Irvine) and Frances Rauscher (University of Wisconsin-Oshkosh) incited discussion of the connection between music and learning when they revealed the results of their work with college students. The researchers found that listening to 10 minutes of a Mozart piano sonata improved students' abilities to perform some spatial-reasoning tasks (for example, to see patterns in objects or numbers). While the benefits faded quickly after the music was stopped, that research opened the door to a follow-up study with preschool children.

- In the follow-up study, 78 preschoolers were given tests designed to measure spatial abilities. Then a fourth of those students then were given a 12-15 minute private piano lesson each week for six months. At the end of that period, the tests were administered again. The results confirmed the impact of music instruction on students' spatial-reasoning skills. On one test that required students to assemble a puzzle of a camel, the students who
Students to assemble a puzzle of a brush, the students who received piano instruction show significantly more improvement than the other children did.

- In another study, published by Martin Gardiner (currently at Brown University's Center for the Study of Human Development) in the May 1996 issue of the journal Nature, groups of first graders were given music instruction that emphasized sequential skill development and musical games involving rhythm and pitch. After six months, the students scored significantly better in math than students in groups that received traditional music instruction. (Reading scores for the two groups didn't show marked differences.) Follow-up studies with different groups of students showed similar results.

Music training conditions the brain to do tasks similar to those it has to do when working on math problems, Gardiner told Teacher magazine last May (see Bach to Basics). "In the case of singing on pitch, pitch has a pitch line of its own," he explained. "'Do' is less than 're.' And 're' is less than 'mi.'" Developing skills such as those can help students understand mathematical concepts such as number lines.

Additional studies with adults highlight the benefits to music instruction. For example, researchers using magnetic brain imaging technology at the University of Munster in Germany found that the auditory cortex of the brain (the area where sound is processed) can be as much as 25 percent larger in musicians than in those who have no musical training. (Those findings were published last April in the journal Nature.)

And last November, at annual meeting of the Society for Neuroscience, Dr. Lawrence Parsons (University of Texas-San Antonio) shared results of his research which employed magnetic imaging technology to examine the brains of expert musicians. The research showed more clearly than ever that significantly more of the brain is used during music making than previously thought.

"Music is represented in mechanisms widely distributed throughout the brain rather than localized in a single region as are other kinds of information, such as visual or movement information," Parsons reported.

**BIG NAMES LEND A HAND**

Last April, President Clinton handed over his saxophone to Gregory Thompson, a young artist who has been playing the sax since fourth grade and who earned an invitation to join the Duke Ellington Youth Music Festival in 1997. Clinton's gesture spoke volumes about the importance of music education in his life, and lended support to VH1 Save the Music, a non-profit organization dedicated to improving the quality of music education in America's public schools.
"You know music education is something very dear to my heart," said Clinton in presenting his instrument. "When I was in high school I had a music teacher, a wonderful man named Virgil Sperling, who taught me a lot more than scales and keys and how to hold a steady note on the saxophone. He taught me about patience and practice, hard work and dedication and teamwork."

"We know there's so much evidence that music has a positive impact on academic performance, on social skills, on self-confidence," Clinton added.

VH1 Save the Music is committed to generating more than $100 million of total support to bring music instruction to 1 million children during the next decade, officials say.

Besides enhancing brain power, "students involved in music are also less likely to be involved in gangs, drugs, or alcohol abuse and have better attendance in school," officials add.

EDUCATORS SPEAK UP!

After years of cutbacks, music is making a comeback in California schools. "The good news is that more and more people are beginning to understand this very positive relationship between the arts and learning," said Secretary of Education Richard Riley in a speech last March. "I have long believed in the important role that music and the arts can play in helping students learn, achieve, and succeed."

"We've had an explosion in the last few years of students wanting to get into the band," said one high school dean recently. "Being in a band is fun and offers students structure to their lives."

Gary Wolfman, director of the Appleton (Wisconsin) High School-North's orchestra, promotes the benefits of music to his school community in any way he can. Buried in the back of the program for a recent concert, Wolfman summarized some of the recent brain research related to music.

Teachers are even using the Web to make their case for music education. The Web page of the Waunakee (Wisconsin) Community Middle School's band broadcasts The POWER of Music!! "Music students are outperforming non-music students on the Scholastic Aptitude Test," states information on the page. "College-bound seniors with coursework or experience in music performance scored 52 points higher on the verbal portion and 37 points higher on the math portion of the SAT than students with no coursework or experience in the arts."

MORE MUSIC ADVOCACY RESOURCES
The National Association for Music Education offers support to music educators and concerned community members on its Web page. The organization's Advocacy Resources page provides tools for leading a community-based effort to maintain and strengthen music programs. Among the tools offered are articles about the latest research and a practical guide and form letters for building support for music education. "Even if your music program is in great shape, you must build and maintain a base of support," MENC advises. "Do this by offering your students the broadest and best music education possible, and by letting the public, parents, and administration know about it."

- "Try to develop a program that involves as many students as possible -- performers and non-performers.

- "Be sure your students and parents understand the importance of music education and the lifelong knowledge and skills your students are gaining. Use a variety of means to do this, including providing information at performances, at meetings of parents, and through the media.

- "Be sure that your school and district administrators and your school board members understand the value of your program. Invite them to attend your programs, to visit classes, to open concerts, and to present student awards. Also, provide them with reports at least once a year on the needs, goals, and values of the music program.

- "Write thank you notes to decision-makers for their support. Ask students and parents to do the same.

- "Make sure that the purpose of music instruction in your schools is expressed in terms of its value to the students. Support for music suffers if the program is seen as ego gratification for the teachers."

If you're looking for additional ammunition for stating your case, the Music Is... Web site offers Reasons Why Music Should Be Part of Basic Education. Among the reasons you'll find there are

- Music contributes to the school and community quality of life.

- Music promotes use of higher-order thinking skills.

- Music is a way to understand our cultural heritage as well as other past and present cultures.

- Music contributes to sensitivity ("feeling intelligence").

- Music education promotes motor development.
• Music encourages teamwork and cohesiveness.
• Music fosters creativity and individuality.
• Music education fosters discipline and commitment.
• Music is a therapeutic outlet for human beings.
• Music is a predictor of success in life.

MUSIC VS. COMPUTERS

Music programs have to compete against other programs for the limited pool of available taxpayer dollars. And often music programs are pitted against other programs that might be the focus of community priorities -- programs such as building a technology infrastructure.

But how can music compete with computers?

After viewing a public service announcement from the National Coalition for Music Education that told of the results of the follow-up Rauscher/Shaw study with preschoolers, Bill Van Cannon, editor of the Tri-County Press of Cuba City, Wisconsin, published a story, "Musical Instruments May Be Better Investment Than @&!#@ Computer." In that story Van Cannon pointed out that the group of preschoolers that received private piano lessons scored higher than groups that received singing lessons or computer lessons!

Wrote Van Cannon:

"I've attended a lot of school board meetings the past few years and I have yet to see anyone seriously question the value of computer technology. In fact, when school districts talk about computer technology they tend to talk abut it in terms of spending hundreds of thousands of dollars. But where's the empirical evidence to show that color monitors and more hard drive actually produces better students?"

IT AIN'T OVER 'TIL THE FAT LADY SINGS?

A fair amount of recent research supports the value of music as part of a well-rounded education. But the studies are admittedly few. Much remains to be learned about the connection between music and learning.

But will music education survive, and thrive? The answer to that question rests with the members of each and every community. The signs are good -- if the Results of a 1997 Gallup Poll of American attitudes toward music (published on the American Music Conference
Web site) are any indication. In that poll

- nine out of ten Americans agreed that music is part of a well-rounded education;

- 89 percent definitely agreed that music helps a child's overall intellectual development; and

- 88 percent agreed that schools should offer instrumental music instruction as part of the regular curriculum;

It's "opening night" in a great new debate. Will music education get the standing ovation it deserves?

MORE WWW RESOURCES FOR "MAKING A CASE FOR MUSIC"

- A Musical Inclination This Education Week chart looks at recent research that documents the connection between music instruction and learning.

- Music in Schools on the Upbeat A compilation of recent press reports relating to the value of music education.

- Music Makes You Smarter Research findings, articles, and Web links to information about the value of music education.

- Music in Our Schools Information on the value of music in building intelligence, critical thinking skills, reading skills, and more. This site's advocacy pages include links to an arts advocacy video and "Why Music Matters," an article that gives concerned parents some ideas for encouraging their child's involvement in the arts.

- Schools Without Music An essay by a high school freshman from Virginia imagines "the emptiness of an education without music."

Article by Gary Hopkins
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March is Music in Our Schools Month.

Why should we have music in our schools? Much has been written or discussed about the need to get back to the basics in education - a plan that does not necessarily view the arts as an integral part of a basic education. It seems important then, to consider why we should have music at all....

Music is Mathematics. The organization of notes in music is rhythmically based on the division of time into various fractions. The mental gymnastics required to perform this must be done instantaneously and with complete coordination of the fingers, lips and other appendages of the body need to produce the note.

Music is a foreign language. Music is a foreign language in two ways: 1) its uses foreign terms and 2) it is a totally new language built on symbols. The terms in music are in Italian for the most part. The semantics of music is the most complete and the most universal of all languages. Not only is the musician told what note to play and when, but also how fast, how loud, with what kind of attack, how long and when it will be played the same way in Japan, the United States, or Europe.

Music is social studies. Participation in any ensemble involves close relationships, both musical and non-musical, with others. A large performance organization is almost a microcosm of the adult world these students are preparing themselves to enter. Both musical and non-musical responsibilities are assigned to each member, with the success of the entire organization dependent upon each person meeting their responsibilities.

Music is science. Music is exact, specific, built upon and demands external acoustics. The music on the page is a graph which indicates frequencies, intensities, volume control, melody, and harmony all at once with exact control of time. The laws of physics are involved with every note that is played.

Music is history. Music usually reflects the environment and time of its creating, often even the nationalistic feeling of the country from which it comes. Music has been entwined with religion, royalty, and the common man from area of the earth.

Music is physical education. Music requires fantastic coordination of fingers, lips, hands, arms, cheeks, and facial muscles, in addition to control of the diaphragm muscles which respond instantly to the sound heard in the ears and interpreted in the mind.

Most of all, music is art. It allows a human being to take these individual techniques and use them to create emotion. This is one quality that science cannot duplicate - humanism, feeling, emotion - that which happens when you become a part of music.

Why must music be part of the curriculum? Not because you plan to major in music, not because you plan to sing or play all of your life, not so you can relax, or not so you will have fun (although you will fine yourself doing one or more of these), but - so you will be human, will recognize beauty, will be sensitive, will have something personal, will have more compassion, gentleness, love and understanding, and create more that is good - which adds up to more quality of life! Of what value will it be to make a prosperous living unless you know how to live it?

That is why we teach music in our schools. Remember music education this month.
Checklist for Building a Stronger Music Program

By Will Schmid, MENC President

Pre-test
Music Program Survival 101
Summer Semester 1996
Dr. Schmid

Name ____________________________ Date ____________________________
(Take one, Pass it on)

I am implementing the new National Music Standards in our district or school. I am then communicating this strength to the public in a variety of ways.

I am working toward comprehensive musicianship ("performing with understanding") in my band, choir, and orchestra programs.

I am working toward a more multimital and multicultural music program—one that includes a wide range of genres and styles.

I am finding ways to include creative skills—composing, improvising, arranging—in all music classes.

I am involving students in problem-solving and higher-order thinking skills. Students learn to work individually and cooperatively without the aid of the teacher.

I am integrating music study with other curricular areas and other aspects of my students' lives outside of school.

I am creating easier access to technology as a pathway for music study.

I am employing new forms of assessment in my music teaching and learning.

I am building new opportunities for all students to study music at all levels. Middle and high school students have access to music classes outside band, choir, and orchestra.

I have formed a local coalition of parents, music industry, teachers, clubs, etc., who are organized to support the right of every child to have a quality, sequential education in music. Our coalition is in close touch with the state and national organization.

I have effective, regular means (e.g., newsletters) of communicating with parents and the general public about what is happening in the music program.

I use performances as opportunities to inform ("informances") the public about what students are learning in my school music curriculum.

I find ways to get school music programs into newspapers, radio, and TV coverage.

I regularly talk with administrators and school board members about the goals of the music program and how the program is benefiting students.

I work with other teachers and staff on issues that affect curriculum, scheduling, budget, building and equipment, etc.

I celebrate Music in Our Schools Month.

I am active in the profession through MENC, the state MEA, and district organizations and other professional specialty organizations.

I seek out opportunities for personal growth through in-services, workshops, conferences, and regular reading and studying.

I am an active music maker, and I share some of this with students.
STRONG ARTS, STRONG SCHOOLS

The best schools have the best arts programs. Excellence in education and excellence in the arts seem to go hand in hand. What is the connection? Why are the schools with strong arts programs better schools? How do the arts add significantly to the dimensions of a general education?

A More Comprehensive Education
The arts -- dance, music, theatre arts, and the visual arts -- serve as ways to react to, record, and share our impressions of the world. We need every possible way to represent, interpret, and convey our world for a very simple and powerful reason: no one way offers a full picture.

A More Engaging Way to Learn
The arts complement the sciences because they nurture different modes of reasoning. The arts teach divergent rather than convergent thinking. They ask students to come up with different, rather than similar, solutions. Unlike many other subjects students study, the arts usually do not demand one correct response. The arts require students to apply standards to their own work, to be self-critical, and to be able to self-correct. Through the arts, students learn self-discipline and how to handle failure and frustration in pursuit of their goals. These attributes are essential to a competent work force and well-made products.

A More Cohesive Curriculum
The purpose of the arts is generally not to convey data but to supply insight and wisdom -- in a word, meaning. Their power is that they can move us. They serve as connectors that give understanding a human dimension. They tell us about people -- how they thought and felt and what they valued. They help us to define ourselves and our times, as well as other people and other times.

The Arts Are Our Humanity
Strong arts, strong schools. Where this relationship is understood, the arts are not the first to go when budgets tighten. Rather the arts are viewed as essential components of a general education. Enlightened school boards know that without sufficient emphasis on the arts, students are deprived of a whole world of understanding. The arts are a mark of excellence in American schooling.


Fairfax Arts Coalition for Education
SAT SCORES AND ARTS STUDY: AN UPDATE

Students of the arts continue to outperform their nonarts peers on the SAT, according to reports by the College Entrance Examination Board. In 1993, SAT takers with coursework/experience in the arts performance scored from 38 to 62 points higher on the verbal portion of the test and from 24 to 32 points higher on the math portion than did students with no coursework/experience in the arts. Longer arts study still results in higher SAT scores. In 1993, those who had studied the arts more than 4 years scored 53 points higher on the verbal and 37 points higher on the math than did students with no coursework/experience in the arts.

Data for these reports were gathered by the Student Descriptive Questionnaire, a component of the SAT that provides information about students' academic preparation. SAT, formerly the acronym for the Scholastic Aptitude Test, now stands for the Scholastic Assessment Test. For more information regarding test performance by students of the arts, contact the MENC Information Service at 800/336-3768.

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<td>Less than 1 years arts study</td>
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<td>No arts coursework</td>
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<td>All students taking SAT</td>
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Fairfax Arts Coalition for Education
Information Sheet of Positive Data

Gemelnhart - 1980's Surveys

- 96% of the band parents polled said the directors didn't tell them about the extensive benefits of band: personal accomplishment, appreciation of self and others, joy of discipline, group effort and individual contribution to it, maturing social skills, and personal character development.

- 95% of non-band parents said they thought band would provide educational benefits not found in other classrooms.

- 78% of all parents said they felt it was not an extra-curricular subject, but a core subject.

"2nd Survey"

- 91% percent of non-band parents said they felt that band was a key factor in building and individual’s self image.

- 90% of “drop-out” parents felt the same.

- 79% of non-band parents felt it build and individual’s self image.

- 82% of drop-out students felt the same.

Source: Milley - 1983: "Research shows that when arts are included in the student's curriculum, reading, writing, and math scores improve."

Source: Horne - 1983: "Mission Viejo High School/CA. Overall grade point average of non-music students = 2.91. Overall grade point average of music students = 3.59. 5% of non-music students had a 4.0. 16% of music students had a 4.0.

Source: Kaufman - 1976: "New York Schools show 90% of their students who participate in music go to college."

Source: Rees - 1988: "Successful music students tend to possess the qualities and skills that are considered essential to employers in business, education, and service organizations. They are ahead of others in writing, communication skills, and analytical skills. They also have a high degree of self-discipline. We have now discovered that music students show the highest SAT scores."

Source: Ward - 1941: "My research has shown the more academically brilliant a student is, the more he derives from music and the more music does for him in his academic subjects."

Source: Friedman - 1959: "Music students always out-perform non-music students on achievement tests in reading and math. Because of their study of music their skills are better at reading, anticipating, memory, listening, forecasting, recall and concentration."

Source: Maltester - 1986: "My research shows increased study/instruction in music leads to increased scores in math."
Source: Robitaille/O'Neal - 1981: "Students in instrumental music for two or more years score significantly higher on math tests than non-music students."

Source: Lillemyr - 1983: "I have discovered there is a very high correlation between positive self-perception, high cognitive competence scores, healthy self-esteem, total interest and school involvement and the study of music."

From BANDS ACROSS THE USA -1989: "High School music students have higher grade point averages than non-music students in the same school. Students with band and orchestra experience attend college at a rate twice the national average. 29% of college students have participated in music. Music students scored an average of 64 points higher on their SAT tests in 1989."

Source: THE COLLEGE BOARD - 1989

1967 average SAT scores.................................Verbal = 466 Math = 492
1989 average SAT scores.................................Verbal = 427 Math = 476
1989 average SAT scores for music students.........Verbal = 465 Math = 497

References:


Music Education Facts and Figures

“Every student in the nation should have an education in the arts.” This is the opening statement of “The Value and Quality of Arts Education: A Statement of Principles,” a document from the nation’s ten most important educational organizations, including the American Association of School Administrators, the National Education Association, the National Parent Teacher Association, and the National School Boards Association.

The basic statement is unlikely to be challenged by anyone involved in education. In the sometimes harsh reality of limited time and funding for instruction, however, the inclusion of the arts in every student’s education can sometimes be relegated to a distant wish rather than an exciting reality.

It doesn’t have to be that way! All that’s needed is a clear message sent to all those who must make the hard choices involved in running a school or school system. The basic message is that music programs in the schools help our kids and communities in real and substantial ways. You can use the following facts about the benefits of music education, based on a growing body of convincing research, to move decision-makers to make the right choices.

The benefits conveyed by music education can be grouped in four categories:

- Success in society
- Success in school
- Success in developing intelligence
- Success in life

When presented with the many and manifest benefits of music education, officials at all levels should universally support a full, balanced, sequential course of music instruction taught by qualified teachers. And every student will have an education in the arts.

Benefit One: Success in Society

Perhaps the basic reason that every child must have an education in music is that music is a part of the fabric of our society. The intrinsic value of music for each individual is widely recognized in the many cultures that make up American life — indeed, every human culture uses music to carry forward its ideas and ideals. The importance of music to our economy is without doubt. And the value of music in shaping individual abilities and character are attested in a number of places:

- The U.S. Department of Education lists the arts as subjects that college-bound middle and junior high school students should take, stating “Many colleges view participation in the arts and music as a valuable experience that broadens students’ understanding and appreciation of the world around them. It is also well known and widely recognized that the arts contribute significantly to children’s intellectual development.” In addition, one year of Visual and Performing Arts is recommended for college-bound high school students. — Getting Ready for College Early: A Handbook for Parents of Students in the Middle and Junior High School Years, U.S. Department of Education, 1997
- The College Board identifies the arts as one of the six basic academic subject areas students should study in order to succeed in college. — Academic Preparation for College: What Students Need to Know and Be Able to Do, 1983 [still in use], The College Board, New York
- The arts create jobs, increase the local tax base, boost tourism, spur growth in related businesses (hotels, restaurants, printing, etc.) and improve the overall quality of life for our cities and towns. On a national level, nonprofit arts institutions and organizations generate an estimated $37 billion in economic activity and return $3.4 billion in federal income taxes to the U.S. Treasury each year. — American Arts Alliance Fact Sheet, October 1996

http://www.menc.org/information/ advocate/facts.html
The very best engineers and technical designers in the Silicon Valley industry are, nearly without exception, practicing musicians. — Grant Venable, "The Paradox of the Silicon Savior," as reported in "The Case for Sequential Music Education in the Core Curriculum of the Public Schools," The Center for the Arts in the Basic Curriculum, New York, 1989

Benefit Two: Success in School

Success in society, of course, is predicated on success in school. Any music teacher or parent of a music student can call to mind anecdotes about effectiveness of music study in helping children become better students. Skills learned through the discipline of music, these stories commonly point out, transfer to study skills, communication skills, and cognitive skills useful in every part of the curriculum. Another common variety of story emphasizes the way that the discipline of music study — particularly through participation in ensembles — helps students learn to work effectively in the school environment without resorting to violent or inappropriate behavior. And there are a number of hard facts that we can report about the ways that music study is correlated with success in school:

- According to statistics compiled by the National Data Resource Center, students who can be classified as "disruptive" (based on factors such as frequent skipping of classes, times in trouble, in-school suspensions, disciplinary reasons given, arrests, and drop-outs) total 12.14 percent of the total school population. In contrast, only 8.08 percent of students involved in music classes meet the same criteria as "disruptive." — Based on data from the NELS:88 (National Education Longitudinal Study), second follow-up, 1992.
- Students with coursework/experience in music performance and music appreciation scored higher on the SAT: 53 points higher on the verbal and 39 points higher on the math for music performance, and 61 points higher on the verbal and 42 points higher on the math for music appreciation than students with no arts participation. — 1999 College-Bound Seniors National Report: Profile of SAT Program Test Takers, The College Entrance Examination Board, Princeton, New Jersey
- Data from the National Education Longitudinal Study of 1988 showed that music participants received more academic honors and awards than non-music students, and that the percentage of music participants receiving As, As/Bs, and Bs was higher than the percentage of non-participants receiving those grades. — NELS:88 First Follow-up, 1990, National Center for Education Statistics, Washington, DC
- Physician and biostatistician Lewis Thomas studied the undergraduate majors of medical school applicants. He found that 66% of music majors who applied to medical school were admitted, the highest percentage of any group. 44% of biochemistry majors were admitted. — As reported in "The Case for Music in the Schools," Phi Delta Kappan, February 1994
- A study of 811 high school students indicated that the proportion of minority students with a music teacher role-model was significantly larger for any other discipline. 36% of these students identified music teachers as their role models, as opposed to 28% English teachers, 11% elementary teachers, 7% physical education/sports teachers, 1% principals. — D.L. Hamann and L.M. Walker, "Music teachers as role models for African-American students," Journal of Research in Music Education, 41, 1993
- Students who participated in arts programs in selected elementary and middle schools in New York City showed significant increases in self-esteem and thinking skills. — National Arts Education Research Center, New York University, 1990

Benefit Three: Success in Developing Intelligence

Success in school and in society depends on an array of abilities. Without joining the intense ongoing debate about the nature of intelligence as a basic ability, we can demonstrate that some measures of a child's intelligence are indeed increased with music instruction. Once again, this burgeoning range of data supports a long-established base of anecdotal knowledge to the effect that music education makes kids smarter. What is new and especially compelling, however, is a combination of tightly-controlled behavioral studies and groundbreaking neurological research that show how music study can actively contribute to brain development:

- A research team exploring the link between music and intelligence reported that music training is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills, the skills necessary for learning math and science. — Shaw, Rauscher, Levine, Wright, Dennis and Newcomb, "Music training causes long-term enhancement of preschool children's spatial-temporal reasoning," Neurological Research, Vol. 19, February 1997
- Students in two Rhode Island elementary schools who were given an enriched, sequential, skill-building music program showed marked improvement in reading and math skills. Students in the enriched program who had started out behind the control group caught up to statistical equality in reading, and pulled ahead in math. — Gardiner, Fox, Jeffrey and Knowles, as reported in Nature, May 23, 1996
- Researchers at the University of Montreal used various brain imaging techniques to investigate brain activity during musical tasks and found that sight-reading musical scores and playing music both activate regions in all four of the cortex's lobes; and that parts of the cerebellum are also activated during those tasks. — Sergent, J., Zuck, E., Tenial, S., and MacDonald, B. (1992). Distributed neural network underlying musical http://www.menc.org/information/ advocate/facts.html

- Researchers in Leipzig found that brain scans of musicians showed larger planum temporale (a brain region related to some reading skills) than those of non-musicians. They also found that the musicians had a thicker corpus callosum (the bundle of nerve fibers that connects the two halves of the brain) than those of non-musicians, especially for those who had begun their training before the age of seven. — Schlaug, G., Jancke, L., Huang, Y., and Steinmetz, H. (1994). In vivo morphometry of interhemispheric asymmetry and connectivity in musicians. In I. Deliege (Ed.), Proceedings of the 3rd international conference for music perception and cognition (pp. 417-418). Liege, Belgium.

- A University of California (Irvine) study showed that after eight months of keyboard lessons, preschoolers showed a 46% boost in their spatial reasoning IQ. — Rauscher, Shaw, Levine, Ky and Wright, "Music and Spatial Task Performance: A Causal Relation," University of California, Irvine, 1994


- A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction. — Costa-Giomi, E. (1998, April). The McGill Piano Project: Effects of three years of piano instruction on children's cognitive abilities, academic achievement, and self-esteem. Paper presented at the meeting of the Music Educators National Conference, Phoenix, AZ.


- An Auburn University study found significant increases in overall self-concept of at-risk children participating in an arts program that included music, movement, dramatics and art, as measured by the Piers-Harris Children's Self-Concept Scale. — N.H. Barry, Project ARISE: Meeting the needs of disadvantaged students through the arts, Auburn University, 1992

**Benefit four: Success in Life**

Each of us wants our children — and the children of all those around us — to achieve success in school, success in employment, and success in the social structures through which we move. But we also want our children to experience "success" on a broader scale. Participation in music, often as not based on a grounding in music education during the formative school years, brings countless benefits to each individual throughout life. The benefits may be psychological or spiritual, and they may be as physical as well:

- Music makes makes the elderly healthier.... There were significant decreases in anxiety, depression, and loneliness following keyboard lessons. These are factors that are critical in coping with stress, stimulating the immune system, and in improved health. Results also show significant increases in human growth hormones following the same group keyboard lessons. (Human growth hormone is implicated in aches and pains.) — Dr. Frederick Tims, reported in AMC Music News, June 2, 1999

- Music education opens doors that help children pass from school into the world around them — a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music. — Gerald Ford, former President, United States of America

- During the Gulf War, the few opportunities I had for relaxation I always listened to music, and it brought to me great peace of mind. I have shared my love of music with people throughout this world, while listening to the drums and special instrumen ts of the Far East, Middle East, Africa, the Caribbean, and the Far North — and all of this started with the music appreciation course that 1 was taught in a third-grade elementary class in Princeton, New Jersey. What a tragedy it would be if we lived in a world where music was not taught to children. — H. Norman Schwarzkopf, General, U.S. Army, retired

- Music is about communication, creativity, and cooperation, and, by studying music in school, students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective. — Bill Clinton, President of the United States of America

http://www.menc.org/information/advocate/facts.html
Small Sample of Music Advocacy Web Pages
(Nearly all have several links)

Minnesota Alliance for Arts Education
http://www.allarts4allkids.org/

Minnesota Center for Arts Education
http://www.mcae.k12.mn.us/

“Music is...”
http://elwood.pionet.net/~hub7/

Music Education Online - Parent/Advocacy
http://www.musiceducationonline.org/links/linxparent.html

Music and the Brain
http://www.nici.kun.nl/mmm/

Facts about Music Education (Numbers!)
http://www.menc.org/information/advocate/facts.html

Advocacy Resources (Papers, statements, letters)
http://www.menc.org/music_classes/advocacy/resource.html

Texas Music Teachers Advocacy Page
http://www.tmea.org/025_Advocacy/

General Music Education Advocacy
http://library.usask.ca/subjects/music/musadv.html

Advocacy for music in Canadian Schools
http://cap.unb.ca/achn/nsmea/advoc.htm

Links in Music Outreach and Advocacy
http://www.sinfonia.org/music-outreach/links.htm

Americans for Arts
http://www.artsusa.org/advocacy/99cospons.html
National Coalition for Music Education Materials

The following materials can be obtained from the National Coalition for Music Education, 5140 Avenida Encinas, Carlsbad, CA 92008 / Phone (619) 438-8001/Fax (619) 438-7327. All orders must be prepaid.

CRITICAL ISSUES ARTICLES (Free)

A Passion for Expression • Richard Riley
U.S. Secretary of Education Riley's speech delivered at the National Press Club during the release of the National Standards for Arts Education.

An Interview With U.S. Secretary of Education Riley
Riley discusses the value of education in music and the other arts along with his views on what the future holds for music education in our nation's schools.

Be It Resolved That • Bob Morrison
The step-by-step process of getting the Standards passed.

Carpe Diem • MENC
Suggestions for a national agenda in arts education.

Communications Revolution • Robert L’Ecuyer
Interesting insight into some of the biggest changes observed in state legislatures over the past few years.

Congressional Record 1991 • Congressman Clement/Senator Jeffords
Arts and music education is critical.

Congressional Record 1993 • Congressman Bob Clement
Discusses importance of music education.

Cutting School Music/Cultural Suicide • B. Boston/L. Spisto
What has been happening to music education could seriously affect symphony orchestras for decades to come.

Defending Music Programs with Economic Analysis • John Benham
How to defend your music program with economic analysis.

Education by Zip Code • Larry Linkin
Private sector solutions lead to public education disaster. Elected Officials • Robert L’Ecuyer
Things citizens need to know.

Music/At-Risk Student • June Hinkley
Music’s role in rescuing our at-risk students.

Music Education and Children At Risk • Peter Suzuki
All public school children are at risk of not having a basic education in music.

Music Education Needs Your Help • Michael Greene
Government cuts are hurting school music programs.

Music Makes Companies’ Future Leaders • Thomas Meyers
Involvement in instrumental music develops students' self-discipline, motivation, and self-esteem.

Music to the Rescue • John Willet
Asks why budget cutters discount the proven role of music and the arts in turning out top students.

Music: A Vital Part of Education • John McLaren
The serious issue of decline in academic standards.

Musical Rhetoric • Larry Linkin
The need to preserve music as a fundamental element in American education.

Not Settling for Almost • Larry Linkin
A coalition’s fight to save a 6th grade band program.

Preaching To The Choir • Karl Bruhn
The good and bad news concerning attitudes toward music education.

Soliciting Support for Music in our Schools • Congressman Bob Clement
Tips on how to lobby on the local level.

Strategies for Effective Lobbying • Joanna Newhouse
Effective lobbying strategies for school boards and school administrations.

Support for Music and the Other Arts • Jerry Gorby
Support for music and the other arts is growing.

Supporting School Music • Larry Linkin
It's time to focus on the real issues.

That Basics Thing Again • Larry Linkin
Music is a basic part of education.

The Speaker's Advice • Robert L’Ecuyer
How to survive at the legislative level.

There's An Army Out There • Larry Linkin
Results of the Americans and the Arts VI poll.

Understanding School Budgets • Karl Bruhn
Outlines a five-step process of developing a school budget.

We're Missing The Beat • Nancy Griffith
The importance of music education.
MUSIC MAKES THE DIFFERENCE BROCHURES (Free)

- Music Education and Your Child
- National Coalition Campaign
- Music Makes the Difference
- Growing Up Complete Executive Summary

ACTION KITS

- Action Kit for Music Education ($30.00)
- Legislative Action Kit
- Symphony Orchestra Action Kit ($5.00)
- Crisis Kit for Music Education
- Electronic Crisis Kit (MAC/PC/Hard Copy)
- Action Kit for National Standards

PUBLICATIONS AND SPECIAL REPORTS

- Teacher's Guide for Advocacy ($10.00)
- Music, the Brain and Science • Norman Weinberger
- Older Musicians Band Together • Bob Swan
- New Horizons for Senior Adults • Roy Ernst/Scott Emmons
- An Interview with Richard Riley, U.S. Secretary of Education
- Private Funding for Arts Education
- Shortchanges U.S. School Children • Karl Bruhn

PUBLIC SERVICE ANNOUNCEMENTS (PSA's)

- 1992 Grammy PSA's Broadcast Format ($25.00)
- 1992 Grammy PSA's VHS Format ($7.00)
- 1992 Grammy PSA's Audio Tape
- 1994 Grammy PSA's Broadcast Format ($25.00)
- 1994 Grammy PSA's VHS Format ($7.00)
- 1994 Grammy PSA's Audio Tape

VIDEOS

- Michael Greene's 1992 Grammy Speech ($5.00)
- Michael Greene's 1993 Grammy Speech ($5.00)
- Michael Greene's 1994 Grammy Speech ($5.00)
- Music and Science Video Clips from 10/93 ($5.00)

- Dept. of Education/Goals 2000 Satellite Town Meeting 9/21/93 (Standards) $5.00
- Dept. of Education/Goals 2000 Satellite Town Meeting 1/17/94 (Standards) $5.00
- Something Within Me ($25.00)
- Broken Arts ($25.00)
- Some to Aim for Fall ($5.00)
- A Passion for Expression • U.S. Secretary of Education Riley's 3/94 Speech ($5.00)

STANDARDS MATERIALS

- How Do We Know (Generic Speech)
- Talking Points
- Standards Question & Answer
- No More Finger Pointing • Michael Greene and Arts Education Standards: They Just Make Sense • Generic Op. Ed. pieces
- Standards Action Kit
- The Vision for Arts Education in the 21st Century • Standards Symposium Publication ($5.00)

BROCHURES

Available in packages of 20 each
Implementing the Arts Standards:
- What Business Leaders Can Do
- What Parents Can Do
- What State Education Agencies Can Do
- What School Administrators Can Do
- What State Legislatures Can Do
- What the Arts Community Can Do
- What School Boards Can Do

ADDITIONAL STANDARDS MATERIALS
(Available through MENC at 1-800-828-0229)

- National Standards for Arts Education
- Summary Statements: Education Reform, Standards, and the Arts
- Perspectives on Implementation: Arts Education Standards for America's Students
- The School Music Program: A New Vision
- Opportunity to Learn Standards (for music programs)

25
Join MENC’s Associate Membership Section!*

Here’s How You Can Help Support Your Local School Music Program!

You can help in the effort to keep music education programs strong in our nation’s schools by officially joining MENC. For only $28 a year, members of MENC’s associate membership section for friends, supporters, advocates, and patrons of music education:

* receive a subscription to *Teaching Music*, the MENC journal issued six times yearly. *TM* features news from the music education profession and progress reports on MENC advocacy efforts. It also includes articles on teaching methods and skills. *TM* is a great way to keep current on music education! You’ll also receive periodic updates from the MENC Outreach Department on important music education developments.

* can purchase MENC specialty items (great for promoting your local school program) at a 20% discount. When you join, you’ll receive our resources guide showing all the items available to you (visit www.menc.org for a preview!).

**Join today to receive a special gift!** Ever wondered what young people really think about music? In a special book, *Kids’ Voices*, children from schools across the country open their hearts and describe their feelings about performing, creating, and listening to music. In doing so, these students express what teachers and parents everywhere wish for them—the joy that comes from learning, doing their best, and joining with others in rewarding collaboration. Great as a gift to your child’s music teacher...or a treat for yourself! A $10 value; yours free when you join MENC!

☐ Yes! I want to help MENC support music education programs. Please sign me up as an associate member for one year at $28 per year, beginning with the date this application is received by MENC.

Name ________________________ Phone Number ________________________

Address ____________________________

Fax Number ________________________ E-mail Address ____________________________

I am a □ parent □ grandparent □ schoolboard member □ other: ____________________________

☐ I prefer not to officially join MENC, but am enclosing my contribution in the amount of $_____, to support music education in our nation’s schools.

☐ Check enclosed, payable to MENC in U.S. dollars

Please charge my (check one): □ MasterCard □ VISA Exp. Date ____________________________

Charge Card No. ________________________ Signature ____________________________

Thank you for your support! Send application and payment to: MENC Membership, 1806 Robert Fulton Drive, Reston, VA 20191 or call 1-800-828-0229 or fax 1-888-275-6362 (credit cardholders only).

*This is a special offer to parents, grandparents, and friends of music education. In-Service music educators and current MENC members are ineligible for this associate membership.*
Music in School Is Good for Kids!

MENC members... Please pass this information on to interested parents. Feel free to make additional copies! Contact Elizabeth Lasko at MENC (elizabeth@menc.org or 1-800-336-3768) for more information on MENC's Associate Membership Section for Friends, Supporters, Advocates and Patrons of Music Education.

Parents... for information on encouraging teens' musical talents, helping your young child practice, and choosing a music teacher, please visit The FamilyEducation Network... where you will find MENC's suggestions! Log on to www.familyeducation.com and search for "music." Browse the results for articles "Brought to you by MENC: The National Association for Music Education."

Some Research Findings About How Music Study Helps Students

A research team exploring the link between music and intelligence reported that music training is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills, the skills necessary for learning math and science. — Shaw, Rauscher, Levine, Wright, Dennis and Newcomb, "Music training causes long-term enhancement of preschool children's spatial-temporal reasoning." Neurological Research, Vol. 19, February 1997

Students in two Rhode Island elementary schools who were given an enriched, sequential, skill-building music program showed marked improvement in reading and math skills. Students in the enriched program who had started out behind the control group caught up to statistical equality in reading, and pulled ahead in math. — Gardiner, Fox, Jeffrey and Knowles, as reported in Nature, May 23, 1996

Students with coursework/experience in music performance and music appreciation scored higher on the SAT: 53 points higher on the verbal and 39 points higher on the math for music performance, and 61 points higher on the verbal and 42 points higher on the math for music appreciation than students with no arts participation. — 1999 College-Bound Seniors National Report: Profile of SAT Program Test Takers, The College Entrance Examination Board, Princeton, New Jersey


A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction. — Costa-Giomi, E. (1998, April). The McGill Piano Project: Effects of three years of piano instruction on children's cognitive abilities, academic achievement, and self-esteem. Paper presented at the meeting of the Music Educators National Conference, Phoenix, AZ.


For more music education facts and figures, visit www.menc.org/information/advocate/facts.html
Checklist for Local-Level Advocacy

Now is an excellent time to look back at the past year and evaluate what you may or may not have done to help ensure the survival and growth of your school's music program. It's also high time to plan next year's course of action. The following checklist (courtesy of the South Carolina Music Educators Association) should help you in your evaluation and planning. If you find that you have too many checks in the "Once" or "Did Not Do" column, you may want to consider adding those ideas in the coming year. Perhaps they will spark some creative improvisation on your part. Remember, advocacy is the responsibility of all of us!

<table>
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<tr>
<th></th>
<th>More than once</th>
<th>Once</th>
<th>Did Not Do</th>
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<tbody>
<tr>
<td>1.</td>
<td>Wrote an article for the school newsletter.</td>
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<td>2.</td>
<td>Called a newspaper photographer, editor, or reporter.</td>
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<td>3.</td>
<td>Wrote and sent out a news release.</td>
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<td>4.</td>
<td>Involved other subject areas in a cooperative project.</td>
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<td>5.</td>
<td>Served on a district office committee.</td>
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<td>6.</td>
<td>Wrote a &quot;Letter to the Editor&quot; in support of music education.</td>
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<td>7.</td>
<td>Publicized Music In Our Schools Month activities.</td>
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<td>8.</td>
<td>Informed administrators of my community and state musical activities.</td>
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<td>9.</td>
<td>Gave a talk about music education to a service club or community group.</td>
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<td>10.</td>
<td>Worked with a citizen's support group for music education.</td>
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<td>11.</td>
<td>Made a presentation to the school board.</td>
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<td>13.</td>
<td>Surveyed community attitudes.</td>
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<td>15.</td>
<td>Discussed the school music program with community leaders, school board members, etc.</td>
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<td>16.</td>
<td>Presented an in-service on my music program to teachers at a teachers' meeting.</td>
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<td>17.</td>
<td>Sent letters with complimentary tickets to board of education members, school administrators, and community leaders.</td>
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<td>18.</td>
<td>Wrote letters of thanks to media, community, and political leaders in praise of efforts to advance the arts.</td>
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☑️ Take Action! Contact your state coalition for more ideas!
How to Approach a School Board in Time of Crisis

1. REDEFINE THE SITUATION. The “crisis” is also an opportunity to educate school boards and other decision makers about the value of music education.

2. PREPARE YOUR ARGUMENTS CAREFULLY. Your message is: Music belongs in the core curriculum. Be adamant on this issue. Their major concerns are going to be related to funding. Know the budget and be prepared to talk about “bang for the educational buck.”

3. VISIT EACH BOARD MEMBER SEPARATELY. Keep the visit positive. You are for students and better education, not against anything. All board members are potential allies.

4. NEVER ARGUE AGAINST SOMEONE ELSE’S PROGRAM. Show that you are willing to work for the good of all students. Keep the discussion student centered, not teacher-job centered.

5. KEEP CURRENT. Understand the pressures they are under and the tough decisions they have to make. Attend meetings regularly and report back to your group.

6. BECOME A SOURCE OF SOLID INFORMATION. Local board members have a hard time keeping up on all the issues. They need you to tell them exactly what’s happening in specific schools and programs. Use information to build trust.

7. NEVER LIE OR “FUDGE.” Your long-term credibility is too precious to squander simply to gain a short-term advantage.

8. WORK TO REELECT BOARD MEMBERS WHO SUPPORT MUSIC EDUCATION. Their support should beget yours.

9. INVITE BOARD MEMBERS TO STUDENT MUSICAL EVENTS. Encourage them to experience the results of their support. Introduce them as a “friend of school music” at these events. If appropriate, ask them to say a few words. It helps them vote your way next time.

10. ANTICIPATE CRISIS BY:
   * Having a telephone tree in place for quick response to network hundreds of phone calls in a 24-hour period.
   * Having a “speaker’s bureau” poised to talk to community groups, visit school decision makers, and speak at board meetings.

11. CONDUCT A TELEPHONE CAMPAIGN BEFORE THE BIG MEETING. Petitions are OK, but letters and calls just before the meeting carry more weight. All board members should get several calls.

12. LEARN SCHOOL BOARDROOM ETIQUETTE. Know the rules of the school boardroom (public comment scheduling, rules on signs, time limits on remarks, etc.) Observe them closely. Address people by their proper titles. Be respectful.

13. COVER ALL POINTS, BUT DON’T REPEAT YOURSELF. Speaker after speaker talking about “how wonderful school music is” gets old fast. Address issues from many different points of view. Provide a broad spectrum of information. Key emotion to facts, not opinions. DO YOUR HOMEWORK.

14. FILL THE BOARDROOM. Numbers count; think in hundreds.

15. VIDEOS. Use the Action Kit for Music Education for videos and other materials and ideas.

16. FOLLOW UP WITH “THANK YOU” NOTES. Thank administrators and board members for their positive comments and support. Thank even those who did not vote with you; there will be other battles.

17. BE PROUD OF YOUR WORK. Take control. Plan, analyze, and act professionally.

---(Based on an article “Strategies for Effective Lobbying” By Joanna Newhouse, Action Chairperson, Los Angeles City Elementary School Music Association)---
Advocacy Guidelines

The following guidelines can help you establish an active, powerful and efficient communication network. Adapt them to meet the needs of your program.

WHAT YOU CAN DO

1. **Unite with other teachers on the music staff.**
   The music department must be unified with itself, totally committed to providing the highest caliber of music education for children.

2. **Be sure your actions are always student-centered.**
   The "I don’t want to lose my job approach" is not as effective as the potential lost benefits to children.

3. **You are not alone.**
   Get to know your music parents, community officials, business leaders, etc. Use the information in this manual, and cultivate them for your team. A unified effort involving multiple community resources creates a strong and powerful force.

4. **Use numbers to your advantage.**
   Music is offered to all students, so use the total number of students enrolled in public (or private) schools when discussing the benefits of music education.

5. **Define your purpose.**
   Develop a mission statement. Succinctly state your purpose for involvement in music education. Make this concise document available to anyone who visits your classroom.

6. **Get to know your administrator, school board members and school counselors.**
   Send them invitations to concerts. Ask them how they feel about arts and music education. If they oppose arts in schools, ask them why. The key is to listen, not react and defend. Find out the percentage of funding available to other programs.

7. **Work with your local music dealer, community service clubs, industry leaders, etc.**
   Become acquainted with these community leaders. Invite them to concerts, band parent meetings, advocacy sessions, school board events or daily rehearsals.

8. **Know your local and state legislators.**
   Find out your local and state legislators’ names (and the names of their staff), addresses, phone and fax numbers. Ask your music parents if any of them have helped during one of their campaigns. Ask these government leaders how they feel about arts education. Invite them to your concerts, and send them your mission statement.

9. **Schedule a concert where all groups perform at the same event.**
   Provide an impressive showcase of talent and consistency within the entire department by scheduling a concert of all music performing groups, grades K - 12.

10. **Set up a phone tree/fax tree system for efficient communication.**
    Use the letters and ideas in this Kit to frequently communicate with parents, government officials, community leaders, or anyone who should be interested in supporting arts education for children.
What Parents Can Do

Parents are often willing to help, but may not know what to do or where to begin. Here are a few starting points:

1. **Ask school board members about their views on arts and music education.**  
   Be positive. Do not be defensive if an administrator or school board official opposes arts education. Simply get the facts, preferably in writing. Ask questions.

2. **Organize your parent group.**  
   If you are an independent group (not under the auspices of PTA or other parent groups), you'll need to develop by-laws, appoint a board of directors and apply for charitable deduction status.

3. **Attend school board meetings.**  
   Observe the process, personalities and effective persuasive techniques. Always be polite and cordial to school board members.

4. **Work with the music staff to develop a mission statement.**  
   Keep children's education as the focal point, not entertainment events or music trips.

5. **Organize and print a calendar of local music events for all nearby schools.**  
   Include all school concerts, festivals, as well as professional groups appearing in the area. Send the calendar to school board members, administrators, all school parents and government officials.

6. **Assemble the concert program for the music director.**  
   Offer to enter type on a computer disk, or take responsibility for producing the entire program. Be sure to include the correct spelling of every student, director, administrator and custodian who helped with the event. The music director may also provide composer backgrounds and program notes to be included in the concert program.

7. **Invite officials to speak at concerts.**  
   Develop a rotating schedule with the music teacher, and include administrators, school board members, community leaders and/or government officials. Write thank you notes to every person who speaks during a music concert.

8. **Start an after-school lesson program.**  
   Offer scholarships for first or second year students to study with local or area teachers.

9. **Help establish a student mentoring program.**  
   The music director might want to “pair up” an elementary or middle school student with a high school student. During post-concert refreshment time, mingle with elementary and middle school band parents, and make them feel they are a part of the band family.

10. **Call the music teacher(s) regularly, and simply offer to help.**  
    Often, there is typing to do, ticket sales bookkeeping, distributing uniforms, arranging trips, helping with props for musicals, etc. A number of important tasks always await the music teacher.

*Used by permission; Tim Lautzenheiser, author; Hal Leonard Publishing, from the Director's Communication Kit for All Band Programs, Chapter 6, pages 46-47.*
Twenty Steps on How to Fight Music Cuts

Thanks to The Music Achievement Council, c/o NAMM, 5140 Avenida Encinas, Carlsbad CA 92008-4391
This article has been slightly edited for use.

When it comes to defending your music program, all it takes is a little basic salesmanship.

When it comes to defending your music program, all it takes is a little basic salesmanship. Well, a lot of basic salesmanship! One thorough and tested guide to organizing your sales effort is Twenty Steps, prepared by a veteran of the California battle, Ms. Barbara Reed of the Alhambra School District.

1. Call your teachers together - you need to work as a unit.
2. Contact the secondary level teachers if you are an elementary or junior high school teacher - their program will be affected too!
3. Have each teacher call his/her parents informing them of the situation, inviting them to the Board of Education meeting to speak if they can. Parents are amazingly supportive - please don't be afraid to call. Applications for instrumental or choral students can serve as a reference.
4. Call your local music merchants - beside being in the business, they do care and are able to contact many parents as well as have petitions signed.
5. Meet with your local teachers' union - ask if they are supporting you. (They are supposed to defend all unit members.)
6. Call the nearby district music coordinators to tell them what has happened. They will stand by you. Also - what has happened to you will affect them! Ask them to speak at the board meetings, if necessary.
7. Contact past music teachers and music supervisors - they will write letters if they can't come to the Board meetings.
8. Hint to your students that petitions should be circulated throughout the school. (Ask the high schools to do the same.)

http://www.musiceducationonline.org/
links/linxpant.html
9. Ask some of your students to speak to the Board - they will make a lasting impression.

10. Search for well-known musicians, who came up through the schools, who will address the Board.

11. Call your local representatives and assembly- men - they care about what is going on. Have your husband or wife call them - the more people you have call, the better! Share the load!

12. It is also a good idea to get the support of some of the members of the Board. Ask parents to circulate flyers at the different schools with information of upcoming Board meetings.

13. (Editor's note: The information in this point may be out of date)
Dr. John Benham, a well-known music education expert from Minnesota. His phone number is (612) 783-0902. He can prove that music can be very cost effective and that music teachers can lighten the load of the other teachers by taking large numbers of students for band, orchestra, and chorus. He is a member of a Board of Education and knows how they think!

14. Organize a Task Force (A Dr. Benham idea):
- A task Force is a temporary committee.
- Its goal - research music and art programs and to make recommendations to the Board of Education.
- The formula is as follows:
  ○ 1 Central Administrator
  ○ 1 High School Principal
  ○ 2 Elementary School Principals
  ○ 1 High School Instrumental Music Teacher
  ○ 1 High School Choral Teacher
  ○ 1 Elementary Instrumental Music Teacher
  ○ 1 Elementary Art Teacher
  ○ 1 Parent from each high school
  ○ 1 Parent from each elementary school

15. Organize a phone tree. Ask your dependable parent reps to line up several parent helpers at each school to help phone parents, informing them of the upcoming Board meetings.

16. Call the parents of your more advanced instrumental students - they can be of great value. (However, parents of your beginning students are fine, also.)

17. Call parents of your choral people.

18. Go to your PTA District Council Present the situation - ask for their support. Ask your PTA to sign a Resolution stating that your district PTA wants to keep music in the schools - make it look official.

19. Go to your City Council
  ○ Tell them of your concerns - the school program loosing music, etc.

http://www.musiceducationonline.org/links/linxparent.html
Mention that perhaps real estate values will go down - people will want to move where there is a more complete curriculum.

20. Call The Media
○ Do this at the very beginning! Boards of Education do not like the negative exposure!
○ Call your local newspaper - they will send reporters to interview you.
○ Contact your local radio station - write a newbsbrief for them.
○ A word of warning - never put anything in print that you can't prove! It is a temptation at this point to quote "hearsay."

21. Organize a Council For The Fine Arts - Optional
○ It is a community-based group consisting of parents, citizens, musicians, music merchants, college professors, etc. that are not under the control of the Administration.
○ This is a permanent group that will further the arts in your community!
○ The council's purposes are:
    1. To defend the arts programs in the schools.
    2. To give music scholarships to deserving students.
    3. To sponsor music concerts and art fairs in the community.
    4. To collect membership dues and raise monies.

And finally, you and your staff must be very visible! You or one of your staff should attend every Board meeting, every teacher's union meeting, etc., that is held.

Note: You have to be willing to sacrifice extra time if you want to see results. Time is required for phoning parents, making contacts (networking), planning meetings, speeches, and planning strategy. You must put emotions aside - personal likes and dislikes. You must let each teacher work in his/her own strength; some teachers hate to do phoning, so let them work in other capacities. Remember - once a program is cut, it is very hard to get it started again. **You are working not just to save jobs, but save music for children and the community.**

These "20 steps" helped in the Alhambra School District in the 1990-1991 school year. They are offered as possible helps to your district.

This paper was given by Ms. Barbara Reed at the CMEA State Convention in San Jose, CA

http://www.musiceducationonline.org/links/linxparent.html
Finally.....

I want to thank you for your hard work this year. You have made it most memorable and enjoyable for everyone involved. You have a lot to be proud of....

1998-1999 JHS Band Accomplishments

JHS Flag Corps takes top honors at Summer Camp.

JHS Flag Corps invited to perform at halftime of 1999 MSHSL 4A Basketball Finals and Semi-Finals.

Concert Band performs in Washington DC and New York, NY.

JHS Bands release their second compact disc - TJ II.

JHS band program cited by Department of CFL for attention to Graduation Standards.

Jefferson Concert Band performs at Lake Conference festival. 6 students receive All-Conference honors.

JHS Pep Bands earn praise from Lake Conference officials for performances at games.

JHS commissions a new chamber piece and performs with students from Anoka, Stillwater and Apple Valley.

30 JHS students perform with 4 different Honors Bands.

1 member of the JHS bands perform with the Minnesota Orchestra.

1 member of the JHS bands participate in the 1998 Minnesota All State Band.

9 members of the JHS bands are selected to perform in the 1999-2000 All State Band.

JHS has 101 performances at the 1999 State Solo/Ensemble Contest. 70% receive Superior ratings, 30% receive excellent ratings.

5 JHS Music Listening Teams participate in State Listening Exam. One team places third.

JHS Jazz Band invited to perform throughout the area for various events including the Lake Conference Jazz Fest.

In total, the Jefferson Bands play at 60 performances/events this school year.

On a personal note, I want to let you know how much I enjoy being a part of this band program. The energy from the students, parents and staff help to keep me churning when things are tough. You have once again proven yourselves as the "Pride of Minnesota".

To the seniors - I hope you and your parents take a little of the pride with you as you move on. To those returning and those joining us - I hope you'll continue to share your pride and continue the tradition of excellence we have established.

Have a great summer - See you on the hill!

Dr. O.
October 27, 1999

To the Members of the Minnesota Music Educators Association

Dear Sirs/Madams:

It is with great enthusiasm that I write this letter today about my son, a success story. My Mark was adopted at age three, from Korea. We tried very hard to help him adjust to his new life and new language. He was diagnosed in first grade as having attention deficit, hyperactive disorder. His father left when he was six. He always worked three times as hard as other kids, just to be average. He was smaller than other kids. He wasn’t as athletically inclined as other kids. He thought he was the best hockey player on his community team, even though he never made the “A” squad, year after year. His pinewood derby box car never came in first place in the Cub Scout race. He was never the one chosen to pick the teams at school, or be the class president. We loved him very much.

When he was in fifth grade, Bloomington curriculum required he participate in the instrumental music program. WOW! He wanted to play trumpet. He made the all-city band! Even though he never was quite good enough to make the concert band, he had a place, and he had friends to help him get through adolescence and junior high!

And in high school, he auditioned to be in the marching band, just like his step-dad had been. He made it! He also made the Varsity Band as a sophomore! He doesn’t play hockey anymore, but he plays in the hockey pep band! He has participated in the state music contest every year. Music is about all he knows now. All his friends are in band. He volunteers to do lighting for other music performances. If Mark hadn’t had band, it would have been rough. The last four years have made him who he is, without question. He has great directors and teachers. Men who care about their students. Men who know it’s not easy for everyone. At every game, at every concert he looks in the audience ‘til he sees mom. It gave him a place, and he had friends to help him get through high school!

I know funding is tight. I know math and language arts is important. But, I also know that some kids need the arts. The thing about music, performing arts, art, is every individual is significant.

Please do all you can do to help more kids like Mark.

Sincerely,

Debra H. Mussell

:dhm
October 29, 1999

Minnesota Music Educators Association
6860 Shingle Creek Parkway, Suite 103
Brooklyn Center, MN  55430

To Whom This May Concern:

This letter is in response to the potential budget cuts proposed to happen in the Minnesota Public School System.

Instead of sharing my opinion on this topic, I searched for facts that could speak for me. This information comes from the 1993-1994 Nobel Peace Conference in Minneapolis.

1) According to a recent study done by neurologist Frank Wilson, when a musician plays he/she uses approximately 90 percent of the brain. No other activity uses the brain to this extent.

2) Students who are involved in band, choir or orchestra score higher on tests than those that do not. The longer the child remains in these programs, the higher the scores get.

3) There is a direct relationship between SAT scores and arts study. According to a 1990 study, SAT scores tend to increase with more years of arts study (music, fine arts, theater etc.)

4) In Japan, every child between the fourth and ninth grade is required to play a musical instrument. Why? The Japanese have found a direct correlation between high technology and economic development with brain bilateralism and music.

5) The Baldwin Piano Company did a study in which they provided keyboards to a school in Greenwood, Miss., a rural community where the majority are mostly low-income families. The second graders received keyboard instruction five days a week for one year. The findings surprised both the school officials and Baldwin.

90% of the students who participated improve their learning skills 10-12 percent, became more self disciplined, and improved their overall self-esteem.
Now all Greenwood children in K-3 will receive keyboard instruction on a daily basis. From grade four on students will be able to choose between band, choir, orchestra or continue with piano.

Besides the fact that music is intelligence in and of itself, it also uses some of the other six components in various ways. Songs are linguistic; rhythm is logical; dance and fingerling manipulation on the instruments is body kinesthetic; musical interpretation is interpersonal, and the connection between musician and instrument or composer and composition can be interpersonal. Thus, by being involved in music, one becomes in tune with many aspects of self.

Best regards,

[Signature]

Mike Dougherty
Account Executive
October 20, 1999

Dr. Douglas Orzolok
Director of Bands
Thomas Jefferson High School
4001 West 102nd Street
Bloomington MN 55437

Dear Dr. Orzolok,

My husband and I are writing to support music programs as part of a complete education. Our children have both been a part of the music programs offered by the Bloomington Schools, beginning with introductory classes in elementary school and continuing through middle school, junior high, and with our youngest daughter, the Jefferson High School band program.

The benefits of their involvement stretch far beyond the time spent in music class. It is our opinion that the study of music requires students to develop some very positive characteristics: persistence, memorization skills, abstract reasoning, time management, working together as a group, and organization skills, to name a few.

Our daughter, Barbara, is also involved in high school athletics. While this is a worthwhile activity, we cannot help but notice the difference between the emphasis on competition in athletics and the emphasis on cooperation in the band. These kids seem to pull together and support each other. A high school music program gives the kids a group to which they belong. High school can be a difficult place, but band gives its members a base from which to operate. We notice her self-confidence and willingness to try different things, and we know that this is in part due to her involvement with band.

All of these positive results are in addition to the uplifting effect that music has on the soul. Barbara has started to buy classical C.D.s in addition to the obligatory Backstreet Boys C.D.s. We know that this would not have happened without the band program.

In summary, count our family as firm supporters of the inclusion of music in a complete education.

Sincerely,

[Signature]

William Kane, M.D.
Cameron Kane
October 21, 1999

To whom it may concern:

My life and my family's life has been enriched by the music program offered in Bloomington public schools. My daughter Michelle Barber, who is now a sophomore at Jefferson High School, started playing an instrument in 5th grade as part of a requirement. It turned out to be much more of an opportunity. She was allowed to try out all sorts of instruments at school and the instructors determined what instrument best suited her. Under the direction of Mr. Copeland, she excelled at playing the clarinet. She continued to take band after the required semester was over. She also participated in the All City Band program while at Oak Grove Intermediate School. At Olson Junior High, she continued in the band program, being groomed for auditioning and being accepted into the Jefferson High School Marching Band program.

Practice for the marching band began in the summer before school started. Practice was very rigorous but absolutely rewarding for Michelle. She got to know all the kids in her rank as well as many of the other kids in the band. As an incoming freshman at a large school, it was so nice that she had made friends with so many kids, many of whom were upper classmen. She already "belonged" on the first day of school. Dr. O demanded excellence and the marching band strove to deliver it. Michelle's younger sister, my husband and I went to the practices and the performances. The first performance at Lincoln Stadium brought tears to my eyes. At the time, I whispered this to my husband, and he told me he had chills and a lump in his throat as well. I thought maybe we were just proud and emotional parents. But, at other performances, I invited some of my friends to experience the Pride of Minnesota, as the Jefferson Marching Band is called. They too were affected by the powerful performances of these high school kids.

In band class, Mr. Bell became Michelle's mentor. He encouraged her and challenged her. He suggested she participate in the State Solo and Ensemble Contest in the spring. She did and scored a Superior rating both for her solo and her ensemble, the only freshmen to do so. I took her to the contest and I witnessed all the kids striving for excellence in music. They worked hard, were supportive of one another, and made beautiful music. I had not been exposed to this before. Michelle told Mr. Bell that she didn't even know she was a very good clarinet player until that contest. He told her that she was and that it would be a crime if she quit. Michelle ended her freshman year by receiving one of the awards given out by the directors to the top freshmen.

This year marked another successful marching band season. Michelle just participated in the first concert of the season last Tuesday night. All the bands were prepared and played beautifully. The top band, the Concert Band, was the last band to play. Their performance blew everyone away! The members of the other bands had to have looked up to them and thought, I want to be there someday. Michelle sure did.

Time will only tell how much Michelle will be affected by her experiences in the Bloomington Public School music departments. I can tell you that the self esteem Michelle has gained is immeasurable. The enjoyment our family has gotten from attending the various concerts and performances is also immeasurable. I hope the funding for such programs continues because I cannot imagine our lives without all of this. We feel fortunate beyond words.

Sincerely,

Joann Barber
5525 Eliason Drive
Bloomington, MN  55437
(612) 887-4172
October 22, 1999

To the Minnesota Music Educators Association;

I am writing to share with you how important music and music education have been in my life.

My instruments of study were the piano and oboe. My parents always encouraged me to study music, and supported me through 12 years of lessons, practices, performances and competitions. Throughout grade school, junior high and high school I was an active participant in school band, marching band, jazz band and orchestra.

I know that my involvement with music gave me more than skill to play an instrument, an ear to hear a pitch, or an appreciation for music in general. Music helped shape me as a person. It challenged me in positive ways, boosted my confidence level, and taught me the value of working with others.

My music teachers were important people in my life, and I still remember each of them with fond memories and thanks. The friends I made in the band and orchestra are still some of the best friends that I have today.

Although my career does not revolve around music, it is an important part of my life. I am active in my church choir and I still enjoy playing the piano. My two-year old son enjoys sitting on my lap as I play. I see that he has an interest in music, and I only hope that he will have many music education opportunities available to him in the future.

Sincerely,

Christy Nesja
10501 Quebec Ave N
Brooklyn Park, MN 55445
October 22, 1999

To Whom it may concern:

It has come to my attention that there is a movement to severely curtail or even cut music from your school curriculum. I'd like to go on record to say that this would be a horrible mistake.

Music teaches students about the finer aspects of life. It helps creates within the student a respect for harmony, balance and cooperation with others. It teaches teamwork. And it is an incredible release from the everyday frustrations and problems commonly experienced in high schools today.

Throughout junior high and senior high, I was a member of choir. Being able to escape from the daily frustrations of adolescence and teenage problems for an hour a day not only gave me a positive release for my pent-up energy, but helped me learn to channel it in a creative, positive manner. Through choir I learned the beauty of music and how much fun it was to do things with others, rather than in opposition to them.

The school of today is a very different place from when I went. I didn't have to worry about a disgruntled student pulling a gun and trying to kill me and my classmates. That's why today it is even more vital that schools have positive, life-affirming outlets for students to release their pent-up frustrations in. Sports are great, but not every student is athletically inclined. You need to cater to a student's need to create and express, besides their athletic prowess.

Choir changed my life. I honestly don't know how I would have made it through school without it - or for that matter, what crowd I would have been running with if I hadn't been in choir. School should be more than just a diploma mill. If that is your only intent, then you are doing your students a disservice. Instead, help to prepare them for real life, and help them become a more rounded, complete person. Music is a key portion of life. If you don't help fill it, they'll get their fill of it elsewhere - and I guarantee you it won't be as positive.

Teens of today face greater problems and frustrations than ever before. Fears of having no future, bodily harm and more jockey with all of the same frustrations we faced as kids. Let's do them a favor and impress upon them that there are finer things in life. Things that don't cost a great deal to do, and are incredibly satisfying and fun. Keep music in your curriculum. In the end, you'll be glad you did - and the impact on students' lives will help (in small part) make tomorrow’s society a better one.

Sincerely,

Ronald W. Gabrielson, Jr.
October 29, 1999

Minnesota Music Education Association
6860 Shingle Creek Parkway, Suite 103
Brooklyn Center, MN 55430

To Whom It May Concern:

The music chair of my son’s school, Dr. Doug Orzalek at Jefferson High School shared at recent concert that there is an initiative to reduce funds for the music curriculum in Minnesota. Another assault from those who would take away the arts education from our children.

Music is an international language – it can cross borders and bring people together without any agenda other than music appreciation and enjoyment. Jefferson hosted a community orchestra from Germany, and although we couldn’t all speak the same language, the music provided an immediate connection.

It has been proven that listening to Mozart can improve learning – usually the kids in music are some of the brightest in the school because early music training helps the brain develop.

My son has benefited tremendously from the music program at Jefferson High School. He is one of the leaders in the marching band, which has helped him develop not only his music skills, but leadership skills as well. In addition, he is in the concert band and both of these groups give him an opportunity to perform. These kids are very comfortable performing and being in front of people, which is a skill that is transferable to any career and community activity.

I can’t tell you how much enjoyment we have gained from hearing these kids perform great music. Without strong music education programs, our pool of community and professional musicians would shrink and all of society would lose. I wholeheartedly support music education and would volunteer my time to help ensure we keep a strong music education program in Minnesota.

Sincerely,

Kathy Garland
8400 W. 109th St.
Bloomington, MN 55438
To the members of MMEA:

I wanted to let you know what a powerful impact the public school music program has been on my family over several years.

As a young girl growing up in Bloomington, Minnesota, I watched many school concerts in which my older sister and brother were participating. To me, going to a football game meant that I got to watch the band! I would sit near them and the director, Robert Shannon, asked me what I wanted to play in a few years. I didn’t know, and he suggested the flute. I took his advice and started in the band program myself in 5th grade. It was always filled with good times and hard work as I continued to play in the junior and senior high bands in ultimate team work situations. It provided an identity for my high school years and a social structure. I went on to minor in music in college.

I was close to so many people in high school band of varying ages. I was fortunate to meet and marry the lead trumpet player. Music has stayed a part of our married life, too. My husband continues to play in a community band. I use music as an integral part of my 2nd grade classroom in my job as an educator. Of course, the exposure to so many varieties of music came out of our school years and enrich our lives today in our enjoyment of listening to music from classical to ska to jazz.

The public school music program has gone on to be a driving force in our four sons’ lives. The band gave them a sense of individual accomplishment through juries and solos, many opportunities for leadership, skills for dealing with triumphs and disappointments, and a very valuable sense of belonging in a rather uncertain and sometimes threatening world. One son has become a music educator, one son is professional musician (with all the risks that striking out in a competitive world brings), and the youngest (twins) are completing their senior year in high school being proud members of their high school concert band, marching band and jazz band. Whether they choose music for a career or not will not be important. Because of the experiences they have earned in the music program, I feel they are ready to take on the many challenges that lie ahead of them in any career they will choose.

Music can be a backbone in our lives, an inspiring force to keep us going, and a source of social interaction. Please continue to support the music programs for all of our Minnesota school children. They are a vital part of our education system.

Sincerely,

Susan J. Johnson
Starting point: The State Capitol is located at 75 Constitution Av., St. Paul, MN 55155.

The basics: Don't know who your legislators are? Want a directory of all 201 of them? Need guidance on how to get bills or committee schedules? Call the information offices or go to the Legislature’s Web site:

- **Senate Information Office**
  
  Room 231 State Capitol
  
  651-296-0504
  
  1-888-234-1112
  
  For schedules, call
  
  651-296-8088.

- **House Public Information Office**
  
  Room 415 State Office Building
  
  651-296-2146
  
  1-800-657-3550
  
  For schedules, call
  
  651-296-9283.

  [http://www.leg.state.mn.us](http://www.leg.state.mn.us)
  
  Download bills, search state laws, get hearing schedules sent to you via e-mail, e-mail legislators.

The governor: To express an opinion to Gov. Jesse Ventura:

- **Write:** Room 130 State Capitol, St. Paul, MN 55155
- **E-mail:** governor@state.mn.us
- **Phone:** 651-296-3391
  
  1-800-657-3717

  [Governor’s Web site:](http://www.governor.state.mn.us)

Consumer issues: The state attorney general's office handles consumer questions.

- **Write:** Minnesota Attorney General’s Office, Room 102 State Capitol, St. Paul, MN 55155
- **E-mail:** attorney.general@state.mn.us
- **Phone:** 651-296-6196 or for direct assistance from consumer specialists: 651-296-3353
  
  1-800-657-3787

  [Web site:](http://www.ag.state.mn.us)

More www. These Internet addresses may be of help:

- [http://www.state.mn.us](http://www.state.mn.us): Get a broader look at the state government at North Star, the Minnesota state government online site.

  - [http://www.startribune.com](http://www.startribune.com):
    
    Follow along as key bills move through the Legislature. Coverage includes updated status reports, archives of newspaper coverage and full text versions of bills. Join online discussions of the issues. Send e-mail to legislators.

    - [http://e-democracy.org](http://e-democracy.org):
      
      Minnesota E-Democracy is a nonpartisan, citizen-based project whose mission is to improve participation in democracy in Minnesota through the use of information networks.

On TV: KSTP-TV (Channel 17 in the Twin Cities) will broadcast selected committee hearings and floor sessions between 8 a.m. and 5 p.m. Check the Star Tribune legislative report for daily updates.

Special needs: Call in advance if you want wheelchair accommodation, interpreter services or large-print readers, cassette tapes or Braille of specific hearings and floor sessions.

Get involved: Legislators do respond to public opinion. Some tips on being heard:

- **Call, write or visit?** Meeting face-to-face is usually most effective (it can be just a brief conversation). Writing a letter or sending an e-mail is good (form letters are usually spotted, though); be informative, but brief. Phone messages usually get tallied into “for” and “against” columns.

- **Know your stuff:** Be informed about a topic and be specific. Give information legislators can use to persuade colleagues. Be direct and forceful, but be polite. Being too aggressive usually backfires.

- **Go local:** Legislators listen most closely to their own constituents, and it's easier to get an appointment with your own legislators. Find out whether your legislators are on committees that deal with the issues you care about.

Testifying: Call the committee’s legislative assistant to get on the agenda; chances are best if you call early. Guidelines on how to testify are available. If you don’t know which committee will hear a bill, call the House or Senate information office.

Staging a protest: You need to get a permit before holding parades, rallies, speeches, ceremonies or other events in the Capitol area. Call 651-296-6404.

Just looking, thanks: To take a free Capitol tour, call 651-296-2881. Or watch a floor session from the third-floor galleries. Call the House and Senate information offices for schedules.