

# IOWA MUSIC EDUCATOR

*SPRING ISSUE, 2010*

# Advocacy

or else...



**EVERYTHING YOU EVER NEEDED TO ADVOCATE FOR YOUR PROGRAM  
IN THE DAYS OF BUDGET CUTS & SCARY SCENARIOS**

*\*SPECIAL PULL-OUT SECTION!\**

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Iowa Music Educator  
Official Publication of the Iowa Music Educators Association  
Scott Rieker, Publications Chair  
Des Moines Public Schools  
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*Two issues a year  
September ~ April*

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non-members*

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*Scott Rieker, Editor*

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# LETTER FROM THE EDITOR

Dear Reader,

“What does not kill me, makes me stronger.” Friedrich Nietzsche

“Never, never, never give up!” Winston Churchill

“When the going gets tough, the tough gets going.” Billy Ocean

That being said (far better than I could), it is time to advocate. The budget has passed and the Legislature is adjourned, but the conditions that created this latest crisis in education – especially music education – remain unchanged. State and national policy-makers continue to make decisions about the arts based on the “accepted wisdom” that our activities are extra-curricular, rather than on the repeatedly demonstrated statistical proof that it is the arts that are “core,” and the other subjects that are affected by us. Local leaders, administrators, and school boards feel the pressure of the mandates placed upon them and make decisions to eviscerate programs that are not subject to standardized testing. Parents are left wringing their hands when their children no longer have access to the integral, quality music programs that are essential to truly educate our students. And, our teachers are stunned that what they have labored for years to build is declared excess or unnecessary because of budgetary constraints.



We recognize that it is a question of priorities. How will we as a society provide the best education possible to our young people? Music teachers know: Fund the arts. Support the arts. Researchers, statisticians, and cutting-edge business leaders know: Fund the arts. Support the arts. However, the people making the decisions that will shape our programs for decades to come need to be educated in the simple facts: a comprehensive and systematic education in music and the arts. This issue of the Iowa Music Educator is offered to you as a compendium of many different advocacy items you can use at all levels to advocate for our students, who are the real beneficiaries of the work we do.

You know with whom you need to speak in your community. To contact state leaders and policy-makers, legislators can be found at: [www.legis.state.ia.us](http://www.legis.state.ia.us). To contact our national leaders (particularly Senator Harkin, who chairs the Senate Education Committee), Senators can be found at: [www.senate.gov](http://www.senate.gov); Representatives can be found at [www.house.gov](http://www.house.gov).

It is worth noting that the Iowa State Education Association is coordinating an effort to have the voices of teachers heard by Senator Harkin and others. It is always important to have music teachers add their voices to the debate. You have the ability to change the course of this process. The renowned singer, Bomshel, explained it. “One grain of sand can turn the tide, one single spark can light the night...that’s the power of one.”

Sincerely,

A handwritten signature in black ink that reads "Scott". The signature is written in a cursive, flowing style.

# MEETING MINUTES

**NOVEMBER 21, 2009**

General Membership Meeting  
Scheman Building, Benton Auditorium  
Ames, Iowa

The Executive Committee meeting was called to order 7:53 a.m. Meeting called to order @ 8:00 a.m. Members present: David Law, Jacque McCurdy, John Aboud, Martha Kroese, Kevin Droe, Shelley Droe, Kendra Leisinger, Charles Grim, Dianne Aboud, Rich Nicklay, Tom Sletto, Penny Zaugg, Shirley Luebke.

## II. Reports

- A. CMENC report read (Paula Keeler)
- B. Treasurer's Report (written copy submitted)
  - 1. total balance approximately \$20,000 with nearly all bills paid to this date
  - 2. dues appear to be increased from the same time last year
- C. Equipment Chair (Charles Grim)
  - 1. things going smoothly at the conference
  - 2. Iowa State technology workers are efficient and knowledgeable
- D. Election results
  - 1. Chris Crandell – All-State Band Chair
  - 2. Theresa Thostensen – SE District Chair
  - 3. S. Daniel Galyen – NE District Chair
  - 4. David A. Johnson – CMENC Chair
- E. Publications report
  - 1. break-even status at present
- F. Conference report
  - 1. 49 presenters
  - 2. 63 sessions
- G. General Music Chair (Dianne Aboud)
  - 1. excellent sessions
  - 2. good attendance
- H. Mentor Chair
  - 1. Necessity to find someone to chair the Mentorship Committee
  - 2. How to streamline the job and make it less complicated
- I. IMEA organization status
  - 1. keep current and updated
  - 2. information will be uploaded to website
  - 3. working on a location for archives, in process of gathering IMEA history
- J. Dues
  - 1. maintaining current dues for 2 more years
  - 2. \$800,000 cut from MENC budget
  - 3. current estimate of IMEA members – 575
  - 4. registration for conference – guesstimate at this time – 400

\*new business in January – conference registration fee format

-bring exhibitors in on Wednesday for Opus people

- K. NCLB
  - 1. Elementary and Secondary Education Act
  - 2. No changes for this in the next year
- L. Iowa Core Curriculum
  - 1. 21st Century skills = employment skills
  - 2. employability
  - 3. Diane Franken – IAAE & partnership with DoE
    - a. delivering professional development on the Iowa Core through AEA by arts people
    - b. need to expand base of supporters
    - c. total education of child is being investigated
  - 4. Exhibitor Chair
    - a. attrition rate – 10%
    - b. Names on badges need to be bigger
    - c. \$33,000-\$37,000 conference budget
  - 5. Scholarship Fund
    - a. flyers were included in conference folders
    - b. public will now be aware of this opportunity
    - c. fund balance is \$5100 (\$500 per year upon satisfactory completion of the first semester from accredited institution as a music education major in the state of Iowa)
  - 6. Motion made to pay honorariums established for this year's conference
    - motion passed
  - 7. Names on disc of All-State participants (approx. 150 people)
    - a. motion made to increase price of disc to \$200
    - b. motion passed (one abstention)
  - 8. Request from Music Mentors – being phased out and into the IAAE's realm
    - a. \$300 pledge from IMEA requested
    - b. motion made for IMEA to contribute up to \$200 in support of student meals for Fall Symposium
    - c. motion passed

Meeting adjourned at 8:53 a.m.

**JANUARY 16, 2010**

IMEA Executive Committee Meeting  
Scheman Center  
Ames, Iowa

Meeting called to order at 9:03 am. Members present were Charles Grim, Scott Rieker, Rich Nicklay, Ann Gribbins, Shirley Luebke, Martha Kroese, John Aboud, David Law, Jacque McCurdy and Kendra Leisinger.



# MEETING MINUTES

- I. 2010 Conference Planning
  - A. Evaluation of 2009 Conference
    1. acquire assistants for each of the conference chairs
    2. need for detailed description of each conference chairs' duties
  - B. Exhibitor thoughts
    1. Jacquie will poll exhibitors to see if Thursday would be a viable day
    2. Should those who exhibit on Thursday have preferential placement?
    3. Make certain that sustaining members are listed in the journal and invited to the Friday evening reception
  - C. Conference Equipment
    1. need for Macintosh-specific equipment
    2. information on needs ahead of time (communication from presenters)
    3. in future, communicate to clinicians that they should bring their own equipment or adapters for AV equipment to save money and time
    4. Charles will check into AV costs charged by Iowa State
  - D. Improvements for 2010 Conference
    1. Discontinue sponsorship of Collegiate Honor band
      - a. motion made & passed (by vote of Executive Committee)
    2. 2010 IMEA Conference will include ISTA events
- II. Executive Committee Meeting Agenda Items
  - A. Secretary Report

\*motion made and passed to approve minutes of November meeting
  - B. Treasurer Report (attachments)
    1. Cash Flow – All-State, pin sales, exhibitors main income sources
    2. \$19,000 in the bank
    3. Funding area projects
    4. Budget anticipating costs & executive committee expenses

\*motion made and passed to approve the Treasurer's report
  - C. President's Report (attachment)
  - D. Publications Director (attachment)
    1. magazine saw a profit this year
    2. spring issue focus on general issue/ successive years would then focus on ICDA/IBA/ISTA, etc., in successive years
    3. IMEA brochure created (10,000) – 45-day lead needed for Scott to assist in creating brochures
    4. motion made and passed to increase Publications Director's stipend from \$1100 to \$1500, reflecting an approximate 30% increase as linked to the increased workload
  - E. reworking IMEA logo
  - E. All-State Chair report (attachment)
  - F. President-Elect report
    1. need to advertise the scholarship
    2. Tim Lautzenheiser will present at IMEA 2010, other presenters of national repute
  - G. All-State Orchestra Chair report
    1. Ted Hallberg will stay on as assistant chair for 2010
    2. more details on conductors at the Spring meeting
    3. Support for the junior honors orchestra held during the conference continued from IMEA
  - H. Past President
    1. need for better content proofing of the magazine
    2. We will be reviewing the bylaws and operations manual for a spring report; this committee will be chaired by the state manager
  - I. Miscellaneous
    1. State Manager – How to cover duties
    2. ICC – music education impact
    3. Model core and 21st Century Skills update
    4. collect a variety of examples of concert programs listing standards and benchmarks for possible sharing on the IMEA website
    5. Procedure on handling the All-State list sales and publication
      - a. lists sent out electronically upon request with payment
      - b. agreement with IHSMA about posting information without infringing on IMEA revenue stream
    6. Executive committee report from Friday night
      - a. discussion of declining attendance trend by collegiate membership
      - b. Mentor Chair needed to oversee area mentorship chairs
      - c. IMEA Organizational Structure flow chart updated/revised
    7. Recognition of new National Board Certified Teachers Michelle Droie Cedar Fall Schools and Karmella Sellers, Dubuque Schools
      - a. congratulatory letter sent from the President
      - b. copies of this letter need to be sent to these educators' administrators

Executive Committee adjourned at 11:48 am

Respectfully submitted,  
Kendra Leisinger  
Secretary

# 2009 FALL CONFERENCE PHOTOS



# PRESIDENT'S REPORT

## DAVID LAW

Friends,

It with a heavy heart that I write this report on the state of music in Iowa. After the 10% across the board cuts mandated by the state, every school district in Iowa has been affected. IMEA has been very active in advocacy and providing districts with information to defend against the proposed cuts. Nearly every proposed plan calls for the elimination of 5th grade band instruction, moving visual arts into the regular classroom along with general music instruction and deeper cuts in performing arts staff.

IMEA has taken a pro-active stance in regards to these changes in instruction and we fervently hope that some school boards will be persuaded to change their minds and keep the instruction of music and art in the hands of trained specialists.

If you are not yet affected you should start now in advocating for your position, instruction time and the importance of music. We are reprinting (with permission) some very potent information that you may use. In addition please go to the web site <http://www.iamea.org/> and send your arts colleagues to the Iowa Alliance for Arts Education <http://iowaalliance4artsed.org/> for additional advocacy materials.

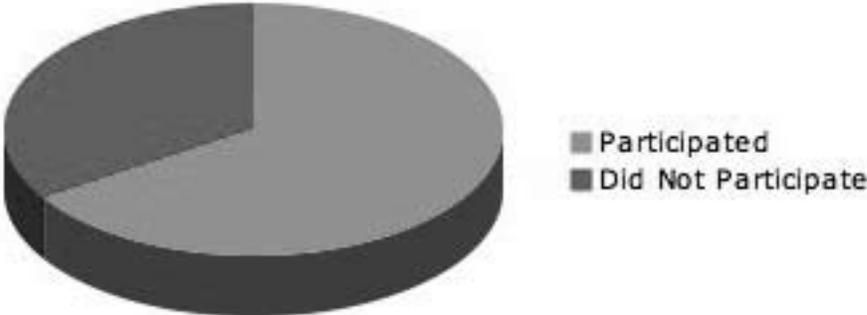
As a good friend and thoughtful colleague stated; "the effect of the cut backs will not be apparent until three or four years out and by then it is too late!" I agree wholeheartedly and the time for action is NOW!

Please let me know if there is anything else we can do to help. I care,

David J. Law  
President - IMEA



**Music Advocacy Fact:** from 1997-2007, 66% of the *Des Moines Register's* Academic All-State students listed participation in music.



Statistics compiled by Roger Maxwell



# IMEA TENURE AWARD

## IMEA TENURE AWARD / RETIREMENT RECOGNITION

Martha Kroese

We would like to honor IMEA members who have served in Iowa schools for 30 years or more. The IHSMA has awards in place for those teachers who have achieved 30 years of teaching high school in Iowa. However, there are many music educators who have served for 30 years, and are not eligible for that recognition because they teach at lower grade levels. IMEA would like to recognize your valuable contribution to Iowa music students.

### **Guidelines/Timeline for the Tenure Award**

- Any IMEA member who has taught music in Iowa for 30 years
- Years need not be consecutive

If you are a member of IMEA, and have taught 30 years or more in Iowa, please contact me, so I can add your name to the list of honorees. As an honoree, you will be recognized at the November conference.

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# IMEA TENURE AWARD

You will receive a certificate at the keynote address with Dr. Tim Lautzenheiser, and your name will be published in the fall IMEA publication.

## IMEA RETIREMENT RECOGNITION

If you are an IMEA member, and plan to retire this spring, please contact me. We'd like to recognize your contribution to Iowa students by printing a brief biography in the fall IMEA publication.

Martha Kroese  
IMEA President-Elect  
mkroese@cfu.net

Three IMEA Members were recognized for their service as music educators to Iowa's children and college students at the 2009 IMEA Conference.

MARY BLACKLEDGE is currently in her thirty-sixth year teaching music education in Iowa. Earning a Bachelor of Music degree from Coe College and Orff-Schulwerk Level I Certification from the University of Illinois, Mary teaches K-5 General Music and Elementary Instrumental Music for the PCM Community School in Monroe and Prairie City, Iowa. Prior to her current teaching position, she taught K-12 Vocal Music and K-8 Vocal Music for the Monroe Community School.

KIMBERLY      UTKE

SVANOE retired in the spring of 2009, after having served for 33 years on the music faculty of Northwestern College in Orange City. She conducted the A cappella choir and Heritage Singers from 1977 to 2000 and directed the Women's Choir and Symphonette for more than 30 years.

Svanoe has sung in several festival choruses at Carnegie Hall, and

she is active as an adjudicator, clinician and performer throughout the Midwest. The recipient of a doctorate in choral conducting from the University of Iowa, she also earned a master's degree from the New England Conservatory of Music and a bachelor's degree from Minot State University.

SUSAN L. TWEDT has taught music for 33 years at Roland-Story Elementary School. She will retire in the spring of 2010, having taught in the same community for her entire career. The current school board president is a former student.

Over twenty years ago, she initiated the Scandinavian Dancers in grades 1-4. They still perform yearly to start the Story City Scandinavian Days Festivities.



2009 IMEA Tenure Award Recipients:  
Kimberley Utke-Svanoe, Mary Blackledge, Susan Twedt

In collaboration with several other teachers, her students recorded a group of lullabies, involving singers from first and fourth grades with senior citizens from the community. The singers ranged in age from six to past ninety, and the recordings are still heard in the community.

# 2009 FALL CONFERENCE PHOTOS



# Advocacy for Music Educators

- + materials
- + samples
- + research & data
- + fact sheets
- + testimonials
- + tips & ideas



This center section pulls out, for a portable easy reference.

The pages on the staple contain "*The Benefits of the Study of Music: Why We Need Music Education In Our Schools*" from MENC – a concise and fact-filled advocacy tool.

# Your Ad Could Be Here

*A click could take readers to your web site.*



## IMEA POSITION PAPER ON MUSIC EDUCATION

Dear Board Member,

In this time of budget cuts, each school district in Iowa must make well-informed decisions regarding the best educational interests of their students in preserving programs that educate the *whole child*.

Research data proves that students who are involved with music classes score better on standardized tests and also perform much better in their other core curriculum classes. The public may not know that college-bound seniors with school music experience scored 57 points higher on the verbal portion of their SATs and 41 points higher in math (98 points combined) than those without music instruction. (*Profiles of SAT and Achievement Test Takers, The College Board, 2001*). Those schools whose music programs are rated "excellent" or "very good" have a significantly higher graduation rates than schools without music programs (91% vs. 73%). Schools that have music programs have significantly higher attendance rates than do those without programs (93% as compared to 85%). (*Harris Interactive poll of high school principals conducted Spring 2006; funded by MENC and NAMM.*) The study and performance of music offers unique opportunities for learning that transcend across the rest of the core curriculum and that every day provide experiences to prepare students for life. From these opportunities students develop skills that include creativity, innovation, working productively in group situations, the ability to self-direct and increased "real life" problem-solving and communication skills.

Best practice indicates that trained, qualified teachers well versed in the content area and able to blend their content with other disciplines the student will encounter best present these specialized areas of study.

We believe that:

- 1) Music education is basic to an individual's intellectual, aesthetic, social, physical, cultural and emotional development;
- 2) Curricula must include a balanced, comprehensive and sequential pre K-12, standards-based program in both the fine and performing music for all students;
- 3) Programs must be taught and assessed by certified music educators who have equal standing with other core educators and are full, professional employees of the entity they serve;
- 4) Promoting collaboration through alliances and partnerships with regional, state and national music organizations will build a stronger voice of support for music education, raise public awareness of the value of

music education, resulting in higher life long success for your students.

Music instruction has an important place in the new Iowa Core Curriculum. For example, a properly taught high school music program will meet all of the criteria of the employability skills listed under the heading 21st Century Living Skills. A successful music program must be supported at the entry level with an appropriate curriculum and well-trained teachers.

### **Employability Skills – Grades 9-12 Essential Concepts and/or Skills (IDOE)**

- Communicate and work productively with others, incorporating different perspectives and cross-cultural understanding, to increase innovation and the quality of work.
- Adapt to various roles and responsibilities and work flexibly in climates of ambiguity and changing priorities.
- Demonstrate leadership skills, integrity, ethical behavior, and social responsibility while collaborating to achieve common goals.
- Demonstrate initiative and self-direction through high achievement and lifelong learning while exploring the ways individual talents and skills can be used for productive outcomes in personal and professional life.
- Demonstrate productivity and accountability by meeting high expectations.

We encourage you to consider the efficiencies inherent in the current structure in your school district and not make significant structural changes without serious and detailed study of the side effects of structural changes, as indicated by the graduation and attendance rate data cited.

Because a school board has the responsibility to take the long-term perspective in enabling their schools to provide the best possible education for their students, we encourage your continued support of music and art in our district at the highest possible levels.

Sincerely,  
The Iowa Music Educators Association

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## FACTS & FIGURES

### Summary of Arts Education Research and Facts

The arts boost learning and achievement for students.

The collection of research described in *Critical Links: Learning in the Arts and Student Academic and Social Development* (2002) finds that learning in the arts may be uniquely able to boost learning and achievement for young children, students from economically disadvantaged circumstances, and students needing remedial instruction.

According to the Arts Education Partnership publication *Champions of Change: The Impact of the Arts on Learning* (1999), a compilation of studies on the impact of arts on learning, students who participate in the arts outperform their peers on virtually every measure. Researchers found that “sustained learning” in music and theater correlates to greater success in math and reading, and students from lower socioeconomic backgrounds see the greatest benefits. In fact, “learning in and through the arts can help ‘level the playing field’ for youngsters from disadvantaged circumstances,” the researchers contended.

A book by the Arts Education Partnership, *Third Space: When Learning Matters* (2005), finds that schools with large populations of students in economic poverty—often places of frustration and failure for students and teachers alike—can be transformed into vibrant and successful centers of learning and community life when the arts are infused into their culture and curriculum.

Cognitive neuroscientists at seven major universities have found strong links between arts education and cognitive development (e.g. thinking, problem solving, concept understanding, information processing and overall intelligence.) According to the Dana Consortium study, *Learning, Arts, and the Brain* (2008) children motivated in the arts develop attention skills and memory retrieval that also apply to other subject areas.

### Instruction Time for the Arts Is Decreasing Across the Nation Since Implementation of No Child Left Behind (NCLB)

A 2007 study from the Center on Education Policy concludes that, since the enactment of NCLB, *thirty percent* of districts with at least one identified school—those with the students most responsive to the benefits of the arts—have decreased instruction time for art and music.

In 2008, a follow-up study from the Center on Education Policy found that these cuts in instructional time were deeper than first considered.

Among the school districts that reported both increasing time for English language arts or math and reducing time in other subjects, 72% indicated that they reduced time by a total of at least 75 minutes per week for one or more of these other subjects.

Among districts that reported a decrease in instructional time since 2001-02, 23% reported decreasing total instructional time for arts and music by 50% or more below pre-NCLB levels - greater than social studies, science and physical education.

# ADVOCACY

## FACTS & FIGURES

### Arts education helps prepare a creative workforce.

A recent national poll of 1,000 likely voters conducted by Lake Research Partners (2007) has identified a new and growing constituency of voters in America who advocate building capacities of the imagination in public education.

Voters believe that, in order to meet the demand for innovation in the marketplace, we must teach skills of the imagination in the classroom. They are concerned that America, a historic leader in innovation, is falling behind other nations as it devotes less attention to developing what they perceive to be essential skills of the imagination and innovation.

**91%** of voters indicate that arts are essential to building capacities of the imagination.

73% of voters believe that building capacities of the imagination is just as important as the "so called" basics for all students in public schools. **82%** of voters want to build imagination and creative skills in schools.

The New Commission on the Skills of the American Workforce, a bi-partisan commission, comprised of former Cabinet secretaries, governors, college presidents and business, civic and labor leaders, in the report *Tough Choices or Tough Times* (2006) called for "a total shakeup in how America educates its people with an innovative system that boosts students to unprecedented levels of learning throughout their lives while creating a structure that gives them the best teachers and schools the country can offer."

The executive summary of the Commission's report states, "This is a world in which a very high level of preparation in reading, writing, speaking, mathematics, science, literature, history and the arts will be an indispensable foundation for everything that comes after for most members of the workforce. It is a world in which comfort with ideas and abstractions is the passport to a good job, in which creativity and innovation are the key to the good life..."

Lake Research Partners  
*The Imagine Nation*  
Findings from a Nationwide Survey of 1,000 Likely Voters

THE IOWA MUSIC EDUCATORS ASSOCIATION  
DES MOINES PUBLIC SCHOOLS  
HERITAGE MUSIC PRESS  
DRAKE UNIVERSITY  
and  
WEST MUSIC  
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# Music Makes the Grade

## Music Programs Contribute to Higher Attendance and Graduation Rates

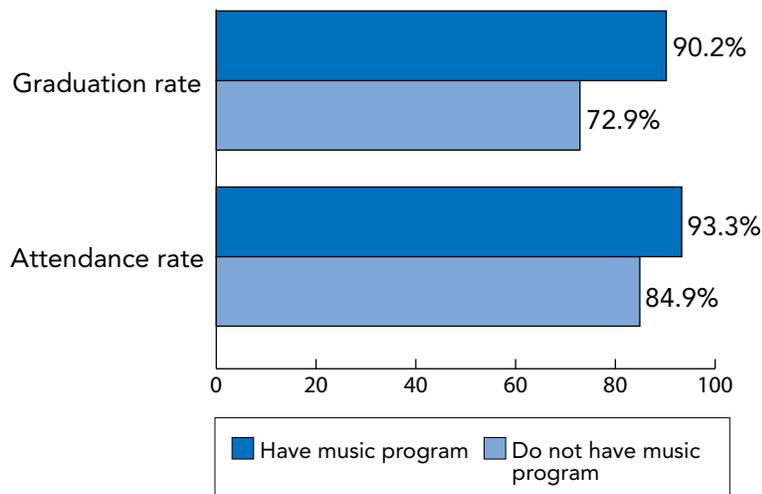


**S**chool principals nationwide agree that music education—especially high-quality music education—is important for students' educational success, according to a study released by MENC: The National Association for Music Education and NAMM: International Music Products Association and conducted by Harris Interactive. This comes at a time when education stakeholders are seeking alternative indicators of school success to augment standardized tests. Graduation rates are one such favored indicator.



“ How about the kid I grabbed in the hallway when he was in the fifth grade, who was about to get into a fight? I made a deal with him that I would not tell on him if he joined band ... Turned out he was on his last chance with the juvenile parole board and one more infraction and he was going to a home. I just got an invitation to his wedding ... I will be sending Dr. Smith and his future wife a lovely gift. ”

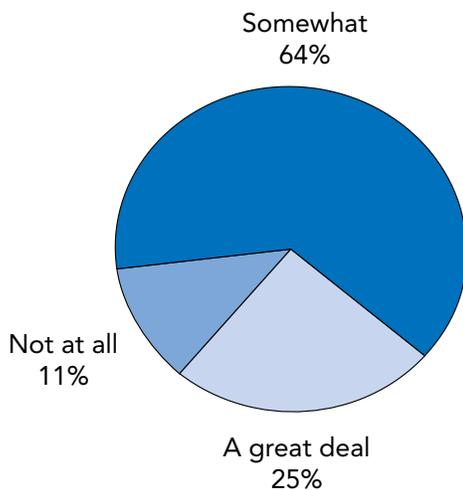
—music teacher anecdote, August 2006



The vast majority of the principals interviewed—96 percent—agree that participating in music education encourages and motivates students to stay in school. Fifty-five percent “strongly agree” with this idea. Further, 89 percent of principals feel that a high-quality music education program contributes to their school achieving higher graduation rates.

That agreement is backed up by statistical data that found:

- ★ Schools that have music programs have significantly higher graduation rates than do those without music programs (90.2 percent as compared to 72.9 percent). In addition, those that rate their programs as “excellent or very good” have an even higher graduation rate (90.9 percent).
- ★ Schools that have music programs have significantly higher attendance rates than do those without programs (93.3 percent as compared to 84.9 percent).



In your opinion, to what extent does a quality music education program contribute to your school achieving higher graduation rates? Would you say it contributes ...?

“We’ve always known that music education is critical to keeping our students competitive and successful in school and in life,” said John J. Mahlmann, executive director of MENC. The study makes clear that America’s principals also understand the strong link between vibrant school music and student success.

“We have seen firsthand how music education provides a solid foundation for children to become productive, successful adults, and so have school administrators from across the nation,” added Joe Lamond, president and CEO of NAMM.

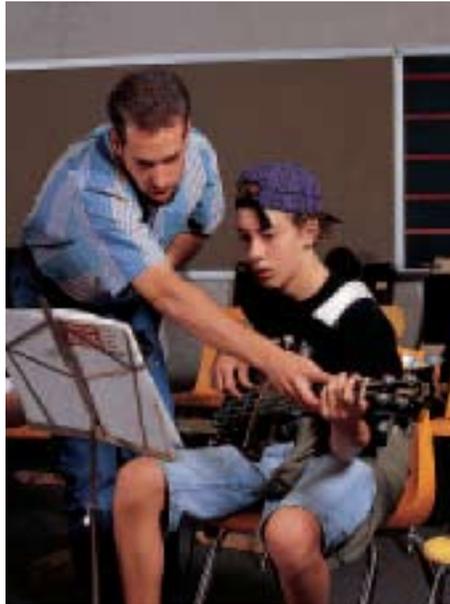
In addition to these key findings, the study found additional evidence that supports the importance of high-quality, sequential music programs for schools and students:

- ★ As the percentage of students enrolled in a music class increases, so does the graduation rate of the school.
- ★ Graduation rates are better at those schools whose principals say their music program is stable or growing than at those whose principals say their music program is eroding.
- ★ Those schools that receive awards for their music classes and/or performing groups have higher overall graduation rates than schools that have not won awards for their music programs.
- ★ Those schools that have credentialed music teachers have much higher graduation rates than those schools that do not have a fully credentialed music staff.

### Real World Concerns and School Music Programs

The study is based on interviews with a random selection of public high school principals and vice principals conducted between April 14 and May 1, 2006. The margin of error for the sample size is  $\pm 4.6$  percent. But perhaps the key importance of the study is that it backs up the strong understanding of generations of parents, teachers, and students.

There are many reasons that music has a place in American schools—remember, for example, that increases in SAT scores correlate strongly with participation in school music programs and that music learning is associated with intelligence measures important for acquisition of math and sci-



ence concepts. This connection of graduation and attendance rates matches a current emphasis placed on education by the public and by the law.

According to the No Child Left Behind Act of 2000, section 9101, the arts are classified as a “core academic subject.” That in itself is recognition of the inherent value of the study of music. But a centerpiece of the law is the establishment of a system of reporting to the public on the quality of local and state school systems’ delivery of instruction to students. The law establishes specific mandates for specific types of assessments in math and in reading and it establishes a requirement that states report sophisticated, disaggregated data on student progress in those areas. It also specifically requires the reporting of graduation rates for secondary school students.

Graduation rates, then, are key to measuring school success and attendance is key to students’ success. This current data seems to show music is at least one key to students’ success in school.

“**Jamie’s mom passed away when she was in elementary school. During her middle school years, her best friend was in chorus class with her. Jamie was not the best singer and was very shy, but she stayed with her friend in chorus ... During the last two years, Jamie has had some academic problems and was in serious risk of not graduating. Several of the choir kids banded together and started tutoring Jamie in her deficient areas before and after school, and once or twice during choir! Jamie did graduate and has come in several times this summer to help out getting ready for the new school year.**”

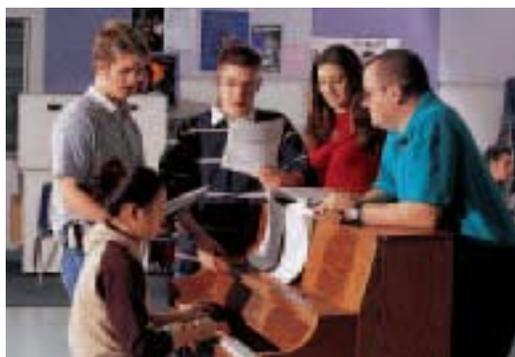
—music teacher anecdote, August 2006

## What We Should Do

Music programs are under pressure. According to the survey, of the 20 percent of principals that felt No Child Left Behind has had an effect on their school music program, half thought that effect was negative. Our challenge is to administer current law and refine the law during the review process (underway in 2007) to ensure that music teachers—those who work every day to educate our children—have confidence that the programs that best serve our children are fully supported.

Specifically, state and local leaders should:

- ★ Work to ensure that the implementation of the No Child Left Behind Act does not have the effect of reducing students' access to music programs.
- ★ Include information on the quality of music programs in the state and local



ALL PHOTOS BY MARK REGAN



“report cards” designed to meet legal requirements for educational accountability. This information need not be the result of specific tests. Parents have a right to know the extent to which their children are being provided the benefits of a full school experience—that is, one that includes music.

- ★ Make certain that administrative decisions, including the allocation of resources and scheduling, always take into account requirements for a strong, sequential music program that benefits all students.



## RESEARCH ABOUT THE VALUE OF MUSIC EDUCATION

### Research finds brain link for words, music ability

Words and music, such natural partners that it seems obvious they go together. Now science is confirming that those abilities are linked in the brain, a finding that might even lead to better stroke treatments.

Studies have found overlap in the brain's processing of language and instrumental music, and new research suggests that intensive musical therapy may help improve speech in stroke patients, researchers said Saturday at the annual meeting of the American Association for the Advancement of Science.

In addition, researchers said, music education can help children with developmental dyslexia or autism more accurately use speech.

People who have suffered a severe stroke on the left side of the brain and cannot speak can sometimes learn to communicate through singing, Gottfried Schlaug, associate professor of neurology at Harvard Medical School told the meeting.

"Music making is a multisensory experience, activating links to several parts of the brain," Schlaug said.

Schlaug showed a video of one patient who could only make meaningless sounds learning to say "I am thirsty," by singing the words, and another was able to sing "happy birthday."

"If you have someone who is nonverbal and they can say they are hungry or thirsty or ask where the bathroom is, that's an improvement," Schlaug said of the Melodic Intonation Therapy.

As long as a century ago there were reports of stroke victims who couldn't talk but who could sing, he said. Now, they are doing trials to see if music can be used as a therapy.

But, he cautioned, the work is geared toward people who have had a severe stroke on the left side of the brain and the therapy can take a long time.

Nina Kraus, director of the Auditory Neuroscience Laboratory at Northwestern University, reported that new studies show that musical training enhances the brain's ability to do other things.

For example, she said, the trained brain gets better at detecting patterns in sounds, so that musicians are better at picking out the voice of a friend in a noisy restaurant.

"Musical experience improves abilities important in daily life," she said. "Playing an instrument may help youngsters better process speech in noisy classrooms and more accurately interpret the nuances of language that are conveyed by subtle changes in the human voice," Kraus said.

When people first learn to talk and when they talk to babies they often use musical patterns in their speech, she noted. "People's hearing systems are fine-tuned by the experiences they've had with sound throughout their lives. Music training is not only beneficial for processing music stimuli. We've found that years of music training may also improve how sounds are processed for language and emotion," Kraus said in prepared remarks.

Kraus said "the very responses that are enhanced in musicians are deficient in clinical populations such as children with developmental dyslexia and autism."

New studies of brain waves, she noted, mimic the patterns of sound that the individual hears. Whether speech or instrumental music is heard, it is actually possible to record the brain's electronic waves and play them back to hear the sound - which she demonstrated with a series of recordings.

Aniruddh D. Patel of The Neurosciences Institute in San Diego said new studies show that music doesn't involve just hot spots in the brain, but large swaths on both sides of the brain.

"Nouns and verbs are very different from tones and chords and harmony, but the parts of the brain that process them overlap," he said.

Some scientists, among them Charles Darwin, have speculated that musical ability in humans might have developed before language, Patel said.



### **Arts Facts . . . Preparing Students for the Workplace**

Schools and employers rank a *degree in the arts* as the most significant indicator of a job candidate's creativity and skills of innovation.

## **Business and School Leaders See the Arts as Key to Preparing Students to Be Creative Workers for the Global Marketplace**

85 percent of surveyed business executives indicated that they are currently having difficulty recruiting individuals who possess creative ability. The demand for creative people will increase as U.S. firms pursue innovation.

- U.S. employers rate creativity/innovation among the top five skills that will increase in importance over the next five years, and rank it among the top challenges facing CEOs.
- Employers (56 percent) and superintendents (79 percent) agree that a college degree in the arts is the most significant indicator of creativity in a prospective job candidate.
- Among eleven subjects offered in high school, superintendents rank arts activities in the top four that are most likely to develop creativity. Yet, three out of four top rated arts subjects are offered as an only as elective by a majority of respondents. Creative writing is the sole required course in more than half the districts. Less than 1 in 5 require a music class.

**Improving access to arts education for all students and strengthening the arts in NCLB is critical to building tomorrow's creative workforce.**

The source for this information comes from *Ready to Innovate*, a new study conducted by The Conference Board, Americans for the Arts, and the American Association of School Administrators.



The Conference Board is a global, independent association of business executives dedicated to creating and disseminating knowledge about management and the marketplace.

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## UNDERSTANDING THE STAKES

Ralph Kendrick

As a composer who has made his primary living in the business world over the past twelve years, I have seen firsthand the importance of ideas and creative thinking in the workplace. Among other things, creative employees help a company create new products, solve problems, design solutions, simplify processes, attract and retain top talent, market services, and operate more efficiently.

As the economy has tightened, I have noticed an even greater need for innovative thinking as companies try to deliver the same quality products and services more cheaply. The stakes are high – companies are forced to either save costs and create new revenue streams or layoff staff.

*Sadly, there is a shortage of creative thinking in the workplace at the time when we need it most.*

In the past two years, I have been involved in several leadership positions at AEGON Insurance in Cedar Rapids, so I have seen these shortages firsthand. At a recent meeting, members of a training committee I chair lamented over the lack of employee use of one of its online training programs. Every one of the twelve members of the committee could identify the problem, but not one of them could generate any potential solutions. After looking at the registration process for the training program, I simplified it from twelve steps to five steps, increasing the success ratio of employees registering for training. I also heightened the visibility of the program through other company websites and – viola – the problem was solved! Ironically, the committee had been discussing this problem on and off for nearly a year prior to my involvement; I resolved it within two weeks.

For musicians, creative thinking comes naturally. Composers essentially create a new musical product out of nothing and solve formal problems along the way. Performers breathe humanity into notes merely printed on a page through creative decision-making, asking themselves which notes to elongate, which to emphasize, where to pause and for how long, the exact tempo to choose, how to make a phrase fit into a larger musical structure, what shadings of color to use, etc.

While it would be fantastic if all of our music students grew up to play in the New York Phil, it simply is not reality. Many students are trying out different activities to find their niche, and for most, a profession in music will not be their ultimate calling. But the lessons learned through music, the stretching of the creative mind composers and performers

receive through music study apply easily to all other fields of human endeavor.

To understand the power of creative thinking through out all facets of life, ask yourself the following questions.

- *Do we need creativity in the sciences to theorize cures for cancer and make other medicinal advancements?*
- *Do we need innovations in technology, so that we can use energy more efficiently?*
- *Are we better parents, when we invent games to play with our children during a long car ride or during an interminable wait at the doctor's office?*
- *Do we need to be innovative to stretch our finances in providing for our families' needs?*

If you're like me, you answered yes to each of these questions. As individuals and collectively as a society, we are more successful when we apply creativity to solve life's problems. Now, more than ever, we need students to experience the mind broadening power of studies in the arts, to apply new concepts and methods of thinking to all aspects of problem solving in their adult lives.

So to those entrusted with the artistic education of our youth, I say this - keep inspiring our children through music; keep challenging them to attain new heights; be open to their own performing instincts and interpretations; encourage their natural curiosities about the different sounds an instrument can create; and nourish their fragile desire to compose their own music.

*The stakes to their lives and ours are too high to do otherwise.*

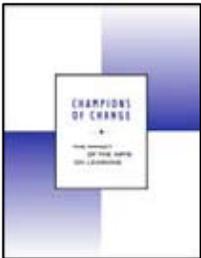
Ralph Kendrick is a composer and businessman residing in Cedar Rapids, Iowa. For more information about the author, please visit [www.ralphkendrick.com](http://www.ralphkendrick.com)

# SUMMARY OF ADDITIONAL ARTS EDUCATION RESEARCH AND FACTS

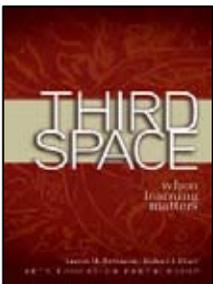
## The arts boost learning and achievement for students.



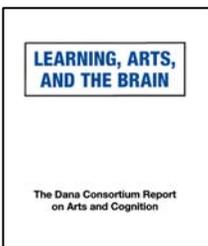
- The collection of research described in *Critical Links: Learning in the Arts and Student Academic and Social Development* (2002) finds that learning in the arts may be uniquely able to boost learning and achievement for young children, students from economically disadvantaged circumstances, and students needing remedial instruction.



- According to the Arts Education Partnership publication *Champions of Change: The Impact of the Arts on Learning* (1999), a compilation of studies on the impact of arts on learning, students who participate in the arts outperform their peers on virtually every measure. Researchers found that "sustained learning" in music and theater correlates to greater success in math and reading, and students from lower socioeconomic backgrounds see the greatest benefits. In fact, "learning in and through the arts can help 'level the playing field' for youngsters from disadvantaged circumstances," the researchers contended.



- A book by the Arts Education Partnership, *Third Space: When Learning Matters* (2005), finds that schools with large populations of students in economic poverty—often places of frustration and failure for students and teachers alike—can be transformed into vibrant and successful centers of learning and community life when the arts are infused into their culture and curriculum.



- Cognitive neuroscientists at seven major universities have found strong links between arts education and cognitive development (e.g. thinking, problem solving, concept understanding, information processing and overall intelligence.) According to the Dana Consortium study, *Learning, Arts, and the Brain* (2008) children motivated in the arts develop attention skills and memory retrieval that also apply to other subject areas.

**Instruction time for the arts is decreasing across the nation since implementation of No Child Left Behind (NCLB).**



- A 2007 study from the Center on Education Policy concludes that, since the enactment of NCLB, *thirty percent* of districts with at least one identified school—those with the students most responsive to the benefits of the arts—have decreased instruction time for art and music.
- In 2008, a follow-up study from the Center on Education Policy found that these cuts in instructional time were deeper than first considered.

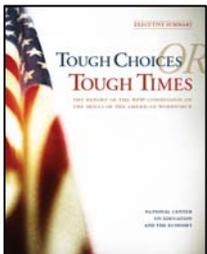


- Among the school districts that reported both increasing time for English language arts or math and reducing time in other subjects, 72% indicated that they reduced time by a total of at least 75 minutes per week for one or more of these other subjects.
- Among districts that reported a decrease in instructional time since 2001-02, 23% reported decreasing total instructional time for arts and music by 50% or more below pre-NCLB levels - greater than social studies, science and physical education.

**Arts education helps prepare a creative workforce.**



- A recent national poll of 1,000 likely voters conducted by Lake Research Partners (2007) has identified a new and growing constituency of voters in America who advocate building capacities of the imagination in public education.
  - Voters believe that, in order to meet the demand for innovation in the marketplace, we must teach skills of the imagination in the classroom. They are concerned that America, a historic leader in innovation, is falling behind other nations as it devotes less attention to developing what they perceive to be essential skills of the imagination and innovation.
  - 91% of voters indicate that arts are essential to building capacities of the imagination.
  - 73% of voters believe that building capacities of the imagination is just as important as the “so called” basics for all students in public schools. 82% of voters want to build imagination and creative skills in schools.



- The New Commission on the Skills of the American Workforce, a bi-partisan commission, comprised of former Cabinet secretaries, governors, college presidents and business, civic and labor leaders, in the report Tough Choices or Tough Times (2006) called for “a total shakeup in how America educates its people with an innovative system that boosts students to unprecedented levels of learning throughout their lives while creating a structure that gives them the best teachers and schools the country can offer.”
  - The executive summary of the Commission’s report states, “This is a world in which a very high level of preparation in reading, writing, speaking, mathematics, science, literature, history and the arts will be an indispensable foundation for everything that comes after for most members of the workforce. It is a world in which comfort with ideas and abstractions is the passport to a good job, in which creativity and innovation are the key to the good life...”



### Arts Facts . . . Creative Industries

An analysis of Dun & Bradstreet data reveals that the creative industries comprise 4.20 percent of all U.S. businesses and 2.04 percent of all U.S. jobs.

## Creative Industries: Business & Employment in the Arts

**Nationally, 686,076 arts businesses in the U.S. employ 2.8 million creative workers.**



The ten states with the greatest number of arts businesses are: CA, NY, TX, FL, IL, PA, NJ, MI, WA, and OH, respectively.

■ 3K or less   ■ 3K-6K   ■ 6K-12K   ■ More than 12K

- The *Creative Industries* study provides a research-based approach to understanding the **scope and importance of the arts to the nation's economy**. This study is a unique representation of both the nonprofit *and* for-profit businesses involved in the creation or distribution of the arts.
- The creative industries are composed of arts-centric businesses that range from **non-profit** museums, symphonies, and theaters to **for-profit** film, architecture, and advertising companies.
- **Nationally, there are 686,076 businesses in the U.S. involved in the creation or distribution of the arts. They employ 2.8 million people, representing 4.20 percent of all businesses and 2.04 percent of all employees, respectively.** These data are current as of January 2009.
- The source for these data is Dun & Bradstreet, widely acknowledged as the most comprehensive and trusted source for business information in the United States.
- Using "geo-economic analysis," Americans for the Arts can detail and map the creative industries by any political or geographic area (*e.g.*, city, county, state, or Congressional District). See the next page for an example of a Creative Industries report for a specific Congressional district. (Creative Industries reports for EVERY Congressional District and state in the country can be downloaded at [www.AmericansForTheArts.org/CreativeIndustries](http://www.AmericansForTheArts.org/CreativeIndustries).)

Source: Dun & Bradstreet. Analysis by Americans for the Arts, 2009.



## Ten Lessons the Arts Teach

By Elliot Eisner

**The arts teach children to make good judgments about qualitative relationships.**

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

**The arts teach children that problems can have more than one solution**

and that questions can have more than one answer.

**The arts celebrate multiple perspectives.**

One of their large lessons is that there are many ways to see and interpret the world.

**The arts teach children that in complex forms of problem solving**

purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

**The arts make vivid the fact that neither words in their literal form nor number exhaust**

what we can know. The limits of our language do not define the limits of our cognition.

**The arts teach students that small differences can have large effects.**

The arts traffic in subtleties.

**The arts teach students to think through and within a material.**

All art forms employ some means through which images become real.

**The arts help children learn to say what cannot be said.**

When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

**The arts enable us to have experience we can have from no other source**

and through such experience to discover the range and variety of what we are capable of feeling.

**The arts' position in the school curriculum symbolizes to the young**

what adults believe is important.

SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press. Available from NAEA Publications.



# ADVOCACY

Music lessons help students more than computer training.

*Neurological Research February 28, 1997.*

Music training helps under-achievers.

*Nature May 23, 1996.*

Piano boosts student math achievement.

*Neurological Research March, 1999.*

Rhythm students learn fractions easier.

*Neurological Research March 15, 1999.*

Ten year study shows music improves test scores.

*Dr. James Catterall, UCLA, 1997.*

Music students score higher on SATs.

*“Profile of SAT and Achievement Test Takers,” the College Board, compiled by music Educators National Conference, 1998, 1996.*

Music students enjoy greater college success.

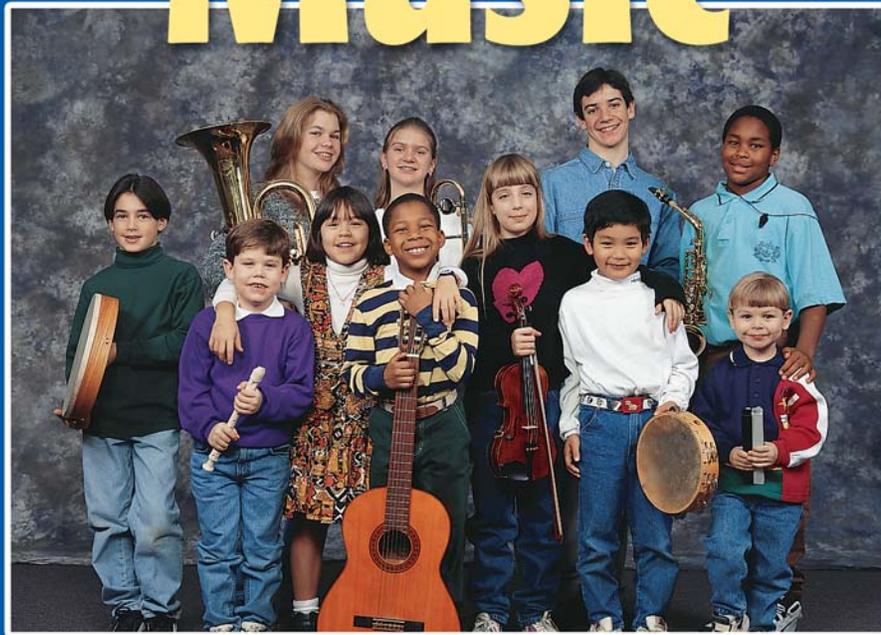
*“The Case for Music in the Schools,” Phi Delta Kappan, February, 1994.*

Substance abuse lowest in music students.

*Houston Chronicle, January 11, 1998*

All quotes are taken from:  
*Making Music – Makes You Smarter, the Music Advocate’s Guide*  
published by the National Association of Music Merchants.

# The Benefits of the Study of Music



## Why we need music education in our schools

**“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 harsh reality of limited time and funding for instruction, however, the inclusion of the arts in every student’s education is sometimes relegated to a distant wish rather than an exciting reality.

**It doesn’t have to be that way!**

If public education is to help all our children reach their individual potential and serve the collective good of our

society, music must be a part of the education of all American children. The No Child Left Behind act defines “core academic subjects” as English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, **arts**, history, and geography. Music, as a valued part of culture, is a birthright of every child. In addition, learning music in school contributes to student achievement in four important categories:

- ▶ Success in society
- ▶ Success in school and learning
- ▶ Success in developing intelligence
- ▶ Success in life

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**EDUCATION**  
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# The study of music helps students achieve Success in Society

Perhaps the basic reason 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 in our economy is massive. And the value of music in shaping individual abilities and character are evident:

- ▶ Data show that high earnings are not just associated with people who have high technical skills. In fact, mastery of the arts and humanities is just as closely correlated with high earnings, and, according to our analysis, that will continue to be true. History, music, drawing, and painting, and economics will give our students an edge just as surely as math and science will. —*Tough Choices or Tough Times: The report of the new Commission on the Skills of the American Workforce, 2007*
- ▶ The arts provide one alternative for states looking to build the workforce of tomorrow—a choice growing in popularity and esteem. The arts can provide effective learning opportunities to the general student population, yielding increased academic performance, reduced absenteeism, and better skill-building. An even more compelling advantage is the striking success of arts-based educational programs among disadvantaged populations, especially at-risk and incarcerated youth. For at-risk youth, that segment of society most likely to suffer from limited lifetime productivity, the arts contribute to lower recidivism rates; increased self-esteem; the acquisition of job skills; and the development of much needed creative thinking, problem solving and communications skills. Involvement in the arts is one avenue by which at-risk youth can acquire the various competencies necessary to become economically self-sufficient over the long term, rather than becoming a financial strain on their states and communities. *The Impact of Arts Education on Workforce Preparation, The National Governors Association, May 2002*
- ▶ Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs). —*Texas Commission on Drug and Alcohol Abuse Report. Reported in Houston Chronicle, January 1998*

- ▶ 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 or two years 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*
- ▶ "When I hear people asking how do we fix the education system, I tell them we need to do the opposite of what is happening, cutting budgets by cutting music programs.... Nothing could be stupider than removing the ability for the left and right brains to function. Ask a CEO what they are looking for in an employee and they say they need people who understand teamwork, people who are disciplined, people who understand the big picture. You know what they need? They need musicians." — *Former Arkansas Governor Mike Huckabee, 2007*



# The study of music helps students achieve Success in School and Learning

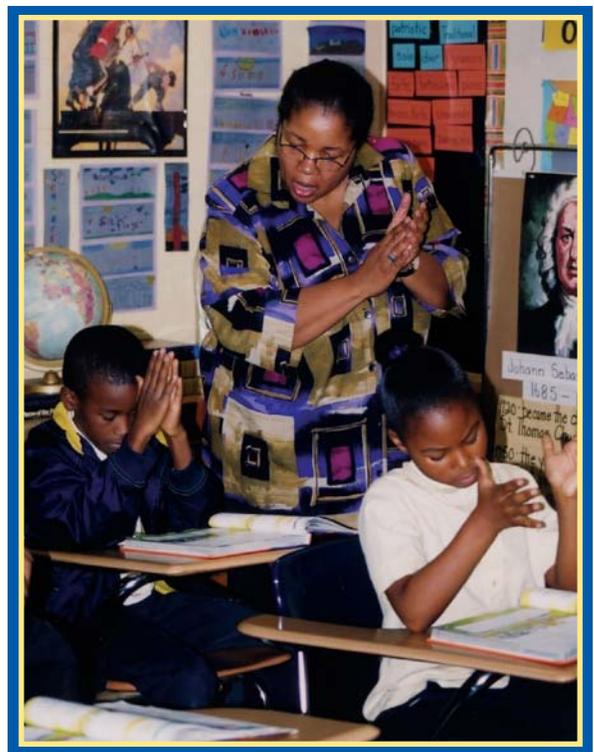
Success in society, of course, is predicated on success in school. Any music teacher or parent of a music student can call to mind anecdotes about effectiveness of music study in helping children become better students. Skills learned through the discipline of music, these stories commonly point out, transfer to study skills, communication skills, and cognitive skills useful in every part of the curriculum. Other stories emphasize the way the discipline of music study—particularly through participation in ensembles—helps students learn to work effectively in the school environment.

► Schools with music programs have significantly higher graduation rates than do those without programs (90.2% as compared to 72.9%). In addition, those that rate their programs as “excellent” or “very good” have an even higher graduation rate (90.9%). Schools that have music programs have significantly higher attendance rates than do those without programs (93.3% as compared to 84.9%). *Harris Interactive poll of high school principals, 2006*

► Students in high-quality school music programs score higher on standardized tests compared to students in schools with deficient music education programs, regardless of the socioeconomic level of the school or school district. Students in top-quality music programs scored 22% better in English and 20% better in math than students in deficient music programs. Students at schools with excellent music programs had higher English and math test scores across the country than students in schools with low-quality music programs. Students in all regions with lower-quality instrumental programs scored higher in English and math than students who had no music at all. *Christopher M. Johnson and Jenny E. Memmott, Journal of Research in Music Education, 2006*

► Students of music continue to outperform their non-arts peers on the SAT, according to reports by the College Entrance Examination Board. In 2006, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 43 points higher on the math portion than students with no coursework or experience in the arts. Scores for those with coursework in music appreciation were 62 points higher on the verbal and 41 points higher on the math portion. *The College Board, Profile of College-Bound Seniors National Report for 2006*

► Nearly 100% of past winners in the prestigious Siemens Westinghouse Competition in Math, Science and Technology (for high school students) play one or more musical instruments. This led the Siemens Foundation to host a recital at Carnegie Hall in 2004, featuring some of these young people, after which a panel of experts debated the nature of the apparent science/music link. *The Midland Chemist (American Chemical Society) Vol. 42, No.1, Feb. 2005*



## The study of music helps students achieve Success in Developing Intelligence

Success in school and in society depends on an array of abilities. Some measures of a child's intelligence are indeed increased with music instruction. 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 behavioral studies and groundbreaking neurological research that shows how music study can actively contribute to brain development. Results of an IQ test given to groups of children who were provided with lessons in keyboard, voice, drama, or no lessons at all showed that the IQ of students in the keyboard or voice classes increased from their pre-lesson IQ score more than the IQ of those students taking drama or no lessons. Generally these increases occurred across IQ subtests, index scores, and academic achievement. Summary of results by Dr. E. Glenn Schellenberg, *Psychological Science*, August 2004

- Children with music training had significantly better verbal memory than those without such training, and the longer the training, the better the verbal memory. Students who continued training and beginners who had just started learning to play both showed improvement in verbal learning and retention. *Summary of paper by Ho, Y. C., Cheung, M. C., & Chan, in Neuropsychology, 2003*
- A 2004 Stanford University study showed that mastering a musical instrument improves the way the human brain processes parts of spoken language. Using functional magnetic resonance imaging (fMRI), researchers also discovered that musical training helps the brain work more efficiently in distinguishing split-second differences between rapidly changing sounds that are essential to processing language — *Prof. John Gabrieli, associate director of MIT's Athinoula A. Martinos Center for Biomedical Imaging.*
- Young children who take music lessons show different brain development and improved memory over the course of a year, compared to children who do not receive musical training. Musically trained children performed better in a memory test that is correlated with general intelligence skills such as literacy, verbal memory, visiospatial processing, mathematics and IQ. *Dr. Laurel Trainor, Prof. of Psychology, Neuroscience, and Behaviour at McMaster University, 2006*
- Playing a musical instrument significantly enhances the brainstem's sensitivity to speech sounds. This relates to encoding skills involved with music and language. Experience with music at a young age can "fine-tune" the brain's auditory system. — *Nature Neuroscience, April 2007*

## The study of music helps students achieve 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 physical as well.

- "Music is one way for young people to connect with themselves, but it is also a bridge for connecting with others. Through music, we can introduce children to the richness and diversity of the human family and to the myriad rhythms of life." — *Daniel A. Carp, Eastman Kodak Company Chairman and CEO.*
- "Casals says music fills him with the wonder of life and the 'incredible marvel' of being a human. Ives says it expands his mind and challenges him to be a true individual. Bernstein says it is enriching and ennobling. To me, that sounds like a good cause for making music and the arts an integral part of every child's education. Studying music and the arts elevates children's education, expands students' horizons, and teaches them to appreciate the wonder of life." — *U.S. Secretary of Education Richard W. Riley, July 1999.*
- "The life of the arts, far from being an interruption, a distraction, in the life of the nation, is close to the center of a nation's purpose - and is a test to the quality of a nation's civilization." — *President John F. Kennedy*



Photos by Becky Spray, Mark Regan, and Jim Kirby

# **A Summary of Statements & Research Supporting the Need For Elementary Music Instruction at least Twice every Six Days**

Thomas A. Sletto - Assistant Professor of Music Education - Drake University, Des Moines, IA - Spring 2010

## **Regular, repeated music instruction is necessary for brain development of children**

- \*Auditory development increased with regular classroom music instruction [Fujioka, Ross, Kakigi, Pantev, & Trainor-2006]
- \*Higher levels of phonological awareness and reading development (phoneme segmentation fluency)[Anvari, Trainor, Woodside, & Levy-2002 and Gromko-2005]
- \*Higher levels of verbal memory as a result of elementary music instruction [Ho, Cheung, & Chan-2003]
- \*Higher levels of spatial processing [Costa-Giomi, E-2000]
- \*Musical experiences are multimodal--involving auditory, visual, emotion, and motor skills---illustrating that musical processing uses all areas of the brain, *both right and left hemispheres as well as firing of cross-brain synapses.* [Harris, M. (2009) *Music and the Young Mind* ISBN:978-1-60709-061-8]
- \*Jean Houston of the Foundation for Mind Research believes that children without access to an arts program are actually damaging their brain. Engagement to nonverbal modalities greatly affects skills in reading, writing, and mathematics. [Harris, M. (2009) *Music and the Young Mind* based on research by Roehmann & Wilson-1988]
- \*All children should begin music instruction before they turn seven to obtain optimal brain development. [Schlaugg-1999]

## **Regular, repeated music instruction results in children's ability to read at higher levels**

- \*Young children exposed to music or receiving music instruction had the ability to detect pitch variations in both music and language better than the control group. [Flohr, Persellin, & Miller--1996;1998]
- \* An extensive, re-occurring Kodaly approach to elementary music was shown, via research, to improve reading scores of first grade students in New York state. By including music and art instruction in the New York City schools, reading achievement scores improved drastically across the entire district. [Hurwitz, Wolff, Bortnick, & Kokas-1975]
- \*A study in the Minneapolis public schools indicated that children who SANG every day greatly improved achievement scores in reading and math tests. Kindergarten students at Lincoln Elementary School achieved the highest scores in the entire district in letter sound acquisition after singing each day in their school. Shingle Creek kindergarten students posted much higher scores in letter sound acquisition after receiving repeated singing instruction when comparing 2006-07 scores to scores obtained in 2005-06. [Olson-2005]

## **Regular, repeated music instruction results in children's ability to do mathematics better**

- \*Mathematical skills were more developed because of reoccurring music instruction [Cheek & Smith-1999]
- \*Music training generates the neural connections used for abstract reasoning, including those necessary for understanding mathematical concepts. Music training was far superior to computer training in dramatically enhancing children's abstract reasoning skills necessary for learning mathematics and science. [Rauscher & Shaw-1998]
- \*Reading music requires an understanding of ratios and proportions. Arithmetic progressions in music correspond to geometric progressions in mathematics--that is, the relation between the two was logarithmic. [Marsh-1999]
- \*Music instruction enables students to learn multiplication tables and mathematics formulas more easily. These findings indicated that music uniquely enhances higher brain functions required for math, chess, science, and engineering. [Kelstrom -1998]
- \*Wenonah, MN 'experimental' third graders that received four 15-minute singing lessons a week scored substantially higher than 'control' third graders on timed multiplication tests by the end of the school year. [www.lifelongmusicmaking.org; "Affirming Parallel Concepts..." Olson & Kay]

## **Teaching for Music's Sake Alone**

"The power of music stretches far beyond its interchange with language, math, and reading. Music uniquely enhances higher brain functions. Music is the soul of creativity, promoting individuality *along with social skills and collaboration*, as well as improving self-esteem. Music is the language of feelings with the power to communicate profound emotions. Music is what makes us unique as human beings."

[Harris, M. (2009) *Music and the Young Mind*. Rowman & Littlefield Education, Lanham, MD]

- \*Homeroom teachers will become less effective due to lack of collaborative or individual preparation time typically provided by music/art educators.
- \*Cutting elementary music and elementary art affects the ENTIRE elementary population, not just a select few students!
- \*Are there suggested cuts to other district departments as severe as these suggested to the district music/art departments?
- \*Meaningful relationships between music/art teachers cannot be fostered when one educator teaches each child only once every week for 30 minutes. Educators will be lucky to remember that many names [approx. 1200] during one week.

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For further Brain Research and Music Education...go to [dester.iweb.bsu.edu](http://dester.iweb.bsu.edu) for an amazing powerpoint by Professor Don P. Ester, Ball State University, concerning "Your Brain on Music" -- nationally-known specialist on brain responses to music

For further Brain Development Theory...check out these books from your local library or purchase online:

Gardner, H. [1973] *The arts and human development: A psychological study of the artistic process*. N.Y.: Wiley & Sons.

Gardner, H. [1983] *Frames of mind: Theory of multiple intelligences*. New York: Harper Collins

Gardner, H. [1999a] *The disciplined mind: Beyond facts and standardized tests, the K-12 education that every child deserves*. New York: Penguin Putnam

Gardner, H. [1999b] *Intelligence reframed: Multiple intelligences for the 21st century*. New York: Basic Books

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### **Arts Facts . . . Impact on Cognitive Development**

Neuroscientists find training in the arts improves cognition. Music, acting, and dance improve a range of life and academic skills.

## **ARTS EDUCATION AND COGNITIVE DEVELOPMENT**

Neuroscientists from seven universities across the country used brain imaging studies and behavioral assessments to advance our understanding of the effects of music, dance, and drama education on other types of learning. The findings from their coordinated three-year study suggest that children motivated in the arts develop attention skills and strategies for memory retrieval that also apply to other academic subject areas.

- Training in music appears to improve skills in geometric representation, as well as the acquisition of reading skills and sequence learning.
- Training in acting classes appears to lead to improved memory, via learning and manipulating language skills.
- Learning to dance by effective observation relates closely to physical practice, and that training appears to improve other cognitive skills.

Scientist's research findings include the following:

1. An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.
2. Specific links exist between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training.
3. In children, there appear to be specific links between the practice of music and skills in geometrical representation, though not in other forms of numerical representation.
4. Correlations exist between music training and both reading acquisition and sequence learning. One of the central predictors of early literacy, phonological awareness, is correlated with both music training and the development of a specific brain pathway.
5. Training in acting appears to lead to memory improvement through the learning of general skills for manipulating semantic information.
6. Learning to dance by effective observation is closely related to learning by physical practice, both in the level of achievement and also the neural substrates that support the organization of complex actions. Effective observational learning may transfer to other cognitive skills.

Source: *LEARNING, ARTS, AND THE BRAIN, The Dana Consortium Report on Arts and Cognition*, Dana Press (2008).



# ADVOCACY

## SAMPLE LETTERS

Dear School Board and Administrators,

It was mentioned that music could possibly be considered for a job cut. Specifically, it has been suggested to reduce music to one class per six-day cycle in grades K-5. This letter is to address the music staff's concerns with this proposal.

### The Elementary Music Program

Currently, we see students twice in a six-day cycle, for a total of approximately **50 minutes** per week in K-2 and **67 minutes** per week in 3-5. The national guidelines for elementary music set forth in the "Opportunity-to-Learn Standards" by the Music Educators National Conference state that elementary music should be a **minimum of 90 minutes** per week. As you can see, we are already at less than two-thirds of this goal. With the proposed reduction, music would fall to **25-33** minutes per week, or about one third of the national guideline.

For children in the 21st century, the elementary music class represents **the only place where all of our students are actively making music**. 100 years ago, everyone sang with their families, at home, and in church. Since then, the advent of radio, television, and recorded music has transformed music from an active part of everyday life to a professional activity reserved for the "talented". In our elementary music classes, every child can and does make music, instrumental, vocal, solo, small group, and large group. They come to understand music-making once again as an integral part of being human, as opposed to a form of passive entertainment.

Music education is a **core academic subject** in the **No Child Left Behind** act of 2002. And according to the **Iowa Core Curriculum**, the five Core areas (Literacy, Math, Science, Social Studies, and 21st Century Skills) should be taught across the curriculum. The music class is one of the few examples where this is already taking place. These state and federal mandates are based on numerous research studies, which show that elementary music education builds spatial awareness and the ability to think ahead, which translates to **better success in other school subjects and higher test scores**.

The following skills are taught in the music classroom on a regular basis:

1. **Music performance:** Singing on pitch, playing drums, keyboards, xylophones, recorders, and unpitched percussion.
2. **Music notation:** Students learn to read and write music symbols for rhythm, melody, and harmony. This functions the same as learning to read and write a foreign language in brain development.
3. **English and foreign language fluency:** Every song has text which is spoken and sung together while reading. In addition, texts are pulled apart and analyzed for their rhythmic components, then mixed together *by* the students into new speech patterns and rhythms to be performed. In the lower elementary grades, students practice left-to-right tracking and mirroring skills, which are essential pre-reading skills.
4. **American and world folk songs and historical music:** The traditions and cultures of our society are passed down in the music classroom in a way that does not exist elsewhere. Children still sing and play games on the playground, but they have lost much of the repertoire that was once common among kids in this country. In addition, exposing students to world cultures and music gives them a global understanding of the world, which will be vital to their professional lives in the ever-expanding global marketplace.
5. **Dance:** Students learn and perform traditional folk dances (American and world), as well as learn creative movement. Again, 100 years ago this was part of the culture (square-dances, etc.), but has been lost to passive entertainment.
6. **Drama:** Students recreate stories through movement, speech, and music. They take on roles, use props and costumes, and perform for the public at concerts.
7. **Collaboration & Creativity:** Nearly every music period involves individual, partner, and small group work on a creative music task such as improvising, composing, arranging, or notating. Students must work within self-selected and teacher-chosen groups, and are always asked to reflect on the quality of work from their groups. Students must solve rhythmic puzzles to create and perform patterns.
8. **Leadership:** Solo singing (done by all students) and playing instill self-confidence and self-awareness. Group work demands that students take on a leadership role to achieve results.



## SAMPLE LETTERS

9. **Science & Math:** Acoustics (the science of sound) is explored through the function of sound waves to create pitches and timbres on different instruments. Meter is the musical measurement and grouping of time units, and rhythm is the addition, division, and counting of beats of time.

**There is a window of opportunity for learning basic musical skills.** Just like language development, musical skill becomes exponentially harder to acquire as children get older. And during a six-day cycle, there will often be a 9-day gap (including weekends) between music classes. **This does not allow for retention of skills and knowledge. Regular practice is essential to improving musical skills.**

### What Else is Lost?

If we reduce elementary music, **we cut off the foundation of the band and choir programs** in middle and high school. Students currently come to band and choir with a solid foundation in music literacy, rhythmic accuracy, and pitch matching, as well as an ability to perform various parts in an ensemble. These skills get harder to teach with age, so not only would the choir and band programs be doing remedial work, the students would struggle to catch up. In addition, participation in these programs will be reduced, as more students grow up without the musical self-confidence to participate.

In the choral music program, **this would also mean the elimination of a .5 choir director.** That would put us down to **1 choir director 6-12** (5th grade choir would likely cease to exist). The music program is **already understaffed** because some years back there was a Middle School vocal position that was eliminated, and one teacher now shares all of West and most of Middle School.

Not only would fifth grade choir be eliminated, but middle school vocal lessons would likely be eliminated as well. Currently, we are unable to offer lessons to 5-6 grade due to sharing staff, and only offer large sectional lessons to 7-8 choir students, and individual lessons to some, but not all 9-12 choir students. With only one choir director to run four rehearsals at two buildings, teaching lessons as well at both buildings would be impossible. This would also mean we would have to stop preparing students and sending them to the **OPUS and NEICDA Honor Choirs**, the only enrichment for talented singers available at the middle school. We would also have to stop preparing **solos and ensembles** for our spring concert at middle school. Finally, reducing a vocal/general music teacher means more classes of 50-100+ students with only one teacher in front of the group.

Thank you for your continuing efforts to find the best solutions for our students. If you have any questions concerning the general and vocal music programs, please feel free to contact us at any time.



# ADVOCACY

## SAMPLE LETTERS

Dear School Board and Administrators,

If the choice at this point is eliminating the elementary art program or cutting back on elementary music, then this is a devastating position to be in, and the fine arts supporters are forced to divide and choose one content area over the other and not stand together. Neither content area offers the students less than the other, and neither offers more than the other. They offer different things.

This is not about one program being better than the other or winning more awards than the other. This is about educating students for their lifetimes. This is about giving them the skills they need for the 21st Century. We have to look at the unique skills that both of these content areas teach. These skills cannot be taught by the other program, or taught in the "Core of Four." Visual art teaches the valuable 21st Century skills of problem solving, innovation, creativity, originality, multiple solutions to one problem, persistence, flexibility, interpretation, analysis, synthesis and on and on.

When students passionately say they need elementary art, they need to vocalize those things that a good elementary art program teaches. Not the act of making art, but the perception skills, the reflection skills and the process skills. The same is true of music. Music teaches similar skills such as persistence and also entirely different skills that are also valuable and unique to music education. Skills of logic, team work, sequence, and so on.

Please do not make a choice. Do not make this about the staff or saving positions. Make this about saving a quality 21st Century Education. Please see the unique skills that each of these areas teach, which are necessary for the career survival of our students in the next generation.

Daniel Pink talks about the jobs that are being replaced by computers and workers in developing nations. Careers like doctors, lawyers, and accountants are being replaced by online sites such as, Ask a Doctor, Divorce.com, TurboTax, etc. Many computer jobs and many jobs related to customer service are being outsourced to workers in countries like India. To assure our students of meaningful careers, we need to give them those skills that will keep them viable.

This is no longer the Information Age. It is the Conceptual Age. Information can be gathered via the Internet. We need to teach our kids how to take that information and use it; utilizing those skills of using their senses and their minds

to look, listen, analyze, think and feel. One parent was recently included in the local newspaper in reference to his work with new mapping processes of the Milky Way. At the end of the article, he addressed the shortcomings K-12 education. He commented that students come "expecting to be able to plug in a number and formula and do some rote memorizations," but that the scientific process is more like, "What is an idea that someone proposes, how is it tested and if that's true, what's the consequences and then lets see if one of the consequences can be disproved and what does that do to the premise?" He challenges schools to teach students that process, not the information.

We must not stop at teaching the students to "Solve Problems," but teach them to identify the problem to solve. This is what the business world identified as the number one skill schools can teach. That is what we in the fine arts do. We don't do the thinking for the students. We require them to do the thinking. We don't give them the information to use. We have them find information and use it in unique ways.

Please do not "draw a line." This is a not a time to make a choice. To choose to eliminate a content area that fosters that innovation and creativity, that teaches students that there is more than one solution to a problem – and in fact requires every student to have a different solution – when no other content area teaches that, is not where we want to take our kids. This is a time to put our heads together, as the creative individuals we are, and find a solution: a solution of cuts that are the farthest from the students.

## MENC EXECUTIVE OMNIBUS RESULTS SUMMARY

February 8, 2008

### INVOLVED IN MUSIC PROGRAM

Overall, three quarters (77%) of Americans have been involved in some type of music program while in school. In breaking it down by type of music program, chorus or vocal group is most popular, as just over half (53%) sung in one, while 45 percent took formal instrument lessons and two in five (41%) played in a school instrumental ensemble. In lesser numbers, 12 percent each took voice lessons or were part of an informal group while one-quarter were part something else involving music.

There are certain groups who are more likely to have been involved in music and the table below shows this.

More likely to be involved in music	Total (77%)
College Graduates	85%
Household income of \$75,000 and up	85%
Westerners	84%
Those with some college	83%
Women	82%

As the table shows, people who were involved in music tend to be better-educated and earn more than those who have not.

While one in six (15%) were only involved in a music program for less than one year, most were involved for longer. Three in ten (30%) were involved for one to three years and 21 percent involved from three to five years. One in five (21%) were involved in music for more than 5 years and almost one in ten (9%) are still involved. Those who were involved longer are more likely to be college graduates while those who were involved for lesser amounts of time are more likely to have high school or less education.

	Total	HS or Less	Some College	College Grad	Less than \$35k	\$35k-\$49.9k	\$50k – \$74.9k	\$75k and up
	%	%	%	%	%	%	%	%
Less than one year	15	18	16	11	18	18	16	13
1-3 years	30	37	28	26	35	27	30	26
3-5 years	21	20	20	23	18	25	22	26
More than 5 years	21	17	19	27	17	22	21	21

Still involved	9	4	12	9	7	5	8	11
Not sure	5	4	5	5	7	3	3	2

The same correlation occurs for income – the smaller incomes were involved for less time.

### CONTINUING INVOLVEMENT WITH MUSIC EDUCATION

Over half of those who were involved in music still retain some type of involvement with it. While 44 percent do none of these items, almost two in five (38%) recommend their children get involve in music education at their schools and one-quarter say they remain actively involved in music today. Additionally, one in ten support music education by donating money and 5 percent volunteer their time to the local school music program.

### INFLUENCE OF MUSIC EDUCATION ON LATER LIFE

Two in five (39%) of those who were involved in music say that it was extremely or very influential in contributing to their current level of personal fulfillment with an additional three in ten (31%) who say it was somewhat influential. Just 22 percent say music education was not influential at all. For this, education and income aren't as correlated. As the table below shows, the more education one has, the more likely one is to believe music education was influential. With income, this isn't the case.

	Total	HS or Less	Some College	College Grad	Less than \$35k	\$35k-\$49.9k	\$50k – \$74.9k	\$75k and up
	%	%	%	%	%	%	%	%
Total Influential (NET)	70	61	73	77	67	67	73	74
Extremely influential	15	7	22	16	19	14	14	15
Very influential	24	20	23	29	19	27	24	23
Somewhat influential	31	34	29	32	29	26	35	37
Not influential at all	22	26	22	18	20	27	22	21
Not sure	8	12	5	5	13	6	5	5

It's not that those with higher household income think music education is not at all influential. In fact, almost three-quarters do. It's just over three quarters of those who are college graduates think it is influential compared to just six in ten of those with high school or less education.

In looking at how influential music education is in the current success of their job, the answer is not much as half say it is not influential at all and just over one-quarter say it is influential. An additional 16 percent do not have a career or job.

	Total	HS or Less	Some College	College Grad	Less than \$35k	\$35k-\$49.9k	\$50k – \$74.9k	\$75k and up
	%	%	%	%	%	%	%	%
Total Influential (NET)	27	12	34	38	24	31	31	30
Extremely influential	6	3	7	8	4	3	12	7
Very influential	7	3	8	9	8	7	4	8

Somewhat influential	15	5	18	21	12	21	15	16
Not influential at all	51	55	50	50	44	55	54	54
Do not have career/job	16	27	13	8	26	8	10	12
Not sure	5	7	3	5	6	6	5	3

Again, education shows a great likelihood to say music education is influential over income. Almost two in five college graduates say music education is influential for their career compared to one in ten on those with just a high school education. But at least half of all education levels say music education is not influential at all on their career or job.

### LEARNINGS AND HABITS FROM MUSIC EDUCATION

When four different statements regarding learning and habits from music education preparing people are examined, two themes emerge. One is that at least a plurality, if not more, agree with these statements that music education does help. The second theme is that people who have music education are much more likely in each case to believe these.

	Total	Had music education	Did not have music education
Learnings and habits from music education equip people to be better team players in their career.			
Total agree	52	58	30
Neither agree nor disagree	28	25	39
Total disagree	10	10	9
Learnings and habits from music education provide you with a disciplined approach to solving problems.			
Total agree	47	53	29
Neither agree nor disagree	30	28	40
Total disagree	12	13	9
Learnings and habits from music education prepare someone to manage the tasks of their job more successfully.			
Total agree	45	50	26
Neither agree nor disagree	34	31	43
Total disagree	12	12	10
Learnings and habits from music education help you build long lasting relationships that could help a career.			
Total agree	44	48	28
Neither agree nor disagree	35	33	43
Total disagree	11	12	7

Becoming a team player is the one attribute where over half of adults agree that music education equips people, as do almost three in five of those who have music education. Just under half agree that music education provides a disciplined approach to solving problems and slightly less than this agree that it prepares someone to manage the tasks of their job more successfully. The lowest of these four is in building long lasting relationships and this is the only one where less than half of those who have music education agree. But, what is also important to note is that just one in ten across the board disagree with each of these statements – a very low number.

In also looking at this by education and income, it is clear that those who have more education and higher income levels are more likely to agree with these sentiments.

<b>% saying Strongly/ Somewhat agree</b>	<b>Total</b>	<b>HS or Less</b>	<b>Some College</b>	<b>College Grad</b>	<b>Less than \$35k</b>	<b>\$35k- \$49.9k</b>	<b>\$50k – \$74.9k</b>	<b>\$75k and up</b>
	%	%	%	%	%	%	%	%
Learnings and habits from music education equip people to be better team players in their career	52	45	58	<b>55</b>	50	51	54	<b>55</b>
Learnings and habits from music education provide you with a disciplined approach to solving problems.	47	35	53	<b>59</b>	40	48	51	<b>52</b>
Learnings and habits from music education prepare someone to manage the tasks of their job more successfully.	45	35	49	<b>54</b>	39	43	47	<b>49</b>
Learnings and habits from music education help you build long lasting relationships that could help a career.	44	34	50	<b>49</b>	41	47	43	43

Even among those with a college degree and who have household incomes of \$75,000 and higher, relationship building is at the bottom of these four sentiments about music education. On the high end, almost six in ten college graduates say music education provides a disciplined approach to problem solving.

## CONCLUSIONS

Overall, this research shows that there is a high incidence of those who have had music education and music education is valued over all. The lessons that it teaches and the learnings and habits it instills are valuable. This is seen much more clearly when the attitudes of those who have had music education are compared with those who have not.

What is also clear is that education and income play a role. First, those who have had music education are more likely to be better educated and have higher household incomes. Also, in terms of attitudes, generally those who have more education feel more strongly about what music education instills and how it influences people.

In looking ahead to the questions asked on The Harris Poll, most of these questions should work perfectly. Two, however, may be ripe for consideration for some changes. First, looking at the fourth sentiment on learnings and habits, building long-lasting relationships did not do as well as the other three. When you look at how high individual music lessons is in the list of involvement, that makes sense. We may want to replace this with something else, perhaps something regarding discipline, not as how it relates to solving problems, but in general.

The larger issue is in examining the question on how influential music education was in the current sense of their job. While half of those with music education agree with the sentiment that learnings and habits from music education prepare someone to manage the tasks of their job more successfully, half also say that music education was not influential in their current success on the job. Definitely a conflict and I think the influence question should be reworded. Part of it may be the way we defined success. Part of it may be the use of the term influential. We may want to consider changing that to an importance scale instead. This may give us better results as I do think people believe it was important, but obviously not influential.

These are points to begin our discussion. I look forward to going over this with you next week and finalizing the questions for the Harris Poll by the 28<sup>th</sup>.

### **Methodology:**

Harris Interactive® conducted this study online within the United States between September 13 and 17, 2007 among 2,507 adults, of whom 1,991 had music education. Figures for age, sex, race/ethnicity, education, region and household income were weighted where necessary to bring them into line with their actual proportions in the population. Propensity score weighting was also used to adjust for respondents' propensity to be online.

All surveys are subject to several sources of error. These include: sampling error (because only a sample of a population is interviewed); measurement error due to question wording and/or question order; deliberately or unintentionally inaccurate responses; and non-response (including refusals).

With one exception (sampling error) the magnitude of the errors that result cannot be estimated. There is, therefore, no way to calculate a finite "margin of error" for any survey and the use of these words should be avoided.

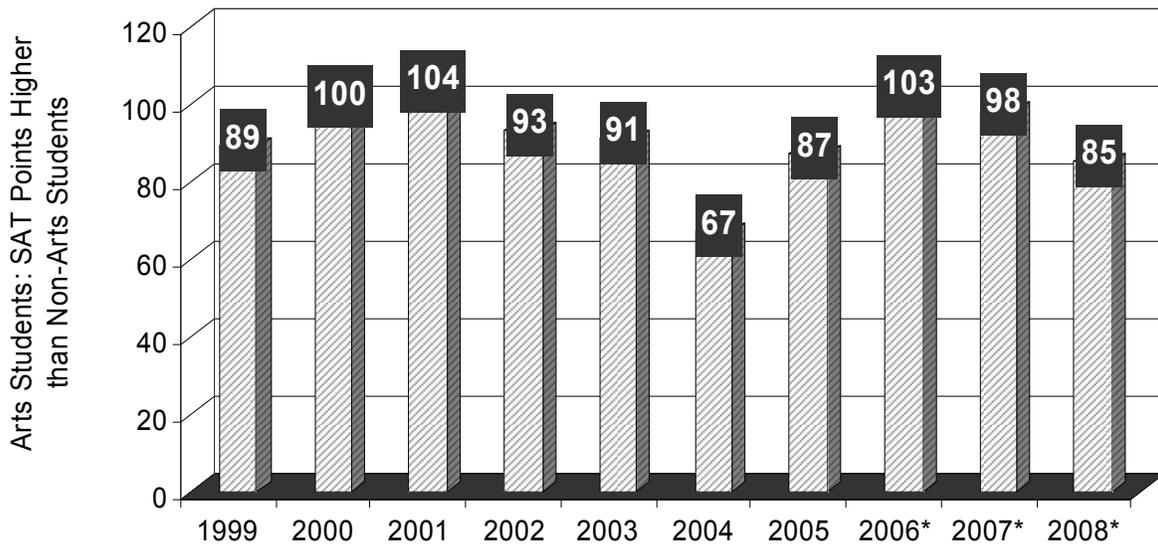
With pure probability samples, with 100 percent response rates, it is possible to calculate the probability that the sampling error (but not other sources of error) is not greater than some number. With a pure probability sample of 2,507 adults one could say with a ninety-five percent probability that the overall results have a sampling error of +/- 2 percentage points. However, that does not take other sources of error into account.

If you have any questions about any of the research findings contained in this document please do not hesitate to contact Regina Corso (212.539.9522).



**Arts Facts . . . SAT Scores and the Arts**  
Students with four years of high school arts classes have higher SAT scores than students with one-half year or less.

## Arts Students Outperform Non-Arts Students on SAT (Average Points Better on SAT by Arts Students)



- Data from The College Board shows that students who take four years of arts and music classes while in high school score 85 points better on their SATs than students who took only one-half year or less (scores of 1,063 vs. 978, respectively).
- \*Reflect the *Critical Reading* and *Mathematics* portions of the SAT only. The new *Writing* section of the test is excluded from this analysis for year-to-year comparison purposes. Students with four years of art and music classes averaged 523 on the *Writing* portion of the test—52 points higher than students with one-half year or less of arts/music classes (471).

Source: The College Board, 2008. *2008 College-Bound Seniors: Total Group Profile Report*.



## RESULTS OF MAJOR MUSIC STUDIES

### Roger Maxwell

For the past 10 years (April 25, 1999 – April 27, 2008) I have followed the THE DES MOINES SUNDAY REGISTER's special edition listing Iowa's **ACADEMIC ALL – STATERS**. Each year, 50 students, (10 each from five geographical areas throughout the state) are selected.

The focus of my research centered on the role which music may have played in the educational experiences of these academic scholars. Based upon the above information, 500 **ACADEMIC ALL- STATE** students were selected from a pool of 3605 academic scholars statewide during the ten year review period (April 25, 1999 – April 27, 2008.)

This writer in reviewing the files of THE DES MOINES SUNDAY REGISTER wanted to determine 1) the number of students who participated in music from the overall total of 500 students and 2) the number of students who participated in a stand- alone music activity such as band, choir or orchestra or, a combination thereof. (Each student was counted only once regardless if he or she participated in more than one music activity.)

From the research we were able to conclude that:

**331** (66.2%) of the **500** students participated in music.

Of the **331** students:

- 135 (40.8%) participated in band
- 73 (22.0%) participated in band & choir
- 70 (21.1%) participated in choir
- 18 (5.4%) participated in band & orchestra
- 26 (7.8%) participated in orchestra
- 9 (2.7%) participated in band, choir & orchestra

In comparing the above numbers for band students (135) and choir students (70) with the 26 orchestra students, we found that the band and choir students were from an average of 365 Iowa high schools while the 26 orchestra students represented an average of 52 high schools having school orchestras. Had the number of orchestra programs (52) been equal to that of the band/choir programs (365), we project that 182 orchestra students would have been named academic all –state students.

This study did not address the scholastic achievements of the remaining 3105 Iowa students who in their own right were academic all – staters. If one were to apply the same methodology in determining how many of these students April 2010

would have participated in music as was applied to the 500 Academic All – Staters (using 66.2% of students participating in a music activity), we would find that 2056 of the remaining 3105 students would have participated in a music organization while 1049 would not have.

This information has led me to further examine whether there exists a correlation or association of cognitive skills between music, mathematics, reading and writing. After reading "This is Your Brain on Music" by Dr. Daniel J. Levitin, I contacted him in order to seek his advice on this question. (Dr. Levitin is a neuroscientist at McGill University, Montreal, Canada. In addition, he manages the Laboratory for Musical Perception, Cognition, and Expertise at the University. He also serves as the Bell Chair in the Department of Psychology of Electronic Communications.)

In correspondence with Dr. Levitin, he informed me that "cognitive skill can be either a collective or a specific term. He states "I think of "cognition" as information processing and all those subprocesses related to it: memory, attention, planning, perceiving and "motor action plans" – preparing and implementing muscle movement to achieve some goal." He continues, "We talk about cognitive ability or cognitive processes when referring to the collective, and about cognitive skill when referring to a specific skill such as math, reading, etc....It's safe to say that math, music, visual intelligence, athletics, spatial intelligence, social intelligence are all independent mental faculties."

Simultaneously I contacted Dr. Randall Hamilton, a graduate of the University of Iowa, Department of Neurology. While at the university he studied under Drs. Antonio and Hannah DaMassio. Dr. Hamilton is a neurologist at the Mercy Medical Center, Mercy Clinics in Des Moines, Iowa. Dr. Hamilton, in attempting to answer the same the question, referred me to the peer – reviewed studies that follow. (These studies are used with the permission of The International Music Products Association (NAMM) formerly known as the American Music Conference.)

1. Studies conducted in Georgia and Texas found that middle school and high school students who participated in instrumental music scored significantly higher than their non-band peers in standardized tests. The studies found a significant correlation between the number of years of instrumental instruction and academic achievement in math, science and language arts.



# ADVOCACY

Source: *University of Sarasota Study, Jeffrey Lyn Kluball; East Texas State University Study, Daryl Erick Trent*

2. Students who were exposed to music-based lessons scored a full 100 percent higher on fractions tests than those who learned in the conventional manner. Second – grade and third – grade students were taught fractions in an untraditional manner by teaching them basic music rhythm notations.

Source: *Neurological Research, March 15, 1999*

3. Music majors were found to be the most likely group of college grads to be admitted to medical school. Physician and biologist Lewis Thomas found that 66 percent of music majors who applied to medical school were admitted, the highest percentage for any group. A study of 7,500 university students revealed that music majors scored the highest reading scores among all majors including English, biology, chemistry and math.

Source: *“The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University,” Peter H. Wood, ERIC Document No. ED327480. “The Case for Music in the Schools,” Phi Delta Kappan, February, 1994.*

4. Music study can help students understand advanced music concepts. A grasp of proportional math and fractions is a prerequisite to math at higher levels. Music involves ratios, fractions and proportions and thinking space and time. Second-grade students were given four months of piano keyboard training ,as well as time using newly designed math software. The group scored over 27 percent higher on proportional math and fractions tests than children who used the math software.

Source: *Neurological Research March, 1999*

5. Piano students are better equipped to comprehend mathematical and science concepts. A group of preschoolers received private piano keyboard lessons and singing lessons. A second group received private computer lessons. Those children who received piano/keyboard training performed 34 percent higher on tests measuring spatial-temporal ability than the others. This concept has long been considered a major obstacle in the teaching of elementary math and science.

Source: *Neurological Research February 28, 1997*

6. High school music students score higher on SAT’s in both verbal and math than their peers. In 2001, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts.

Source: *Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.*

7. Music training helps under-achievers. In Rhode Island, researchers studied eight public school first grade classes. Half of the classes became “test arts” groups, receiving ongoing music and visual arts training. In kindergarten, this group had lagged behind in scholastic performance. After seven months, the students were given a standardized test. The “test arts” group had caught up to their fellow students in reading and surpassed their classmates in math by 22 percent. In the second year of the project, the arts students widened this margin ever further.

Source: *Nature May 23, 1996*

8. A 2004-2005 study found that students in high – quality school music education programs score higher on standardized tests compared to students with deficient music education programs. The study conducted by Dr. Christopher Johnson, Professor of Music Education and Music Therapy and Associate Dean of the School of Fine Arts, University of Kansas analyzed test scores from 4,739 elementary and middle school students in four regions in the United States – South, East Coast, Midwest and West Coast. The breakdown of participants was 1,119 in either third or fourth grade and 3,620 in either eighth or ninth grade. Results from the elementary schools indicated that:

1. Students in top-quality music programs scored 22% better in English and 20% better in mathematics than students in deficient music programs.
2. These academic differences were fairly consistent across geographical regions.
3. Students at the four elementary schools with high quality programs scored better than students participating in programs considered to be of lower quality.

Results from the middle schools indicated that:

1. Students in top-quality instrumental programs scored 19% higher in English than students in schools without a music program, and 32% high in English than students in a deficient choral program.
2. Students in top-quality instrumental programs scored 17% higher in mathematics than children in schools without a music program, and 33% higher in mathematics than students in deficient choral programs.

Source: *Journal for Research in Music Education June 2007.*



9. A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period.

*Source: Dr. Eugenia Costa-Giomi, "The McGill Piano Project: Effects of three years of piano instruction on children's cognitive abilities, academic achievement and self-esteem," presented at the meeting of the Music Educators National Conference, Phoenix, AZ, April, 1998.*

10. A ten-year study, tracking more than 25,000 students, shows that music-making improves test scores. Regardless of socioeconomic background, music-making students get higher marks in standardized tests than those who had no music involvement. The test scores studied were not only standardized tests, such as the SAT, but also in reading proficiency exams.

*Source: Dr. James Catterall, UCLA, 1997*

#### **ADDITIONAL IMPORTANT RESEARCH STUDIES**

11. In May 2007, nearly 9,500 fourth graders in 42 of Florida's 67 counties took a first-of-its kind Florida Music Assessment (FMA) test developed by The Florida Music Educators Association and the Florida School Music Association under the guidance of the Florida Department of Education. Results of Florida's standardized test found that among music, reading, writing and math, music was the only subject in which students had an equal chance to succeed regardless of ethnicity. "Schools with higher music scores tend to have higher reading, math and writing scores," reports Timothy Brophy, associate professor of music education at the University of Florida's school of Music and chairman of the project. The study found that the better a school performed on the FMA, the better it performed on the Florida Comprehensive Assessment Test (FCAT). James Perry, executive director of the Florida Music Educators Association commenting on the correlation between reading and particularly math scores on the FCAT and the FMA test states, "While we expected a correlation, we had no idea the correlation would be that high."

*Source: Florida School Music Association as reported in the MENC publication June 2008*

12. Psychologists at the Chinese University of Hong Kong studied 90 boys between the ages of 6 and 15 to determine whether children with music training had significantly better verbal memory than their counterparts without such training. The researchers led by Agnes S. Chang, PhD, found that half of the students who had musical training as members of their school's string program, "recalled significantly more words than the untrained students."

*Source: American Psychological Association July 27, 2003*  
April 2010

13. A special section of USA Today identified members of its 18th annual ALL-USA College Academic First Team. The 20 undergraduates were selected from 600 students nationwide and were nominated by their colleges and Universities. Five (25%) of these students were involved in music.

*Source: USA Today February 15, 2007*

14. A 1973 study found 18 Iowa high school bands reducing their sight reading errors by 74% after seven weeks in reading Alfred Reed's "A Jubilant Overture." The bands concentrated their efforts to playing one rhythmic figure per week, a rhythmic figure being defined as (examples; two eighth notes, a dotted eighth followed by a sixteen, four sixteenths, a dotted quarter followed by an eighth etc.) At the conclusion of the study, bands had played eleven rhythmic figures 13,244 times. Further, seven of the nine bands playing "Third Set for Band – E&M" by Jared Spears, did not make a sight reading error on their third reading of the work. Dr. Hamilton states that "repetition is important as it strengthens the synapses connections." (A synapse is where a nerve impulse passes from one nerve cell to another.)

Dr. Levitin on p. 196 of "This is Your Brain on Music" states, "Like experts in mathematics, chess or sports, experts in music require lengthy periods of instruction and practice in order to acquire the skills necessary to truly excel."

A follow up study conducted in 2003 using 9 similar type of Iowa high school bands found these bands reducing their reading errors by only 21% after seven weeks. (A condition for being accepted in the study was these bands could not have used either the junior high nor the senior high school edition of "Fourteen Weeks to a Better Band" during the previous five years). These bands made almost twice as many sight reading errors as did 18 bands thirty years earlier. Students participating in the pilot study were able to develop their cognitive skills both individually and collectively as evidenced by bands being able to reduce their reading errors by 74% in seven weeks.

*Source: Roger Maxwell, November 2008.*

#### **CONCLUSIONS:**

Due to the intricate workings of the human brain, some known and some unknown, one can understand the hesitation of brain level researchers to equate causation of music with that of mathematics, writing, reading, spatial concepts etc.



# ADVOCACY

One would be remiss however in not recognizing the research studies mentioned in this paper. These studies strongly support the theory that a correlation or association does exist between music, mathematics, reading and writing. School boards, school administrators and teachers must become more informed regarding this new information before modifying or even eliminating school music programs in order to achieve academic goals as set forth under the "No Child Left Behind Act." School music programs are not a detriment but a major contributor to the educational development and achievement of young people in the United States and abroad.

*Roger Maxwell a graduate of the University of Northern Iowa in Cedar Falls IA was one of the founding fathers of it's "Dimensions in Jazz" program. He is the composer and arranger of many works for bands and choirs. He served as chief arranger for the U.S. Army Band of the Pacific while stationed in Honolulu, Hawaii. In 1982 he conducted an orchestra and 1965 singers in an unrehearsed presentation of "Everyone Sings the Messiah." He retired in 1995 from the Iowa State Board of Regents having served as its Equal Opportunity Compliance Officer. He and his wife Arenda Randolph Maxwell reside in Windsor Heights, Iowa. His email address is: bunmax@mchsi.com*

## MUSIC ADVOCACY WEB SITES

Iowa Music Educators Association  
[www.iamea.org](http://www.iamea.org)

Iowa Alliance for Arts Education  
[iowaalliance4artsed.org/studies/advocacystudies.html](http://iowaalliance4artsed.org/studies/advocacystudies.html)

Music Education Advocacy for Parents,  
Teachers and Administrators  
[www.childrensmusicworkshop.com/advocacy](http://www.childrensmusicworkshop.com/advocacy)

Music Advocacy's Top Ten for Parents  
from Essential Music Advocacy by Tim  
Lautzenheiser  
[www.childrensmusicworkshop.com/advocacy/topten.html](http://www.childrensmusicworkshop.com/advocacy/topten.html)

SupportMusic.com  
[www.supportmusic.com](http://www.supportmusic.com)

School Music Matters: A Music Education  
Advocacy Resource Center  
[www.schoolmusicmatters.com](http://www.schoolmusicmatters.com)

Supporting Music Advocacy, Playing And  
Making Music  
[www.amc-music.com](http://www.amc-music.com)

American Music Conference  
[www.amc-music.com/advocacy/toolkit.htm](http://www.amc-music.com/advocacy/toolkit.htm)

Music Advocacy  
[www.nsbma.org/Pages/other%20pages/Music%20Advocacy%20copy.html](http://www.nsbma.org/Pages/other%20pages/Music%20Advocacy%20copy.html)

Music Advocacy Links  
[www.azmea.org/info/advocacy.php](http://www.azmea.org/info/advocacy.php)

FMEA/FSMA  
[www.flmusiced.org/fmeafsma/advocacy/index.html](http://www.flmusiced.org/fmeafsma/advocacy/index.html)

Music Advocacy Press Releases  
[www.kingmusic1.com/artspres.htm](http://www.kingmusic1.com/artspres.htm)

Americans For The Arts  
[www.AmericansForTheArts.org](http://www.AmericansForTheArts.org)



# How To ADVOCATE

## PRACTICAL ADVOCACY

1. All politics are local and your parents are the best source of help for you. Do not go it alone. Get the information to them and let them go to the board at the official meetings and also at the coffee shop etc. Contact outside help through the professional organizations of which you belong. IBA, IAAE, IMEA, ICDA, ISTA etc. Make sure that your local Education Association is aware of the proposed cuts.

2. Use all the information you can find that show the impact of the arts on students. Get information from neighboring districts and also from districts your size but since time is always a factor make the facts personal by pointing out specific examples that pertain to your students! Do you have the yearbook editor/top football player etc. in a performing arts group? Did you have a former art student who has gone on in the visual arts? List who would be hurt by these cuts and be specific ... name names!

3. Remember you were hired to be an advocate for your teaching assignment and discipline. Let the

Administration and the Board know that you are advocating for their students in their district. Otherwise it is easy to get sidetracked into making it look like you are only interested in preserving your job. Remember (but don't say) that this is an administrative choice to make and you should not get pressured into making that choice for them. Do not allow the divide and conquer technique to be used to the detriment of your students. The administrators are paid (more than you are) to make these hard decisions and you should not let them off the hook by taking any responsibility for making their decisions easier.

4. Campaign, campaign, campaign as much as possible but always turn it toward the needs and benefits of the students in your district.

5. Remain as positive as possible (wear your game face) as this not only makes you appear more professional but also can make your day go a little smoother in the face of adversity.

# Your Ad Could Be Here

*A click could take readers to your web site.*



## Outstanding Administrator Iowa Exemplary Music Program

If you have questions about either award, please email Kendra Leisinger, [kendra.leisinger@gmail.com](mailto:kendra.leisinger@gmail.com), or write to her at the address on the application form.

## APPLICATIONS

### Outstanding Administrator for Support of Music Education

Yes, I would like to nominate an administrator for the Outstanding Administrator for Support of Music Education Award.

Name of Administrator: \_\_\_\_\_

Position: \_\_\_\_\_

Name of School: \_\_\_\_\_

Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

*Nominating Music Teacher Signature  
(must be IMEA member)*

This application must be accompanied by a statement from the nominator indicating that the administrator being nominated demonstrates that he or she:

1. Supports music as an important part of the total curriculum.
2. Supports the application of curriculum concepts in the classroom.
3. Provides administrative support of public performances.

The nominating teacher(s) should include the outstanding characteristics of the nominee relating to music education.

**Application Deadline: June 30, 2010**

Return to: Kendra Leisinger  
Crocker Elementary School  
2910 SW Applewood  
Ankeny, IA 50021

### Iowa Exemplary Music Program

Name of School: \_\_\_\_\_

Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Principal: \_\_\_\_\_

School Population: \_\_\_\_\_

Grade Levels: \_\_\_\_\_

Music Faculty: Please list all music faculty along with position title as general music, strings teacher, professional development involvement, etc.

*Nominating Music Teacher Signature  
(must be IMEA member)*

This application must be accompanied by the following information:

1. List and briefly describe the courses and musical opportunities offered by your school.
2. List and describe unified music education goals for general music, instrumental music, and vocal music in your school.
3. Briefly describe departmental guidelines for instruction in conceptual area. (You may provide a copy of your Curriculum Guide. Please indicate when it was written or last revised.)
4. Describe the application of the department guidelines from #3 above in the classroom and/or performance activities.
5. Briefly describe why you believe your department should be considered for this award.

Please submit any other materials (programs, hand-books, etc.) in support of your application.

**Application Deadline: June 30, 2010**

Return to: Kendra Leisinger  
Crocker Elementary School  
2910 SW Applewood  
Ankeny, IA 50021

# Your Ad Could Be Here

*A click could take readers to your web site.*

# CALL FOR AUDITION TAPES

## Call For Band Audition Tapes!

A featured junior high, middle school, or elementary band will be part of the 2010 IMEA Conference. Directors who are IMEA members and are interested in having their bands considered for performance at the conference should fill out the application blank below and send it, along with a cassette tape or CD that is representative of the quality of their band, to David Law at the address given. The recording may be a demonstration tape, or it may be part of a concert performance from the current school year. It should be about 10 minutes in length and clearly labeled with the name of your school. **The deadline for submitting a tape and the application is June 1st, 2010.** The selection of the band will be completed and director(s) will be notified of the results no later than mid-June. The IMEA Conference will be held in Ames concurrently with the All-State Music Festival.

.....

Name of School/District \_\_\_\_\_

School Address \_\_\_\_\_

School Telephone # \_\_\_\_\_

Is this an \_\_\_\_\_ Elementary, \_\_\_\_\_ Middle School, or \_\_\_\_\_ Junior High Band?

What grades are represented? \_\_\_\_\_

Approximate size of the ensemble \_\_\_\_\_

Name of Director(s) \_\_\_\_\_

Summer address of director \_\_\_\_\_

Summer telephone # \_\_\_\_\_

Please send cassette tape/CD and application to:

David Law  
1560 Pleasantview Drive  
Marion, Iowa 52302  
(319) 377-9401 ext. 4447  
dlaw@marion.k12.ia.us



# ASSOCIATION NEWS

FOR IMMEDIATE RELEASE

From: Earl Groner, Lila Ainsworth  
Educational Outreach Specialists, Consultants to  
*Live From Lincoln Center*

## Live From Lincoln Centers Calls for "Outstanding Student Performances"

*Orchestra directors are invited to submit their performance videos for consideration*

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Recently, "Live From Lincoln Center" formally established a partnership with MENC: The National Association for Music Education and the American String Teachers Association (ASTA) in order to promote Nationwide Educational Outreach in the Performing Arts. "Live From Lincoln Center," the only live performing arts series on television, brings the best of Lincoln Center to living rooms throughout America. For more than three decades, this Emmy Award winning, live public television program has presented world class performances from artists including Yo-Yo Ma, Emanuel Ax and Friends to the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

As part of this educational outreach initiative, "Live From Lincoln Center" recently launched a new section of its website entitled "Outstanding Student Performances". This section is designed to highlight and honor excellence in teaching and performance throughout the nation at all levels. The 2008 ASTA Honors Orchestra and the 2009 MENC Eastern and Northwest Division Honors Orchestras were featured in September and October. Currently featured are the Sartartia (TX) Middle School Orchestra, The Hershey (PA) Festival Strings and the Plano (TX) High School Orchestra. All-State Orchestra performances from across the nation will be featured in December.

Educational Outreach Specialists, Lila Ainsworth and Earl Groner wish to encourage music educators to submit live performance videos of their student orchestras. Selected orchestras and their directors will receive a letter of commendation along with an award certificate from "Live From Lincoln Center" and nationwide exposure on the website. All "Outstanding Student Performances" will be permanently archived on the "Live From Lincoln Center" website and therefore will provide educators with access to a variety of performances from around the nation.

To view these video performances, learn more about the project and procedure to submit a video visit the "Live From Lincoln Center" website at [www.livefromlincolncenter.org](http://www.livefromlincolncenter.org) and open the link entitled "Outstanding Student Performances."



# ASSOCIATION NEWS

## 2010 ACTION ITEMS

### Martha Kroese, President-Elect

#### IMEA Professional Development Conference Preview

Headliners for the 2010 IMEA conference include:

- **Dr. Tim Lautzenheiser** with the Keynote address.
- The **Navy Jazz Band**, the Commodores, will present a concert on Friday evening, with free admission.

*Be sure to pre-register, because we expect the concert to be a full house.*

- **John Feierabend** will present four different sessions over the course of Friday and Saturday.
- **Roger Emerson** will provide choral sessions, and string educator and author, **Denese Odegaard** will present sessions on assessment.
- **Alice Hammel** and **Ryan Hourigan**, experts in special needs students in the classroom, will be with us for some wonderful presentations.

We have experts among us, and this is your opportunity to shine. If you have a presentation that would be appropriate to the IMEA conference, please submit an application to present. The form can be found on the next page and at [www.imea.org](http://www.imea.org). Applications to present at the 2010 conference are due May 1.

Plan now to attend the 2010 Professional Development conference on November 18-20! Watch the website for registration forms and conference updates beginning in August.

#### Call for Mentors

Mentors continue to be needed for beginning music teachers. If you would like to be a mentor, please contact Martha Kroese at [mkroese@cfu.net](mailto:mkroese@cfu.net).

#### Be A Leader

When you were a kid, did you ever dream of growing up to be president? How about IMEA president? It's time to make a start. IMEA is a member organization, and the officers and chairs all work for you on a volunteer basis. There are a variety of opportunities for you to become actively involved in this organization devoted to promoting music education in Iowa. They may not all lead to presidency, but they are vital to the work of the organization.

You don't have to teach for a long time, or even have any special connections to become active as a leader in IMEA. Perhaps you have computer skills, organizational skills, a gift for gab, or maybe even just a strong back for lifting. We have a place for you.

One of the Iowa teaching standards addresses involvement in professional organizations. Well, here's your chance. If you want to be more active in some capacity, or maybe even someday become president—send your contact information and a summary of your skills and interests to Martha Kroese, IMEA President-Elect at [mkroese@cfu.net](mailto:mkroese@cfu.net).

### **Reminder:**

Meeting on June 5th  
Huxley, Iowa

Executive Committee Meeting  
Board of Directors Meeting

# CONFERENCE PRESENTER APPLICATION

**2010 IMEA Conference Presenter Application**  
(Submit by May 1: after that date, inquire about possible openings)

Name \_\_\_\_\_  
Business or School \_\_\_\_\_  
Position \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_ email \_\_\_\_\_  
Education and Employment Background  
(qualifications) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Presentation Title \_\_\_\_\_

Target Audience (circle): general/vocal music, band, orchestra,  
new teacher/collegiate, or general session

## Brief Summary

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Is your session sponsored (No cost to IMEA)? Yes No  
Approximate cost to IMEA (include session fee, travel and lodging) \_\_\_\_\_

Preference for session date (Nov. 18, 19, 20 or no preference) \_\_\_\_\_

Submit forms to:

Martha Kroese  
2102 Minnetonka Dr.  
Cedar Falls, IA 50613

Or via email: [mkroese@cfu.net](mailto:mkroese@cfu.net)



# REMEMBRANCES

Celebrating our strengths means recognizing those members who have left us in the past year. A section will be set aside in every Spring issue to remember our past members. To submit a remembrance of a music educator, please send an email the editor: [scott.rieker@dmps.k12.ia.us](mailto:scott.rieker@dmps.k12.ia.us).

**FRANK A. PIERSOL**, 98, longtime resident of Iowa City, died Friday, Feb. 19, 2010, at Legacy Gardens in Iowa City. Funeral services were held at 10:30 a.m. Thursday, Feb. 25, at Gay and Ciha Funeral and Cremation Service in Iowa City, with the Rev. Paul Akin officiating.

Frank was born Oct. 27, 1911, in Clarkfield, Minn., the son of George and Jessie (Peterson) Piersol. He graduated from Rockwell High School in Rockwell, Grinnell College in 1933, and later earned a master's degree from the University of Iowa in 1943. He began his long and distinguished career in music as band director at high schools in Stanley, Maynard, Osage, and Waterloo West before joining the faculty at Iowa State University in 1944. Professor Piersol was the director of bands at ISU until accepting the same position at the University of Iowa in 1967. After retiring from the University of Iowa in 1980, he continued to serve as band director of the Cedar Rapids Municipal Band, a position he held for 22 years from 1971 to 1993.

He had a very long and notable career of accomplishments and recognitions, including the Cardinal Key from ISU, the Distinguished Service award from the Iowa Music Educators Association, the Edwin Franko Goldman Award from the American School Band Directors Association, the Karl King Distinguished Service Award from the Iowa Bandmasters Association and the National Federation Interscholastic Music Association Award. He served as president of the College Band Directors National Association, the Iowa Bandmasters Association and the Iowa Music Educators Association. In 1958, he was selected for membership in the American Bandmasters Association and served on its board of directors. He was a guest conductor, lecturer and judge for festivals, contests and music camps in 40 states, Europe, Canada and Mexico, and published more than 90 works of music and a series of concert marches. He was a longtime member of the Iowa City Noon Rotary Club, serving for years as song leader and a term as president.

On June 22, 1935, he married Zaida Mae Kernahan in Mount Vernon. The couple shared more than 60 years of marriage.

His family includes his two sons and their wives, grandchildren, four great-grandchildren, and a host of friends, including a special companion, Connie Dautremont, of Iowa City.

He was preceded in death by his parents, wife, and two brothers, John and George Piersol.



**EUNICE L. BOARDMAN**, 83, of Rock Island died Tuesday, May 5, 2009, at Trinity Pathway Hospice in Bettendorf. Per her wishes, cremation rites were accorded. A memorial service was held at Wendt Funeral Home in Moline on

Saturday, May 9.

Eunice L. Boardman was born in Cordova on January 27, 1926, to Hollis and Annie (Feaster) Boardman. She was a graduate of Cornell College, received her Master's Degree from Columbia University in New York City, and her Doctorate from the University of Illinois. She taught music in the elementary schools in Postville, Iowa, and Maquoketa, Iowa, and then taught at Grinnell College in Iowa, and at Wichita State in Kansas. She later was Director of the Music Department at the University of Wisconsin, and then Director of the Music Education Department at the University of Illinois.

She was author of a series of musical education books for the elementary grades, and several textbooks at the Master's level. She was renowned in her field nationwide, and received many awards, one of which was the Distinguished Service Award from the Wisconsin Music Educators Conference in the State of Wisconsin.

Survivors include a sister, Janice Wainwright, of East Moline; two stepchildren; nine nephews and two nieces. She was preceded in death by her parents, a sister, and a brother.

# CALL FOR RESEARCH PAPERS

## Call For Research Papers IMEA Annual Conference November 18-20 2010, Iowa State University Ames, Iowa

The IMEA Research Poster Presentation is an opportunity to share research projects with attendees of the IMEA Annual Conference. Research reports dealing with any aspect of music teaching and learning are welcome. Reports may be of completed or on-going research projects. To be considered for the research session at the 2010 IMEA Conference, please send or email the information requested below by September 1, 2010.

### 2010 IMEA Conference Research Presentation Proposal

Title: \_\_\_\_\_ Author: \_\_\_\_\_

Office Phone \_\_\_\_\_ Home Phone \_\_\_\_\_ Email \_\_\_\_\_

**Please include an abstract of no longer than 300 words**

Please send or email all submissions to:

Dr. Kevin Droe  
School of Music, University of Northern Iowa  
69 Russell Hall  
Cedar Falls, Iowa 50614-0246  
Office Phone: (319) 273-3073  
Fax: (319) 273-7320  
Email: [Kevin.Droe@uni.edu](mailto:Kevin.Droe@uni.edu)  
Questions may be directed to **[Kevin.Droe@uni.edu](mailto:Kevin.Droe@uni.edu)**



# SUSTAINING MEMBERSHIP

## SUSTAINING MEMBERSHIP

### Penny Zaugg

Sustaining Memberships provide financial support to provide for specific needs of the IMEA. These memberships may help school performance groups get to perform at the IMEA Fall Conference, provide partial or complete support of a professional group for concerts or lectures at the annual conference, in-service opportunities for Iowa music teachers that are beyond the usual financial limitations of the IMEA, as well as other areas of need of the IMEA organization.

With a sustaining membership, one person may attend the IMEA Annual Conference at the regular registration fee. Membership fees are tax deductible and are paid annually.

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We thank these people and businesses for their financial support.

There are different financial levels of sustaining membership. If you know of someone or some business that would like more information on becoming a sustaining member, please contact:

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