

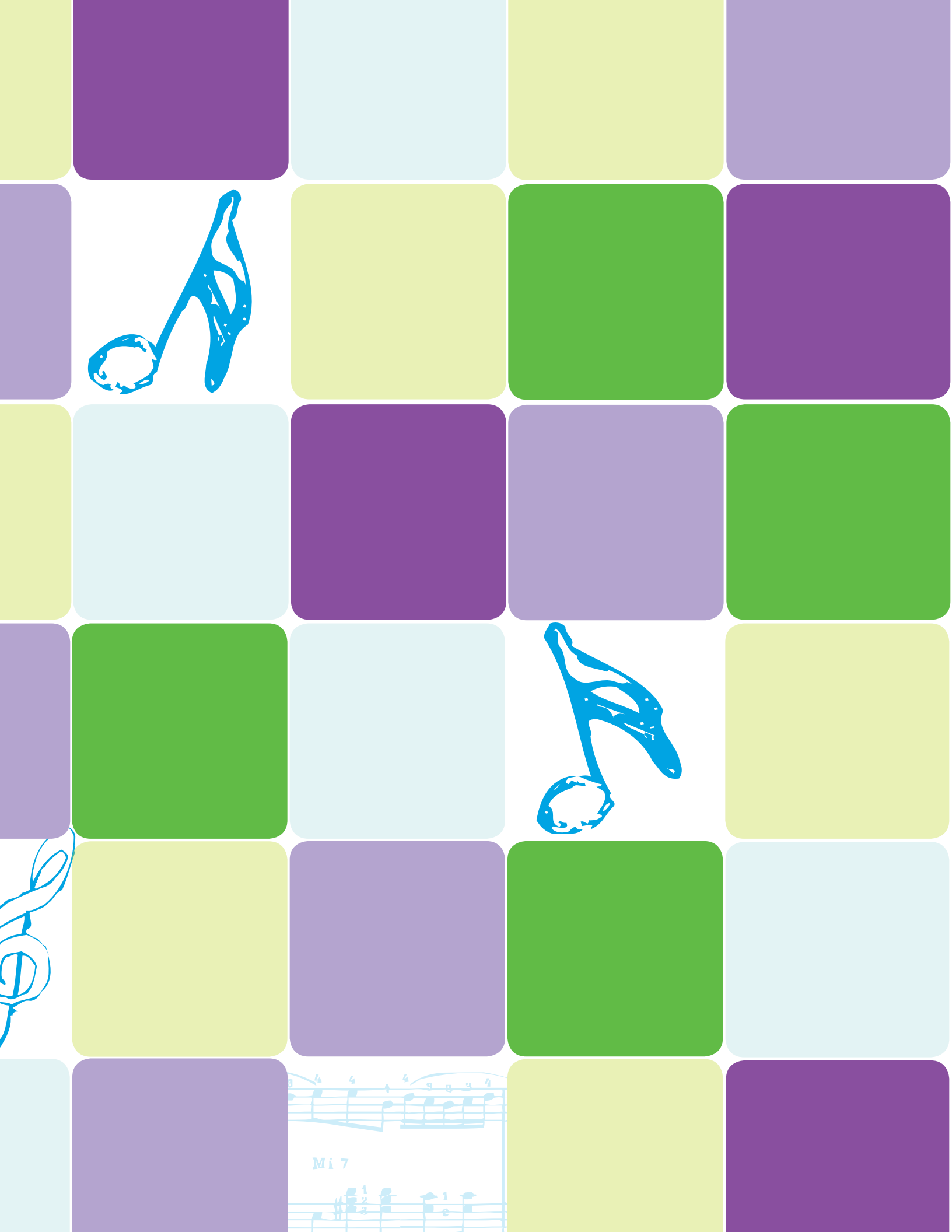


**Music Education
= Brainpower**

Building Your Instrumental Music Program



Music Education = Brainpower

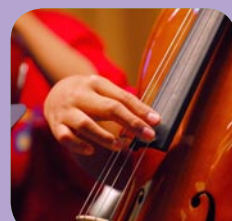


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VH1 Save The Music Foundation

Building Your Instrumental Music Program

Data current as of August 2007 — The contents of this document were compiled by the VH1 Save The Music Foundation Program Staff. Each year, this document will be updated. The information contained in this guide will become dated.



VH1 Save The Music Foundation

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Overview

Congratulations on your new music program! The following guide was developed especially for schools that have received a grant of instruments from the VH1 Save The Music Foundation. We have designed this guide to provide a quick “user’s manual” as you begin and grow your music program.

The grant of new musical instruments you received from the VH1 Save The Music Foundation is intended to jump-start the teaching of a sequential instrumental music program to be built upon and grown so that all children in your school receive the benefits of instrumental music education.

This guide will give you a basic overview of how to build a vibrant music program that will provide the most benefits for the students in your school.



Grant Guidelines & Annual Survey

Upon applying for and receiving a grant from the VH1 Save The Music Foundation, you agreed to:

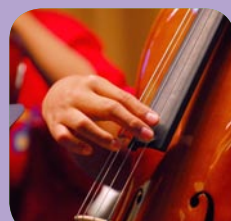
Grant Guidelines

- The school shall provide for at least one instrumental music teacher's salary in its budget for a new program, based on the receipt of instruments from VH1 Save The Music
- The school is prepared to implement an instrumental music instruction curriculum and provide a qualified music teacher to instruct it
- The school does not currently have instrumental music and will add instrumental music to the regular school curriculum, offering no less than weekly in-school music classes. (General music and recorder can and should be currently available at the school)
- The school has adequate, secure storage space for instruments and equipment
- The school will respond to any surveys of students' progress requested by the VH1 Save The Music Foundation and will allow representatives from the VH1 Save The Music Foundation to visit once a year
- The school will accept full responsibility for the normal maintenance of the donated instruments, with the exception of that which is covered through manufacturer warranties. This includes providing the necessary supplies for the instruments to function, such as strings and reeds

For assistance in ensuring that your new music program flourishes and students receive the utmost benefits, we have expanded upon the grant guidelines and provided recommendations on how to build a successful program.

Annual VH1 Save The Music Foundation Survey

This is an integral step in our grant process and allows us to continue our efforts to improve programs for students. We look forward to hearing about the success and growth of your music program and about how the program has impacted your school and students. Each year you will receive a letter from the VH1 Save The Music Foundation with information about how to access the annual survey through a special website. In accordance with the application that was completed for your instrumental music program, this annual survey must be completed to keep the donated instruments in your school.



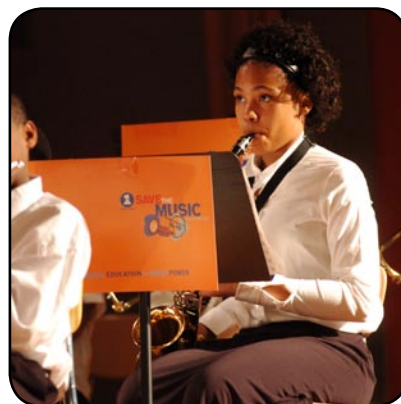
Success Stories



In 2002, **PS 161, Harlem, NY** received a keyboard lab from the VH1 Save The Music Foundation. Previously, PS 161 did not have a music program. Each year, Principal Barbara Brown budgeted to grow the school's instrument inventory, music resources and music staff. Within just a few years, students at PS 161 not only have access to a keyboard lab, but also now have the opportunity to partake in a band and string orchestra program. The school has also partnered with many community resource programs to enhance students'

music education and has seen test results in all subject areas improve each year. They attribute much of this success to the school music program.

Hampstead Hill Academy, Baltimore, MD received a donation of band instruments from the VH1 Save The Music Foundation in 2002 and instantly attracted 26 students to the band. The following year the program doubled in size. Teachers have noted that the students enrolled in the band are better behaved, more focused, have higher grades and test scores than those students who are not in band. Students are eager and excited to play instruments, come in early and stay after school to practice, have become more integrated into the school with an increasingly diverse group of friends, have improved self esteem, and several students were recommended for the All-City Honors Band. Students in the band have become leaders in the school as members of the student council, the junior chapter of the Tri-M Music Honor Society, the academic honor roll, and the school newspaper staff. The program has grown quickly to include two bands, a group for beginners and a group for more advanced students, a small percussion ensemble, and plans are in place to add a jazz band.



Success Stories

Alexander Mitchell School, Milwaukee, WI -

When the VH1 Save The Music Foundation first began working with the Milwaukee Public Schools in 2001, there were 66 elementary schools without an instrumental music program. In 2005, the Milwaukee Public Schools and VH1 Save The Music celebrated a total of \$1.6 million worth of new musical instruments granted to 66 Milwaukee Public Schools, ensuring that all students in Milwaukee have access to the benefits of music education. In 2001, Milwaukee's Alexander Mitchell School received a keyboard lab from the VH1 Save The Music Foundation. The school administration and music teachers have reported an increase in school attendance due to students' interest in the music program. Since receiving the keyboard lab, the Alexander Mitchell School has added a school band and more than 130 students participate in the band which performs throughout the community. The success of the music program at the Alexander Mitchell School is just one example of many in Milwaukee.

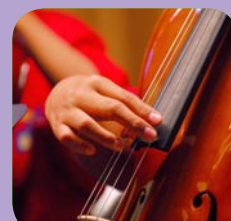


Christopher Columbus Middle School, Los Angeles, CA

received a guitar lab from the VH1 Save The Music Foundation during the 2005-2006 school year.

Monique Brusca, the instrumental music teacher and Sandy Collins, the principal at Christopher Columbus, felt the guitar lab would be a great way to incorporate instrumental music instruction with the latest classroom technology. As soon as the high school to which the students go after middle school found out about the grant of guitars, the high school

music teacher and principal immediately purchased a classroom full of guitars for the students to continue their studies throughout their educational careers. Each day, students are found waiting outside of the guitar classroom eagerly asking Ms. Brusca when they will have the opportunity to take the guitar class offered at their school. The school staff have reported that the new music program has engaged students who had previously appeared disinterested in school.



Space & Supplies

For a music program to succeed and grow, sufficient space must be designated for instruction. It is important for both the school's general music and instrumental music programs to have specific rooms for instruction.

The room in which instrumental music is taught should be big enough to accommodate the largest group of students, have good ventilation, acoustical properties and space for storage of instruments. It is helpful for band teachers to have easy access to a sink for cleaning mouthpieces, valves and reeds.

The designated space should not be used for frequent assemblies and other school activities that would cause the cancellation of rehearsals and classes (e.g. an auditorium). Since students usually only meet a few times a week, missed classes can significantly impact the progress of the program.

If keyboard or guitar instruction is taking place in a lab in conjunction with a general music program, the music room should be large enough for the lab and should provide ample space for physical movement used in the general music curricula. The space needed to house a keyboard lab is at least 18' by 17'. The space needed to house a guitar lab is at least 13' X 16', not including other space needs in the room.

The grant of instruments from the VH1 Save The Music Foundation provides you with a basic instrumental music program set up. In order for the music program to function, the following equipment and supplies must be purchased from your school budget:

- Music Stands
- Instrument supplies (for band programs: reeds, valve oil, cork grease, additional mouthpieces; for string programs: strings, rosin, shoulder rests).
- Method Books – instrumental method books provide students with the pedagogical skills needed to excel on their instrument.
- Music – it is recommended that a music library be built that includes at least forty titles for each type of group. Approximately 15 titles should be added each year.
- Yearly budget for purchase of additional instruments to grow the music program: During the second year of the music program, a new group of instrumental music students will arrive. It is important to plan for the purchase of additional instruments, for new and existing instrumentalists to have access to instruments. Buying a few new instruments each year helps negate the need for large single year replacements in the future.



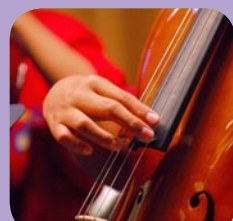
Instructors

In order for students to receive sufficient instruction, it is crucial that they are taught by a music educator who is trained and certified to teach the instruments they are assigned to instruct. In addition, the No Child Left Behind legislation requires all core subjects, including music, to be taught by “highly qualified” teachers. As with any profession, music educators specialize and have areas of expertise such as wind and brass instrument instruction (for a band program); string instrument instruction; general music instruction; keyboard; guitar; mariachi; choral; etc. It is important that the teacher be trained in the pedagogy of the specific music program he or she is instructing in order for students to reap the benefits of the instruction. In addition, it is important that the instructor be a trained music educator. Simply playing an instrument well, does not mean an individual has the knowledge or ability to teach students. Local musicians and music institutions can greatly supplement and enhance your school’s music program, but outside providers of “arts-in-education” or arts (artist) residency programs should not be the sole provider of instruction. In all cases, those curricular enhancements should be supervised by qualified music educators who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.



There are a number of means to find certified, qualified music educators. First, be sure to let your school district music supervisor know that you are looking for a music teacher and the type of expertise you are seeking. The district music supervisor often receives resumes from prospective candidates. MENC: The National Association for Music Education has dedicated websites for posting job openings and/or identifying candidates, as do many of the association’s state affiliates.

(See: <http://www.menc.org/industry/job/showjobs.cgi>)



Scheduling

Careful and appropriate scheduling of music instruction is imperative for the success of the program and for students to both meet the achievement standards in music as well as gain from the extra-musical benefits that music education provides. Without sufficient time learning to play an instrument and participating as part of a musical ensemble, these full benefits will not be gained.

According to the Opportunity-to-Learn Standards for Music Instruction (<http://www.menc.org/publication/books/otl.html>):

- It is ideal that instruction on a string instrument begin no later than grade 4 (but can begin as early as age 3 or in later grades).
- Instruction on wind and percussion instruments should begin in grade 4 or 5. It is important that students receive small group lessons in homogeneous instrumental groupings. This will ensure that the instructor most effectively teaches the specific instruments.
- Instruction on keyboard, guitar and rhythm or Orff instruments can begin as early as Kindergarten.
- All students should have the opportunity to participate in an ensemble (e.g. band, orchestra).
- Students should receive no less than 90 minutes of music instruction per week, including individual instruction and work in small groups and ensembles.

Scheduling a school instrumental music program can take time and creativity, but the benefits far outweigh the challenges. For decades, schools have used the “pull out” system or “rotating lesson” schedule to convene homogeneous instrumental groups for instruction. An instrumental music teacher’s schedule should allow for 30-50 minute blocks where he or she can instruct homogenous groups of beginning students (e.g. flute students, trumpet students, cello students). At more advanced levels of instruction, teachers may find it more efficient to do most of their work with heterogeneous groupings. Early instruction with homogenous groupings is driven by each instrument’s differences in how it is put together, how it is held, how the sound is produced and the types of notes that are used on the staff. To maximize instruction time and student achievement, it is best to schedule students in small groups in same instrument groupings.



Scheduling

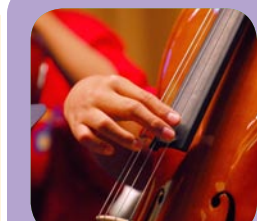


It is important that the time allocated allows sufficient time for set up, preparation, and routine care of the instruments at the end of class. Since the students may be coming from multiple classrooms, creating a rotating schedule where students come to their instrumental lesson during a different class hour each week, allows a student to not miss the same class more than once every 6 or more weeks. Groups should be rotated within the same day, to help students remember to bring their instrument, should they be bringing it from home practice. Concerns about a student's

loss of instructional time in other subject areas can be managed by the infrequency of missing the same class as well as the evidence from multiple research studies which show that students who participate in music “pull out” lessons actually do better on standardized tests than their non-participating peers. For more information or guidance on scheduling small group lessons, please contact your VH1 Save The Music Program Manager.

It is also important to give attention to the formation and support of a choral music program. Please keep in mind, however, that it may not be appropriate to ask an instrumental teacher to also direct chorus unless the teacher's training and ongoing professional development qualify the instructor for the task.

For Keyboard and Guitar instruction taking place in the general music classroom, it is important that students receive ongoing instruction at least once a week for 30 minutes throughout the school year. This will ensure that students receive the intended impact of the program. Research has consistently indicated that students whose instruction is sequential, without interruption during the school year exhibit positive cognitive improvements.



Getting Started

Instrument Maintenance

The instruments you received from the VH1 Save The Music Foundation are top-quality student instruments. Yearly maintenance of all instruments will ensure that the instruments stay in condition to be played for many years. Budgeting for yearly and periodic emergency maintenance will keep your instruments as good as new. As the initial grant of new instruments is intended to be a jumpstart, it is recommended that at least \$5,000 be allocated for the purchase of new instruments each year. This will help grow the program and afford more students the benefits of music education. In addition, it is recommended that at least \$4,000 be allocated for maintenance and supplies.



Student Selection

Music instruction is beneficial for all students and may not always require the need for music aptitude tests. All students should receive general music instruction by a certified music teacher each week and have the opportunity to take part in the instrumental music program. In the fledgling years of your program, students may need to share instruments. However, you should plan for provisions for students to take home instruments for practice. In addition, as your program grows and students exhibit varying levels of experience, you may find it valuable to schedule ensembles of varying levels to enable the richest possible learning experiences for all students.

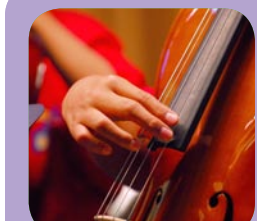
Music education should be available to all students, including students with disabilities. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptive versions of typical band and string instruments and supportive devices should be made available for physically challenged students providing every effort to ensure that the instrumental music program be inclusive.

Where students with disabilities are included in regular music classes, their placement should be determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age). Teacher aides should be provided for students in music class if they are provided in other classes.

For more information about the arts for students with disabilities please see:

The American Music Therapy Association (www.musictherapy.org)

VSA Arts (www.vsarts.org)



Public Performance & Arts Residencies

Public Performance

As your student ensemble grows in confidence and mastery, the students will want to demonstrate their accomplishments publicly. These performances can demonstrate to parents, peers, and the community the instruction students have received in the music program. The number of these performances should not be so great, however, as to interfere with the learning process or reduce the amount of time available to achieve the instructional objectives of the ensemble.



In addition, most states and localities have valuable solo and ensemble festivals or other opportunities for school ensembles both to perform and to receive valuable feedback on their accomplishments. Many of these opportunities are managed by state Music Educators Associations; you can contact these organizations through MENC at <http://www.menc.org/connect/stateinf.html>.

Arts Residencies

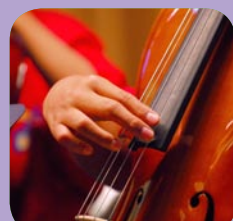
There are many wonderful opportunities to enhance your music program through partnerships with local cultural institutions and musicians. Attending performances given by professional musical ensembles and experiencing visits from local musicians can greatly enhance a student's music education. It should be remembered, however, that this is a supplement to everyday instruction in music and the arts. Students can no more learn music by attending an occasional concert or experiencing a short residency than they could learn to read simply through hearing an occasional storyteller.



Building a System-wide Music Program

If you are a middle school principal, it is important to ensure that the elementary school(s) that your students attend prior to coming to your school has a quality music education program. The VH1 Save The Music Foundation is committed to providing grants of instruments to jump-start instrumental music programs in any elementary or middle school that does not have an instrumental music program. Therefore, feel free to inform elementary school principals about the availability of the grant of instruments and about the importance of music instruction at the earliest possible age. For more information on recruiting and retaining students please see www.musicachievementcouncil.com/tools.htm

Likewise, if you are an elementary school principal and the middle school(s) to which your students “feed” into does not have an instrumental music program, please let the school’s principal know about the availability of grants to begin a music program. Music can be “life changing” and sometimes “life saving” for students at any level, especially during the challenging transitions of adolescence.



National Standards for Music Education

The National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement. Below are the National Standards for Music Education developed by the Consortium of National Arts Education Associations. (The detailed content standards are available online at

<http://www.menc.org/publication/books/standards.htm>)

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



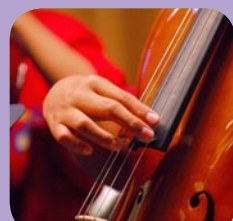
State Standards for Music Education

In addition to the National Standards for Music Education, State Standards for music education have been developed in all 50 states. Information about your state's standards can be found at <http://www.educationworld.com/standards/state/toc> or at www.ecs.org. Through your school district music or arts supervisor, you can access local district standards and curriculum.



In order for students to meet the National and State Standards for Music Education and for a music program to have the greatest effect on students' education, it is important for music education to begin at an early age. Just as with all academic subjects, students must have access to learning rudimentary concepts which can be built upon throughout their school career. General music instruction beginning in Kindergarten provides students with the fundamentals of melody, pitch, rhythm, and musical expression. Quality experience with pitched instruments, such as resonator bells

and Orff instruments, non-pitched instruments such as hand drums and claves, other instruments such as keyboards and recorders, music text books and listening experiences will prepare students for further music instruction.



The Benefits of Music Education

Why Learn Music in School?

Because Music . . .

develops skills needed by the 21st Century workforce: critical and analytical thinking,

creative problem solving, effective communication, teamwork and more;

keeps students engaged in school and less likely to drop out;

improves the atmosphere for learning;

helps students achieve in other academic subjects like math, science, and reading;

helps communities share ideas and values among cultures and generations;

is a disciplined human endeavor with intrinsic value to society;

provides students with the opportunity to:

express themselves in verbal and non-verbal ways;

appreciate diverse perspectives, openness and flexibility in thinking;

develop a high level of self-awareness and self-confidence;

take risks and solve problems creatively;

embrace a variety of unique ways to gain insights about cultural and historical issues;

develop a rich and healthy sense of beauty and imagination.

(reprinted from "Keep Music Education Strong", www.SupportMusic.com)

The Benefits to the Brain: Cognitive Development

Stanford University research has found for the first time that musical training improves how the brain processes the spoken word, a finding that researchers say could lead to improving the reading ability of children who have dyslexia and other reading problems... 'Especially for children ... who aren't good at rapid auditory processing and are high-risk for becoming poor readers, they may especially benefit from musical training.'

— From "Playing music can be good for your brain," SF Chronicle, November 17, 2005
(article on recent Stanford research study linking music and language)

The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling – training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attention skills, intelligence, and an ability for self-knowledge and expression.

— From A User's Guide to the Brain,
May 31, 2003; Ratey, John J., MD



The Benefits to the Brain: Cognitive Development

Learning and performing music actually exercise the brain – not merely by developing specific music skills, but also by strengthening the synapses between brain cells...What is important is not how well a student plays but rather the simultaneous engagement of senses, muscles, and intellect. Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing. Can you think of better exercise for the mind/brain? In short, making music actively engages the brain synapses, and there is good reason to believe that it increases the brain's capacity by increasing the strengths of connections among neurons.

— From “The Music in Our Minds,” Educational Leadership, Vol. 56, #3;
 Norman M. Weinberger

Music enhances the process of learning. The systems it nourishes, which include our integrated sensory, attention, cognitive, emotional and motor capacities, are shown to be the driving forces behind all other learning.

— From Empathy, Arts and Social Studies, 2000; Konrad, R.R.

Taking piano lessons and solving math puzzles on a computer significantly improves specific math skills of elementary school children. Children given four months of piano keyboard training, as well as time playing with newly designed computer software, scored 27 percent higher on proportional math and fractions tests than other children.

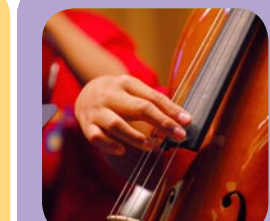
— From Neurological Research, March 15, 1999; Gordon Shaw, Ph.D,
 University of California, Irvine

Researchers at the University of Munster in Germany reported their discovery that music lessons in childhood actually enlarge the brain. An area used to analyze the pitch of a musical note is enlarged 25% in musicians, compared to people who have never played an instrument. The findings suggest the area is enlarged through practice and experience. The earlier the musicians were when they started musical training, the bigger this area of the brain appears to be.

— From Nature, April 23, 1998; Christian Pantev, et al

Nowhere in the spectrum of arts learning effects on cognitive functioning are impacts more clear than in the rich archive of studies, many very recent, that show connections between music learning or musical experiences and fundamental cognitive capability called spatial reasoning. Music listening, learning to play piano and keyboards, and learning piano and voice all contribute to spatial reasoning...In the vast literature on spatial reasoning (about 3,000 studies in some bibliographies), it is clear that mathematical skills as well as language facility benefit directly from spatial reasoning.

— James S. Catterall, UCLA, Fall 1997



The Benefits to Students: Personal and Academic Success

Students at risk of not successfully completing their high school educations cite their participation in the arts as reasons for staying in school. Factors related to the arts that positively affected the motivation of these students included a supportive environment that promotes constructive acceptance of criticism and one where it is safe to take risks.

— From *The Role of the Fine and Performing Arts in High School Dropout Prevention*, 2002; Barry, N., J. Taylor, and K. Walls

Dr. James Catterall of UCLA has analyzed the school records of 25,000 students as they moved from grade 8 to grade 10. He found that students who studied music and the arts had higher grades, scored better on standardized tests, had better attendance records and were more active in community affairs than other students. He also found that students from poorer families who studied the arts improved overall school performance more rapidly than all other students.

— Catterall, UCLA, Fall 1997

Second graders from a low income school in Los Angeles were given eight months of piano keyboard training, as well as time playing with newly designed music software. The result? These students, taking the Stanford 9 Math Test, went from scoring in the 30th to the 65th percentile. These second graders were performing sixth grade math. The critical point here is the students were not taught math using music...they were taught music. It was the process of learning music that helped improve their math skills.

—From *Neurological Research*, March 15, 1999



Students of lower socioeconomic status who took music lessons in grades 8–12 increased their math scores significantly as compared to non-music students. But just as important, reading, history, geography and even social skills soared by 40%.

—From *Nature*, May 23, 1996; Gardiner, Fox, Jeffrey and Knowles



The Benefits to Students: Personal and Academic Success

A report released by the Texas Commission on Drug and Alcohol Abuse found that students involved in courses beyond the required ‘basics’ were less likely to be involved with drugs. The study went on to show that ‘Secondary students who participated in Band or Orchestra reported the lowest lifetime and current use of all substances’ (Alcohol, Tobacco, Marijuana or any illicit drug).

— From Houston Chronicle, January 11, 1998

Learning in the arts nurtures motivation, including active engagement, disciplined and sustained attention, persistence and risk taking. It also increases attendance and educational aspirations.

— From Critical Links: Learning in the Arts and Student Academic and Social Development, Arts Education Partnership, 2002

Arts participation and SAT scores co-vary—that is, they tend to increase linearly: the more arts classes, the higher the scores. This relationship is illustrated in the 2005 results shown below. Notably, students who took four years of arts coursework outperformed their peers who had one half-year or less of arts coursework by 58 points on the verbal portion and 38 points on the math portion of the SAT.

	VERBAL	MATH
4+ years arts	534	540
4 years	543	541
3 years	514	516
2 years	508	517
1 year	501	515
1/2 year or less	485	502
Average for All SAT Test Takers	508	520

— Source: 2005 College-Bound Seniors: Total Group Profile Report, The College Board, 2005



Music Education: How Schools Are Doing

The 1997 National Assessment of Educational Progress in arts education (visual art, music, theatre and dance) studied the general population of 8th graders across the country and found that students are not achieving at high levels in responding to, performing or creating works of art. However, NAEP found that students receiving classroom arts instruction outperformed other students and that instruction increased all of their arts abilities, including the ability to create works of quality that communicated complex ideas and feelings – a fundamental communication skill in contemporary society. Unfortunately, less than half of the nation's 8th graders are being taught the arts...Even at schools where [music and art] courses are offered, not everyone takes part. Only one in four 8th graders reported being asked to sing or play a musical instrument at least once a week.

— 1997 National Assessment of Educational Progress in Arts Education

22 percent of school districts reported reducing time for art and music “somewhat or to a great extent” to make time for reading and math.

— From “From the Capital to the Classroom: Year 4 of the No Child Left Behind Act,”
Center on Education Policy, March 2006

With passage of a mil-levy in 1997, Adams 14 restored the arts, in fact making arts education central to the student (and parent) experience...student attendance, parent participation, and student achievement have soared: not one of the Adams 14 Schools has received an unsatisfactory rating on the state report cards.

— From “Potent Partnerships: Community-based Resources for Arts Education,”
The State Education Standard, Winter 2004; Gully Stanford

With its many challenges and opportunities, [No Child Left Behind] dominates the state and local education landscape today. What the long-term effects of NCLB will be on funding and support for arts education in the schools remain unclear. So far, the results have been mixed. Schools in some states report the amount of instructional time devoted to reading, writing, math and science has increased, while for the arts it has declined.

— From “Academic Atrophy: The Condition of the Liberal Arts in America's Schools,” Council
for Basic Education, 2004; von Zastrow, Claus with Helen Janc

...while virtually every state has adopted standards in the arts, only a few have incorporated the subject into their state accountability systems...[this can cause some states to] choose to narrow the curriculum in order to reach higher student achievements in a few subjects [such as math and reading].

— From “The Complete Curriculum: Ensuring a Place for the Arts and
Foreign Languages in America's Schools,” NASBE, October 2003



The Creative Economy

Work Force Preparation for the 21st Century

Though it's crucial to invest in math, science and engineering, as the president outlined in his recent State of the Union address, there are other fields that hold more promise...Prefer a more artistic career? Our economy is poised to create new forms of entertainment, from rock 'n' roll and hip-hop to film and video games. Indeed, over the next 10 years, jobs in art, music, culture and entertainment will grow twice as many as jobs in engineering will.

— From “A search for jobs in some of the wrong places,” USA Today,
February 12, 2006; Richard Florida



Of course, both the fundamentals and the more creative fields are crucial to our economic success. The basics are not enough, though. What we really need in order to prepare our children for the creative economy is a comprehensive education, something that takes them from aesthetics to algebra without pretending that the two are mutually exclusive. We need to see to it that, from an early age, our entire population is encouraged to develop its people skills with its multiplication tables and its creative and entrepreneurial potential with its reading abilities.

— From *The Flight of the Creative Class: The New Global Competition for Talent*, 2005; Richard Florida



What the American Public Thinks

A 2006 Gallup Poll on Americans' attitudes toward music revealed the following:

80% of Americans feel learning a musical instrument helps students perform better in other subjects

96% of Americans believe participation in a school band is a good way for children to develop teamwork skills

89% of Americans believe participation in music helps teach children discipline

52% of American households reported having a least one musical instrument player.

94% of Americans believe that music is a key component in a child's well-rounded education; three quarters of those surveyed feel that schools should mandate music education

73% of Americans surveyed believe that teenagers who play an instrument are less likely to have disciplinary problems

A May 2005 Harris Poll on the attitudes of Americans toward arts education, revealed:

93% agree the arts are vital to providing a well-rounded education for children, a 2% increase over 2001

86% agree an arts education encourages and assists in the improvement of a child's attitudes toward school

83% believe that arts education helps teach children to communicate effectively with adults and peers

79% agree incorporating the arts into education is the first step in adding back what's missing in public education today

54% rated the importance of arts education a "ten" on a scale of one to ten

79% believe that it's important enough for them to get personally involved in increasing the amount and quality of arts education



More Information

Sources for additional information

www.vh1savethemusic.com

www.menc.org

www.supportmusic.com

www.nammfoundation.org

www.artsusa.org

www.menc.org/publication/books/otl.html

www.musicachievementcouncil.com

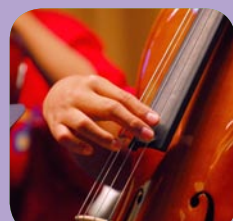
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Music Education = Brainpower

