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WHY WE LOVE MUSIC: A CASE STUDY OF HIGH SCHOOL PRINCIPALS

By

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B.M.E, Wittenberg University, 2010

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music Education
in Music Education

School of Music
University of Louisville
Louisville, Kentucky

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A Thesis approved on

Monday, April 25, 2016

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DEDICATION

This thesis is dedicated

to my parents,
Mr. David E. Williams
and
Mrs. Susan F. Williams

who have provided unwavering support for my musical dreams through grade school,
college, and as a music teacher;

to my wife,
Mrs. Lesley G. Williams
who has shown loving patience and understanding;

and to my ultimate musical mentor,
Mr. Daniel R. Stokes
who showed me that, in the big picture, music is only the beginning.

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ABSTRACT

WHY WE LOVE MUSIC: A CASE STUDY OF HIGH SCHOOL PRINCIPALS

D. Benjamin Williams

Monday, April 25, 2016

The purpose of this qualitative study was to explore the viewpoints and value of music in the public schools from the perspective of high school principals. Principals from five high schools in an urban school district in a southern metropolitan area were interviewed. All schools that were a part of this study varied geographically and socioeconomically. Each school had a curricular program for band, choir, and orchestra and a highly-qualified teacher directing the programs. Interview questions ranged from their own participation in band, choir, or orchestra when they were in any level of school, what roles they see music as having in their school, and why they choose to keep music in their schools when, elsewhere, programs are being cut to save money. The administrators had a high regard for music in their own lives, as well as in the lives of their students. Some of these principals even viewed music as a direct supporter of the 21st century skills that are so widely emphasized and promoted. Music is actively supported at all levels of this school district, from the Board of Education to the individual students.

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CHAPTER 1

INTRODUCTION

Music teachers often are the ones advocating for themselves, their programs, students, and jobs. If the continuation of their music program were to rest solely on their advocacy and on the evidence they provide, this would not carry much weight because it is expected in the first place. When the school principal advocates for the school's music program and provides evidence as to how music is integral to the success and identity of the school, the chances of keeping music in the school is greater. Teachers and principals in this case are saying the same thing, just using different words. Principals and central office administrators use similar jargon. They know what issues are at the forefront of the field of education, as well as their schools and district. If teachers and the general public were aware of the jargon and issues, they could more effectively advocate to the powers-that-be.

PURPOSE OF THE STUDY

The purpose of this case study was to gain an understanding of school administrators' thoughts on their school's music program in regards to music's role and value. I hoped to explore how variables such as a principal's background in music impacted their value and support of it in their school's music program. The hope would be that music teachers and principals can more transparently and effectively talk about,

support, and advocate for music in their school and all schools. My research questions were:

1. What are common values and/or themes among administrators when it comes to music in their schools?
2. Are there common points of advocacy administrators find themselves making in support of their school's music program?
3. What do administrators see as benefits of having a music program in their schools?
4. Where does music fit in the overall vision of a school?
5. What is music's role in a quality education?

It was hoped that the viewpoints of the principals would allow me to gain data on the rationale to keep or cut music programs, as well as gain points of advocacy that could be passed on to other music educators. Focusing on these research questions, this study might also create a better understanding of how administrators feel about the role and value of music in the schools.

My study will extend the literature of this topic by way of providing an insight into the different factors that go into a principal's decision-making process regarding music in the school. I wanted to explore what thoughts a high school principal has on music as it pertains to their life, their background, and, most importantly, their school. This investigation may allow music teachers to compare their view of music's role in education with a principal's view. This can initiate valuable dialogue and contribute valuable information when it comes to the advocacy and support of music in the public schools, be it by an administrator or a teacher. Teachers and administrators are often

misaligned when holding conversations about music education due to many factors. These can include a lack of transparency between principals and the stakeholders of the music program (teachers, students, families, communities, etc.) as to the reasoning for cutting or keeping a music program. Administrators and teachers alike have knowledge that the other groups do not have. Parents can share perspectives on why music is a part of their child's school day or educational experience and how that has had a positive effect on them.

LIMITATIONS OF STUDY

There were several limitations to this study. They are described below.

Participants

It was my hope to interview more principals in this study. Only five individuals were able to participate. More participants might have led to new themes or supported findings uncovered from the initial five administrators in this study. I also hoped that at least some of the principals I interviewed would have had experience in advocating and supporting a music program under threat of losing the programs. However, none of the participants shared ever having been presented with the suggestion of cutting a music program, so responses to that part of the study were limited.

Setting

The interviews were conducted in each principal's office, but not every office was completely conducive to an interview with minimal distractions. One principal's

interview was interrupted by someone walking into the office to speak with the principal, despite them being asked to remain outside until the interview was complete. When the interview resumed, the principal was visibly flustered from the interruption and conversation, and this may have impacted following responses from that principal. Two other principals were leaving for a meeting as soon as our interview was over, and, at times, appeared rushed or distracted. This may have impacted their ability to completely focus on the interview.

CHAPTER 2

LITERATURE REVIEW

Much of the literature which guided my study dealt with principals' perceptions of music, how these perceptions are formed, and how that impacted the decision-making process of keeping or cutting music programs. There are many reasons music programs are kept in the schools, and they range from economic reasons to the increased quality of an education that involves music (Bess & Fischer, 1993). There are also many reasons administrators decide to eliminate music in the schools. These include a shift in priorities toward subjects tested on standardized tests and a lack of uniform valuation of music from the top to the bottom of a district (Major, 2013). There are five major themes related to administrator's perception of quality education in their school, music's role in this quality education, and their value of music. The five themes are:

1. Advocacy
2. The principal's background in music
3. Their view of music's role in a quality education
4. Music's role in the level of success and achievement in the school,
5. Music's ability to increase parent and community involvement.

These are detailed below.

Advocacy

It is not enough to merely advocate to the principals for quality music programs.

The National Association of Music Merchants (2014) promotes music's ability to:

- Develop critical neural connections
- Increase academic achievement and healthy social development
- Prepare students for the 21st century workplace
- Increase the quality of a young person's life
- Help students score higher on the ACT and SAT

One would hope that principals already know this. Advocating to principals and administrators must involve ways they can advocate for their school's music programs to the people to whom they report.

It is essential to help education administrators understand how they can knowledgeably advocate for music education in their schools. Bess and Fisher (1993) suggest that it is the music educator's job to advocate directly to the principal not only in a manner that saves their program in the eyes of the principal, but in a way that the principal can then advocate for the music program at the district level. Some of the best advocacy that can be offered is to show what students are learning. This evidence should be routinely provided to the principal (Abril & Gault, 2006). Advocacy through hard evidence, such as authentic, cross-curricular, standard-connected assessments is what principals need to see (Major, 2013). Music's benefits to other subjects have helped advocate for programs in the past, but advocacy is not that simple.

Background in Music

A principal's background in music could shape their views and value of music education. Some administrators may have taken a music appreciation course in college or high school, have been a member of a musical ensemble, or have taken an arts leadership seminar in their principal certification coursework. Some might have never taken an official class involving music. Even legislatures who write and pass legislation about music education connect their background in music to reasons why they support it remaining in the schools. In a survey conducted by the Kentucky Music Educators Association (2008) of candidates for state and federal office, 20 of 23 who responded to the survey were in a music ensemble at some point in elementary, middle, or high school. Subsequently, all of them believe music is a way to engage the student, enrich the school experience, and increase achievement within a school. All those surveyed also support music remaining a part of the core curriculum. One respondent said:

“Music education provides students not only with a creative outlet for their emotions but also provides insights into mathematics, reading, and writing that would not be gained without music education. Music education can also provide lessons in areas as history and culture that are hard to teach in any other format. The value to parents is a more rounded child who is exposed to arts and culture. The value to the community is students who become performers, or at least who support the performing arts that bring culture and entertainment into our communities.”

In an address to Kentucky music educators (2011), Kentucky Education Commissioner Dr. Terry Holliday, also a former band director, used his background in music education

to identify music educators as great leaders who develop great leaders. He also encouraged music educators to become leaders in their schools by getting involved in program reviews, teacher effectiveness, the accountability model, and increasing size of music programs.

Music Appreciation courses might impact an administrator's perceptions of the value of music. Burnsed (1986) traces the "crisis" in music education back to music appreciation classes for non-music majors that, at some universities, are taught by graduate assistants or professors who cover too much material, or the wrong material altogether. Mr. Burnsed is quick to point out that the likelihood that a future lawyer, business owner, or education administrator could very well be sitting in that class. If they are to have a positive experience, a prime focus should be on "the value of music, what music represents, the effects of music on human behavior, and the historical implications of music in all societies." They would then be more likely to gain a positive viewpoint on music in the schools.

Music's Role in a Quality Education

Music's role in a quality education is often a polarizing subject for administrators and curriculum designers. There are many definitions of a quality education, and the opinion of one can vary from person to person. Adams (1993) defines a quality education as one that includes:

- Learners who are healthy, well-nourished and ready to participate and learn, and supported in learning by their families and communities

- Environments that are healthy, safe, protective and gender-sensitive, and provide adequate resources and facilities
- Content that is reflected in relevant curricula and materials for the acquisition of basic skills, especially in the areas of literacy, numeracy and skills for life, and knowledge in such areas as gender, health, nutrition, HIV/AIDS prevention, and peace
- Processes through which trained teachers use child-centered teaching approaches in well-managed classrooms and schools and skilful assessment to facilitate learning and reduce disparities
- Outcomes that encompass knowledge, skills, and attitudes, and are linked to national goals for education and positive participation in society

A discussion of a quality education often evolves into discussions about training “highly-qualified” teachers. The U.S. Department of Education (2004) defines a “highly-qualified” teacher as one who has:

- A bachelor's degree
- Full state certification or licensure
- Proof that they know each subject they teach

Music is no exception. Principals will value a music teacher who has these qualifications.

Principals see the value of music when it is taught effectively. Bruenger (2009) quotes a principal saying after observing a music lesson that, when taught properly, music “gives them (students) confidence in themselves, lots of inside and outside benefits. They become lifelong learners.” Law and Ho (2004) draw on the works of Phillip Phenix, Elliot Eisner, Jerome Bruner, and Howard Gardner and conclude that music’s role, really, the arts, in a quality education is that of cultivating “the depths of

the human experience.” In light of these studies, the environment of the school held that learning was to be respected, expected, and rewarded, and the music program was no exception.

The Kentucky Academic Standards (2015) have a direct relationship with how administrators look to their music programs to help deliver a quality education. The “Performing” Artistic Process states:

“To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.”

Clearly this is one of the elements that administrators see when they assess the vitality of a music program. They might ask, “Do they have strong performing opportunities for their students?” Kentucky’s Learning Goals and Academic Expectations (2015) also communicate to teachers and administrators what knowledge and skills related to the arts are to be developed. These include:

- 2.22 Students create works of art and make presentations to convey a point of view.
- 2.23 Students analyze their own and others’ artistic products and performances using accepted standards.
- 2.24 Students have knowledge of major works of art, music, and literature and appreciate creativity and the contributions of the arts and humanities.
- 2.25 In the products they make and the performances they present, students show that they understand how time, place, and society influence the arts and humanities such as languages, literature, and history.

- 2.26 Through the arts and humanities, students recognize that although people are different, they share some common experiences and attitudes.

These standards and expectations of learning show that administrators at the state level value music and expect it not only to be made available to students through ensembles, but as a core content subject to all students in non-select settings.

Success and Achievement in a School

The feeling of success students get from participating in music is direct and easy to observe to the trained eye (Bruenger, 2009). Students singing in tune, playing their instruments, or engaging in music are easy to hear and see. These outcomes can also be easy to assess.

Achievement can also influence an entire school's environment. As the principal's support for the music program becomes apparent to other areas of the school, this success is sometimes envied and replicated by other teachers (Abril & Gault, 2007). Principals can tap into this potential and also reward teachers for effectively mirroring some of the outcomes of the music classroom on their own classes.

In her research, Bruenger (2009) follows a well-respected elementary music teacher who created lesson plans so that students who are not successful in any other subjects can still be successful in music. Normally, these students would not be recognized, celebrated, or given the opportunity to achieve. Here, their principal sees them succeed in music and they are more inclined to support music.

Parent and Community Involvement

Music programs can have a presence in their communities through festivals, parades, and ceremonies. In the eyes of community members, this overtly shows student achievement. Community visibility can be very effective in advocating for music programs, and the more knowledgeable and involved they are, the more positive the outcome (Burnsed, 1986).

Parents and the community are two groups with whom a school music program can collaborate and thrive. For this reason, a level of transparency should be expected to be maintained between administrators, teachers, parents, and the community so the groups can appropriately support the music program. When a school has particular trouble getting parents and the community involved generally, the music program is often able to engage the school community (Major, 2013). An example of this engagement might include field trips with the band, choir, or orchestra, opportunities for parent chaperones, and the like. A strong relationship between parents, community, and a school music program is known to have its benefits, and principals are aware of this. This is another reason they would want to advocate for a musical presence in their school.

CHAPTER 3

METHODS

Scope of Study

The purpose of this study was to explore the opinions, impressions, and views of high school principals in regards to the music programs in their schools. Following the research questions stated in Chapter 1, I hoped to discover a better understanding of these select administrator's views in support of their music programs. As an ancillary goal, this study also seeks to uncover possible motivations for the elimination or retention of a music program.

Participants

This study consisted of interviews with five principals of high schools located in a large metropolitan community in the southern United States. Participants in this study were interviewed to discover their background in music, what roles they believe music serves in their particular school, and how they support and advocate for their school music program. This was a survey study with a thematic design. I selected the principals based on their school's reputation for having either a well-known, established, and consistently successful music program, or one that is actively growing and expanding

(e.g. high representation at All-State and All-County ensembles, invitations for performance at professional conferences, and each having band, orchestra, and choir).

Principals were assigned pseudonyms, and are shown in Table 3.1 with particular school information obtained from the principals. The mobility index is defined as a comparison of re-entries to total enrollment. Retention is the percent of students retained for the school year indicated. The graduation percent is the number of students who graduate in four years with a regular high school diploma divided by the number of students who form the adjusted cohort for the graduating class (Division of Data Management, Planning, and Program Evaluation, 2016).

Principal 1, henceforth referred to as Alan, leads a school of 1,299 students, 37% of which are on free or reduced lunch, and approximately 380 of whom are enrolled in band, orchestra, or choir. Principal 2, henceforth referred to as Bonnie, leads a school of 1,917 students, 32% of which are on free or reduced lunch, and approximately 600 of whom are enrolled in band, orchestra, or choir. Principal 3, henceforth referred to as Charlie, leads a school of 1,073 students, 78% of which are on free or reduced lunch, and approximately 260 of whom are enrolled in band, orchestra, or choir. Principal 4, henceforth referred to as Daniel, leads a school of 1,879 students, 17% of whom are on free or reduced lunch, and approximately 400 of which are enrolled in band, orchestra, or choir. Principal 5, henceforth referred to as Edward, leads a school of 1,403, 75% of whom are on free or reduced lunch, and approximately 200 of whom are enrolled in band, orchestra, or choir.

Table 3.1: School Demographics

Total Enrollment 2014-2015	Approx. Enrollment in Music	% Free/Reduced Lunch	Retention %	Mobility Index	Graduation %
1,299	380	37%	2.8	4.36	93.1
1,917	600	32%	7.7	5.51	92.7
1,073	260	78%	1.1	2.18	94.7
1,879	400	17%	0.2	1.11	98.7
1,403	200	75%	3.9	13.72	77.9

Setting

Interviews were conducted in each principal’s office. Schools were geographically diverse, located in the southwestern, central, and eastern parts of the county. Each school boasted of having a large portion of the student body enrolled in music coursework, with the smallest being approximately one-third of the student body. Per the Kentucky Department of Education Accountability Report (2015), three of the high schools fall into the “Distinguished” classification for state accountability testing. The other two are classified as “Needs Improvement” and are labeled as “Focus Schools.” In this report, a school that achieves a “Distinguished” scored in the top 10 percent of schools from a particular level, while those that achieve a “Needs Improvement” fell outside of the Proficient or Distinguished categories and did not

meet their Annual Measurable Objective. A focus school is one with low scores among student gap groups, such as African-American, Hispanic, Native American, special education, low income, and limited English proficiency students.

PROCEDURE

As the researcher, I interviewed all five principals. All the principals I interviewed had band, orchestra, and choir programs in their schools, though this was not a criterion for the study. The principals' identities were kept confidential and were given pseudonyms. Initial correspondence with prospective principals includes a direct e-mail and a letter of interest (Appendix A). Eight principals were contacted. From these, five responded as being available for interview. All interviews were scheduled after school hours. Upon arrival, principals reviewed and signed the consent form (Appendix B), and were reminded that the interviews would be recorded. Recorded interviews were uploaded via a secure server to the same location as the coded principal identity data. A copy of the interview questions (Appendix C) was provided for each principal for review purposes prior to the formal interview. As is appropriate in qualitative research, most of the interview went directly from the interview questions; however, some instances required follow-up questions and further elaboration on the part of the participant.

When all interviews were complete, responses were reviewed and analyzed through in vivo and pattern coding. As is appropriate to these qualitative codings and designs, the analysis focused on finding and organizing them into themes that

corresponded to those found in the literature review. In addition, additional themes were considered in this analysis process. Specifically, was there a tendency for principals of these schools with successful or budding music programs to have been in musical ensembles themselves? Did they tend to believe music was a part of a quality education? How knowledgeable were they about their school's music program? In what ways do they think it is important to support and advocate for their music program? When music programs are being cut to save money, why do they keep their school music programs active, thriving, and growing? Themes were discovered when they were mentioned several times by an interviewee or several times among all the interviewees.

CHAPTER 4

RESULTS

Among all the common themes drawn from the interviews, a few items were unanimously mentioned in each interview. Each principal said it is understood that there will not be a district order to cut music programs in order to save schools money for the near future. In particular, high schools in the district are very much encouraged to maintain their music programs and to have at the very least a curricular section of choir, band, and orchestra. However, there was still important information gained regarding their view of the role music has in their school and ways that they support and advocate for their school.

Administrator Background

As noted in the literature review, a principal's educational background can be an influential factor in their decisions to maintain or support music programs. When analyzing teachers' backgrounds and educational experience in music and the arts, I found that Bonnie, Charles, and Edward participated in musical ensembles at some point during middle school, high school, or college. Alan and Daniel were involved in theatre in high school or college. Alan, Charles, Daniel, and Edward still consider music a hobby, be it singing or playing instruments learned in school or casually playing the guitar. No principal took classes that dealt with being an effective administrator for a

music or arts program in their administration programs. All five principals mentioned that these courses do not traditionally exist. It was encouraging to see people with some background in music or the arts becoming high school principals that will allow their personal experiences to be a genuine driving force in the supporting of their school's programs.

Methods of Advocacy

When it came to advocating for their schools' music programs, each principal had similar examples. Each described how they thought it was important to take their ensembles to important places (such as nursing homes and even into the center halls of the school), and to bring important people (such as superintendents and school board representatives) to the ensembles' concerts. These advocacy and support strategies included inviting assistant superintendants to concerts and meeting with representatives from professional arts organizations within the city, in hopes to find new ways of collaboration with the community. Through social media apps such as Twitter and Periscope, they promoted their programs when they got new uniforms, announced an upcoming concert, and received recognition for an achievement.

Alan advocates for the arts by putting ensembles and multi-level arts courses on the master schedule first. The other principals advocate for their school's music programs by attending concerts and adjudication events, which they believe shows students that music programs matter and are a priority. Alan said:

“And then attending the band performances, the winter and the spring; and not out of a feeling of obligation, but genuine wanting to be there. Just to see kids and support them, because it’s a big deal, you know, they’ve been working all year for those kind of things.”

Alan also advocates for music on the basis of “practicality and ethicality.” He says:

“The ethical part of it is, I believe, that it makes a more whole student, and a more whole citizen who appreciates not just the core academic subjects, but also a greater understanding of the culture of a society, of not only our society, but others, other cultures. So it broadens a student’s understanding of their worldview in a way that transcends all the subjects.... And from a practical standpoint, we’re on a seven-period day. So there’s math, English, science, social studies, only four core classes. We’ve got a lot of electives these kids have to take, and the arts are a great way to engage the students in something they’re passionate about....”

Daniel shows his advocacy for music by recognizing high-achieving groups and clubs (music included) in a similar manner to a football team that just won a state championship. They have their own assembly and bring them in front of the school in a celebratory manner to recognize their achievements. Statements by these principals illustrate that they are doing a great job advocating for their programs, as well as advocating for their music students and for music to their students.

Music’s Role in a School and Quality Education

Principals noted the importance of music in their schools many times. Two themes emerged. First, the administrators noted music’s role in their student’s lives.

Second, they noted the role of music in the school itself. Edward pointed out in many responses that music and the arts have a direct impact on attendance, grades, and attitudes. Bonnie and Daniel noted that music has an inherent ability to build collaboration and to increase one's ability to work as part of a team or a group. Music and the arts are a rich area for cross-curricular opportunities according to Alan, and can demonstrate the benefits of having the ability to think artistically. Alan also said that he began "understanding physics better through a philosophical lens and through an arts lens, just looking at the world." Edward said that music provides many opportunities for self-reflection, and enables students to become more involved in their own learning. The roles that music plays in a school make it a highly valued area of education, according to these principals.

Music has its various purposes and roles, but each of the principals indicated overtly or by implication that music is a part of the school's or the students' identity. Whether due to a vast majority of the student body being enrolled in music, or that music is an equalizer in a diverse student population, or music is a part of a school's "fabric" and "breath," principals in this study believe music is able to engrain itself into a school. Charlie hopes that, as his school's music programs grow, the students hold their achievements in their music ensembles as some of the most significant of their high school career. While it is a part of a school's identity, music is something that could also be a significant part of a student's identity for the rest of their life.

A word that came up frequently in questions regarding this theme of music's role in a school was "engagement." Bonnie said "Kids have to come to school for the math, the science, and the English, and a lot of them are very passionate about it, but it's the arts and the extracurriculars, and those are the things they really jump out of bed to come to school for." Alan, Bonnie, Charles, and Daniel explicitly mentioned that a school, their school, or an educational experience would be incomplete without music or the arts. Alan said that the arts help "make a more whole student...a more whole citizen." The principals in this study felt that having the music programs in the school was imperative in order to have students "plug in" or be "engaged" and develop passion, confidence, ownership, pride, and discipline. Music, the arts, and the skills that are focused on in those areas enable a student to take the fundamental parts of an education (i.e., standards and knowledge) and synthesize them to be meaningful for them. Charlie said:

"Synthesis of knowledge, then, is the next step. Such that a student is a critical thinker, a student is a contributor to society, and I know that sounds cliché, but a legitimate contributor to society. I think that's a quality education, it goes, it extends, mastery of the standards isn't the end goal. And where music comes into play with that is that it helps give sense and meaning to knowledge."

Daniel described music as a "venue" through which educators can help a student to discover and reach their full potential. A school-wide goal of one of the principals interviewed was to promote self-reflection among the students, and

they felt music used reflection and critical-thinking skills. Music seemed to contribute to a quality education in a way that was most involved in the parts of an education that dealt with meaningfulness, depth of knowledge, need-based instruction, and creating a whole and well-rounded student.

CHAPTER 5

DISCUSSION

The principals each had some experience in the arts during their time in elementary, middle, high school, or college, and each was open about that having an influence on the role they want music and the arts to play in their school. They mentioned how the arts are an opportunity to plug in, be engaged, and earn scholarships; that they create an identity for the individual and for the school; that they make a whole student and contribute to a whole education; and that they provide opportunities for higher-order thinking, such as critical or creative thinking and problem-solving, that are encouraged in core-content areas as well. The pressure placed on education institutions in the 21st century are focused on these concepts, and the principals saw that music helped and encouraged students to develop these abilities. This is why they chose to support, advocate, and build up their school's music programs.

A principal's musical background influenced their view of music as a key part of a quality education. Most of the principals' formal experience in the arts ended early in their life, and none took classes on how to be an effective administrator for an arts program. Principal certification courses typically deal with finance, special education, and general leadership and administration. Bonnie related one exception in which some of her peers took a class called "Theatre Management" as an elective.

Alan mentioned data that shows that students enrolled in music coursework, on average, tended to have better grades, test scores, attendance, and attitudes toward school. The others focused more on how the arts and music were a part of the educational experience that prevented schooling from being superficial or meaningless. According to Charles, "It helps make a student more well-rounded, more cultured, so a student can speak more articulately." We can assume cultured means "having or showing good education, tastes, and manners" (Merriam Webster).

Helping students to understand that what they do inside a school can impact happenings outside a school brings awareness to the community. This increases the transparency and awareness with community as well. These ideas represent ethical and practical reasons the principals' support having music be a part of their school and their students' educational experience.

AREAS FOR FUTURE STUDY

There are several areas for future study that would be good follow-up investigations regarding administrator's support of music programs:

1. This study took place in a metropolitan school district in the south. An area of future study might be to conduct a similar study in a different setting.
2. Four of the five principals interviewed in this study were male. It would be interesting to see if responses would have been different with a different compliment of administrators. One might ask if gender plays a role in support of music programs.

3. Some of the principals in this study indicated that the problem of music programs being cut to save money occur more often at the elementary and middle school level. It would be interesting to find out if this were true, and how principals handle these situations. An area of future study, therefore, might be to interview elementary and middle school administrators with a similar questionnaire.
4. Only five principals were interviewed in this study. An area of future study might be to interview a much larger sample of principals.
5. The school district in which this study took place is very large, with about 150 schools and more than 101,000 students. It would be interesting to investigate a smaller district with fewer schools and students.
6. One principal interviewed in this study believes that there should be elective coursework available for future administrators that focuses on being an effective administrator for the arts programs at their school. An area of future study might be to interview administrators and professors in college education departments as to what those courses might look like.
7. This study was focused on the principals' perspective of how they support, advocate for, and view the music programs at their school. To expand on this study, teachers in these same schools could be interviewed to see if their opinions are similar to one another.

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APPENDICES

Appendix A
Letter of Interest

February 26, 2016

7605 Devondale Ct.

Louisville, KY 40222

Dear high school administrator,

I am Ben Williams, Master of Music Education candidate at the University of Louisville. Currently, I am writing my thesis paper which is a case study on high school principal's view on the role and value of music in public schools, and it is my hope that you might allow me to interview you on this matter. Your time is valuable to me, as well to you, I also teach full-time as the Choir Director and Humanities Teacher at Central High School, so that can give you an idea as to what hours I might be interested in conducting this interview. I selected you because of the reputation of your school's music department, be it either well-established or actively growing.

I anticipate this interview would take 20 minutes. Is there a convenient time that I

might come to your school and interview you? Your response is greatly appreciated.

Yours truly,

A handwritten signature in black ink that reads "Ben Williams". The signature is written in a cursive style with a large initial "B" and a long, sweeping underline.

D. Benjamin Williams

(502) 345-5767

Appendix B
Consent Form

Why We Love Music: A Case Study of High School Administrators

March 7, 2016

Dear

You are being invited to participate in a research study by participating in an interview about school administrator's views on music's role in the public schools. There are no known risks for your participation in this research study. The information collected may not benefit you directly. The information learned in this study may be helpful to others. The information you provide will provide insight as to the opinions and experiences of principals when it comes to support music programs in their schools. Your interview data will be stored on the interviewer's password-protected computer. The survey will take approximately 15 minutes to complete.

Individuals from the Department of Music, the Institutional Review Board (IRB), the Human Subjects Protection Program Office (HSPPO), and other regulatory agencies may inspect these records. In all other respects, however, the data will be held in confidence to the extent permitted by law. Should the data be published, your identity will not be disclosed.

Taking part in this study is voluntary. By completing this interview you agree to take part in this research study. You do not have to answer any questions that make you uncomfortable. You may choose not to take part at all. If you decide to be in this study you may stop taking part at any time. If you decide not to be in this study or if you

stop taking part at any time, you will not lose any benefits for which you may qualify.

If you have any questions, concerns, or complaints about the research study, please contact:

Dr. Robert Amchin
raamch01@louisville.edu

D.Benjamin Williams
bwill315@gmail.com

If you have any questions about your rights as a research subject, you may call the Human Subjects Protection Program Office at (502) 852-5188. You can discuss any questions about your rights as a research subject, in private, with a member of the Institutional Review Board (IRB). You may also call this number if you have other questions about the research, and you cannot reach the research staff, or want to talk to someone else. The IRB is an independent committee made up of people from the University community, staff of the institutions, as well as people from the community not connected with these institutions. The IRB has reviewed this research study. If you have concerns or complaints about the research or research staff and you do not wish to give your name, you may call 1-877-852-1167. This is a 24 hour hotline answered by people who do not work at the UofL

Sincerely,

Dr. Rob Amchin, Principal Investigator D. Benjamin Williams, Co-Investigator

Interviewee

Appendix C
Interview Questions

How long have you been an administrator at your present school?

What musical ensembles are presently active at your school?

Has there always been a band, orchestra, and choir under your administration?

If no, when and why did you add/cut a program?

Were you ever in a musical ensemble in middle school, high school, or college?

If yes, what was your involvement in music?

How many years?

If not, were you involved in any of the arts as a student?

How were you involved in the arts?

Did you take any classes in college that were focused in any way on how to be an effective administrator for music or arts program? Explain.

What do you see as potential benefits for students enrolled in your school's music program?

What are the strengths of your music program?

What role do you see music serving in your school?

What is your definition of a quality education for your students? How does music play into that vision for the students enrolled in your school's music program?

Have you ever considered how the arts are part of your personal philosophy of education?

Why do you continue to support your music program?

How do you support your music program (Internal, in-house)?

How do you advocate for your school music program (External)?

In a time where music programs are often the first to be cut, how do you justify for music staying in your school?

Appendix D
WHY WE LOVE MUSIC-Interview 1

I: Okay, um, how long have you been the administrator here?

P: Uh, I have been the principal since January, 2010.

I: Okay, and you didn't have any administrative duties here before that?

P: Yeah, I was an assistant principal for two and a half years before that here, and then an assistant principal for six years at (another school) before that.

I: Oh, great... and what musical ensembles are presently at this school?

P: Uh, so, let's see, band, symphonic, marching...

I: And it can be more general...

P: Okay, Band, orchestra, choir, visual arts, performing arts.

I: What's involved in the performing arts aspect? Is that just musical theatre, or what is that?

P: We have theatre 1 through 4, um, and stagecraft.

I: Okay.

P: So students can take acting for all four years and/or take stagecraft.

I: Oh, okay, cool. Under your administration has there always been band, orchestra, and choir, all three of them?

P: There have, but I've expanded it in my time here, uh, our choir teacher went from pretty much part time to full-time by adding a class that's like a piano elective, piano is a very popular elective. I've added another full theatre teacher to allow our stagecraft classes to grow and allow ourselves to have more theatre classes, particularly at the Theatre 1 level, uh, and introductory level. Um, I've added another art teacher, visual art teacher, so that we are not only at program capacity, but also the levels, we offer AP Art now, that we didn't offer before. And our band teacher, I've increased his time here so that we could have a separate jazz ensemble, uh, in addition to the other two band classes.

I: Is jazz curricular or is it after school?

P: It's curricular, it's during the school day.

I: Okay, great. Wonderful, good start. Were you ever in a musical ensemble in middle school, high school, or college?

P: No, I've got no rhythm.

I: Oh, that is alright. Were you involved in any of the arts as a student?

P: Uh, not in high school. In college I took a theatre class, actually I proposed to my wife in a school play. We were both in a play and I surprised everyone on closing night.

I: Great!

P: So it's more of an appreciation rather than any talent on my part.

I: Yeah, I can tell. The appreciation that is, not that talent. Great, um, and this can be two-fold, whether you took these classes or if you know they exist. Did you take any classes in college that, as you were preparing to be an administrator, that were focused in any way on how to be an effective administrator for music or arts programs?

P: Not that I recall.

I: Okay. You didn't take them and you don't remember them existing?

P: No, I don't remember that being a focus. There's a lot of things you don't learn about administration until you're actually doing it, though, so...

I: I'm sure.

P: So really, beyond finance and special education, everything else was very generic leadership, so, that I recall.

I: That's helpful. You said generic leadership?

P: Yep, generic school leadership.

I: Great. What, in your opinion, do you see as a benefit for students enrolled in your school's music programs?

P: Um, the best way to answer your question is to say that it's both ethical and practical why arts programs have grown at our school. Um, the ethical part of it is, I believe, that it makes a more whole student, uh, and a more whole citizen who appreciates not just, uh, the core academic subjects, but also a greater understanding of the culture of a society, of not only our society, but others, other cultures. So, um, it broadens a student's understanding of their worldview in a way that transcends all the subjects. That's a good way to put it.

I: Great.

P: And from a practical standpoint, we're on a seven-period day. So there's math, English, science, social studies, only four core classes. We've got a lot of electives these kids have to take, and the arts are a great way to engage the students in something they're passionate about um, often, or they may simply be interested in learning more, as I was when I took a theatre class in college. I just wanted to learn more about theatre.

I: Right.

P: So it's a, uh, ethical and practical standpoint from mine as far as having things for students that they're interested in and as far as broadening their mind in a way that's going to benefit them in a, as a whole.

I: That's great. And that's really perfect because, when I was going to do my literature review I broke it into themes, and one theme was the fact that music and the arts do create the whole student. They supplement what the other subjects don't pick up. It makes a holistic education experience, so that goes right with that. Thank you. Um, what are the strengths of your school music program?

P: Um, I'd say the strength is just the massive involvement when you, if you look at the percentage of our students that take band, orchestra, choir, you start adding those numbers up, theatre arts, you're hitting the vast majority of our students now, as opposed to small groups, you know? For each of those areas. So the strength would come from the student's passionate interest in those subjects, and that connecting them to the school beyond other academic content areas.

I: Yeah.

P: Forgot to mention we're darn good too, so, that helps.

I: Yeah.

P: I just sat in on our band's performance for KMEA this afternoon and they were just phenomenal. They were, I don't understand band that well, but the band instructor explained we're in the highest difficulty rating. So he really encouraged me to come done and see it because he knew it was going to be a phenomenal performance, and it was, just being able to catch on to the way the tempo changes and the kids really hitting those, hitting their cues so it sounded so fluid and sharp, it was awesome.

I: Good. Why do you continue to support your school music program? And if you want to re-iterate anything you already said

P: I would go back to saying, my son is going into sixth grade and I want him in a school that really broadens his mind in all aspects. I want him to be academically challenged in math, science, social studies, and English. I want him to be a good writer, a good mathematician, a good, a great critical thinker. But all those things must also be able be contextualized in a variety of different situations, and, um, the arts allow that to happen. It allows students to expand their minds in a way that they may not be stretched in a core content area. I know when I took theatre and philosophy, and I did take some arts classes in college, uh, like art history. I was a math and physics guy, but I remember understanding physics better through a philosophical lens and through an arts lens, just looking at the world, it's that worldview again, looking at the world in a different way. You gain a greater appreciation of all the content areas.

I: Cool. How do you support your music program?

P: I would say it's through the staffing. I have paid for, like I said, an extra theatre, an extra art, and extra periods of the choir and band teacher. Um, but those were very practical as well. Students wanted to be in those classes, we need to have them in electives, so staffing it is important. Um, so I would take that maybe a step further and say I try to support our programs by being present and being encouraging, and supporting them, supporting them in additional funding for things that they need. Like, you know, we just spent \$20,000 on more band uniforms. As the band grows they need more uniforms. And, uh, providing the theatre and the choir and the arts programs the funding they need to buy the materials, or the uh, a new kiln, you know, whatever it is that they need to keep their program moving forward and growing. I told them "Don't let money be a barrier." I'm not being frivolous with money, but it's important that uh,

they at least ask. And, you know, I'll try and make things work out. Especially when I see our programs growing, not only in size, but also in quality.

I: Great. What role do you see music serving in your school? Or roles?

P: The first thing is just going back to what I mentioned before. Just creating a more whole person, a more whole student. Not just from a renaissance standpoint, but being knowledgeable about the arts, and, uh, music, but, um, but also through their engagement with those programs, um, they're actually growing stronger in their other academic programs by being able to make connections that someone who's not engage in an arts program wouldn't be able to see or experience. You know, I have a lot of respect for kids who, you know, are able to read sheet music, you know that's a, that's a talent in itself, a skill in itself.

I: It's another language.

P: Yeah. And then transferring that into, uh, the skills that's required to turn those, to turn that paper into the art work that you read from. That's, uh, it's, uh, impressive.

I: Yeah. Great. What is your definition of a quality education for your students, and how does music play into that vision for, and you've touched on that, with the whole education quality, how does music play into that vision for the students in your music programs?

P: Quality education for students. So, you know, I'm going to go back, and, um, just being very personal about it, thinking about what do I want for my son? I want a, I want him to be challenged academically, and engaged, uh, in rigorous thinking. Um, and to be taught to explore and appreciate, um, multiple content areas. To...definition of a quality education...I mean I'd go beyond that and say in order to create that environment where students work hard, you've got to create relationships with them. They've got to enjoy coming to school. So a quality education is going to involve, you know, I don't like using catch phrases like "Rigor and relationships" but, you know, all the "Differentiated instruction." I like to just think of it very meaningfully about, like, what do I want my son to experience? I want him to go to a school where adults treat him respectfully, and he enjoys being there, and the adults are, um respectful of him and he's expected to be respectful to them, that he's challenged academically, that he's, uh, what that challenge looks like is rigorous engagement. Deep, critical thinking. Meaningful work, not just superficial work, and making those cross-curricular connections particularly with, it doesn't have to be all the arts, but, you know, even a single art where they're seeing

how their learning in a, in more math, English, science, social studies. It's more of a core way can transcend and move to those other subjects, and the approach they're thinking and learning artistically.

I: Yeah.

P: I don't think I answered music playing into that vision. It's the same thing I've said all along, it's just making those connections.

I: Okay. Have you ever considered how the arts are a part of your personal educational philosophy?

P: Um, yes. And to follow that would be, um, when I'm developing the master schedule, and I'm, even though counselors do it as well, I'm kind of the main person. I've always enjoyed that kind of stuff, being a very analytical, math-oriented mind. So, um, we start off with our core arts electives as the first things to go on the master schedule and we develop other classes around those so the kids who want to take band, orchestra, choir, art, performing arts for multiple years, we don't, we create a schedule that considers all that first, and then we work our academic courses around it as opposed to the other way around. And by doing so, you allow students to be engaged, not have to choose between taking an upper-level math or their next band class. You know, because, those courses are really the ones that get them excited and get them engaged. So, um, I would say I probably didn't consider it until I became a principal and became responsible for thinking about what motivates students, and how do I structure the school in order to support that? The master schedule is a huge way that you eliminate barriers, the scheduling barrier for students to be able to take the class they're interested in. And then also as principal eliminating the financial barriers that, uh, that either restrict or slow down a program from growing.

I: How do you advocate for your school music program?

P: Um, my presence would be the first one. We've, uh, we have our jazz ensemble perform out in the community on a regular basis and I've been there for, I think, all of them. You know, it's the, out at the old _____. And then attending the band performances, the winter and the spring; and not out of a feeling of obligation, but genuine wanting to be there. Just to see kids and, uh, support them, uh, because it's a big deal, you know, they've been working all year for those kind of things. Um, talking them up, talking positively about, uh, like being at KMEA today when the band teacher invited me. Because, you know, so I could really hear what he's talking about, and

understand greater what that means for our band program. And, uh, it helps me understand how I can further support them, um, by learning more, so, um, yeah that's it.

I: Cool. In a time where, and this is kind of like a closing thoughts, in a time where music programs are often the first to be cut, how do you justify for music staying in your school?

P: Well, I've already answered that being both an ethical and a practical thing. I think this question may have a very different meaning to an elementary school principal, you know, because in elementary schools the arts programs are brought in as a supplement, whereas, for me, it is a core part of the way we do our business here. So it's often, with budget cuts and with staffing constraints, it's the elementary and middle schools that end up having to make those sacrifices much more so than the high schools, at least in this county. It may be different in other counties, but, uh, it's easy for me to say "Yay, I support the music programs and look how I've built it" and everything, but it's also been a matter of necessity as well, needing those extra electives, and, uh, being in a position where our school has been continuously improving academically, it's allowed me the, uh, I guess the freedom to say, recognizing this has been a strength of that academic improvement, and bolstering the arts as a, as going hand-in-hand with that. I feel the same way about world languages, kind of viewing them as an arts program in their own, it's like you said, it's like reading another language, you know? When you're reading sheet music. I think our world languages do a, uh, are critically, core important, along with our arts, creating a better worldview and a new way for students to construct their understanding of the other math, English, science, social studies core contents.

I: Thank you.

Appendix E
WHY WE LOVE MUSIC-Interview 2

I: Okay, Bonnie, how long have you been an administrator at you present school?

P: I was named principal here, it's been about a year now, um, I didn't really get over here full-time until about May last year. So, really not quite a full year.

I: So, May 2015, and then this is your first full year.

P: Yes, correct. And then I was a principal for five years at School 2.

I: Oh, okay, great. And then, just general, you don't have to be too specific, but what music ensembles are present currently at your school?

P: In the band we have jazz, percussion, concert band, I can't think of them all. Then of course we have a fairly large and growing marching band program, it's doing well. Orchestra, we have two different levels of orchestras. And then our choral program is quite large, I'm told it's the largest in the state, that very well might be true. We send a lot of students through there. So have a lot of programs in that like the ninth grade boys and girls are separated, and then there's the tenth grade chorus, there's the advanced chorus, and we have madrigals, and they do all kinds of extra-curricular components to different choral programs as well. We also have theatre, and in the spring we do a musical, and so there is, that's the integration of those things as well. We have a pit orchestra.

I: We hope to be doing that at Central soon, getting a musical put together.

P: Oh, good.

I: Because I was hired six years ago, and two years after that we got a fulltime theater teacher, so hopefully collaboration is going to lead to that soon. It takes a lot of discipline and I'm sure you know, if you've observed it put together, it takes a lot of discipline and commitment, and those are the two things we're working on. The talent and everything else can take care of itself, it's the commitment and dedication. I guess since this is your first year, the answer is yes, but has there always been a band, orchestra, and choir, all three, under your administration.

P: Mhm. And actually, uh, I was an assistant principal here before I left to go to _____, and I was here for nine years. And, yes, there were full programs in all of those.

I: So, about 2000 you started.

P: 2001. And then when I was at _____, I don't know if you want any of that experience or...

I: Oh, we're looking high school, but thanks, though.

P: Okay.

I: Okay, were you ever in a musical ensemble in middle school, high school, or college?

P: I was in band in sixth grade.

I: That's good.

P: And I took piano when I was younger.

I: About how many years did you take piano?

P: I have no idea, I can't remember. Four or five, then. I've played guitar.

I: Great. Cool. Did you take any classes in college that were focused in any way on how to be an effective administrator for a music or arts program?

P: Nope.

I: Nope. And I've heard that's not really a thing, and I was kind of warned that...

P: Well, in other colleges there are arts management type programs where, I guess, someone could take those as an elective. But within the school of [education], no.

I: Can you talk more about those optional electives? At what kind of colleges would you be able to find those?

P: For example, I know friends who have gone through theatre management programs, for example, and I think that they're within performing arts departments in colleges, there are some level of administrative courses that students can take.

I: Okay. So, in training and coursework to become a principal you could take that class?

P: That was never offered as an option, but I know in my program there were places you could take electives that pertain. And so that might be an option.

I: Okay, cool. Now, this is kind of going into the benefits of getting kids involved in the arts from your perspective, and some of the questions may seem that they may be prompting you to repeat yourself, so feel free, don't feel that you have to avoid repeating yourself because that just shows me the emphasis that you have.

P: Okay.

I: What do you see as potential benefit for students enrolled in your school's music program?

P: Well, there are many benefits, and it depends on the interest and pathway of the student. There are students who want to make music a career, or at least they know at this point they want to study music in college, and we have very high-level instructors that are able to prepare them for that kind of study at the collegiate level, and potential prepare them to make them be able to get scholarships as well. And so we definitely have the potential benefit there. Um, we also have so many different ways that kids who are interested in music can get involved. It's really wonderful. So if they've been taking violin their whole life, they can continue that in high school, or their instrument, or if they want to be in, they don't want to be in marching band but they like doing pep band. There are those extra-curricular opportunities for them as well. And then our choral program, I had this conversation just the other day with our choral director, but he takes a lot of kids in that really didn't have any music experience prior to coming to high school, and they discover it's something they can do, and they have a bit of talent but they also enjoy the belonging piece of it and the extra things they do with the choral program. So, that one in particular is a good umbrella for kids that are looking for, uh, an outlet and for a place to belong to.

I: That's good, that's great. What are the strengths of your school music program?

P: Well we have very talented teachers, exceptionally talented, who prepare the students very well, um, and really give so much of their time and their lives to providing these programs for the kids. Our students do very well at KMEA, um, when they're adjudicated, come back with very high ratings. And it's a great, it's a great opportunity for students that choose to be involved in those programs, they get wonderful experiences, they learn the discipline that's required for becoming great at some musical talent, the camaraderie and the teamwork that they experience as well.

I: Wonderful. This is very helpful. What role do you see music serving in your school? What role do you see music serves in your school?

P: Well, again, it's going to depend on the kid, it can serve a different purpose for different kinds of kids, but for some it's, um, a disciplined preparation for a, or what they want to continue and do after high school. For some it's a social group, and a passion. I've always felt like, um, the kids have to come to school for the math, the science, and the English, and a lot of them are very passionate about it, but it's the arts and the extra-curriculars, and those are the things they really jump out of bed to come to school for. And so it definitely, um, plays a role there and it keeps a lot of kids connected to something, and benefits their academics as well.

I: What is your definition of a quality education for your students, and how does music play into that vision? Or, into that definition, I'm sorry.

P: Um, a quality education would be, um, that can mean different things for different kids. I think at the high school level it's important to have different opportunities for kids to explore their talents and their passions there. So, while for some, their quality education must include music, for other kids it must include visual arts, or for other kids it must include technology. But, we have to, we have the responsibility to provide those opportunities for kids, not forgetting about the all-important core subjects that they must take too. And I think one of the ways that our performing arts classes, along with some other types of performance-based classes lead the way in engaging instruction. Because kids want to be up and moving and doing, they don't want to sit back passively receiving information, so that's critical. Also, the levels of differentiation and feedback that kids get in some of those classes is a good model even for the core content classes.

I: Okay. Now, if, throughout your education, if you've personal educational philosophy, do you ever consider how the arts fit into your educational philosophy?

P : Absolutely, because that's part of what I've talked about before about that passion, the reason why kids come to school. And I know this is about high schools, but when I went to, when I took over at _____, we had very small programs for those types of things. There was a half-time chorus teacher, we had some orchestra, we had some band, but it was important to me to build those programs. They're great recruiting tools to get kids to come and be a part of those programs. It's part of the whole educational experience. It can't just be reading and writing, more reading interventions, more math interventions, and then, where's the love? Where's the fun? Where's the passion? Kids have to be able to create.

I: Wonderful. How do you support your school music program, oh, I'm sorry, I skipped one. Number 11 and 12, number 11 is more of an internal thing. How do you support your, I'm sorry, why do you support your school music program. Sort of an in-house, internal question.

P: Well, I'd be run out of town on rails if I wasn't supporting those programs because they're important, they're successful, they mean so much to the students and their families, and they bring a richness to the school as well. How I support the music programs, sometimes it's staying out of people's way. Attending events when possible. Doing planning, doing long-term planning with the music teachers and thinking through what needs to happen if we're going to grow this, if we're going to support it and sustain it. Or even just asking them to share with me what their vision is, what their planning is for the future. Um, and providing those experiences, setting up the supports so the kids can have all those different experiences; be it traveling to, um, KMEA, supporting kids that are going to All-County or All-State, supporting the marching band as they go off to competitions, those kinds of things as well.

I: Great, awesome. And, kind of externally, out in the community, how do you advocate for your school program?

P: Um, well, social media is a quick and easy way, and it's out there quite a bit. Um, you know when they're doing things, like when the band got their new band uniforms, I Tweeted a photo of the new uniforms. Or take pictures of them performing, or take pictures at the Madrigal dinner. Or, um, involving, letting the district know some of the things that are going on as well. For example, our chorus, um, when our board member, district three, our board member hosted the board meeting back in the fall, our chorus sort of closed the whole student presentation, um, event. It was pretty spectacular. Um, I invited our assistant superintendent to the Madrigal dinner to see that, and, uh, just sharing the good things that they're doing I suppose.

I: Wonderful, that's great. And this is an opportunity for just, uh, closing remarks about anything we've been talking about. In a time where music programs are often the first to be cut, how do you justify keeping music in your school?

P: That never crosses my mind to cut those programs. The numbers certainly, the numbers of kids wanting to be involved in those programs. Now, if they were dwindling and we couldn't fill a class, that's a different matter, but they're serving hundreds and

hundreds of kids in those programs, and, um, enriching their academics, enriching our school culture. So that doesn't even cross my mind.

I: Awesome.

P: And I don't know that we're experiencing that in Jefferson County.

I: That's what I've, what's occurred, I heard this first actually with my interview at School 5, and that's when you really know it's right because they said the district never even suggest, if a school is struggling, they don't suggest "Cut your choir, cut your band, cut your orchestra." This is a district, even from the upper level the... bureaucratic system, it really, they really support the arts there to, which is very encouraging, it's awesome. Makes music teachers feel good.

P: Yeah, yeah.

I: But I've got that, it's really cool to hear from principals that, um, it's communicated to them that your school music programs aren't going anywhere. That if they make cuts they're going to come from other places. So, never put anything on the chopping block that can benefit students, but

P: Well, to be honest, they could feel that way more at the elementary level, than at the high school level.

I: Yea, I've heard that. I know my kids, when they went through elementary school, they have a full time music teacher, they've had the same teacher, they have music every week, and they've been part of the ensemble. They've benefited from that but I've learned that's not necessarily the case at every elementary school in Jefferson County.

P: Okay, thanks.

Appendix F
WHY WE LOVE MUSIC-Interview 3

I: Alright, first couple ones are easy. How long have you been an administrator at your present school?

P: Nine months.

I: But who's counting? What musical ensembles are presently active at your school?

P: We have jazz band, marching band, concert band, orchestra, chorus, let's see is that it? Think so.

I: Has there always been a band, orchestra, and choir under your administration?

P: Yes.

I: Alright. Were you ever in a musical ensemble in middle school, high school, or college?

P: Yeah, all three. I started actually in elementary school band, with _____, he was the new band teacher. Played trumpet, then in the sixth grade played baritone, seventh grade switched over to tuba, and then that stuck from seventh grade forward. Other than that I've played drums in church, let's see, uh, so yeah, music's been a big part of my life. My mom has done music ministry my whole life, so we've always had a piano in the house. Took piano lessons in high school, so music's always been a major component, huge component in my life.

I: Did you take any classes in college that were focused in any way on how to be an effective administrator for a music or arts program?

P: Um ,no. Through my principal preparation program there were no courses that talked about or had a focus on how to be an effective administrator for the arts. I think there were components, though, that stressed the importance of examining all of the angles of school administration and always including as many stakeholders, relevant stakeholders as possible. Uh, but there was never one course that said you need to, you know, this is how you focus on the arts.

I: And you said you don't think they really exist, at least in your coursework?

P: No.

I: I was told that was probably going to be the case, I still wanted to ask. What are the strengths of your school music program?

P: I think the greatest strength of our school music program is that they're growing. Um, both in terms of numbers and in terms of quality. Um, I've seen that from afar, but I've really got to see it up close this year, uh, you know, being my first year here. So, you know, every student needs a way to plug into the school, and the music program provides an opportunity for students to plug in that might not plug in otherwise. It helps give meaning to the academic experience at school.

I: Great. And I skipped one. And a lot of these are going to be connected so don't feel like you need to avoid repeating yourself, it helps me get an idea of what's really in your mind, so don't be afraid of repeating. What you do see as a potential benefit for students that are enrolled in your school music program?

P: Well, one benefit, like I just said, is to get plugged in, again, ownership, a feeling of school pride. Something I value a lot. Um, but beyond that is a practical reason, uh, scholarship opportunities, it helps make a student more well-rounded, more cultured, so a student can speak more articulately. Um, you know, more about whatever's on the Top 20 radio, whatever genre they listen to, they can speak about culture and have an in-depth understanding of art history and how art can influence, how culture can influence society, and vice versa. So I think those are some of the benefits of a student enrolled in a school music program. You get an experience you just can't get. It also builds confidence, you think about students in the marching band, standing in front of a few thousand people on a Friday night. Or a soloist singing a solo for the first time in front of folks, it takes a lot of confidence, and where else would a kid get the kind of opportunity to get those leadership and confidence skills? Well, and we all know, not we all know, I know this as a music educator, you know, the benefits of, the academic benefits of discipline, stick-to-it-iveness, you know, that sort of thing.

I: There's already a lot of buzz words from the interviews I've had, you talked about the practical side of music, and creating a well-rounded, so those are keywords that are always buzzing with the principals who were, admittedly, very ignorant of music. And so, uh, that's repeating. What role do you see music serving in your school?

P: Um, you know music can, I guess I go back to the old, uh, see if I can remember something in that HAVPA book, uh, there's ceremonial music, there's celebratory music, yeah, music always serves a function and a role. And, I mean, there's no escaping that.

Right? There's no denying that. Um, but here at School 3, uh, I think historically, for some students, maybe, it's been something to do whereas others it's been they're real identity. Uh, I would hope as the years go on, and as our music programs grow, that it will become more of an identity for a student, and that would say "Yep, I was a clarinet player at School 3. It was my thing." You know? "Yeah, okay, I was in a magnet too, but I was first chair, or not first chair, I was All-State tenor." You know, or whatnot. So, that's, I think that would be a huge role, to help students have a sense of identity.

I: I'm going to use that, that's nice.

P: You think we're still recording, you think? It's ticking along like it is.

I: Yeah.

P: Okay.

I: Thanks. Um. What is your definition of a quality education for your students?

P: Music education or education in general.

I: Education in general. And how does music play into that?

P: I think the definition of a quality education for students is one where students, obviously, master the standards, the core, like, that's fundamental. But that's only the beginning, and too often that's the end. Like, at some schools it's "Okay, you mastered this standard today. Great. Check." That's just a foundation because, you know, in a knowledge-based economy, which is what we were in, like, you have to go to school to learn things. Right? You have to go to school to gain knowledge. But anymore you can just Google stuff. So, and we're moving out of this knowledge-based economy to a skills-based or synthesis-based economy, which is to say "Okay, great, you can Google, you can know something, but that's not enough. What can you do with that knowledge? How can you synthesize that knowledge into a skill, into a product, to help a company, you know, achieve a greater bottom line?" So, I think a quality education is one where mastery of standards is just the beginning. Synthesis of knowledge, then, is the next step. Um, such that a student is a critical thinker, uh, a student is a contributor to society, and I know that sounds cliché, but a legitimate contributor to society. Um, I think that's a quality education, it goes, it extends you know, mastery of the standards isn't the end goal. And where music comes into play with that, um, is that it helps, give sense and meaning to knowledge. An emotion. To feeling. To events. And it helps, for

example, Mr. _____ is going to teach a history of rock 'n roll class next year, you know, take the music out of the sixties and it's a really dark time. Really dark. I mean, it was already pretty dark, but you add the music into the sixties and it's tolerable. You know? Um, so I think that's where music takes a big roll. It helps you understand the context of what's going on, uh, of the greater picture of history, of time.

I: And this kind of plays off the same question, have you ever considered how the arts are a part of your personal educational philosophy?

P: Um, no, I haven't. Because education for me, this is not an original line, but I love it, I heard it when I was an undergraduate student from an old, old retired band director said "Any time somebody asks you what you teach" he said "don't say band, say you teach people." And so, just like, you know there's two, I think sometimes we separate the arts from the core content like, at the end of the day, it's some form or variation of content, and when it all boils down to it, you're teaching a person. You know, and so that's my philosophy of education, and I've tried really hard to maintain that throughout my various roles, whether that's a principal, assistant principal, administrative intern, or teacher, or parent for that matter. And so that influences the manner in which I do discipline. You know, sometimes, a lot of times I'll just give a detention, because I'm going to talk to that kid until I feel he gets my point and I feel that kids going to leave my office with a desire to have a changed behavior. That's the goal, you know what I mean? Like, detention isn't going to teach a kid nothing, ISAP's not going to teach a kid anything, you know? You have to teach the person, so, um, back to the question, how does music play into that vision? It almost doesn't, like it's just a tool to help me get to the student. How about that? It's just a tool to help me get to the student.

I: I've never been so pleased to hear how someone's philosophy didn't involve music. Cool. These next questions are in the context of the world we live in where, with money, it's really easy to cut this, cut the music programs. With a building full of music ensembles, why do you continue to support your music program?

P: Well, I'm a musician. I believe in it. I mean, you can have a sandwich, like you can put, you can have a sandwich without veggies, or without meat, or without condiments, you know, even without bread and call it an open face, right? But you need all those things together to give a complete, to have a complete sandwich. A school without a music program is like a sandwich without one of those items. Like, it works, I suppose. But it's not complete, it's not as good, it's not as rich. It's just incomplete, and there's

something that could be much better, much richer, much more fulfilling, much more gratifying, you know what I'm saying? For me, that's why. Yeah.

I: How do you support your music program?

P: Um, I guess in various ways, um you know, my first year here I didn't make it to any of my KMEA's. Not any of them. At previous schools I was an assistant principal I did, um, I will probably do that in the future. Probably just showing up to events, um going to class and giving teachers critical feedback they may not get from a non-music administrator. Uh, I find a lot of value in that. Um, money, you know, this year in the budget, there were, this was already part of the culture here, there were, our English department advocated on behalf of the band. For the band to have money for band camp. I mean, that to me is pretty strong, and hopefully we can continue. So, advocate, to advocate for the music program means you support it financially, you show up to events, um you Tweet good things, you have your good PR about your program, you support them. You just support them.

I: How do you advocate for your program, and your PR can start with that.

P: Okay.

I: Then, advocate is more of the exterior...

P: I think, um, I did not have to fight this battle, but when the district comes in and says "We want you to go to trimester" you say no. That's advocating for your program. Uh, when I go to a middle school to try and sell School 3, I can speak very highly about the quality of the music program. Uh, advocating, I think of advocating as going to bat. Going to bat. Uh, for the purpose of either promoting or protecting. I did not try to do alliteration right there, it just happened that way.

I: Awesome, and this is just an opportunity for closing remarks. In a time where music programs are the first to be cut, how do you justify for keeping music in your school?

P: Um, that's a hard one to answer because, for my whole life, music has never been an option in JCPS. It's just, and that's a blessing just to assume that it's there. I'm thankful that our school board and our superintendent, every superintendent we've had in my lifetime has valued it, and it's, through all the cuts that we've had, and we've had cuts this year, music wasn't on the table. It wasn't on the table. They said "Look at some of these other positions" but music was not an option. And so, I don't know, um, that's a

hard one because Jefferson County, that's a foreign concept. Um, I think if that time were to come, God forbid that time to come, but if that were to happen, uh, where I was forced to choose, I think I would have to look for people that are dual-certified, and still maintain programs. I would rather have, you know what I mean? Or, not dual-certified, because our certification in music is just general,

I: Someone who could do multiple programs?

P: Yeah. I think that way you could still keep a variety for students.

I: I appreciate it so much.

Appendix G
WHY WE LOVE MUSIC-Interview 4

I: Okay, Daniel, how long have you been an administrator at your present school?

P: Uh, at this school, three years.

I: And did you have something before that where you were an administrator?

P: Yes, I was an assistant principal at _____, and I was responsible for building the performing arts/communication magnet at _____.

I: How long were you there?

P: Ten years.

I: Good. Great. And what musical ensembles are actively present at your school. It can be the broad categories. Band, choir...

P: Symphonic band, I mean, symphonic orchestra, band, choir, you know, chamber singers, uh, God, what else do we have. You know, we've got all of what you can think of.

I: Sure. Yeah, I'm pretty familiar.

P: I would think you would be.

I: I graduated in 2006 from here.

P: Oh, okay, gotcha. I must have just missed you. Because I left in 2000. Well, I left in 2002, it would have been your freshman year.

I: Well I think you were the, weren't you the FCA sponsor?

P: That's true. Yeah, that's right. Well I'll be darned.

I: Yeah. Has there always been a band, orchestra, and choir under your administration?

P: Yes. Every place I've been. Even when I was coaching, teaching, yes. Everywhere.

I: That's good. I'm getting the sense that, the district, it's one of their top priorities.

P: It is.

I: That's just amazing.

P: I think it is.

I: I think that's great. Were you ever in a musical ensemble in middle school, high school, or college?

P: No, unfortunately the best thing I ever played was the radio. I picked at the guitar a little bit, I do that a little bit, a little improv with the guitar but that's about it.

I: That's pretty cool, that counts. Did you take any classes in college that focused in any way on how to be an effective administrator for a music or...

P: Not really, but I was really involved in a lot of things associated with music and the performing areas. I, uh, it sounds crazy, Ben, I, uh, when I was in college I, somehow, got hooked into being a part of the Miss America Pageant. I know this sounds crazy...

I: You're going to have to explain further.

P: Yeah, yeah, yeah. I know it sounds crazy, but it really plays in. I guess all through high school, I've always been around the arts. One of my greatest, earliest experiences, when I was in elementary school I always loved to do, Jefferson County Public Schools would always take us to the Symphony. And for some reason I was one of those kids that went to that. And even though I didn't play an instrument, you know my mom wanted me to play the saxophone, that never happened, I always loved it. I just absolutely loved it. I loved being exposed to that. To this day, I mean I have a very eclectic sort of type of music, um, background. It's like a tell my kids when I die, I want you to sing, I want *Nessum Dorma* sung Luciano Pavarotti at my funeral. Okay? And, uh, so when I was in high school I was involved in plays, I was always the prop and set guy because of all the sports I didn't really have the time to do the things I wanted to on the stage. But I still was always involved around with the arts and with music. And then when I went to college, you know, I wasn't an idiot, I thought you know all the beautiful girls are in the beauty pageant, I'll go sign up to be a beauty pageant director, or be in the beauty pageant, help with it because it was all put on by the fraternities and panhellenic in college. And with that, I got a taste of being around guys like Jay Flippin, you know why Jay Flippin is? If you don't know Jay Flippin, in this part of the country Jay Flippin was probably one of the premiere arrangers, um, did some really big musical themes. He was located at Morehead State University, one of the nationally-recognized performers. But Jay and I hit it off and did a lot of the music, and we would put on these big musical

productions, uh, which were huge. And I learned so much, but I loved it. You know, I was always around the arts. People always thought that was weird because I was a, I wasn't a very good athlete but I was always in athletics and I always thought I was this kind of renaissance guy, this guy who loves the arts. To this day, my favorite thing just to do is, to go over, when I need a break, like today, we had a matinee today, you know, just go to _____ and I'll go sit in the choir room, like that and everything. So, I wouldn't say formal, training, no. But I had a lot of education of being around the arts, and have a lot of good reasons, to have a catalyst for the arts.

I: That definitely counts.

P: You know, it really, um, just the exposure to them, more than anything. You know, I took the typical college classes that you could take, appreciation, fine arts, that kind of crap. But not to say, you know, in a musical sense. I think the greatest thing, though, that I learned from that, Ben, is this, is, I don't have to go to a class in the arts to watch the face of my kids and the enjoyment that they get out of them. I think any administrator that would take time to go and just sit in there and watch your kids get so engrossed and lose themselves in the music. I'll tell you what it does for me. It serves as a, and I know I'm going off on a tangent, but it serves for me, this is really true, one of my greatest motivations, when I start feeling a little sorry for myself, think about why am I beating my head against the wall, I'll go sit in the back of our orchestra class and I'll fall asleep. And then I'll watch them, and I'll go "Okay, this is why I go and I beat my head against the wall." When you watch your kids, and you watch the enjoyment, and you go to a performance and tell them "Good job" when they come off the stage, that's worth it to me. That's really what it's about.

I: Do you know if those classes exist, for people who are in training to be an administrator or...

P: I'm not aware of that....

I: Or managing or, any electives or seminars for the arts.

P: I think there's always some music educator classes to take, they do that. You know, because, like, for instance, when you assess, now this is one of my greatest challenges, especially building the one out at _____ was how do you, because you have to assess a performance class different than you do a, a little bit different than you do a regular class. You can, you can't go in and say this kind of summative stuff, but there's really other things you're looking for in a performance class. You know, because, you know, I

mean, when we were at _____ we had to reconstruct our entire band, we had a really nice person but she didn't know how to motivate kids, and things of that nature. And the playing quality was really poor, you know when, you had to watch, and even with me, you know, I don't have the ear that you have for "Oh" you know "They didn't hit that step like they should have, that step." But I could tell a bad performance from a good performance, you know, I could tell if they were doing that kind of things. So, that in itself would probably be beneficial, to have some component of the administrative licensing, to consider, so that you could actually assess programs. I think sometimes, um, I think there's a real, you got to be really careful as an administrator that, um, that you don't take music for granted. You know? You don't take the arts for granted. You know, instead of being, um, sometimes its looked at as, you know, this is, this is something else for a kid to do. You know, and I don't, I don't look at it that way. I look at it, you know, one thing that really, really, really bugs me and drives me with the arts, and I, like, with our vocal guy right now, how many of those kids right now, walking around this hallway, have the ability to play? And nobody's encouraging them to do it. And every time I watch, like, America's Got Talent, and I see these people 40, 50 years of age, and this is another thing that motivates me, and they get up there, take a Susan Boyle, you're a Susan Boyle, get up there initially, you saw her initial try out, some matron coming out, and she sings like an angel. And you say to yourself, as a music administrator, "Where did we miss? Why wasn't that kid nurtured?" Or you see a guy that washes cars in West Virginia, and he sings like Frank Sinatra, and you're like, what happened? Or you see this guy that's driving a delivery truck and a taxi cab just to keep a roof over, and he gets up and sings this composition from *Les Miserables* as beautiful as anything you've ever seen. That's what drives me. Because I think how much are we missing talent, walking around these hallways, because, you know, I kind of challenged our vocal guy, you know, the big thing, you know, *Pitch Perfect* and all that stuff is out, but that even drove me more, I thought, how many kids do we have in this building, that actually could sing, but they never got the chance? They never were promoted, they never got the chance to see that. So that is a really compelling driving thing for me you have to look at. So, I'm waxing philosophically, but that's really, that's really for a guy that, you know, few people that know me know I'm into the arts like that.

I: Yeah. Through my interview at School 2, that's one of the things that drives them, is they, literally about a quarter of that school is in choir. And it's a big school, so...

P: You know, _____ and I went to school together, so I know _____. Yeah.

I: So I think that drives him as well, and we're more into quality here, and not to say they're not about quality there, but they're more open there, they want more students. But yeah, it's about, not just finding out the kids that came to you, you have to go to some of the kids too.

I: Absolutely.

P: Yeah. Very good, very good. Um, what do you see as a potential benefit for students that are enrolled in your school's music program? Any number of benefits...

I: You probably don't have enough room on that tape to, I mean really, just self-esteem, you know, self-exploration, you know, just doing something they never thought they would do. Learning collaborative, collaboration. You know, because, yourself, you're a music guy. You know, it's like, I'll sometimes play the pentatonic scale along with some backtrack and thing, and I'm not very good, but it sounds decent because I can, you know I can wing it with the pentatonic, I can do a little bit of something, you know, it doesn't sound bad. But when you take that backbeat out, it just sounds like you're doing that. And I think this is, that's part of the whole essence that, you know, we're pretty good individually, we're great together. And so I think it's really good for collaboration, team-building, um. You know, the thing that I love about music, especially the performance component of it is, is that it doesn't matter how big you are, or how small you are, it doesn't matter your background coming in. Can you play or can't you play? And it doesn't matter if you go home and there's not electricity in the house, or if you go home and the butler's waiting on you. When you get in there, it doesn't matter.

I: Right.

P: It's just you and that instrument. You and that voice. You know, those things. So I think it's a great equalizer.

I: I like that. What are the strengths of your schools music program?

P: Well, our students, our students driving out teachers to be better. We have a great faculty, and I mean we really do have a great faculty, and I think their greatness is seen in their ability to listen to their students needs. To me, that's our strength.

I: I got to hear the School 4 men's ensemble sing at the KMEA conference a couple weeks ago. And you could tell the way that those boys sang, those young men sang, that Mr. _____ listened to them as to what kind of music they wanted to sing. They knew

what kind of music they would put themselves into. They didn't just say, Mr. _____ didn't just say "We're going to sing this piece of music" and the kids would be like "Okay" most of the kids that come here they'll sing and they'll play what the teachers put in front of them. But you could tell that Mr. _____ listened to their strengths and the kind of music they like to sing. Because they sang some music that most high schools, no high school has any business singing.

P: You know, it's funny, when I came here, because Noel and I were friends in college, Noel and I actually, Noel was my MC for the MSU Pageant. Next time you talk to Noel tell him "Hey I talked to Daniel. He said to ask you about the MSU pageant." Noel's great, he was great. And Noel's had a tough time because he's had some health issues that he's battled for a few years. But when I heard Noel, because my daughter was at Ballard for two years and was in the choir, and she really enjoyed it. But when she came here, she didn't want to do vocal here because the fact was that she didn't enjoy that kind of music, and, quite honestly, she didn't know if she could do it. And, you know, I used to think Noel's stuff was really good, and when I came here was hard on _____ and those guys and said "Look, I want people talking about the School 4 choir, and I'm sick of hearing about the Ballard choir. And, um, he made a believer of me. Because there's some pieces I've gotten on him about, like I said "Why are you going here?" And he's says well, you know "It's challenging." And I say "_____, make sure the kids enjoy it, because, if you don't, they're not going to sing it." I don't care how hard you're going to push them. You know, that sort of thing, so, yeah. So I've changed my tune because of that part, yeah.

I: Yeah. It was evident. That concert was at the Cathedral, too. So sitting in that space...

P: I heard it last year. Somehow I had something this year I couldn't get to it, yeah.

I: It was just wild. Made a lot of us jealous. What role do you see music serving in your school?

P: Music is the part of the arts program that makes us human. Period. One of the arts that makes us human.

I: Absolutely. What is your definition of a quality education for your students, and how does music play into that definition?

P: I think a quality education for students can be defined in that we were able to tap in, and to reach the potential of every student that walks through those doors. And music

can be just one venue that we go through to do that. Um, so I, you know, if you ask me just right off the cuff, that would be it in a nutshell.

I: Yeah. Okay. Um, different stages in getting your degrees and everything, you've probably had to write a personal educational philosophy, a philosophy of education. Have you ever considered how the arts play into your personal educational philosophy?

P: For me, because I've been so engrained with it, I take it for granted. It's part of my fabric. You know, it's, um, you know, my kids, my own personal kids, I have four adoptive children, and, um, and they see it without me having to make any kind of statement or whatever. It's very clear, like, matter of fact, it was funny um, my first year here there was a criticism, you know, first year in you got to go in there and establish yourself, you're in there and sometimes you make enemies and you do all those type of things. And I'll never forget one of the, I guess it was one of the first criticism I received, yet, but they didn't realize that by them saying it, that it was, they gave me a huge compliment. They said "Daniel is trying to turn School 4 into a giant ____." And I said, "Wow, that's coming across!" I said "That's good, they're understanding." It's just like, for instance, Thursday, okay, so Thursday we have a celebration it's the Thursday or the day before we go out for Spring Break. So we have an assembly set up and we bring, one time I was sitting here, Ben, and I was like, you know, you graduated from here, how many times you'll go to a pep rally, you'll go down here and there's all the athletes and everybody's cheering or whatever, and I said "You know, what about that percussionist? Does he ever get to hear, at a pep rally, his name called out? And what about that debate kid?" So every Thursday before Spring Break, which we'll do it this Thursday, we have this huge celebration, and we honor those kids. So they'll come out and say "Here's our percussion band that played at the Indianapolis thing" and they get to be just like an athlete coming down the floor and the kids all cheer for them. So that's what we do. So if you're bored, you want to come down, we take our speech, our debate, we take our chess team, we take our kids that won the Scholastic Gold Keys in art, we bring our bands, our symphonic group comes down, they guys that did well at KMEA and we recognize them, and they are treated just like state champions.

I: That's awesome. That's a good point. And, as we wrap up, these are the times, you we probably don't have this discussion here, but in a time when they're cutting funds, sometime the funding for the arts are the first to go. So these are pondering on that. Why do you continue to support your school music program?

P: To me it's just part of our breath. It's who we are. It's, you know, I don't think you could have, I don't think you could have, I don't think you could have a school if you don't have music. I really don't. I mean I, I think life would be, school would be boring, you know, yeah.

I: And, 12 and 13 kind of go together. 12 is in-house, internal, how do you support your school music program in your workings as an administrator?

P: Well obviously you've got to financially support it. We have a group called _____, who were well in place before I came here. Uh, so you have _____, they, fortunately have been the backbone of our funding agency in this school. You have to hire people to make sure they understand that's an important part for you. Like, we tell our teachers all the time, "We are a magnet school, get over it. If you don't want to be here, see ya." You know, because you know, you've been here, and, you know, you've been involved in that. What happens is, and this is one thing I've worked on now, and you probably saw it when you were here, you know School 4 and _____ are set up as separate schools, but they're so dependent upon each other. And so I've worked hard at trying to, uh, to mesh that, and work on that. There's still some degrees of separation in that, but I think it's just important that, here come the School 4 high schoolers, Mr. _____ says it all the time, you better accept the fact that you're at a magnet school. And if you don't want to be at a magnet school, then don't be here. And that makes music one of those priorities.

I: And this is the outside, the external, how do you advocate for your school music program? Outside these walls.

P: Wow. The first thing you do is you take the music to the public. You know, one of the things when they interviewed me here for the job, they said "What's one of the first things you want to do?" And I said "I want _____ to extend." You know, when you were in school here, and early on when I was here, when I first came to School 4, you know, it was easier at that time, let it be like, we did many plays at little elementary schools and we did, you know, we did a music performance downtown. We got back in to that a little bit again, yeah. You know, last year we were asked to do _____ down there for the big leadership meeting downtown, you know, and, um, you know, you saw the stuff we were doing with KMEA. I think what you have to do for advocating outside of school, is you have to put your product out there and let them see it. Here's what you're spending your money for. That's one thing. The second thing we've done, is we've developed an alliance with the partnerships in Louisville. Uh, with Western Middle School, and Lincoln

Elementary, along with all the various art organizations: Louisville Ballet, the orchestra, all the art community, and we meet quarterly, and if it's nothing else it's just to let everyone know what everyone else is doing to develop the arts. So I think that's the issue, and I think in our, in our branding, you know, we've made it a point to have music included with that.

I: Yeah, great. This is just an opportunity for any closing remarks, um. In a time where music programs are often the first to be cut, how do you justify keeping music in your school?

P: I, again, I go back to, um, if we're here to reach kids, and we're here for the students, you can't help but have a music program. You know? How can you say that you are a music program, or how can you say you're a school, and you're reaching the needs of all the students, and you not have a music program? That there's a problem. Because you just, you just never when that switch is going to be flipped and that kids going to say "Oh wow." They're hooked, they're hooked. You know, it's on, you know. Yeah.

I: That's good stuff, that's awesome.

Appendix H
WHY WE LOVE MUSIC- Interview 5

I: Edward, how long have you been an administrator at your present school?

P: Uh, this is my third year at School 5. Prior to that I was the principal at _____ middle school for ten years, and assistant principal at _____ for three years prior to that. So this will be my 16th year as an administrator.

I: Okay. What musical ensembles are active presently at your school?

P: We have band, so do you, there's concert band...

I: Just the big ones, so band, choir...

P: Band, chorus, and orchestra. All three.

I: Good, we like to hear that.

P: And we are, actually, I don't know if you want to hear this

I: Please

P: We're actually having a musical play this spring.

I: Oh yeah? Good.

P: Yeah, so we're doing a musical. I hired our drama teacher last year and that was one of the first questions I asked him, "When can you do a musical production?"

I: Yeah, I met with _____, he and I were in masters classes together, and he said that was on the docket.

P: He's awesome.

I: He's great, he's talented as well. He's a real talented choir director. Has there always been a band, orchestra, and choir under your administration?

P: For 16 years. Always. Definitely. Wouldn't do without it.

I: Yeah. And now just a little information about your musical background, were you ever in a musical ensemble in middle school, high school, or college?

P: I was. I was in high school. We were a group called the Castle Singers.

I: Oh, okay, good.

P: And so we did a little choreography, and singing, and dancing, so it was, I enjoyed it.

I: Good.

P: It's probably why I'm a proponent for the music program.

I: Good. So that was it for middle school, high school and college?

P: Yep.

I: Did you take any courses in college that were focused in any way on how to be an effective administrator for a music or arts program?

P: Um, no, there was not.

I: That's what I'm gathering.

P: It was just, you take your administrative classes, and they really don't focus on the arts whatsoever. I think it's up to the individual administrator, uh, one of the things I've done and looked at for years is that I've always found that music kids score higher, academically, on tests, than most other, than the, most the other kids do. So, uh, it helps us in two ways. Number one, it gets kids hooked up to a program. They get hooked into a program, many times their attendance is better, their grades are better, uh, they have better attitudes towards school, and I just find that those things are helpful. Then, you've also got another caring adult that cares about them, not only just for their band class, but because they're in the music program. They're in the marching band, concert band, or they're in orchestra doing things. So, we have our band and orchestra, they've played at, uh, nursing homes, doing all kinds of things. It's been really cool. One of the things we do here, when we get around Christmas time, we have our chorus or band or orchestra play in the lobby as the kids are coming into school. It's really cool. The kids enjoy it.

I: Yeah. Nice.

P: Staff enjoys it.

I: Good. And this, you've already started on this, what do you see as benefits for students enrolled in your school's music program?

P: Well, first of all, number one, it's something they can do for the rest of their lives. You know, if you can learn to play an instrument, and read music, you have, to me, a leg up to everybody. Uh, number one, the data's proven. Better test scores, better attendance, better grades, better attitudes towards school, so I like that, that music kids have that advantage. Now, I wish I would have been in band, or orchestra, because I can't play an instrument, can't play the piano. I can sing a little bit. But I wish now that I would have that, you know, learned how to play guitar, we have guitar here.

I: Oh that's good, I should include that. An actual class?

P: Yes. We also have piano class here.

I: That counts, that counts.

P: Uh, so, uh, I just wish I would have done that as a kid.

I: Yeah, there's a lot of adults that feel that exact same way.

P: You know, and if we don't have those programs, then the kids, there's just no way they'll have that opportunity. It's just a win-win situation.

I: It'd be interesting to do a survey, just general adults, "How many of you wish you would have been in..."

P: I guarantee you people would.

I: That's good stuff.

P: And, just, we just asked our alumni association for any members that would like to help us with the spring musical and play in the orchestra, in the band with us, to come on back, and we've got some that are going to come back...

I: Awesome.

P: ...And help us with the spring musical.

I: That's awesome. What are the strengths of your school music program?

P: Um, I'm going to say the teachers. They've done a phenomenal job. The first year orchestra teacher just brought the eighth grade orchestra back with a distinguished rating, fabulous. Uh, just, I think it's just really interesting because I've never had this before, I've got four men that are doing my music program. Never had that before.

I: That's not common.

P: Never had that before, and I think "Yeah, come on guys, let's hang this thing together." But they've done a great job, they work very well together, they PLC together, and they work together. They help each other, just like last night, uh, we done a mini concert of their KMEA music. So we had that performance last night. And we'll have the spring musical, they'll do a spring concert. But we wanted to showcase, because our parents didn't know, parents didn't get to see that, so we showcased that last night. The drama teacher always comes and does the sound and lights for the shows. He doesn't have to be here, here. You know, its, they just work, they're a very close-knit group. And they work together and it's really, really awesome. So, I would say that's our biggest strength of our music program is those four guys working together.

I: So you have a male band director, orchestra director, choir director and...?

P: and drama teacher.

I: Oh, okay. Wonderful. Great. What role do you see music serving in your school? What does it do?

P: Well, it exposes kids to the arts, number one, is my biggest thing. A lot of our kids are, most of our school 80 percent of our school is on free or reduced lunch. It's something they don't really get the opportunity to do. Just for instance, we've arranged that the Louisville Orchestra will be here April 15th to do a concert here.

I: Awesome.

P: In our auditorium, so, it exposes kids to things that they normally would not get to see or be involved in. Uh, and it also, could be, a way for them to get a scholarship. You know, if they work hard enough, there's no reason they can't get a scholarship. Why couldn't they end up in the Louisville Orchestra?

I: No reason.

P: So it's a, just a golden opportunity. It opens more doors for kids. It could end up being the love of your life, end up in a rock band and making a million dollars, who knows?

I: Rock band, and it could have started in high school orchestra, or choir. What is your definition of a quality education, overall education, not just music education, for your students, and how does music play into that vision?

P: Uh, to me a quality education is one that a child is exposed to as many possible programs as possible with good quality teaching that is there. We have a medical program here that is an awesome opportunity for kids. Uh, they quality education comes from that kid, or that student being involved in their own learning. Uh, to me, that's a quality education, when the child really accepts and takes that responsibility role, and it's about them, it's about them learning, uh, and moving forward. That's to me, when it comes to quality education. One of things we're trying to do here is get the kids to self-reflect more on their learning. Uh, so we're trying to do that with all our teachers. And, to me, when the kids start self-reflecting, they're not really learning, "I really don't understand that concept, can we go back over that?" That's when they start learning, is when they start asking those questions that "I really don't understand it, can you help me with that?" So, to me, that's a quality education. When kids start self-reflecting and asking those questions in the classroom.

I: Do you know any of the ways how that self-reflection has worked in music specifically?

P: I wouldn't say specifically in music, but I think the opportunities that music allows kids is, uh, again, the research shows that those kids score higher on tests, they can analyze, it's because they're reading music, they can solve problems. You know, "What do I do when I get that rest? How many beats is that?" And a lot of that is, to me, higher order thinking. Which is why I think it leads to better test results. Uh, the actual reading of the music, so I think that's a huge benefit for the overall education program is when kids, it is in music.

I: Good. I agree.

P: And two of my three children ended up taking music. Two of my own. Two of the three of my own.

I: Good, that's good. That's a pretty good rate. Have you ever considered how the arts are a part of your personal educational philosophy? If you've ever had to write a philosophy of education...

P: I think all of us have had to write a philosophy of education, I don't know that, because of the way the administration classes come about, it was more of a general knowledge, not specific. But, uh, to me, a school without an arts program, I can't imagine a school cutting band orchestra or chorus. I just, that's just not me, there's no way that I would do that. You know, when I first got here and there was no drama, I was like "Guys, we've got to get drama." Because there's those kids that like theatre, that's part of the arts, that's a huge part. Then you can incorporate the band, the orchestra, and the chorus with a spring musical. So I think it's very, very important that they be, my

philosophy is that I will always I will always have music as a part of my education program. Whatever school I'm at.

I: Great. I don't want to put words in your mouth, you started this, would it be accurate saying that a school without the arts is incomplete?

P: In my opinion, yes. I cannot imagine a school that doesn't have a music program. I just, I don't to me that's just one of the basic components is offering kids those programs, is, you've got to have a music program for your kids.

I: Basic components. I would agree. And these last three or four tie into the times we live in with budget cuts, music is often the first thing to go. We don't see that a lot in this district, thankfully, but these four deal with that. So, in a time when music programs are so often the first to be cut, why do you continue to support your school music program? 11 is support them internally, and then number 12 how do you support and advocate for your program externally? So 11 is more of an internal, in-house thing.

P: Okay. Um, again, I think it's, many principals support athletics, and I am a big proponent of athletics, so I think it's, again, so hook in kids, but I also like to, for my music kids to see me at the concerts. My kids at the concert last night, uh, I don't think I've missed a concert since I've been here. Uh, it's important for those kids to see the principal supports them. Because to me those kids are athletes. "Oh, look at him, he just cares..." No, I don't just care about the athletics, I care about all of you. And, to me, music is one of the best programs we've got here. Uh, just, it, they're continuing to grow, and I keep asking, "Let's grow it bigger, let's grow it bigger." I just, I'd like to see a marching band of 200 kids. My high school had a marching band of 200 kids. That's pretty cool when you get that many kids out on the field marching.

I: It's a cool spectacle.

P: Oh my gosh, fabulous. And I would love to see a band booster, booster club. As big as we can grow, let's do it.

I: Yeah.

P: Let's do it. Externally, um, our alumni association just gave \$1,000 to the spring musical. So, to help build a set. They have, in the past, our, uh, I went to the alumni and said "Can you buy the playscript for us?" They said "Yeah, we'll do that." So, there's a lot of things that we do. I picked up a baby grand piano, uh, that was out in the community. So there was an alumni that was giving one away I said "Yeah, we'll take it." So it's those type of things you got to look outside to help your school develop on the inside. It also builds good community ties. And I'm still asking that we get, that we put together a

group, and Mr. _____ is going to work on this the next couple of years, very similar to when I was in the Castle Singers. Where you, we would go out to nursing homes and hospitals and things, the Christmas programs in the community, community events. ROTC Color Guard does a lot of presentations, and we've recently started where our kids will now sing the National Anthem for our home ball games, so you've just, getting bigger and bigger. So that's what, showcase our kids, it does. It gives us the opportunity, externally, to showcase our kids.

I: Awesome. Great stuff, that was 12 and 13. And 14 is just an opportunity for kind of closing comments, um, in a time where school music programs are often the first to be cut, how do justify keeping music in your school?

P: You know, if an administrator hire up than me said we need to cut our school music program, I would say "Well, you and me need to sit down and look at these test scores." We're going to compare the kids that are not in music, and we're going to compare the kids that are in music. And you tell me, we're going to look at this, you tell me who has the highest test scores. Because I know what the data shows.

I: Yeah, and you know why it shows it.

P: Sure. So to me, that's a no-brainer. You know? Definitely.

I: Awesome. I love it.

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