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Belmont University

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Preface

Music education and its impact on students is a passion of mine sparked by intense involvement in band programs which began in elementary school and continued throughout my collegiate experience. I have been heavily influenced by these programs and am thrilled to be writing about the current music education and advocacy scene. I owe my early involvement in music to my parents who believed that learning an instrument would be beneficial to my education, and according to a 2003 survey by the Gallup Organization, “Ninety-five percent of Americans … believe that music is a key component in a child’s well-rounded education; three quarters of those surveyed feel that schools should mandate music education” (Gallup Organization and NAMM 2003).

I have personally benefited greatly from engagement with music education. Being in band programs specifically has taught me how to listen to others, lead by example, work towards a goal, support those around me, humble myself, and love through service. I have spent the last twelve years in band rooms, and the impact I have seen music have in my life and in the lives of others has left me in awe. I will leave Belmont to pursue a career in arts administration and arts advocacy because I know that access to music and music education can be transformational in anyone’s life.

I want to thank my sorority Tau Beta Sigma, which has taken my love of bands and ~~band~~ people and channeled it towards service. It is because of my chapter, Eta Phi, that I have become the woman I am today, and it is because of Eta Phi that I am able to write this thesis. They inspire and support me every day. I write this thesis in pursuit of the mission of my sorority, the mission I want to spend my life: working "*for greater bands"* (Mission 2020).

"As I've said many times before, arts education is not a luxury, it's a necessity. It's really the air many of these kids breathe"

— Michelle Obama

2015 National Arts and Humanities Youth Program Awards ceremony

Introduction

"Some people think music education is a privilege, but I think it's essential to being human."

– Jewel

Music is an integral part of the human experience—a beloved art form, a means of expression, and for so many a lifelong passion. Music education has been a part of public-school education in the United States since the 1830s and it continues to be a subject that elicits improved social skills, high performances on tests in other subjects, improved time management, and provides other benefits to cooperative learning from students nationwide (Hinton 1998). While music education has been a curricular offering in public schools across America for centuries, the support of these programs has varied greatly on a national scale. The value of music education has often been misunderstood or overlooked by government policy on the state and federal level. In the last sixty years federal policy has greatly affected music's place in education.

In 1962, the federal government, recognizing that in some areas the income generated by property-tax is too low to adequately support basic public-school functions, passed the Elementary and Secondary Education Act. This legislation, allowing the federal government to provide states with additional funding to financially support these schools, has been reauthorized eight times to present including as the No Child Left Behind Act (2002) and the Every Student Succeeds Act (2018). The intervention of the federal government in public schools promised increased funding and legal protection for music education but introduced new challenges to music advocacy such as standardized testing and justification of music though usefulness in enhancing other academic subjects.

This thesis includes literary overviews of the legislation that allowed the federal government to influence music education and its history in the last sixty years with specific focus on the effects of the No Child Left Behind Act (2002) and the Every Student Succeeds Act (2018), as well as two federal grant programs-- the Race to the Top Initiative and the National Endowment for the Arts—to provide readers with an understanding of the systems at work and the effects on band programs in Middle Tennessee. An explanation of the policy and its history, personal testimonies, interviews, and case studies in Middle Tennessee, as well as my personal recommendations will be included in my analysis of legislation.

I added a personal dimension and first-hand knowledge to the evaluation and discussion of these federal policies to provide a narrative approach and encapsulate the voices directly affected among the band community of Middle Tennessee.

Those who believe in the benefits of music education know that change is desperately needed in the attitudes surrounding legislation for music education as well as in implementation. This cannot happen without lawmakers' understanding of the value of music education through arts advocacy groups. I provide an overview of the development of federal and state-wide arts advocacy associations to document the influence they have had on shaping federal policies affecting music education. The objectives of this thesis are to examine how federal legislation for education has impacted music education and identify trends that may shape the future funding and operation of band programs in Middle Tennessee.

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Research Methods

The purpose of this thesis is to analyze how federal legislation has impacted music education, specifically high school bands in Middle Tennessee, to find trends and to make recommendations based on my findings. The majority of this thesis is a historical review of federal legislation. As such, many of the primary sources in this work are the laws themselves: The Elementary and Secondary Education Act, the No Child Left Behind Act, the Every Student Succeeds Act, and the Race to the Top Initiative. Other documents include statements from federal and state departments of education, executive summaries of the laws proposed, federal and state-proposed budgets, federal and state-actualized education budgets, congressional minutes, department of education bulletins on the federal and state level, state educational curriculum implementation plans, and press releases from various federal and state agencies, advocacy groups, and news stations across Tennessee.

I felt it pertinent to begin my research directly from government sources and the exact words of the law before I began to research how the policies were being implemented. It allowed me to understand the process of how federal and state funds are allocated to different schools and for what intended purposes before I started to ask how this process was being executed. I accessed academic journals, articles in magazines and newspapers, blog posts, research studies, teacher toolkits, grant proposals, press releases from various agencies, news articles, books, advocacy websites, advocacy group minutes, webinars, and convention minutes to give me different perspectives from which to observe the impact of federal legislation. I evaluated all sources based on the author’s credentials, who commissioned the research, peer reviews, and content. Once satisfied that my sources were trustworthy and contained relevant information, I used the literature to build a timeline which follows the evolution in federal legislation over the past sixty years and the way these trends have impacted the band classroom today.

To accurately capture the present situation in music education and draw on primary sources, I conducted Institutional Review Board (IRB) approved interviews with music educators and advocates about their experiences with and their views on federal policies to be discussed in this work. I believe that incorporating personal testimonies into a narrative examination of music education—how it is valued, funded, evaluated, and preserved— allows the reader to grasp the vast complexity of the issue. Each of these interviews was conducted with the greatest attention to leaving the questions, tone, and manner of the interview as unbiased as possible to ensure fully organic replies.

Federal Educational Policy and Music Education

The Establishment of Music Education in the School Curriculum

Prior to the late nineteenth century, formal music instruction existed primarily as a private subject and often only accessible to the affluent (Ellis 1995). One of the most widely accepted origin stories in the United States is the 1832 founding of the Boston Academy of Music by Lowell Mason. Inspired by his personal mission to teach children to sing, Mason began teaching singing lessons twice a week at the Bowdoin Street Church. After meeting William Woodbridge, who encouraged Mason to incorporate the Swiss Pestalozzian System of Education he had learned while abroad in Europe, Mason's choir grew to over one hundred students and was praised all over Boston. The school differed from its predecessors because it taught not only singing techniques, but the musical theory behind it. People had regarded instruments and music as a fine art form, something inaccessible to the common people. Mason showed that not only could the general population learn and excel at music, but that even children could find joy and success in music. Mason accepted a trial position at the Hawes School without pay for nine months "to demonstrate the importance of music in the school curriculum" (Ellis 1995). By the year's end, Mason had convinced the school committee to accept music as part of the basic curriculum.

His start at the Hawes School is widely regarded as the start of music education in American public schools because his curriculum and text, *Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music on the System of Pestalozzi,* were so successful that local committees pushed to have music education incorporated into their syllabi. On August 28, 1838 in what has been called the Magna Carta of music education, the Boston School Committee approved hiring music teachers for elementary schools across Boston and provided public funds for “the establishment of music teaching in the schools. Public-school music education was born in America” (Ellis 1995).

The Elementary and Secondary Education Act

Music continued to develop as a curriculum offering, governed and affected by state legislation throughout the later 19th and early 20th century. The number of public schools with music education in their curriculums, funding for these programs, and the level of instruction varied throughout the country (Hinton 1998).

States exercise individual powers, which is why education has historically been a state rather than a federal conversation. The law that currently authorizes the federal government to engage in education nationwide is the Elementary and Secondary Education Act of 1965 (ESEA), originally passed by Lyndon B. Johnson as part of his War on Poverty campaign. The law’s original and primary purpose was to improve educational equity for vulnerable students by providing additional federal funds to school districts where inequality was present. These districts typically received less state and local funding due to lower local property values and taxes, the primary funding source for schools. The law sought to increase student access to and improve student engagement and achievement in, amongst other things, activities and programs in music and the arts.

The ESEA is the single largest source of federal spending on education and has been reauthorized eight times since 1965. It consists of an appropriations bill, a list of the federal government’s actions, the actual expenditures associated therewith, and a strategic plan— an implementation blueprint—for the law and each of its reauthorizations. Each state must present a plan for expenditures to the United States Secretary of Education, and, once approved, the bulk of the money is given to the state directly in broad categories such as teacher preparation and retention or resources for disadvantaged children. The money is then turned over to local education agencies (LEAs) who spend the money according to the approved appropriations plan.

ESEA specified that funds could be used by LEAs for any “programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution” (Elementary and Secondary Education Act 1965). Grant funds were only to be allocated to activities that were “directly related to improving student academic achievement based on the challenging state academic standards” or were directly related to improving reading skills, knowledge of mathematics, the sciences, history, geography, English, foreign languages, art, or music, or to improving career, technical, and professional skills (Elementary and Secondary Education Act 1965).

Although likely unintentional, the wording of ESEA placed a tremendous burden on music educators. Many music educators during this time felt that in order to justify their field’s inclusion in school curriculum they needed to convince LEAs that music was a means of teaching or reinforcing skills and content from other subject areas. This combined with the inherent difficulties of evaluating both students and instructors of music by state academic standards, left music educators more frustrated than pleased, as evidenced by the number of conventions called by arts advocates to discuss the impacts of ESEA on music education.

The Development of National Advocacy for Music Education

The beginning of the 20th century saw a rise in the national interest in music education. Its inclusion in school curriculums nationwide, and ultimately in federal law, showed how far the field had come since Lowell Mason convinced the Boston Public School System to add music education to its offerings. With the popularity of curricular music instruction continuing to rise, music advocacy also began to develop on a national scale.

The first national association of music educators was the Music Supervisors National Conference (MSNC) founded in 1907 as an inadvertent consequence of the San Francisco earthquake and fires on April 18, 1906. After fires devastated the city, the National Education Association (NEA) canceled their convention originally scheduled to be held in San Francisco (Fehr 2015).

The NEA's Department of Music Education, dating back to 1894 and composed of primarily music supervisors at the time, elected to hold its own gathering rather than waiting for the rescheduled NEA conference in late 1907. Music educator, researcher, and advocate Phillip C. Hayden drew in over 104 music supervisors from the NEA's Department of Music Education to Keokuk, Iowa for two days beginning on April 10, 1907 (Fehr 2015).

Although never named as president of what would eventually become MENC, Frances E. Clark, then vice-president of the NEA's Department of Music Education, presided over the first meeting as the organization's first chairwoman. This earned her the nickname Mother of the Conference and set a precedent for women to be a part of shaping the evolution of music education. The association continued to grow in size and by 1917 drew 786 attendees (Fehr 2015). The popularity of high school bands and orchestras continued to increase throughout the 1920s, and in 1922 the Richmond Indiana school district became the first to send a student band to play at the MSNC meeting in Nashville, TN.

The inaugural MSNC meeting was held in Nashville, with sessions of the convention held at Peabody College, Ward-Belmont College, and Fisk University, as well as at the Ryman Auditorium, the Hermitage Hotel, and Hume-Fogg High School in 1922. The first Nashville Symphony also performed at the conference. Originally, MSNC was composed of music supervisors, not teachers in the field, and this led to dissonance about the association's primary purpose. This convention is often viewed as the first sign that music educators in Tennessee were interested in organizing themselves and was called in part to address the fact that MSNC was being led by music supervisors. In 1922, the Southern Division of the Association was the first district established by MSNC with the North Central Division following in 1927, the Northwest Division in 1928, and the California/Western Division in 1931.

Despite the stock-market crash that brought on the Great Depression in 1930, over 7,500 music teachers attended the second biennial conference of MSNC in Chicago (Fehr 2015). In the midst of the Great Depression, MSNC established its first office in Chicago in 1930 and hired its first director, Clifford V. Buttleman. The first state to establish its own music education association (MEA) was Maine in 1916, while Ohio became the first state to formally affiliate its statewide MEA with MSNC in 1933.

The Music Supervisors' National Conference changed its name to the Music Educators National Conference (MENC) in 1934 and was known under that name until

1998 when this was amended to MENC: The National Association for Music Education. During World War II, MENC worked with the War Department on patriotic efforts such as *The Code for the National Anthem of the United States of America*, still in use today, and inspiring many retired music educators to return to the classroom throughout the United States as music educators were drafted into military service (Fehr 2015).

After WWII ended, the focus of music educators shifted towards “music education for the good of society” (Fehr 2015). *A Child’s Bill of Rights in Music*, written and published in 1950 by members of MENC, quotes the United Nations’ *Declaration of Human Rights* Article XXVII to say that “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts, and to share in scientific advancement and its benefits” (MENC 1950). The purpose of this resolution was to apply and amplify aspects of the Bill of Rights in regard to the field of music education (Appendix 1). The exact wording touches on a child’s right to the opportunity to play music with others, to impact and enrich society, to better themselves, and to be given instruction “equal to that given in any other subject” (MENC 1950).

In 1956, NEA built new headquarters in Washington, D.C.., and MENC was invited to share the space. MENC celebrated its 50th anniversary and the addition of 33,000 members by joining with NEA to commission *Song of Democracy* by Howard Hanson, which was premiered by The National Symphony Orchestra and the Howard University Chorus at DAR Constitution Hall (Fehr 2015).

As advocacy for music instruction gained momentum, the Cold War brought about a shift in educational policy early in the decade, prompting thoughtful discussion as to why music education was an important part of the school curriculum. Discussions, such as the Woods Hole Conference, Yale Seminar, Seminar on Comprehensive Musicianship, Airlie House Symposium, and Tanglewood Symposium were facilitated by MENC throughout the 1960s. In an attempt to "increase the emphasis on the creative aspect of music in public schools," and to "discover creative talent among students," MENC was awarded the $1.3 million Ford Foundation Grant for The Contemporary Music Project for Creativity in Music Education Project in 1962 (Fehr 2015). This was one of the last major projects MENC took on for the next two decades.

MENC's second *Child's Bill of Rights in Music*, written in 1992 in coincidental celebration of the bicentennial of Lowell Mason's life, described how music educators "must fight hard for music and the other arts as a basic right in every child's education" and to prevent "school budgets being trimmed because of the economic recession and other priorities in the U.S. economy" (Glenn 1992). It demonstrated that the educational trends of the 1960s continued to place emphasis on science, technology, engineering, and mathematics classes—what we know today as STEM—at the expense of the fine arts.

In 1994, MENC assisted in the development of the *Goals 2000* document, which defined voluntary goals for arts education at each grade level. This was the first time "a consensus was reached regarding what students should know and be able to do in the arts as a result of PreK-12 instruction in dance, music, theatre, and the visual arts" (MENC 1994).

The National Standards for Music Education (1997)

Three years later, under a grant from the U.S. Department of Education, the National Endowment for the Humanities, and the National Endowment for the Arts, MENC developed *The National Standards for Music Education* and aided in the administration of the development of *The National Standards for Arts Education* (Fehr 2015). The development of arts education standards created an invaluable resource to teachers and administrators consisting of "guidelines for what students should know and be able to do in the arts as a result of instruction in grades K-12" in a variety of fine art forms including music, theatre, and the visual arts (Barkley 2006).

The national standards in music include: (1) singing, alone and with others, a varied repertoire of music; (2) performing on instruments, alone and with others, a varied repertoire of music; (3) improvising melodies, variations, and accompaniments; (4) composing and arranging music within specified guidelines; (5) reading and notating music; (6) listening to, analyzing, and describing music; (7) evaluating music and music performances; (8) understanding relationships between music, the other arts, and disciplines outside the arts; and (9) understanding music in relation to history and culture (MENC 1994). They are widely regarded as MENC's primary contribution to music education.

Barkley (2006) states that the need to establish common assessments rose as "the standards also clarified what should be assessed in the music classroom." The National Center for Education Statistics (NCES) is the "primary federal entity for collecting and analyzing data related to education" in the United States and abroad (National Center for Education Statistics, n.d.). It is also known as The Nation's Report Card and fulfills a congressional mandate to “collect, collate, analyze, and report complete statistics on the condition of American education; conduct and publish reports; and review and report on education activities internationally” (National Center for Education Statistics, n.d.). NCES operates within the U.S. Department of Education and the Institute of Education Sciences. The National Assessment of Educational Progress (NAEP) is part of the National Assessment branch of the NCES and “is the only assessment that measures what U.S. students know and can do in various subjects across the nation, states, and in some urban districts” (About NAEP 2018). In 1997, NAEP used the MENC *National Standards for Music Education* to create their first nationwide assessment of musical competence in students across America as well as similar assessments in other areas of the arts. In addition to including a broader range of art forms than ever before, the standards of assessment “used a richer mix of art works for students to respond to, and more diverse tasks, which required students to create and perform, as well as respond” (Barkley 2006).

The NAEP’s 1997 Arts Assessment in Music was field tested using a nationally representative sample of students, regardless of their background in music or the visual arts, on the fourth, eighth, and twelfth grade levels to create a statistically sound comparison. The actual assessment, however, “covered eighth-grade students only, regardless of whether they had received instruction in music” (White 2001). The assessment framework for music (Appendix 3) consisted of a written and a performance component.

In order to gather the statistical comparison, and later the results of the 1998 National Report Card for Music, training materials and procedures were devised to ensure a standardized evaluation. Scripts and stimuli for the performance tasks provided alternative repertoire to accommodate the wide variety of student instrumentation and voices. Test developers and field test administrators also had to work to encourage less-experienced students to engage in, or at least attempt, the full range of musical activities that were being assessed. The types of student responses to creating/performing assessments were also widely diverse and required innovative scoring methods to evaluate the full range of a student's artistic achievement objectively and reliably. According to NAEP, "creating and administering a national assessment was very challenging," partially because many believed that to test musical understanding or performance in a standardized way would be a disservice to the subject itself (About NAEP 2018). This is one of the reasons the adoption of the *National Standards for Music Education*, NAEP assessment tasks, and later the *Core Music Standards* and Model Cornerstone Assessments were always voluntary.

> Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are equally with physical elements part of the whole reality (MENC 1950).

Additional challenges included creating assessment tasks that were suitable for the diversity of educational backgrounds, making distinctions among levels of student proficiency, observing the range of resources available to music educators, and evaluating student participation versus achievement. Student effort is not the same as student achievement, but many people believe that voluntary participation in the arts should result in good grades for the student based on effort instead of ability. This led to a wide-spread debate about the inclusion of effort into the assessment.

Both MENC’s *National Standards for Music Education* and the assessments created by NAEP in 1977 were voluntary benchmarks for the field of music education. They functioned as valuable tools to educators nationwide but were ultimately voluntary and were not officially adopted by every state or the nation as a whole.

MENC’s other most notable project in recent history is the revival of the National Anthem Project which began as a public awareness campaign launched in 2005 seeking “to encourage more singing of the national anthem, and to bring more public attention to the role of music in American schools” (Fehr 2015).

On September 1, 2011, the organization changed its acronym from MENC to NAfME which stands for the National Association for Music Education. Through projects such as the 2011 formation of the Give a Note Foundation, NAfME reached millions of parents and students and provided more than one million dollars in direct grants to schools as well as participating in the coalition between national arts, education, and media arts organizations to reform the *National Standards for Arts Education* into the *Core Music Standards* (NAfME 2007, Fehr 2015. With increasing outreach, NAfME has been able to support programs across the nation).

The Core Music Standards (2014)

The *Core Music Standards* were released on June 4, 2014 as part of a larger project, the *National Core Arts Standards*, which attempts to encompass educational standards for all of the arts. These standards went through a two-year process that directly involved music teachers, district-wide music administrators, college researchers, and professional teaching artists in the development process, three rounds of public review, and the comments and suggestions of over 6,000 educators. "They are clearly not only *for* the profession but also *by* the profession" and are unique as they are the first set of objectives written by music teachers (NAfME 2014).

Unlike the 1997 *National Standards for Music Education*, which consisted primarily of demonstrated knowledge and skills, the new standards focused on conceptual understanding and centered on musical literacy, providing a framework for developing student independence through the three Artistic Processes of Creating, Performing, and Responding which are articulated through related Enduring Understanding exercises and Essential Questions. The adoption of the Three Artistic Processes model aided instructors who implemented it by more closely matching "the actual processes in which musicians engage" instead of teaching a single Content Standard from 1994 during a lesson as there was "no clear structure that helped teachers put the standards together" (Fehr 2014). The *Core Music Standards* were also more extensive than their predecessor as they provide different standards at the secondary level for music classes commonly found in schools – namely ensembles, guitar/harmonizing instruments, music composition/theory, and music technology (Appendix 4).

The *Core Music Standards* were paired with Model Cornerstone Assessments (MCAs), a set of newly developed, adaptable assessment tasks designed by and for music educators to assist students through each of the artistic processes and allowing them to demonstrate the quality of learning received according to the performance standards outlined in the *Core Music Standards*. MCAs provided an instructional and assessment framework teacher integrated into their curriculum to help measure student learning. They focused on students and were not designed to function as an evaluation of teacher quality or effectiveness. They were to be used by teachers to inform instructional decisions and curricular choices, in the development of teacher education programs, and by State associations for the professional development of teachers and supervisors (Barrack and Parkes, n.d.). These standards, and the MCAs they were paired with, once again left “plenty of room for development and refinement at the state, district and classroom level” and were adopted voluntarily at each of these levels to varying degrees (Fehr 2014).

Evolutions in Federal Educational Policy

Space Race and Effects on Music Education

In the 1960s, America was locked in a Cold War with the Soviet Union. This war was one that favored propaganda as much as military engagement, and the conflict bred constant comparisons between the Union of Soviet Socialist Republics (USSR) and the United States. Each attempting to avoid entering a third world war, the Americans and Soviets believed that maintaining the upper hand against one another was key to maintaining peace. When the USSR launched the first artificial satellite, Sputnik, into space in October 1957, a full year before the US had planned to launch its first satellite, not only did it reveal the fact that the Soviet Union had beaten the United States into space, but it also made clear that the Soviets possessed superior technology (Gregg 2016). This struggle played out in distinctly competitive policies on economic productivity, advancements in science and technology, and above all the exploration of space. This period was particularly challenging for music educators who lacked the resources to justify the inclusion of music in the educational curriculum, especially given the national attention to the sciences. This ultimately had an adverse effect on music education.

Dubbed the Sputnik Moment, this epiphanic time of seemingly imminent attack and major post-world-war educational reforms took place throughout the 1960s to encourage a new generation to join the Space Race and Cold War front. An emphasis on mathematics and the sciences spread across the nation through legislation such as the National Defense Education Act of 1958 (NDEA). Signed by President Dwight Eisenhower on September 2, 1958, the law provided funding to American public schools to enable the educational system to “meet the demands posed by national security needs” and to bolster the United States’ ability to compete in the fields of science and technology (Hunt, n.d.).

At the Biennial MENC Conference in Los Angeles in 1958, not long after Sputnik’s launch, music teachers began to express concerns that curriculums were “emphasizing science at the expense of funding and support for the arts” (Fehr 2015). A second conference of a similar nature was held for general education at Woods Hole, Massachusetts in 1959 as a direct response to the Soviet Union’s launch of the Sputnik satellite series. American educators feared that the USSR was surpassing the United States in emphasis on science, math, and foreign languages in its educational offerings, and the conference began a new, unified effort in educational planning. Educators across various fields came together to discuss the curricular priorities of the nation and the result was a discipline-based approach to education with an emphasis on conceptual learning that began the trend of emphasizing the sciences over the arts. At the Woods Hole Conference, music was categorized as aesthetic education for the first time. This was not intended to diminish the importance of music education but inadvertently had that effect by drawing a divide between aesthetic and academic education.

In a 1959 edition of *The Music Educators Journal* following the Woods Hole Conference, Alberta Lowe and Harold S. Pryor argued that an emphasis solely on the sciences would not be conducive for the betterment of the nation. They argued that American educators needed to acknowledge that the USSR saw the value in aesthetic education, including music, and placed “considerable emphasis on music education” despite many Americans being led to believe that Soviet schools were in fact the ones "emphasizing science, math, and foreign languages at the expense of the courses that might be labeled cultural" (Lowe and Pryor 1959). Lowe and Pryor wrote that the incorporation of music in the everyday life of the Soviet people gave evidence that the sciences and mathematics were not the only areas of interest and that as American educators considered the challenge the Soviets presented, consideration should also be given to the importance of aesthetics and culture to the lives of their own people.

The theme of the 1962 Biennial Conference, "The Study of Music: An Academic Discipline," is another example of a discussion that resulted from the need to seek justification for music education's importance and resulted in associating improvement in other areas with music education to that end. In an attempt to explore the issues facing music educators, Yale University led a seminar in June 1963 entitled "Music Education in Our Schools: A Search for Improvement." "Prominent music educators, including MENC leaders, concluded the scope of music taught should be broadened to include additional types of music, including folk music and jazz," while Rock-and-roll was deemed unfit for classroom study (Fehr 2015). This was to allow opportunities to prepare students for individual performance and to expand the repertoire of band programs across America.

It was at the Yale Seminar that music educators discussed how students were being limited to the skill and interest level of their teachers. The seminar ended with the resolve that more emphasis should be placed on musicality, representation of all styles and cultures, and that theory and literature classes need to be offered to allow students the freedom to advance as individual and ensemble performers.

MENC was criticized for not playing a larger role at the Yale Seminar, where major changes came in music education, but the organization did not sponsor, organize, or send designated representatives. MENC was, however, heavily involved in the 1965 Seminar on Comprehensive Musicianship which was sponsored and held by their own Contemporary Music Project (CMP) as an outgrowth from other seminars held by the CMP at Ithaca College, Wichita University, and the Berkshire Music Center throughout 1964. Music educators gathered at Northwestern University with the objectives of reevaluating and improving the musical education of teachers to give them a “broad foundation of musicianship” from which to teach, adding courses for contemporary music theory and literature into curriculums and incorporating historical context into lessons (Comprehensive Musicianship 1968).

The lack of objective criteria and procedures to evaluate teachers continues to be a challenge for music educators today, just as it was in 1967 when the Airlie House Symposium was organized to devise a loose evaluative framework “closely paralleling the theory of comprehensive musicianship,” as discussed during the Seminar on Comprehensive Musicianship two years prior, “and retaining at the same time the characteristics of each local program” (Evaluative Criteria 1968). The framework outlined by the symposium was devised over the course of four days by six regional directors, a large representation of IMCE course instructors, CMP Policy Committee members and staff, and experts in the field of education, testing, and curriculum design. It was based on the assessment of the students' improvement and growing understanding of techniques and attitudes acquired during the IMCE course as well as their application. The evaluative procedure produces a student profile of musicianship at the beginning and end of each school year which, when grouped, should become an accurate representation of a local program. According to evaluative criteria, “This assessment [was] not an achievement or aptitude test for passing an academic muster,” although direct testing, such as sight reading, was meant to reflect the student's ability to respond to an external demand and performance on independent student projects were meant to reflect the student’s independent musicianship (Evaluative Criteria 1968).

Four overlapping, related categories comprised the proposed assessments: descriptive competence, performing competence, creative competence, and attitude. The first three categories are based on a student's knowledge and demonstrated experience of musical materials and techniques, while the fourth category “attempts to assess his attitude towards various musical activities and interests” (Evaluative Criteria 1968).

Hosted in 1967 to address music education’s place amongst the “emerging ideology and maturing of the nation as a whole” and the now urgent problems that “the entire music profession as well as other arts” were facing, the ten-day Tanglewood Symposium gathered business and labor leaders, federal and state lawmakers, philanthropists, scientists and sociologists, and music educators, including MENC leaders, together to look at the topic: Music in Modern Society.

Among the symposium’s conclusions, it was confirmed that “music teachers should be equipped to teach students, regardless of socioeconomic background or ethnicity, and that the history and literature of music should be included” (Choate 1968). Attendees also discussed the characteristics of the emerging age, trends in contemporary music of the time, the impact of the behavioral sciences and the potential benefits they presented, the nature and nurture of creativity, and means of cooperation amongst institutions and educators across the field.

The Tanglewood Symposium's discussions and findings were summarized into *The Tanglewood Declaration* "which provided a philosophical basis for future developments in music education" and which MENC leaders embraced, particularly the call for music to be placed in the core of the school curriculum. Its conclusions gave the association a framework for its future. The responsibility for implementation lied with MENC members and officials at the local, state, and national levels. "Appropriate action now [became] a professional imperative" (Choate 1968). To implement *The Tanglewood Declaration*, MENC established the Goals and Objectives Project (GO Project) in 1969 under Paul R. Lehrman. The GO Project sought to identify the future professional needs of MENC and of the profession in general.

> The broad goal of MENC was to conduct programs and activities to build a vital musical culture and an enlightened musical public. The goals of the profession were to carry out comprehensive music programs in all schools, to involve persons of all ages in learning music, to support the quality preparation of teachers, and to use the most effective music education techniques and resources (Mark 2015).

The GO Project identified thirty-five objectives (see Appendix 5), of which MENC selected eight to serve as priorities for the future of the organization (see Appendix 6).

Despite the multitude of conventions held throughout the 1950s and 60s to discuss and address the issue, music education continued to be viewed as less academically engaging and less rewarding in the long term than the maths and sciences. In 2000, NAfME published *The Housewright Declaration* which asked educators and legislators alike to preserve "the integrity of music study" and to move past the notion of music being “viewed by some as a means of teaching or reinforcing skills and content from other subject areas” (NAfME 1999; Branscome 2016). The declaration also asked that time for formal music instruction for all levels be incorporated into the school day “which suggests that either students were being pulled from music classes for extended learning in other areas or music class time was being diminished to allow longer class periods in other subjects” (Branscome 2016).

No Child Left Behind Act

President George W. Bush reauthorized the Elementary and Secondary Education Act in 2002 as the No Child Left Behind Act (NCLB). While former Secretary of Education Rod Paige was a supporter of the arts and claimed that NCLB provided flexibility “to include arts in their curriculum and enumerated places where they could ask for discretionary federal money for arts programming,” in practice, the law brought an increase in educational accountability through test scores, resulting in a narrowing of the national curriculum (Whitehorne 2006). Educators across subjects, and across the nation, felt the pressure implemented by the new legislation, but music educators especially found adapting the new standards difficult. The result was an increased focus on tested subjects such as math, the sciences, and languages, and a decreased emphasis on non-tested subjects such as the arts (Pederson 2007).

NCLB’s increased emphasis on achievement, safer schools, and higher graduation rates through data driven results had unintentionally negative effects on the field of music education because of the innate difficulty in providing quantifiable results such as test scores. The *National Standards for Music Education* designed by MENC in 1997 and the associated assessments by NAEP had never been adopted as critical evaluation standards for the nation. Increases in non-musical graduation requirements, the transition into block scheduling, the increased number of magnet and charter schools, and the heavy emphasis on testing created by NCLB were also concerns facing music educators (Kerstetter 2011).

A 2006 study by the Center on Education Policy in Washington, D.C. found, according to administrator reports, that elementary music and art instruction in 22 percent of the city's districts had been reduced in order to allow more time for reading and mathematics (Whitehorne 2006). Reflected in NAfME's 2007 *The Benefits of the Study of Music*, an attempt to verbalize and summarize the concerns of music educators and advocates across America and to remind the government of music education and its benefits for students, are the frustrations of music educators and advocates alike finding themselves proving the benefits of the subject, once again.

The law continued to receive mixed praise and criticism before it was reauthorized with reforms as the Every Student Succeeds Act (ESSA) in 2018. In an effort to get states aligned with the new goals identified in ESSA and infuse struggling schools with funds, the government decided to move forward with the Race to the Top grant program.

Race to the Top

On February 17, 2009, President Obama signed the American Recovery and Reinvestment Act of 2009 (ARRA) into law. The grant program, known as the Race to the Top Initiative and funded by ARRA, provided funds to those states that adopted the national educational standards set forth in ESSA, but it also brought about extreme frustration for music educators who struggled with the evaluation systems in place.

ARRA provided $4.35 billion to the Race to the Top (RTTT) Fund, "a competitive grant program designed to encourage and reward states" that strove to improve their schools by implementing change in the four core reform areas: "1) adopting standards and assessments for college/workplace prep, 2) building data system of student growth & success, recruiting, 3) developing, rewarding and retaining teachers/principals where needed, and 4) turning around lowest-achieving schools" (U.S. Department of Education 2009).

States were asked to submit applications before they were analyzed and were awarded points in each of the six categories of evaluation (Appendix 7) to determine which states would be selected to receive funding in the first phase of the initiative and which needed to reform their educational plans before being eligible for the second phase of funding. Of the six educational priorities listed in the Executive Summary of the Race to the Top Act, none mention the social sciences or fine arts. Priority number two, on the other hand, is stated as an "emphasis on Science, Technology, Engineering, and Mathematics (STEM)" (U.S. Department of Education 2009).

In 2011, President Obama described the nation's international economic, societal, technological, and educational circumstances as "our generation's Sputnik moment" (Barack 2011). The nation was recommitting itself to education, to its future, to improvement- but it was pledging itself to STEM subjects as it had in the 1960s, and music educators were feeling the strain.

After President Obama's ARRA established the RTTT Fund, Tennessee "jumped to the front of the nation's education reform pack" in January 2010 by passing "the largest piece of education legislation in Tennessee since 1992," The First to the Top Law, which showed the state's intent to reform education legislation with or without government funding (Boser 2012). On March 29, 2010, Tennessee was awarded $500 million in RTTT grant funds during the first phase of the competition. The US Department of Education praised Tennessee as having submitted an application that "stood out above all others" (Hamilton 2010).

Soon after RTTT's implementation, it began receiving serious backlash from educators across multiple disciplines. "On one hand, teachers are told to embrace the [new] standards and a different way of teaching," said Marcy Singer-Gabella, a researcher at Vanderbilt University who helps run a charter school in Memphis. "And on the other hand, they're being pushed toward traditional, directive instruction through testing," she said. "If you're going to be paid based on this, what are you going to choose as a teacher?" (quoted in Tatter 2015).

So how could subjects like music education, which are not test driven, prove their worth? Easily observable outcomes from students often come in the form of a collective effort, such as large group performance evaluation ratings, which limits the ability of the teacher to perform accurate performance evaluations on individual students. While voluntarily adopted assessment procedures for student performance had been developed in the form of the *National Standards for Music Education 1997*, they had not been adopted by every school district. There was no standardized method of evaluating music educators as RTTT required.

So, the question remained: with their jobs, salaries, and field at stake, how could music educators establish the required "rigorous, transparent, and fair evaluation systems for teachers and principals" based on "multiple rating categories that take into account data on student growth as a significant factor" as stated in the RTTT Executive Summary (U.S. Department of Education 2009)? Educators were also asked to measure student achievement by directly attributing it to themselves as individual teachers in a certain subject, as well as to show how student success could be measured according to the curriculum and its adaptation to national standards. Music education advocacy and support groups such as NAfME and the Tennessee Music Education Association published several statements and guides breaking down the wording of the RTTT Executive Summary in order to suggest ways music educators could fulfill the requirements. These publications all follow a similar theme and were written to help music educators protect themselves and their students, suggesting and sometimes even stating that the field itself felt threatened by the newest piece of legislation.

Upon RTTT's initial implementation, Tennessee educators were assessed by the Tennessee Value-Added Assessment System (TVAAS) as adopted by Governor Bredesen in the Tennessee Diploma Act in 2010 (State Collaborative on Reforming Education 2010). Upon the evaluation model's implementation, there were teachers in non-tested subjects that did not have a TVAAS score and instead were instructed to use complementing department scores as their own (McKamey 2014). Theater instructors used their school's English instructor's TVAAS scores and music educators relied on a combination or a weighted average of the English and Mathematic departmental TVAAS scores, depending on the school (McKamey 2014). As the Tennessee Research and Creative Exchange of University of Tennessee Knoxville stated in their educational reform review, "many complaints came from this method" and as of 2014 this was "still the method for determining non-tested instructor scores" in some counties (McKamey

2014). The use of other academic scores in order to evaluate music education continued the trend seen under George W. Bush's NCLB of using music education as a means to teach other subjects rather than as an important and valid subject in and of itself.

Every Student Succeeds Act

The Every Student Succeeds Act (ESSA) was signed into law with bipartisan support by President Obama on December 10, 2015 and began to take effect August 1, 2016. Whereas RTTT was a grant awarding incentive competition rewarding states for reforming their own educational policies to match a national standard, ESSA is the law that has replaced NCLB and purported "to provide all children significant opportunity to receive a fair, equitable, and high-quality education, and to close educational achievement gaps" (Every Student Succeeds Act 2015). ESSA recognizes that the NCLB approach to accountability was "critical in ensuring a quality education for all children, yet also revealed challenges in the effective implementation of this goal" (Every Student Succeeds Act 2015). This reauthorization of the ESSA planned to amend and continue state assessments, education of migratory children, prevention and intervention for neglected, delinquent, or at-risk youth, and federal evaluation activities (ESSA Section 1002).

For music education, ESSA brought a fundamental and yet monumental change into education legislation. Section 4104. b.3ai.II of the ESSA specifically notes that state funds should be used to "offer well-rounded educational experiences to all students" and that this well-rounded education can come specifically through "activities and programs in music and the arts" (Every Student Succeeds Act 2015). This replaces the previous wording of “core academic subjects” which were identified as “English, reading or language arts, math, science, foreign languages, civics and government, economics, arts, history and geography” in NCLB (U.S. Department of Education 2009). The vagueness in the NCLB definition of arts meant that music was not under federal protection as one of these core academic subjects.

Middle Tennessee music educators felt the strain of the new educational policies immediately. Ron Meers, a retired Tennessee Band director, recounted during an interview for this thesis that the high school where he was last employed directed RTTT funds designated for the arts towards computer and web design classes using the lack of specification as the reason. Because the ESSA includes a specific mention of music as a part of a well-rounded education, music education was placed, for the first time in American history, under the protection of federal law as a part of a complete education and eligible for use of Title I funds (Everything ESSA, n.d.). The wording is used throughout the law and extends the right of music education to minority, native, disadvantaged, disabled students, learning centers, charter schools, and magnet schools. Additionally, wording allows schools to provide “programs and activities that use music and the arts as tools to support student success through the promotion of constructive student engagement, problem solving, and conflict resolution," indicators that legislators were informed on the benefits music education can provide students (Every Student Succeeds Act 2015).

While the ESSA does not forbid pull-outs, “the new ESSA does include language that discourages removing students from the classroom, including music and arts, for remedial instruction. This encourages more classroom time for music, with fewer interruptions, including test preparation" (NAfME 2016). This seems to suggest a recognition on the federal legislative level that music should be taught for music's sake, moving away from the use of music education as a means to teach other subjects as seen during the NCLB and RTTT eras.

States were asked to create accountability systems to track progress in tested subjects, such as reading, mathematics, and science in order to receive federal financial support similar to under NCLB. However, states were given significantly more freedom to design these accountability systems and were expected to provide alternative systems for non-tested subject areas such as music education. ESSA does not require states to connect teacher evaluation systems with student progress as NCLB did, although it does allow states to use federal funds to build teacher evaluation systems which may include student progress as one way of measuring teacher progress.

Upon its codification, music education advocates such as NAfME were enthusiastic, stating, "Essentially, the door is now wide open—more than any time in the history of this legislation—for discussions at the state and local level as to how federal dollars can be used to provide a broader and richer curriculum for students… we are truly now all in this together, and the future for music education looks bright!" (NAfME 2016).

Under the Every Student Succeeds Act, the focus is on state empowerment, meaning that states are given more power to make decisions in how they evaluate and support teachers and students alike. States decide how the funds are allocated, and music education advocates like NAfME and TMEA urged fellow advocates to write to their state representatives on the importance of music education.

Tennessee’s ESSA State Implementation Plan, updated August 13, 2018, reflects the legislative change by also including music in the definition of a “well-rounded” student and approving music as one of the 21st Century Community Learning Centers activities. In the state’s implementation plan, the Department of Education writes:

> Tennessee believes that all students should receive a high-quality education that also provides well-rounded experiences and prepares all students for life after high school. By supporting the whole child and a supportive learning environment, we will promote equity and excellence for all of our students. It is imperative that students have access to coursework and activities that interest them. We heard from hundreds of parents and educators how critical arts and music, health and wellness, mental health services, counseling, sports, and clubs are in a student’s development, as well as supporting students’ academic interests and lifelong learning. The TDOE [, Tennessee Department of Education,] will use the flexibility under Title IV, Part A, the new Student Support and Academic Enrichment (SSAE) program, to allow districts and schools the flexibility they need to invest these new federal resources wisely in meeting the needs of all students to attain a holistic, well-rounded education (Tennessee Department of Education 2018).

While the general reaction to ESSA was positive upon its proposal and becoming law, the music education community was disillusioned by ESSA’s actual implementation. In the fiscal year 2017 budget proposal, Congress appropriated $400 million for the Student Support and Academic Enrichment (SSAE) grant program established by Title IV, Part A of the Every Student Succeeds Act (ESSA), a fraction of the $1.65 billion authorized by the original law (NAfME 2017). SSAE grants provide “supplemental funding... including providing students access to a well-rounded education (e.g. music and arts)” (The Music Education Policy Roundtable 2017). The severe budget limitations drove many states to allocate funds to testable subjects rather than the arts.

On the state level, Tennessee committed to provide “each district with at least $10,000 to be used as the district chooses to support Well-Rounded Educational

Opportunities, Safe and Healthy Students, and Effective Use of Technology" (Federal Funding for Music 2017). In 2017, Tennessee listed music education as a potential program to receive funding for the 21st Century Learning Community Centers-- after-school programs supported by federal funds-- as one of only four states to do so. Tennessee did not, however, include music in its Accountability, Dashboard/Report Cards, Title IV, Professional Development Support, Homeless Children and Youth, or Schools in Improvement Resources programs (Tuttle 2017). This is to say, while music education funding was available on the federal level, Tennessee chose to allocate those funds to different areas of their educational plan. Due to the limited nature of the national funds provided, Tennessee also chose where to allocate its resources assigned to different projects through competitive grants, meaning many districts were not able to receive the support they needed.

For the fiscal year 2018, President Trump's "proposed budget did not include any funding for Title IV, Part A" otherwise known as SSAE grants (Dye 2017). The House Appropriations Committee, however, countered with a proposed $500 million in funding for Title IV, Part A. Due in large part to public outcry, Title IV, Part A was awarded $1.1 billion for the 2018-19 school year (Klein 2018).

NEA and Proposed Dismantlement

Congress established the National Endowment for the Arts (NEA) in 1965 as an independent federal agency designed to partner with other federal and state arts agencies, local leaders, and philanthropists to fund and support arts learning, America's rich and diverse cultural heritage, and equal access to the arts. The NEA does so through programs that give Americans the opportunity to participate in the arts, exercise their imaginations, and develop creative capacities.

The NEA is governed by the Chairman of the National Endowment who is advised by The National Council on the Arts. This position is appointed by the President of the United States and confirmed by Congress. The President is bound by law to select members that have expertise and interests in the art, have distinguished knowledge, service, or achievement in the arts, and who represent all geographic areas equitably.

The NEA cannot lobby for its own budget or participate in any activity attempting to sway congressional representatives since it is a federal agency, bound by law to refrain from such activities. However, the agency can, and continues to "actively educate the public about its vital role in serving our nation's communities" through the publication of data concerning the NEA's impact on local communities, maintaining an active media presence, responding to congressional requests, as well as continuing to support the arts including music education (NAfME 2020).

> The NEA explains its purpose in the following way on their website:
> Private funding will not sustain the arts nationally if public funding goes away. Charitable giving as a whole in the United States is geographically disproportionate, with rural areas receiving only 5.5 percent of all philanthropic dollars. Arts Endowment funding makes sure there is equitable distribution of funds, particularly for underserved communities, across the nation. Research shows that even a low level of public funding can stimulate private giving... In FY 2016, this additional investment resulted in $500 million in matching support (NAfME 2020).

The NEA is praised as having "raised a banner of education and accessibility" for students nationwide, but support for the agency has never been universal (The National

Endowment for the Arts: A History 2008). Opposition to the NEA argues that the arts should follow the capitalistic model in a ‘survival of the fittest’ philosophy where only commercially viable art forms see success. Others like Fox News’ Tucker Carlson claim the NEA functions as “welfare for rich liberal elites… who consume the products that they produce” (quoted in Lalami 2017). Many Americans view the NEA and its sister agency the National Endowment for the Humanities as tax burdens.

During the presidency of President George W. Bush (proposing budgets for Fiscal Year 2002-2009), the NEA saw consistent growth in funding from $115,220,000 in 2002 to $155,000,000 in 2009, excluding an additional $50 million provided by the American Recovery and Reinvestment Act of 2009. While debate over whether the NEA’s function serves a role in public life has been consistent since its founding, the former Chairman Dana Gioia spoke out in 2008 that he found “this question had become moot, at least as a policy matter... The Arts Endowment [had] undergone severe budget cuts and a reduction in staff, but its continuing existence [was] assured” (Buerlein and Grantham 2008).

In its fortieth year, despite a reduced administrative budget, the NEA handled a 30 percent increase in grant applications and a 12 percent increase in grants awarded without increasing staff size. Congress rewarded the agency in December 2007 by awarding the NEA the largest budget increase in twenty-nine years. The show of confidence from Congress in the NEA’s abilities at the tail end of the Bush administration and President-elect Barack Obama’s vocal support of federal cultural agencies left the NEA and its supporters poised for continued growth.

During President Barack Obama’s terms (proposing budgets for FY 2010-2017), the NEA’s budget fluctuated, falling during the first term from an all-time high of

$167,500,000 in 2010 to $138,383,218 in 2013 before reaching over $145,000,000 in 2017 through annual increases. The lowest budget under President Obama still exceeded any budget awarded to the program before 2007. Under President Trump (proposing budgets for FY 2018-present), the NEA's budget has increased annually and for FY 2019 was announced at $155,000,000.

The budget awarded to the NEA is proposed by the President and then voted on by Congress, meaning it is not always the most accurate representation of the administration and the government's stance on the arts. The 2002 budget proposal by President Bush was raised by $10.22 million, for instance, while the 2003 budget proposal was lowered by Congress by $1,269,000. While funding awarded to the NEA in 2018 was an increase from the budget of the previous year, it was in direct opposition to President Trump's proposed 2018 budget.

In his proposal, President Trump recommended the dismantlement of the National Endowment for the Arts and suggested allocating no funds to the agency. NEA Chairwoman at the time, Jane Chu, responded the same day, writing, "We are disappointed because we see our funding actively making a difference with individuals of all ages in thousands of communities, large, small, urban and rural, and in every Congressional District in the nation" (Chu 2017). She continued to say that she and the NEA understood the President's budget to be the first of many steps in the process and expressed her confidence that Congress would consider the impact the dismantlement would have on America. She reminded readers that the agency cannot actively engage in advocacy on its own behalf, but that it had and would continue to publish information on its vital role in communities across the nation. Congress awarded $152,849,000 more than President Trump's proposed budget for the Fiscal Year 2018, a bipartisan and bicameral decision.

In his FY 2019 budget proposal, President Trump allocated no funds to the NEA, and in March 2019, Trump once again announced that his FY 2020 budget would eliminate the NEA entirely. In response to his 2019 proposal, Congress awarded $155,000,000. The presidential budget proposal for the 2020 fiscal year did not include any mention of the NEA, rather the Trump administration demanded the elimination of the NEA in a subsequent document entitled 2*020 Major Savings and Reforms.* The document claims that "activities funded by NEA are not considered core Federal responsibilities and make up only a small fraction of the billions spent each year by arts nonprofit organizations" (Office of Management and Budget 2019b). It goes on to say that "the Administration believes audiences and aficionados are better than the Government at deciding what art is good or important" (Office of Management and Budget 2019b).

The proposed budget for the NEA in FY 2020 was $29 billion so as to provide sufficient funding for the "orderly termination of all operations" over the next two years (Office of Management and Budget 2019b). The NEA, relying on the new Democratic majority in Congress, continued to accept grant applications for FY 2020 even though they were unsure if they would be able to fund these grants. In their Appropriations Requests for the Fiscal Year 2020, submitted to Congress in March 2019, the NEA requested a minimum of $29.333 billion to "fulfill its Federal responsibilities for grants and cooperative agreements awarded prior to FY 2020" and to support the staffing and administrative costs the agency would incur until its operations were shut down (NAfME

2019). Instead, Congress awarded $162,250,000 in a bicameral show of support for the arts, a $7.25-million increase to the NEA budget, its largest since 2013 (NAfME, n.d.).

At the time of this writing, the FY 2020 budget is in effect and President Trump has offered his budget proposal for FY 2021. On February 10th, 20200, for the fourth year in a row, Trump's $4.8 trillion "Budget for America's Future" called for the complete elimination of the National Endowment for the Arts and the National Endowment for the Humanities. Under the heading "Stopping Wasteful and Unnecessary Spending," the budget states that the "activities funded by NEA/NEH are not considered core Federal responsibilities and make up only a small fraction of the billions spent each year by arts and humanities nonprofit organizations," similar to the FY 2020 budget (Office of Management and Budget 2020). For the first time, Trump included $30 million in his budget proposal to conduct the orderly closeout of the NEA.

CEO of Americans for the Arts Robert Lynch appealed to Congress in his testimony for the House Interior Appropriations Subcommittee in February 2020 to continue to disregard this administrations misguided view of the arts in light of the fact that "for more than 50 years, the NEA has expanded access to the arts for all Americans, awarding grants in every Congressional district throughout all 50 states and US territories, particularly benefiting communities that have fewer opportunities to experience the arts" (Bishara 2020). "While primarily a matter for private and local initiative, [the arts] are also appropriate matters of concern to the Federal Government" according to the law that created the national endowment (National Endowment for the Humanities 2020). The NEA was never designed to replace private support for the arts, as is stated in the act, but NEA grants "are leveraged by other public and private contributions up to 9:1, significantly increasing the impact of the federal investment" according to an NEA spokesperson (Davis 2020b).

The NEA was designed to help correct the biases of private support, unlike what the current administration claims in its budget proposal. The first NEA Report (1964-1965) recognizes the arts "as a vital part of our national life, and not a luxury" and the NEA has worked to provide support to communities underserved by private giving. Davis (2020b) notes that in a time where wealth has never been more concentrated, "private philanthropy is notoriously unequal, flowing to flashy showpiece institutions and pooling in localities where rich people are concentrated. The art market is even more a direct reflection of the concentration of wealth". According to the new, Trump appointed, NEA Chairwoman Mary Anne Carter:

> For every county in America that has a high school, National Endowment for the Arts is there, either through our Poetry Out Loud competition or our Musical Theater Songwriting Challenge. The same cannot be said for private foundations. A review of the art giving of the top 1000, yes, 1000 private foundations shows that those private dollars don't reach 65% of American counties. In contrast, the National Endowment for the Arts is in 779 more counties than private foundations. 779 counties, 25% of America where the National Endowment for the Arts provides funding where the top 1000 private foundations do not… Access to arts funding should not depend on one's proximity to private philanthropy. This is what makes support of the National Endowment for the Arts indispensable (Carter 2019).

Robert Lynch (2020) gave hope to arts advocates by saying, "clearly, both chambers of Congress have consistently rejected this unilateral effort on the administration's part. Americans for the Arts will again work with Congress to not only reject this misdirected budget request but further increase funding for these important cultural agencies," as he urged the House Interior Appropriations Subcommittee to increase NEA funding to $170 million this upcoming year (Davis 2020).

While the National Endowment for the Arts does not typically fund school music programs directly, the grants claim to have a “tremendous impact on many outreach programs that benefit music students” (Dye 2017). On a national level, the NEA promotes March as Music In Our Schools Month alongside NAfME, publishes and shares information promoting the importance of music in education, shares and generates lesson plans for the interdisciplinary integration of music in the classroom, funds research into the benefits of music education, and awards funds to projects that attempt to refine student achievement assessment procedures and to provide a framework for measuring growth. These projects have been vital to educators since the implementation of the RTTT era which placed performance evaluation at the center of grant allocation decisions and education evaluation. The NEA has also supported the development of educational standards for arts education, another area that educators have struggled with since the days of NCLB.

The grants given by the NEA “have supported many of Tennessee's most successful non-profit music initiatives” (Dye 2017). In the last decade, the NEA has provided support to various music initiatives, launched primarily by major non-profits such as symphonies rather than individual school districts or band programs (Appendix 8).

TMEA and Advocacy in Tennessee

Music education in Tennessee has a long and proud history. The Tennessee Music Education Association (TMEA, sometimes abbreviated TnMEA to avoid confusion with the Texas Music Educators Association) appears for the first time in the Sept.-Oct 1945 edition of the *Music Educators Journa*l (MEJ) as an "affiliated state unit" in Vol. XXXII, No 1, where the journal heartily welcomes the new association- but music has been a required offering for public elementary school instruction in Tennessee since 1917 and the State Department of Education established rules stipulating that “a minimum of sixty minutes of instruction per week be provided for elementary grade students” for decades (Bulletin Board 1945, Hinton 1998).

After the last of the 1922 MSNC sessions in Nashville, the Southern members formed a new conference and elected Paul J. Weaver president for the inaugural year. The new Southeastern Conference existed as a branch of the National Conference and consisted of the following states: Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Florida, Georgia, Tennessee, Kentucky, North and South Carolina, West Virginia and Virginia. (Hinton 1998).

The Tennessee Education Association (TEA), a branch of the largest labor union and professional interest group in the United States the National Education Association, had sectional music organizations but music education was not its primary focus. The sections consisted of the Middle Tennessee School Band and Orchestra Association (MTSBOA) (formed in 1938), the East Tennessee School Band and Orchestra Association (ETSBOA) (1939), and the West Tennessee School Band and Orchestra Association (WTSBOA) (1939).

All-state activities have been of particular interest to secondary vocal and instrumental teachers; these affairs have been at the forefront of much of the music educator's association's efforts and have often dominated *The Tennessee Musician,* the TMEA official magazine which began publication in the fall of 1948 (Hinton 1998). The magazine traditionally releases four issues per year centered around the association's happenings, activities of regional groups, individual school and college programs-activities, as well as personalities and matters of concern to the profession.

In early years, all-state ensembles performed at the national TEA conferences while all-region groups were presented at TEA sectional conferences. TEA provided the funds in support of these groups until the 1940s when even before the formation of TMEA festivals, concerts, and clinics were being sponsored by the various sectional groups. TMEA began sponsored all-state festivals and assembling them into east, middle and west instrumental and vocal associations, while the administration and instruction remained up to the TEA, beginning in 1950 with-TEA convention in Knoxville. In 1964, TMEA began organizing and funding the all-state band, chorus and orchestras independently in conjunction with its annual convention. In the 1970s, jazz bands were added. As the sectional associations within TMEA— East, Middle, and West Tennessee—reminiscent of TEA's organization, became a codified part of TMEA in 1978, and regional festivals and clinics continued to expand. In 2013, two additional all-state instrumental groups were added for a total of eight ensembles.

The Tennessee Music Education Association (TMEA) was formed in 1945, "thirty-eight years after the organizing of the Music Supervisors' National Conference, and twenty-three years after the founding of the Southern Section Conference in

Nashville” (Hinton 1998). It was among twenty-six other states to form statewide associations that decade. In his history of the organization, T. Earl Hinton concludes that the delay of Tennessee’s organization can be attributed to the dominance of rural life, the Great Depression, and World War II. From the ranks of those active in the music education the advocacy scene in Tennessee, Maurice Haste was elected founding president. The congratulatory wishes on organizing in the March 1946 edition of *The Tennessee Teacher* make clear that, despite the significant gap in time between the organization of the Music Supervisors' National Conference and the TMEA’s founding, there was an active discussion about the formation of a statewide association.

From its inception, TMEA set out to function "as the music section of the Tennessee Education Association and as the state unit of the Music Educators National Conference" (The Tennessee Musician 1949). It was originally conceived to become a part of the TEA in a similar way to the national organization (MSNC/MENC) and its relationship to the National Education Association.

Its long-awaited arrival was met with great initial success. In its first year, TMEA sponsored the music for the 1946 Tennessee Educators Association meeting in Nashville and found immediate adoption from the three educational sections of Tennessee as their official music section. In October 1948, in conjunction with the State Department of Education, the association established a state program to help rural and classroom teachers with music education. Collegiate music education departments and music supervisors volunteered their services to organize workshops for teachers and lend support to programs in their respective geographic areas (Hinton 1998). The following year, the May-June 1949 headline of *The Tennessee Musician* read, “Approximately 150,000 Children Reached Through State Program” (The Tennessee Musician 1949).

In the fall of 1950, Education Commissioner J.A. Barksdale formed a State Music Advisory Committee to which he appointed acting TMEA President Edward Hamilton as a member. The Music Advisory Committee was expanded in 1951 when a TMEA Projects Committee was appointed to improve music education with emphasis on elementary school programs in rural areas. The incorporation of TMEA projects into state committee agendas demonstrates the close relationship between the agency and the state’s government at the time. Beginning in the late 1950s and continuing for two decades, all music professors from four-year colleges governed by the State Board of Education were asked to serve as regional consultants.

Articles in the earliest volumes of *The Tennessee Musician* show that elementary music instruction did not dominate the interest and affairs of the new association. Instead, these volumes showed the diversity of the activities of high school groups in the state including festivals, personnel, trends, and pictures of performing groups. Most secondary band directors in Tennessee, at the time and to this day, belong to TMEA because of the requirement of the association that one must be a member before one’s group, or before any student, can participate in regional or state performances. The advocacy for and advancement of primary, elementary, secondary, and collegiate music education remains TMEA’s primary goal today. Recently, the TMEA has launched federal programs such as legislative lobbying and the dissemination of the 1994 MENC *National Standards for Arts Education* in an effort to reform legislation.

Throughout its history TMEA has claimed varying degrees of affiliation with TEA and the State Department of Education. The first State Music Consultant was Gladys Tipton whose term was served in the late 1940s. Two decades followed without an arts consultant designated to the State Department of Education until 1961, when the State Department under Education Commissioner Joe Morgan established the State Arts Consultant position, a precursor to the position of Director of Arts Education established under the Tennessee Arts Commission. Hinton (1998) stated, “From the beginning the position has been responsible for all the arts. Effectiveness of the office has varied considerably as has its relationship to TMEA.”

The 84th Tennessee General Assembly formed the Tennessee Arts Commission (TAC) in 1967, composed of fifteen Governor-appointed citizens for a three-year term to represent the interests of various arts with an original budget of $50,000 (Hinton 1998). The commission served as a grant-making group for state and federal funds, sponsored special projects throughout the state, and hosted an annual governor’s conference; but TAC, a state-run organization, and TMEA, a music educator’s association, have had very few direct relations and have not partnered together on a major project in the past. TAC’s major contribution came in 2018 when, under the leadership of the Shelby County Schools Fine Arts Advisor Dr. Dru Davidson, they developed the *Tennessee Academic Standards for Fine Arts*. These standards, a combination of “the best parts of the NCAS [, National Core Academic Standards,] and… the knowledge and experience of Tennessee teachers,” offers specific expectations for instrumental music in grades nine through twelve (Tennessee Fine Arts Standards 2018). Recognizing that “concepts covered in the Create, Connect, and Respond domains are accessible only after students are thoroughly versed in the fundamental skills necessary to perform on an instrument," the new standards focus on musical literacy appropriate for the ability level of the student rather than on grade level (Tennessee Department of Education 2018). The Tennessee Department of Education states, "The standards are written for flexible application in high school choral and instrumental ensembles, wherein assigning musical or developmental level is at the discretion of the individual teacher" (Tennessee Department of Education 2018). This means that first-year ensemble members, even if they are high school seniors, are designated as high school level one musicians and assessed accordingly. This state funded adaptation of the *Core Music Standards* followed its inspiration's example and became a benchmark and tool for teachers to use as they built individual curriculums to satisfy their county's expectations.

State law T.C.A. §49-6-1025, ratified in 2008, specifies that "the course of instruction in all public schools for kindergarten through grade eight (K-8) shall include art and music education to help each student foster creative thinking, spatial learning, discipline, craftsmanship and the intrinsic rewards of hard work." The law specifies that while schools were encouraged to integrate the arts into other core academic subjects, they were also encouraged to provide course offerings in the arts and to fully implement the art and music standards (amended to "curriculum" in 2016) adopted by the board of education.

The specifications for secondary schools are more vague Tennessee State Board of Education (SBE) Policy 2.103 stipulates one full credit of fine arts as a Tennessee graduation requirement, this requirement can be filled by course offerings in multiple arts disciplines, such as history and appreciation of visual and performing arts, as well as standards-based fine art courses including visual arts, dance, media arts, theatre, and vocal and instrumental music. The inclusion of fine arts as a graduation requirement should indicate Tennessee's dedication to promoting the arts, however a closer look at the law reveals that taking fine art courses such as band all four years of high school proves difficult. Since Section 19 specifies that T.C.A. § 49-6-1010 "requires every candidate for graduation to have received a full year of computer education at some time during the candidate's educational career," many students are forced to go a year without participating in their fine arts programs to satisfy this requirement, even if they choose the arts as the focus of their three elective credits (Tennessee Department of Education Policy 2.103 2009).

Section 17, the same section which requires students to complete a fine arts credit, also allows school districts to waive this requirement "to expand and enhance the elective focus" such as taking Advanced Placement (AP) or International Baccalaureate (IB) classes which can be classified as elective credits (Tennessee Department of Education Policy 2.103 2009). If a student wanted to take additional classes that will be rewarded on the collegiate level, they would need to have the AP or IB class counted in place of a relevant subject's credit requirement or give up participating in the fine arts (Tennessee Department of Education Policy 2.103 2009).

Challenges for Band Directors in Tennessee

As previously discussed, the intent of federal legislation and state-level use of funding are often not parallel. States such as Tennessee have a history of vague allocation of federal resources, and school districts often direct resources away from music programs and toward subjects that generate quantifiable data used for future funding. Music programs, particularly bands, often struggle to provide necessary resources.

Tennessee Music Education Association Executive Director and music educator Ron Meers estimates the operating cost of a typical Tennessee band program to be between $250,000- $350,000 annually for a group of approximately 100 students. This estimate includes travel expenses and basic operational costs, not including staff salaries and excluding nationally competitive programs. Programs which include a highly competitive marching band incur exponentially greater costs when factoring uniforms, travel, food and drink costs, entry fees for local and national competitions, and the additional equipment necessary.

Choreographers, visual coordinators, color guard instructors, drumline technicians, instrumental technicians, and other temporary and seasonal staff members are included for bands across the budgetary spectrum. Large marching band programs competing at the top level have budgets that are considerably above the average, ranging from $750,000-$1,000,000 annually (Klein 2018b). Additionally, high school ensemble, particularly marching units, often absorb costs related to purchase of sheet music and copyright permission to arrange music. Sheet music to a concert piece can cost around easily $50-$100 per title while having a show written for a marching band can reasonably cost from $1,000 - $2500 (Barack 2015; Music Arranging Cost 2019).

For a traditional concert band, equipment such as stands, folders, chairs, racks, lockers for instruments, office supplies, and printer ink are required. Other expenses might include piano tuning, uniform cleaning and maintenance, music library storage and maintenance, professional development, technology, guest speakers and technicians, and other related costs. The cost of outfitting every student with an instrument, keeping up with repairs, and maintaining the rest of the program is tremendous and is often unattainable for even well-funded band programs, but it is especially difficult for rural and low-income districts.

Erin Elgass, band director at Sycamore Middle School in Pleasant View Tennessee, shared that she feels the need to mentally prepare her students before they compete against or interact with students from Metro Nashville schools because she feels the advantages Metro Nashville band program students have allow them to advance at a different rate than her students, regardless of their natural talent. She explained that her school is unable to hire or even facilitate private lessons since the school is too far away and has too small a budget to incentivize any professional musician to drive to Pleasant View and give lessons. She went on to say that the cost of private lessons and better-quality instruments is also a luxury many of her students cannot afford. Gibson (2016) found that “higher festival scores were consistently earned by programs with more students, larger budgets, and more instructors.”

Elsewhere in Middle Tennessee, keeping a band program active is a struggle. In Pikeville, the Bledsoe County Schools Board voted unanimously to reinstate the band program after the high school band director's position was eliminated days before a concert in May 2017. The school board cited budgetary reasons as the primary reason for the disbanding of the program, despite the fact that the band's funds primarily came from the band parent organization and fundraising. After many in the community described this as an "attack on the arts" and the public outcry became deafening, the school board partially reestablished the band as an after-school group in June (WTVC News 2017).

For Bledsoe County, one of the poorest in the state, this meant that the program would not be placed under the same laws regarding fees as other band programs that are a part of the official curriculum. After considerable public response continued, including a letter sent to the Bledsoe County Board of Education by the TMEA, the board was persuaded to fully restore the program in July 2017. At that point, however, former band director Frank Hudson had found employment at another school believing the program to be disbanded. The Bledsoe County High School band has since been taken over by the choral director in addition to the choir program.

In speaking with Middle Tennessee band directors, it became clear that while "it's possible some of the program's funding comes from federal funds, compared to the entire budget, it's tiny," and band directors often don't know they are receiving federal money (Meers 2020). Band programs receive their budgets and their funds from the county each year after the allocation of the federal grant has been decided by the state and county. Meers personally knew he received some federal funding throughout his teaching years, but it was never clear to him how much.

According to Meers, "most bands these days have a band fee that they charge individual members [as a way of] fundraising, but ... have not relied very much on federal funding." Fees help augment the cost of food, T-shirts, music, and running the program, but they can also prevent students from being able to participate. According to T.C.A. §

49-2-114 and the SBE Rule 0520-01-03-.03(12) which define school fees, students cannot be charged for equipment required while taking courses required for graduation, activities during school hours, or for activities or supplies needed for school lessons that will be graded (Ballard 2019). Tenn. Code Ann. §49-2-114, defines school fees as "fees for activities and supplies required to participate in all courses offered for credit or grade" (Tennessee Education Code Title 49 2001). "So, if a student needs an instrument to participate in band class, then the school board may approve the request for fees for the rental but may not require that fee for any student" (Ballard 2019). Tenn. Code Ann. §49-2-114, parents who need help paying for school supplies, including instrument rentals for their children, may ask the school for assistance. In Williamson County, this is determined by whether a student is eligible for free or reduced meal benefits. If this is the case, "the Board of Education will not charge school fees for him/her to participate in activities and programs" and provide the supplies needed to participate (Knisely 2018). Many band programs aim to purchase the largest, most expensive instruments so as to take that burden off students.

There are, however, "things schools can charge for, no matter what income level the student," such as "activities that go on outside the school day, including sports events, optional trips, clubs and social events" (WBIR Staff 2010). Marching band, even if it is used to complete a physical education credit requirement, is a voluntary extracurricular activity and thus any fees associated with the marching band do not fall under Tennessee Code Ann. §49-2-110(c). If a student could not pay the $250 fees at Brentwood High or Page High school, two competitive marching band programs in Nashville, they would not be able to participate without alternative funding (Knisely 2018).

Many programs, like the Riverdale High School Band of Murfreesboro, use their $600 per member marching band fees to “support all marching and concert band activity including instruction, music, marching show drill design, uniform maintenance, transportation, licensing, competition fees, concert assessment costs, various meals provided to students, practice field maintenance, props for drill design, and field equipment” (Riverdale High School Band 2019).

Other programs use parent organizations or booster clubs which raise money on the band’s behalf, as was the case for Meers who said this is where the primary source of his funding came from. Bands partner with businesses across Middle Tennessee to put on raffles, distribute American flags, sell products, and earn reward points to benefit the band. Band parents and students organize car washes, bake sales, donation drives, and other events to raise money for their programs.

In Meers’ opinion, it is general and elementary music education that benefits the most from federal funds and would therefore be most impacted by changes in federal policy regarding music education (Meers 2020). In an interview with Madison Creek Elementary School Teacher Tiffany Barton, however, she revealed that she receives exactly $100 from the Parent Teacher Organization and $100 from the Basic Education Program, a state funding formula to allocate educational dollars, each year. As Barton told me, “That barely buys a glockenspiel”.

The Arts in Education program under the national Department of Education is currently funded at $29 million, but the reality is our teachers are not seeing the benefits of this funding reaching their programs (Music Education News 2019). On a state level, advocates and educators experience the constant need to defend the right of students to engage in music education and to raise funds independent of the insufficient support provided by their districts.

Conclusions and Recommendations

Trends on the National Scale

From Lowell Mason's addition of music education to the public-school curriculum in 1832, music has continuously shaped the lives of millions of Americans. "More Americans are enjoying the benefits of playing music than ever before," said Joe Lamond, president and CEO of NAMM, in 2003. This is confirmed by the Gallup Poll conducted the same year that revealed 54 percent of all households surveyed had a member who plays a musical instrument, the highest level since 1978. The Gallup Organization and NAMM (2003) also found that "in 48 percent of households, where at least one person played an instrument, there were two or more additional members who also played an instrument, according to the survey." The evolution of music education since the late 19th century has been a long and continuous process, with the Space Race era playing a pivotal role in contributing to the challenges music educators still face today and bringing about major educational reforms, including the beginnings of federal intervention in public-school education with the Elementary and Secondary Education Act of 1965. ESEA reinforced the notion, adopted by Space Race era politics, of using music to reinforce material used for other subjects. Funds were provided to what directly impacted academic achievement based on the state academic standards, while music education was labeled as aesthetic education. For educators who had no place in standardized testing until 1997, this left a need to justify music education as a valid and intrinsic part of a child's development.

The United States government contributed to the development of the MENC *National Standards for Music Education* (1997) and later the *Core Music Standards*

(2014), which provided guidelines for what students should be accomplishing at various levels. The *National Standards for Music Education* focused upon demonstrated skills and knowledge and, while useful, were not comprehensive or reflective enough to impact the music education classroom significantly. The *Core Music Standards* placed conceptual understanding and musical literacy in the forefront and developed more standards for secondary school ensembles including band programs. Both sets of standards work as benchmarks and tools for individual school communities to build their own curriculums and were never implemented as a binding way to evaluate student or teacher performances.

The difficulties of imposing national musical curriculums, as one would for tested subjects such as maths or the sciences, are numerous. Even to say that a high school band consisting of eleventh and twelfth grade students needs to be able to play-a piece of at least grade four difficulty would be a disservice to many programs. The resources of individual schools, including the ability to provide repertoire, instruments, and adequate rehearsal space/time, the varying instrumentation and size of band programs, and the individual skill and interest level of both students and teachers, all inhibit a true standardization of music education.

The No Child Left Behind Act of 2002, as previously discussed, focused on data-driven results and increased graduation requirements in subject areas other than the arts. The vague definition of the arts in the law itself made it so that funds were often allocated elsewhere, creating misconceptions and vague policy in funding for music programs.

Under Race to the Top (2008), federal funds were allocated to individual states in a competitive grant program that encouraged states to begin to adopt the changes under the Every Student Succeeds Act. The goals of these state educational reforms, as stated in RTTT, included the adoption of standards and assessments to prepare students for universities and the workplace, as well as data systems to monitor student growth and success. The inherent difficulties in creating such standards and assessments for music education once again plagued the field. The development and rewarding of teachers who contributed to student achievement was also defined as a goal under RTTT, but music educators, who had no standardized way to show student achievement nor an accurate way to evaluate themselves as teachers, were left scrambling to find ways to prove the worth of the subject and themselves as valued teaches.

In Tennessee, the use of the TVAAS system, still used in some counties today, gave music educators the choice to appropriate scores from the English and mathematics departments in their own evaluation. Of the six educational priorities outlined in RTTT, none mention the fine arts. In 2011, President Obama called this quintessential time in our history as the nation's next Sputnik moment. For music educators especially, this was true but did not inspire confidence.

The greatest triumph for music educators over the past few decades came when President Obama signed the Every Student Succeeds Act into law in 2015. The change in legislative wording from "core academic subjects" to "a well-rounded education," as well as more specific wording to the definition of fine arts than found in NCLB, placed music education under federal protection for the first time in federal history and helped establish arts education as a right to all students as perpetuated by arts advocates since 1950. This has prevented funds from being directed away from music to programs such as computer design and other elective courses that used to be defined as art courses to qualify for such funding. The law also included wording to discourage the removal of students from the fine arts for remedial instruction in other areas as seen under ESEA and NCLB.

This legislative change followed decades of lobbying and music education advocacy but also reflects the shifts in educational planning trends and in society moving away from discipline-based education towards a new emphasis on critical thinking and the desire for well-rounded students. Since the 1960s, music education seemed on the verge of disappearing from school curriculums nationwide. Now, with wording in federal legislation, the institution of music education is, by law, protected by the government.

ESSA still requires evaluation systems from school districts but allows more flexibility on what that looks like, especially for non-tested subjects such as music. Teachers are no longer required on a federal level to tie their success to how students perform on individual assessments, although the practice did continue on a local level.

Despite the benefits gleaned from ESSA, the law left many music educators disillusioned upon its implementation. The Student Support and Academic Enrichment Grants authorized by ESSA were severely underfunded, with only 24 percent of the proposed 2017 budget actually awarded by Congress. Tennessee emulated the changes in legislative wording to “well-rounded education,” but chose not to include music in any of its programs destined to receive ESSA funding.

In the past four years, President Trump has made his stance towards the arts extremely clear. In 2018, when he proposed that no funds be allocated towards SSAE grants, which was overruled by Congress who offered a $500 million counterproposal and eventually awarded $1.1 billion due to public outcry and the contributions of advocacy agencies. In the same budget proposal, Trump allocated no funds towards the

National Endowment for the Arts. The President proposed the elimination of the NEA and its sister organization, the NEH, in his budget proposals for the fiscal years 2019-2021.

President Trump’s appointment of Mary Anne Carter, a republican public-affair consultant, as chairwoman of the NEA also give music education advocates pause. In her own statement regarding her love for the arts, Carter states that her daughter’s experience of using the arts as a teaching method in other subjects to overcome dyslexia is the primary reason, she decided to involve herself in the arts. While the incorporation of the arts as a teaching tool is not inherently negative and can be extremely beneficial to a child’s development, such an assertion harkens the return of identifying the value of music education by skills that enhance traditional academic subjects, not for the sake of the art form. This combined with the current administration’s visceral opposition to federal funding for the arts has alerted music educators to concerns on a national level.

The Impact of Advocacy Organizations

Advocacy groups have worked on both the national and state levels to mitigate the challenges and threats facing music education since the early 20th century. They have long led the field in understanding and adapting to changes in legislation, defending programs at every level, and promoting a child’s right to fully participate in music and reap the benefits it can instill. On a national level, advocacy agencies such as NAfME have created voluntary standards and assessments in the absence and impracticality of a strict nationwide curriculum. On the federal as well as state levels, they work to help legislative policy makers understand the impact they will have on music education.

In Tennessee, TMEA funds, hosts, and organizes all-state ensembles and works to limit systematic regional equity discrepancies. TMEA also promotes the professional development of music educators though the annual state-wide conference. In 2019 TMEA president Lafe Cook initiated a program that would waive dues and conference registration fees for rural and underdeveloped programs where a teacher had no funds to attend (TMEA 2020). Music educators and advocates have represented TMEA at NAfME's annual Hill Day since 2017, participating in lobbying for music education in federal policy (Dye 2017c). TMEA hosted its first Tennessee Hill Day for Music Education Advocacy in 2017 to introduce members of Congress to TMEA as an advocacy group for music education, seek the re-establishment of the Director of Arts Education position under the state Department of Education to help implement the new music standards in 2018, and advocate for the protection of instructional time, access to music instruction, and the need for qualified, licensed teachers (Dye 2017d).

Evaluation Systems

Teacher and student evaluations play a significant role in the sphere of administrative and legislative decision making. On a daily basis, music educators are able to evaluate their students' practical and applied knowledge in a more immediate and complete fashion than educators in any other field. Directors can immediately assess a student's ability to comprehend instruction, if they know the rhythm and the fingerings, and if they are listening to the others around them. "There's an interaction there, but it's not a student asking questions or a teacher lecturing," Ron Meers told me during our interview. He continued, “The interaction process is so far above what you get in any other classroom. You’re evaluating them constantly in class—the sharps, the balance—you’re evaluating students, you know in real time what they’re understanding and what they’re not.” Meers’ statement reflects the qualities of the music classroom experience, which is difficult to quantify.

Through my research, I discovered first-hand the various difficulties involved in developing and implementing national or even statewide assessments with which to evaluate music students. Both the National Center for Education Statistic’s National Assessment of Arts in Music (1997) and the Model Cornerstone Assessments (2014) were developed to evaluate student achievement according to the national standards associated therewith. On a state level, the Tennessee Arts Commission developed the Tennessee Academic Standards for the Arts. Considerations had to be made in the development of each assessment model to accommodate ensemble instrumentation, size, musical ability, experience level, and resources. The diverse responses to the creating and performing portions present in both assessments was a demonstration of the inherent difficulties of interpreting musical expression and effort. A teacher’s ability to perform these assessments on each individual student also presents a challenge as music educators are usually responsible for dozens of students a year and time-consuming assessments and evaluations place a tremendous burden on teachers.

While the child must do his/her part in making use of the opportunities presented to them, Glenn (1992) notes:

> Their approach is greatly influenced by the teacher’s attainments and attitudes. If the teacher is deeply and sensitively musical, follows high ideals in the practice of music, and views music as a ministration, the child is much more inclined to apply him[/her]self to the study of music, and thus come into his[/her] desired

> heritage. More and more the teacher must present musical material which, by its depth, intensity, and elevation, and its revelation of a buoyant spirit, shall produce significant, affective reactions in our young people. (Glenn 1992)

Music teachers have the opportunity to inspire a lifelong love of music, but a sub-par educator also has the potential of impacting a child's experience in a negative way as well and therefore must be held accountable to school, local, state, and federal standards.

The problem comes "when you're trying to evaluate a music educator based on a history classroom. It just doesn't make sense and it isn't fair!" as Ron Meers explained. Standards for the evaluation of music educators has been discussed on a national scale as well as in Tennessee specifically, but there is currently no standardized or even a widely accepted evaluation method on either level.

Each county uses its own teacher and student evaluation process, and most music educators are dissatisfied with the one they are using in some way. Ron Meers explained that during his time as a music educator he was evaluated using several different methods including through grade-level wide statistics which included students he had never taught, standardized test scores with no musical component, and the most recent portfolio method.

Under the portfolio method, teachers build a folder for each student they teach, how that student has improved throughout the year, and documentation of how the teacher impacted that student directly. The teacher's evaluation is then completed by a supervisor by reviewing the portfolios of the students. This method allows teachers to communicate what they are seeing from their students in a more meaningful way, but the work involved in compiling a profile for each student is enormous and has left music teachers using this method exhausted. Music educators are usually responsible for dozens of students a year, and time-consuming assessments and evaluations such as these place a tremendous burden on teachers. The average amount of time a music educator in Tennessee remains a music teacher is five years, often because they feel overworked, underfunded, and under-appreciated by their administration (Meers 2020).

Music educators are most often evaluated by their direct superior, typically a principal. The fact that they are being evaluated by someone who does not know how to conduct, likely does not recognize when the ensemble is in tune and has never been a part of a music ensemble in and of itself undermines the purpose of a professional evaluation. In other academic classrooms, a principal can easily observe the teacher's adherence to curriculum, student reactions, the questions that stem from the lecture, and the way the teacher speaks with a student to understand the teacher's effectiveness. "The awareness of the existence of musicianship… depends to a large extent on the subjective opinion of the observer" (Beglarian 1968). If the principal cannot understand the students' responses communicating through music in the same way the instructor does, how can they accurately assess the director's effectiveness and ability?

Trends Evident in Middle Tennessee

In conducting the research to write my thesis, I discovered just how difficult it can be to trace where federal funds are spent, especially within music education. I set out to find a connection between the general attitudes towards music education in legislation and funding for schools in Middle Tennessee, hoping this would help me understand the direct impact legislative changes over the past ten years have had on communities in the region. Instead I discovered that, despite the millions of dollars spent annually by the US

Department of Education specifically for the advancement of the arts, most band directors do not know how much federal funding they receive and that these funds, if any, are not significant enough to offset the cost of a band program.

In Tennessee, many concert bands are funded by their athletic bands, booster and parent organizations, or independent fundraising. This is due to the inconsistent, and oftentimes inequitable, funding provided by the state. In doing so, band programs are able to finance their operation and comply with T.C.A. § 49-2-114 and the SBE Rule 0520-01-03-.03(12).

The rural nature of Tennessee also creates challenges for band directors. Metro Nashville Public Schools and other urban band programs have the obvious advantages of proximity to large cultural organizations, higher tax revenues which result in more funding for public schools, and the ability to incentivize teachers and donors more easily than rural schools. The Country Music Association Foundation, for instance, has invested a total of $12.5 million into the Metro Nashville Public School system since 2006 (Country Music Association Foundation 2019). In the last three years, the Metropolitan Nashville School District provided music classes in every elementary school and hired at least one music teacher per school. They also offered band in every middle and high school throughout the district (Barack 2015). Nashville band programs have found significant support from community advocacy. For instance, the Metro Nashville Public Schools' Music Makes Us program which provides $14 million to music programs in the district.

TMEA, along with the dance and arts education associations of Tennessee, have hired two arts advocacy lobbyists in the past year to represent the association and the interest of music education on the state-wide level. “The problem has not been that legislatures want to hurt the arts, but they make laws that affect the arts in ways they did not anticipate,” Ron Meers explained while describing the valuable work these attorneys provide TMEA. The attorneys write a weekly report summarizing any discussions in the Tennessee state government that may impact arts education and relay that information to the appropriate association.

The lobbyists were able to help prevent the adoption of a proposed additional history credit as a graduation requirement in 2018 that would have had detrimental consequences for student participation in music education in Tennessee. The proposed class, History of Tennessee, would have prevented students from taking four years of music education and require more resources from individual schools. Meers, who serves as Executive Director for TMEA, stated, “When you add a requirement that's not an elective, you knock [students] out of the arts because they can’t get all their credits in and add the arts. They’ll take two years of an arts class and have to drop out their junior or senior year to take this History of Tennessee, which is covered in state history classes during the eighth grade.” Students in Tennessee are already tasked with completion of the recent computer competency credit for their graduation requirements and continue their involvement in the arts.

Meers went into detail about the process of preventing this curriculum change, telling me that TMEA was informed of the issue at 10am with the vote taking place the same day at 1:00 pm. TMEA sent emails to the 300 parent groups belonging to the organization’s network. At 11:00 am, the response generated was so overwhelming that by noon that day TMEA was assured the vote would not pass. While this an example of music education advocacy that most would call a rounding success, the fact remains that the arts seem to be only an afterthought for educational planning at the state level in Tennessee.

Although federal funds could not be directly traced to their impacts on individual band programs through Middle Tennessee, no matter the size, affluence, or seeming longevity of the program, bands in Middle Tennessee benefit from federal funds in a number of ways, the primary one being that “committing public money can inspire private groups to make donations” (Barack 2015). For instance, the Metro Nashville Public Schools’ Music Makes Us Program augments the $14 million the music program receives from the district with the approximately $1.2 million in private funds it receives (Barack 2015). Avins (2017) states, “Even if its budget barely registers on the federal government’s bottom line, it has had a tremendous impact on who has access to the arts in the US” and the proposed dismantlement of the National Endowment for the Arts would result in massive financial deficits for music programs across Tennessee (Avins 2017). Although private funds may continue to be donated, the attitude of the federal administration would be unlikely to encourage as many private donations as might otherwise have been possible. Avins (2017) continues, “The key point is that the impact of those grants goes far beyond the dollars’ face value.”

A grant from the National Endowment for the Arts not only makes it easier for organizations to raise money from other donors, “it also unlocks matching grants from local and state agencies” (Avins 2017). If the NEA were dismantled, its likely music education programs would struggle to receive grants from the county, district, and state levels. The NEA is involved in every county in America that has a high school, has awarded grants in every Congressional district in all 50 states and US territories. This gives the NEA the ability to support the truly underserved communities in America such as the rural communities in Tennessee.

While the changes in legislative wording under ESSA is in a way the success music educators have been seeking since the 1960s, it is still obvious that music is not viewed as an essential and core piece of every child's education by the general American public.

Recommendations

"Music expresses that which cannot be said and on which it is impossible to be silent."

— *Victor Hugo*

"Music produces a kind of pleasure which human nature cannot do without."

— *Confucius, Book of Rites*

Legislators, on the national and state levels, need a stronger understanding of the obvious benefits that music education can provide to students. Policy makers who do not view the arts as rigorous academic subjects and continue to distinguish between aesthetic and academic education are adversely impacting the ability of students with interests in the arts from engaging in them fully. Legislators need to recognize that tested subjects are not the only ones worth teaching and make a concentrated effort to understand and assign value to the emotional and expressive components of the arts. It is my deepest recommendation that the NEA be able to continue improving the lives of Americans and Tennesseans.

It is also my recommendation that representatives from the fine arts be directly involved in the design of educational policies rather than advocating for change retroactively. This could be achieved by filling the currently vacant position of Director of Arts Education under the Tennessee Arts Commission and then allowing this position to at least offer insight to the Tennessee Board of Education on new legislation if not fully participating in its forging.

As outlined in this work, advocacy agencies need to stay continually alert for legislation that might impact music education. Ron Meers referred to TMEA Advocacy and Government Relations Chair Christopher Dye as a “watch-dog” while describing Dye’s contributions to TMEA efforts in the past. The use of this nickname in particular is indicative of the feeling commonly found amongst music educators and advocates, that policy makers do not understand the impact changes in legislation will have on music education and that swift action will be required at any given moment to correct it.

TMEA’s decision to partner with other Tennessee fine arts education associations in hiring arts education policy lobbyists is one of the most strategic decisions the organization has made to date. Lobbyists allow TMEA to react swiftly and effectively to any legislation that may affect music education. However, TMEA needs to transition from being a primarily reactive organization to an actively involved one. I recommend that TMEA begin working with the Tennessee Arts Commission to build practical assessment models based on the *Tennessee Academic Standards for Fine Arts* written by TAC as well as to launch at least one other major, statewide project with TAC as the two organizations have never partnered together to create lasting effects. I also recommend that Tennessee policy makers seek out the impact new legislation might have specifically for the arts by seeking out TMEA representatives as consultants or advisors.

TMEA consists almost entirely of volunteers working for no pay in addition to their full-time jobs with some expenditures reimbursed by the organization for occasions like participating in NAfME's Hill Day. Executive Director Ron Meers conducted our interview from his kitchen table which is where he performs nearly all of his duties for TMEA. The association's formal address is the home of one of its members as it does not have a designated office space. In comparison, the Texas Music Educators Association has an entire office building at its headquarters in Austin.

The best way to educate policy makers and the general voting population that elects them is through advocacy. I recommend either TAC or TBOE support the establishment of at least one TMEA headquarters office. This would allow both organizations easier access to information on how legislation will be received by TMEA and allow TMEA to be more immediately involved. I believe it would also allow more people to contact the association, more significant meetings to occur, and lend credibility to the organization.

In order to be a member of TMEA, one must be a member of a regional music educators association. To be a member of NAfME, one must be a member of the state music education association. While encouraging membership in as many music advocacy groups as possible seems like the obvious choice, many educators simply cannot afford or are uninterested in membership.

My final recommendation is for the field of music education as a whole to use the vast untapped resource of rising music educators still attending university. Music appreciation and service organizations are found across college campuses and are always looking for ways to help the community. Tennessee used collegiate programs to combat the difficulties of staffing rural schools in 1948 with great success and I believe it can and should be done again. While collegiate music education advocacy groups do currently exist, I recommend TMEA work with specific intent to expand on the incorporation of advocacy into the future music educator's curriculum, teaching them to understand the impact of recent legislation, the role of advocacy agencies, and involving them in advocacy throughout their university careers. It is my recommendation that future music educators be encouraged to volunteer their time to local band programs, music education associations, and advocacy associations throughout their four years. By encouraging activism and advocacy in our students and future educators, we will build a stronger understanding of music's impact for the general public that will one day permeate the law.

In his remarks at the Arts Education Partnership National Forum in April 2010, former Secretary of Education Arne Duncan said:

> I believe that arts education can help build the case for the importance of a well-rounded, content-rich curriculum in at least three ways. First, the arts significantly boost student achievement, reduce discipline problems, and increase the odds that students will go on to graduate from college. Second, arts education is essential to stimulating the creativity and innovation that will prove critical to young Americans competing in a global economy. And last, but not least, the arts are valuable for their own sake, and they empower students to create and appreciate aesthetic works.

I have long admired the art of music, its performance, and the aesthetic qualities it can project to others. I truly believe that any student who wants to involve themselves in music should have a right to do so. It is my hope that music education will be universally viewed as vital to a child's development by those determining state and federal policy.

At the time of this writing, the nation's educational system is in hiatus as in-person teaching has been paused in light of the COVID-19 pandemic, and expectations for standardized testing have been completely removed. Currently, Americans are relying on the arts more than ever. Despite isolation and social distancing, people are still seeking the arts, and performances are flooding social media. In the absence of traditional schooling, standardized testing, and social interaction, learning opportunities have taken new digital forms, and people continue to seek the social and emotional impact of music. People are craving the experience of sharing music with one another and are using modern technology to recreate that experience, from international charity concerts such as the 'One World: Together at Home' Concert to individual band students performing live-stream concerts. In my opinion, this provides an excellent opportunity for reflection on the value and inclusion of the arts, which continue to inspire and unite us in this time of crisis.

Appendix 1

The Child's Bill of Rights in Music

Published by the Music Educators National Conference Vol.XXXVI April-May 1950
Resolutions adopted by the Music Educators National Conference at its Biennial
Convention, St. Louis, Missouri, March 1950. Prepared by the Council of Past Presidents.

Prelude

Since our preceding biennial meeting the General Assembly of the United Nations has adopted its memorable Bill of Rights. This maintains that "the recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice, and peace in the world."

Article XXVI asserts "Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms."

Article XXVII adds, "Everyone has the right freely to participate in the cultural life of the community to enjoy the arts, and to share in scientific advancement and its benefits."

It is evident that these and other sections of the preamble and thirty articles of the United Nations' Declaration of Human Rights have important implications for educators throughout the world. The Music Educators National Conference submits some amplification of certain aspects of the Bill of Rights as applied to the field of music education.

The Child's Bill of Rights in Music

- **I.** Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.
- **II.** As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened, and he shall be led into greater appreciation of the feelings and aspirations of others.
- **III.** As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interest permit, in composing music.
- **IV.** As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given in any other subject in all the free public educational programs that may be offered to children and youths.
- **V.** As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.
- **VI.** Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the statue of mankind may be revealed to him.

Postlude

A philosophy of the arts is mainly concerned with a set of values different from the material ones that rightly have a large place in a philosophy of general education. Although current general educational concepts are often strongly materialistic, they are frequently given authority in moral and aesthetic fields in which they are applicable. Since moral, aesthetic, and material interests co-exist in life and are not mutually exclusive, those who would promote the arts, including music, should become acquainted with and should advocate a philosophy which affirms that moral and aesthetic elements are equally with physical elements part of the whole reality.

The music teacher is, to a large extent, responsible for the implementation of the opportunities listed in our six articles. While the child must do his part in making use of them, his approach is greatly influenced by the teacher’s attainments and attitudes. If the teacher is deeply and sensitively musical, follows high ideals in the practice of music, and views music as a ministration, the child is much more inclined to apply himself to the study of music, and thus come into his desired heritage. More and more the teacher must present musical material which, by its depth, intensity, and elevation, and its revelation of a buoyant spirit, shall produce significant, affective reactions in our young people.

Appendix 2

The Child's Bill of Rights in Music

Published by the Music Educators National Conference Vol. LXXVIII April-May 1991

I. As their right, all children at every level must have access to a balanced, comprehensive, and sequential program of music instruction in school taught by teachers qualified in music.

II. As their right, all children must be given the opportunity to explore and develop their musical abilities to the fullest extent possible through instruction that is equal to that provided in the other basic subjects of the curriculum and is responsive to the individual needs of each child.

III. As their right, all children must receive the finest possible education in music, every child must have an equal opportunity to study music, and the quality and quantity of children's music instruction must not depend upon their geographical location, social status, racial or ethnic status, urban/suburban/rural residence, or parental or community wealth.

IV. As their right, all children must receive extensive opportunities to sing, play at least one instrument, compose, improvise, and listen to music.

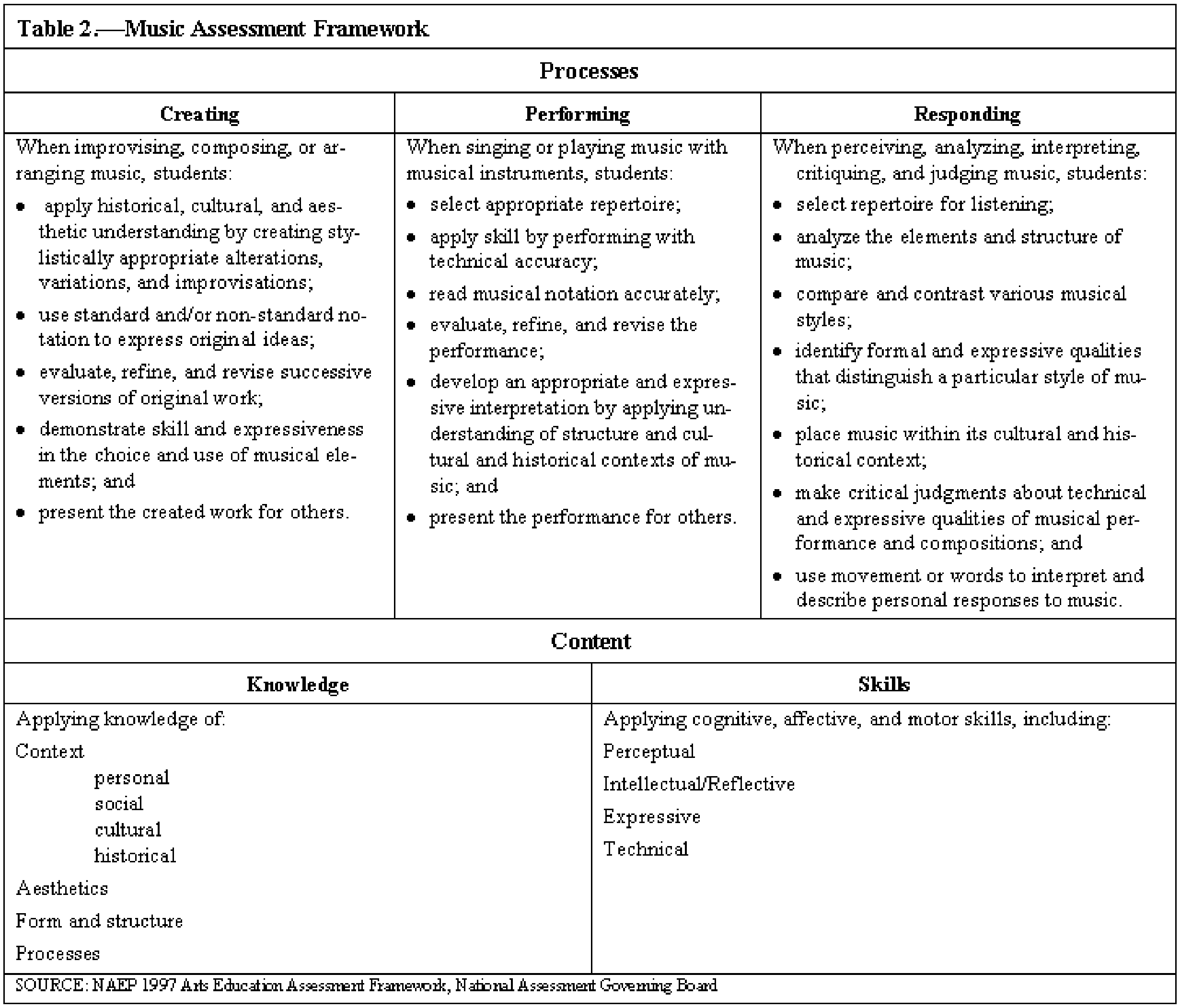
V. As their right, all children must have the opportunity to study music of diverse periods, styles, forms, and cultures, including samples of the various musics of the world and music that reflects the multi-musical nature of our pluralistic American culture.

VI. As their right, all children must have the opportunity to develop their abilities to analyze music with discrimination, to understand the historical and cultural backgrounds of the music they encounter, to make relevant critical judgments about music and performances, and to deal with aesthetic issues relevant to music.

VII. As their right, all children must have the opportunity to grow in music knowledge, skills, and appreciation so as to bring joy and satisfaction to their lives, challenge their minds, stimulate their imaginations, and exalt their spirits.

Appendix 3

Music Assessment Framework devised by the NAES 1997



<table>
<tr><th colspan="6">Table 2.—Music Assessment Framework</th></tr>
<tr><th colspan="6">Processes</th></tr>
<tr><th colspan="2">Creating</th><th colspan="2">Performing</th><th colspan="2">Responding</th></tr>
<tr><td colspan="2">When improvising, composing, or arranging music, students:
• apply historical, cultural, and aesthetic understanding by creating stylistically appropriate alterations, variations, and improvisations;
• use standard and/or non-standard notation to express original ideas;
• evaluate, refine, and revise successive versions of original work;
• demonstrate skill and expressiveness in the choice and use of musical elements; and
• present the created work for others.</td><td colspan="2">When singing or playing music with musical instruments, students:
• select appropriate repertoire;
• apply skill by performing with technical accuracy;
• read musical notation accurately;
• evaluate, refine, and revise the performance;
• develop an appropriate and expressive interpretation by applying understanding of structure and cultural and historical contexts of music; and
• present the performance for others.</td><td colspan="2">When perceiving, analyzing, interpreting, critiquing, and judging music, students:
• select repertoire for listening;
• analyze the elements and structure of music;
• compare and contrast various musical styles;
• identify formal and expressive qualities that distinguish a particular style of music;
• place music within its cultural and historical context;
• make critical judgments about technical and expressive qualities of musical performance and compositions; and
• use movement or words to interpret and describe personal responses to music.</td></tr>
<tr><th colspan="6">Content</th></tr>
<tr><th colspan="3">Knowledge</th><th colspan="3">Skills</th></tr>
<tr><td colspan="3">Applying knowledge of:
Context
personal
social
cultural
historical
Aesthetics
Form and structure
Processes</td><td colspan="3">Applying cognitive, affective, and motor skills, including:
Perceptual
Intellectual/Reflective
Expressive
Technical</td></tr>
<tr><td colspan="6">SOURCE: NAEP 1997 Arts Education Assessment Framework, National Assessment Governing Board</td></tr>
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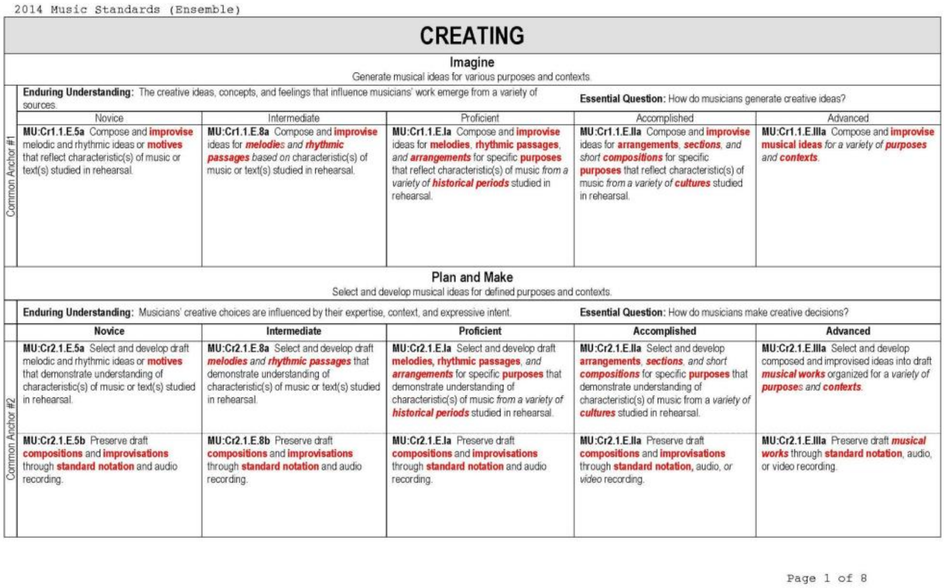
Appendix 4

Core Music Standards for Ensembles 2014



2014 Music Standards (Ensemble)

CREATING

Imagine

Generate musical ideas for various purposes and contexts.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #1	**MU:Cr1.1.E.5a** Compose and **improvise** melodic and rhythmic ideas or **motives** that reflect characteristic(s) of music or text(s) studied in rehearsal.	**MU:Cr1.1.E.8a** Compose and **improvise** ideas for ***melodies** and **rhythmic passages*** *based on* characteristic(s) of music or text(s) studied in rehearsal.	**MU:Cr1.1.E.Ia** Compose and **improvise** ideas for **melodies**, **rhythmic passages**, *and **arrangements*** for specific **purposes** that reflect characteristic(s) of music *from a variety of **historical periods*** studied in rehearsal.	**MU:Cr1.1.E.IIa** Compose and **improvise** ideas for **arrangements**, ***sections**, and short **compositions*** for specific **purposes** that reflect characteristic(s) of music *from a variety of **cultures*** studied in rehearsal.	**MU:Cr1.1.E.IIIa** Compose and **improvise** **musical ideas** *for a variety of **purposes** and **contexts***.

Plan and Make

Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

	Novice	**Intermediate**	**Proficient**	**Accomplished**	**Advanced**
Common Anchor #2	**MU:Cr2.1.E.5a** Select and develop draft melodic and rhythmic ideas or **motives** that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	**MU:Cr2.1.E.8a** Select and develop draft ***melodies** and **rhythmic passages*** that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	**MU:Cr2.1.E.Ia** Select and develop draft **melodies, rhythmic passages**, *and **arrangements*** for specific **purposes** that demonstrate understanding of characteristic(s) of music *from a variety of **historical periods*** studied in rehearsal.	**MU:Cr2.1.E.IIa** Select and develop **arrangements**, ***sections**, and short **compositions*** for specific **purposes** that demonstrate understanding of characteristic(s) of music from a *variety of **cultures*** studied in rehearsal.	**MU:Cr2.1.E.IIIa** Select and develop composed and improvised ideas into draft ***musical works*** organized for a *variety of **purposes** and **contexts***.
	MU:Cr2.1.E.5b Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	**MU:Cr2.1.E.8b** Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	**MU:Cr2.1.E.Ia** Preserve draft **compositions** and **improvisations** through **standard notation** and audio recording.	**MU:Cr2.1.E.IIa** Preserve draft **compositions** and **improvisations** through **standard notation,** audio, *or video* recording.	**MU:Cr2.1.E.IIIa** Preserve draft ***musical works*** through **standard notation**, audio, or video recording.

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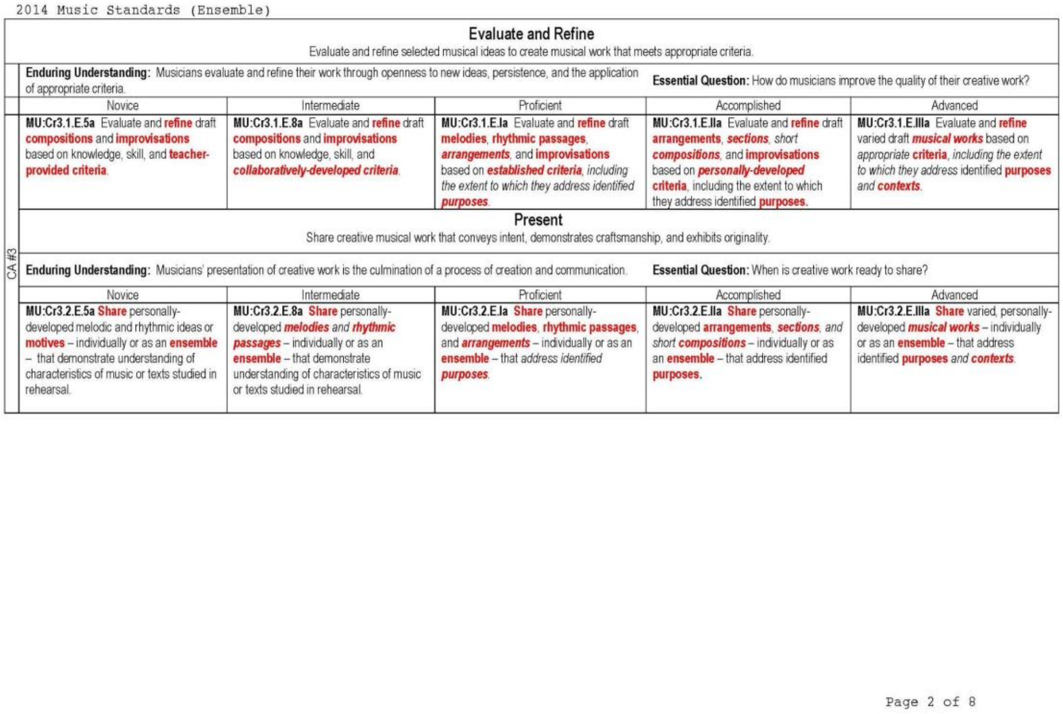

2014 Music Standards (Ensemble)

Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

	Novice	Intermediate	Proficient	Accomplished	Advanced
CA #3	**MU:Cr3.1.E.5a** Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and **teacher-provided criteria**.	**MU:Cr3.1.E.8a** Evaluate and **refine** draft **compositions** and **improvisations** based on knowledge, skill, and ***collaboratively-developed criteria***.	**MU:Cr3.1.E.Ia** Evaluate and **refine** draft **melodies**, **rhythmic passages**, ***arrangements***, and **improvisations** based on ***established criteria***, *including the extent to which they address identified **purposes***.	**MU:Cr3.1.E.IIa** Evaluate and **refine** draft **arrangements**, ***sections**, short **compositions***, and **improvisations** based on ***personally-developed* criteria**, including the extent to which they address identified **purposes.**	**MU:Cr3.1.E.IIIa** Evaluate and **refine** varied draft ***musical works*** based on *appropriate* **criteria**, *including the extent to which they address* identified **purposes** *and **contexts***.

Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.

Essential Question: When is creative work ready to share?

	Novice	Intermediate	Proficient	Accomplished	Advanced
CA #3	**MU:Cr3.2.E.5a** **Share** personally-developed melodic and rhythmic ideas or **motives** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	**MU:Cr3.2.E.8a** **Share** personally-developed ***melodies** and **rhythmic passages*** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	**MU:Cr3.2.E.Ia** **Share** personally-developed **melodies**, **rhythmic passages**, and ***arrangements*** – individually or as an **ensemble** – that *address identified **purposes***.	**MU:Cr3.2.E.IIa** **Share** personally-developed **arrangements**, ***sections**, and short **compositions*** – individually or as an **ensemble** – that address identified **purposes.**	**MU:Cr3.2.E.IIIa** **Share** varied, personally-developed ***musical works*** – individually or as an **ensemble** – that address identified **purposes** *and **contexts***.

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PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.1.E.5a Select varied **repertoire** to study based on interest, music reading skills (where appropriate), an understanding of the **structure** of the music, **context**, and the **technical skill** of the individual or **ensemble**.	**MU:Pr4.1.E.8a** Select a varied **repertoire** to study based on music reading skills (where appropriate), *an understanding of* ***formal design*** *in* the music, **context**, and the **technical skill** of the individual and **ensemble**.	**MU:Pr4.1.E.Ia** *Explain the* ***criteria*** *used to* select a varied **repertoire** to study *based on an understanding of* ***theoretical*** *and* ***structural*** *characteristics of the music*, the **technical skill** of the individual or **ensemble**, and the ***purpose*** *or* ***context*** *of the* ***performance***.	**MU:Pr4.1.E.IIa** *Develop and apply* **criteria** to select a varied **repertoire** to study *and* ***perform*** based on an understanding of **theoretical** and **structural** characteristics *and expressive challenges in the music*, the **technical skill** of the individual or **ensemble**, and the **purpose** *and* **context** of the **performance**.	**MU:Pr4.1.E.IIIa** Develop and apply **criteria** to select *varied* ***programs*** to study and **perform** based on an understanding of **theoretical** and **structural** characteristics and expressive challenges in the music, the **technical skill** of the individual or **ensemble**, and the **purpose** and **context** of the **performance**.

Analyze

Analyze the structure and context of varied musical works and their implications for performance.

Common Anchor #4

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question: How does understanding the structure and context of musical works inform performance?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in **musical works** inform prepared or improvised **performances**.	**MU:Pr4.2.E.5a** Demonstrate, using music reading skills where appropriate, *how the* ***setting*** *and formal characteristics* ***of musical works*** *contribute to understanding the* ***context*** *of the music in* prepared or improvised **performances**.	**MU:Pr4.2.E.Ia** Demonstrate, using music reading skills where appropriate, *how* ***compositional devices*** *employed and* ***theoretical*** *and* ***structural*** *aspects of* **musical works** *impact and inform* prepared or improvised **performances.**	**MU:Pr4.2.E.IIa** *Document and* demonstrate, using music reading skills where appropriate, how **compositional devices** employed and **theoretical** and **structural** aspects of **musical work**s *may* impact and inform prepared *and* improvised **performances**.	**MU:Pr4.2.E.IIIa** *Examine, evaluate, and critique,* using music reading skills where appropriate, how the **structure** and **context** impact and inform prepared and improvised **performances**.

Interpret

Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question: How do performers interpret musical works?

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr4.3.E.5a Identify **expressive qualities** in a varied **repertoire** of music that can be demonstrated through prepared and improvised **performances**.	**MU:Pr4.3.E.8a** *Demonstrate understanding and application of* ***expressive qualities*** in a varied **repertoire** of music through prepared and improvised **performances.**	**MU:Pr4.3.E.Ia** Demonstrate an understanding of ***context*** in a varied **repertoire** of music through prepared and improvised **performances**.	**MU:Pr4.3.E.IIa** Demonstrate how understanding *the* ***style***, ***genre***, and **context** of a varied **repertoire** of music *influences* prepared and improvised **performances** *as well as performers'* ***technical skill*** *to connect with the audience.*	**MU:Pr4.3.E.IIIa** Demonstrate how understanding the **style**, **genre**, and **context** of a varied **repertoire** of music *informs* prepared and improvised **performances** as well as performers' **technical skill** to connect with the audience.

Rehearse, Evaluate and Refine

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Enduring Understanding: 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.

Essential Question: How do musicians improve the quality of their performance?

Common Anchor #5

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr5.3.E.5a Use self-reflection and peer feedback to **refine** individual and **ensemble performances** of a varied **repertoire** of music.	**MU:Pr5.3.E.8a** *Develop strategies to address* ***technical challenges*** *in a* varied **repertoire** of music *and evaluate their success* using feedback from **ensemble** peers and other sources to **refine performances**.	**MU:Pr5.3.E.Ia** Develop strategies to address *expressive* challenges in a varied **repertoire** of music, and evaluate their success using feedback from **ensemble** peers and other sources to **refine performances**.	**MU:Pr5.3.E.IIa** Develop *and apply appropriate rehearsal strategies to address individual and* ***ensemble*** *challenges* in a varied **repertoire** of music, and evaluate their success.	**MU:Pr5.3.E.IIIa** Develop, apply, and ***refine*** appropriate rehearsal strategies to address individual and **ensemble** challenges in a varied **repertoire** of music.

Present

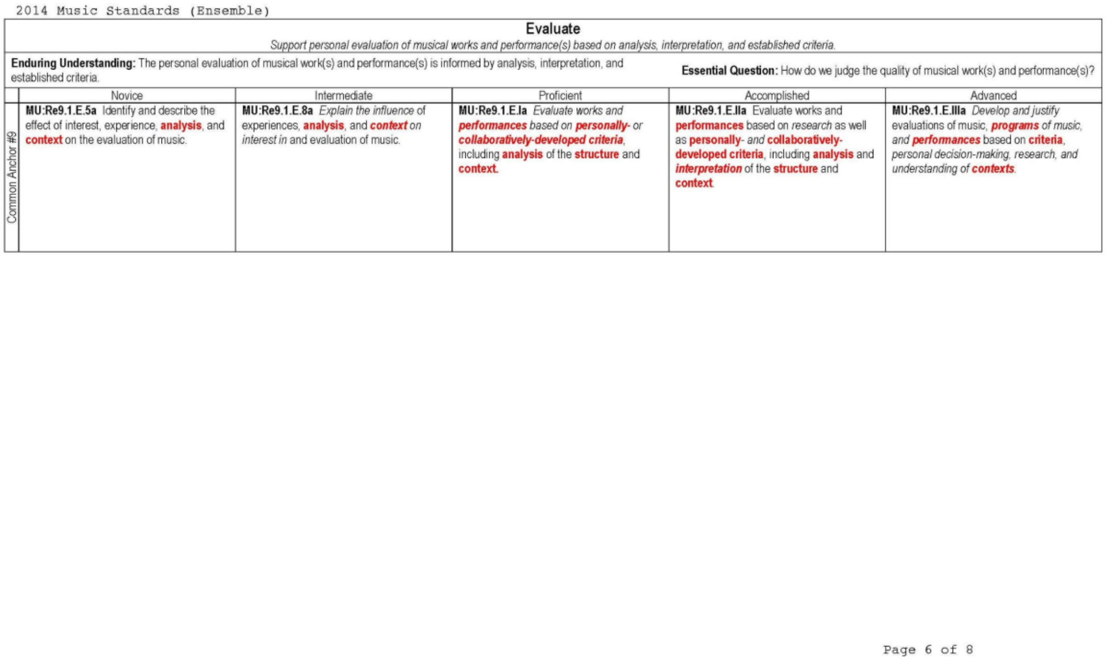
Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.
The context and how a work is presented influence the audience response.

Essential Question: When is a performance judged ready to present?
How do context and the manner in which musical work is presented influence audience response?

Common Anchor #6

Novice	Intermediate	Proficient	Accomplished	Advanced
MU:Pr6.1.E.5a Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.	**MU:Pr6.1.E.8a** Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music representing diverse ***cultures*** *and* ***styles***.	**MU:Pr6.1.E.Ia** Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music representing diverse **cultures**, **styles**, *and* ***genres***.	**MU:Pr6.1.E.IIa** Demonstrate mastery of the technical demands and an understanding of **expressive qualities** of the music in prepared and improvised **performances** of a varied **repertoire** representing diverse **cultures**, **styles**, **genres**, *and* ***historical periods***.	**MU:Cr6.1.E.IIIa** Demonstrate an *understanding and* mastery of the technical demands and **expressive qualities** of the music *through prepared and improvised* **performances** of a varied **repertoire** representing diverse **cultures**, **styles**, **genres**, and **historical periods** *in multiple types of* ***ensemble****s.*
MU:Pr6.1.E.5b Demonstrate an awareness of the **context** of the music through prepared and improvised **performances**.	**MU:Pr6.1.E.5b** Demonstrate *an understanding* of the **context** of the music through prepared and improvised **performances**.	**MU:Pr6.1.E.Ib** Demonstrate an understanding *of* ***expressive intent*** *by connecting with an audience* through prepared and improvised **performances**.	**MU:Pr6.1.E.IIb** Demonstrate an understanding of ***intent*** *as a means for connecting with an audience* through prepared and improvised **performances**.	**MU:Pr6.1.E.IIIb** *Demonstrate an* ***ability*** *to connect with audience members before and during the process of engaging with and responding to them* through prepared and improvised **performances**.



2014 Music Standards (Ensemble)

Evaluate

Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #9	**MU:Re9.1.E.5a** Identify and describe the effect of interest, experience, **analysis**, and **context** on the evaluation of music.	**MU:Re9.1.E.8a** *Explain the influence* of experiences, **analysis**, and ***context*** *on interest in* and evaluation of music.	**MU:Re9.1.E.Ia** *Evaluate works and* ***performances*** *based on* ***personally-*** *or* ***collaboratively-developed criteria***, including **analysis** of the **structure** and **context.**	**MU:Re9.1.E.IIa** Evaluate works and **performances** based on *research* as well as **personally-** *and* **collaboratively-developed criteria**, including **analysis** and ***interpretation*** of the **structure** and **context**.	**MU:Re9.1.E.IIIa** *Develop and justify* evaluations of music, ***programs*** *of music, and* ***performances*** based on **criteria**, *personal decision-making, research, and understanding of* ***contexts***.

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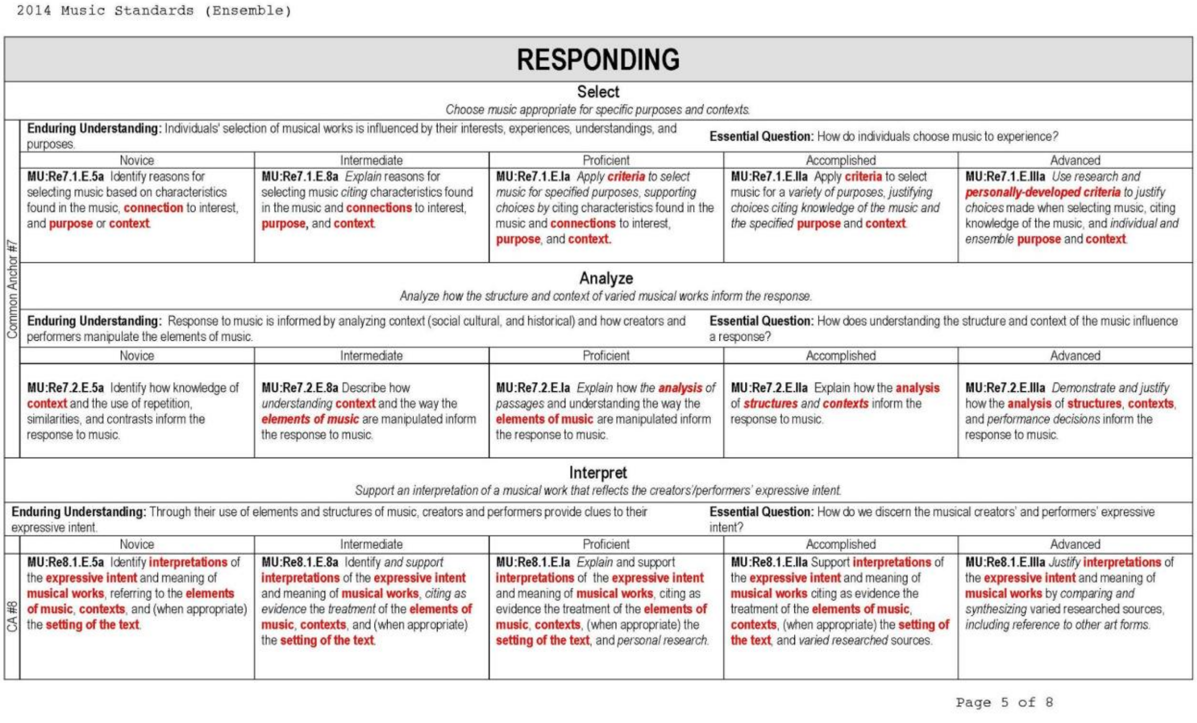

2014 Music Standards (Ensemble)

RESPONDING

Select

Choose music appropriate for specific purposes and contexts.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #7	**MU:Re7.1.E.5a** Identify reasons for selecting music based on characteristics found in the music, **connection** to interest, and **purpose** or **context**.	**MU:Re7.1.E.8a** *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose,** and **context**.	**MU:Re7.1.E.Ia** *Apply* ***criteria*** *to select music for specified purposes, supporting choices by* citing characteristics found in the music and **connections** to interest, **purpose**, and **context.**	**MU:Re7.1.E.IIa** Apply **criteria** to select music for a *variety of purposes, justifying choices citing knowledge of the music and the specified* **purpose** and **context**.	**MU:Re7.1.E.IIIa** *Use research and* ***personally-developed criteria*** *to justify choices* made when selecting music, citing knowledge of the music, and *individual and ensemble* **purpose** and **context**.

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #7	**MU:Re7.2.E.5a** Identify how knowledge of **context** and the use of repetition, similarities, and contrasts inform the response to music.	**MU:Re7.2.E.8a** Describe how *understanding* **context** and the way the ***elements of music*** are manipulated inform the response to music.	**MU:Re7.2.E.Ia** *Explain* how *the* ***analysis*** *of passages* and understanding the way the **elements of music** are manipulated inform the response to music.	**MU:Re7.2.E.IIa** Explain how the **analysis** of ***structures*** *and* ***contexts*** inform the response to music.	**MU:Re7.2.E.IIIa** *Demonstrate and justify* how the **analysis** of **structures**, **contexts**, and *performance decisions* inform the response to music.

Interpret

Support an interpretation of a musical work that reflects the creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

	Novice	Intermediate	Proficient	Accomplished	Advanced
CA #8	**MU:Re8.1.E.5a** Identify **interpretations** of the **expressive intent** and meaning of **musical works**, referring to the **elements of music**, **contexts**, and (when appropriate) the **setting of the text**.	**MU:Re8.1.E.8a** Identify *and support* **interpretations** of the **expressive intent** and meaning of **musical works**, *citing as evidence* the *treatment* of the **elements of music**, **contexts**, and (when appropriate) the **setting of the text**.	**MU:Re8.1.E.Ia** *Explain* and support **interpretations** of the **expressive intent** and meaning of **musical works**, citing as evidence the treatment of the **elements of music**, **contexts**, (when appropriate) the **setting of the text**, and *personal research.*	**MU:Re8.1.E.IIa** Support **interpretations** of the **expressive intent** and meaning of **musical works** citing as evidence the treatment of the **elements of music**, **contexts**, (when appropriate) the **setting of the text**, and *varied researched* sources.	**MU:Re8.1.E.IIIa** *Justify* **interpretations** of the **expressive intent** and meaning of **musical works** by *comparing and synthesizing* varied researched sources, *including reference to other art forms.*

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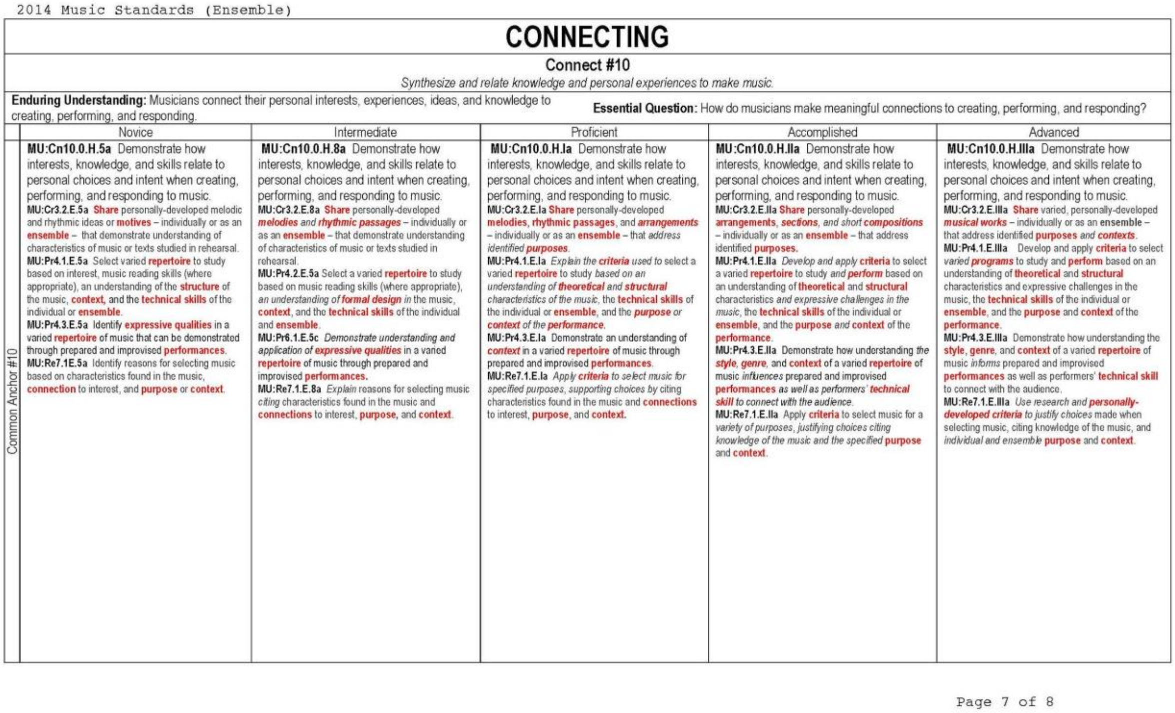

2014 Music Standards (Ensemble)

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #10	**MU:Cn10.0.H.5a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU:Cr3.2.E.5a** **Share** personally-developed melodic and rhythmic ideas or **motives** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal. **MU:Pr4.1.E.5a** Select varied **repertoire** to study based on interest, music reading skills (where appropriate), an understanding of the **structure** of the music, **context**, and the **technical skills** of the individual or **ensemble**. **MU:Pr4.3.E.5a** Identify **expressive qualities** in a varied **repertoire** of music that can be demonstrated through prepared and improvised **performances**. **MU:Re7.1E.5a** Identify reasons for selecting music based on characteristics found in the music, **connection** to interest, and **purpose** or **context**.	**MU:Cn10.0.H.8a** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU:Cr3.2.E.8a** **Share** personally-developed ***melodies*** *and* ***rhythmic passages*** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal. **MU:Pr4.2.E.5a** Select a varied **repertoire** to study based on music reading skills (where appropriate), *an understanding of* ***formal design*** *in* the music, **context**, and the **technical skills** of the individual and **ensemble**. **MU:Pr6.1.E.5c** *Demonstrate understanding and application of* ***expressive qualities*** in a varied **repertoire** of music through prepared and improvised **performances.** **MU:Re7.1.E.8a** *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose**, and **context**.	**MU:Cn10.0.H.Ia** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU:Cr3.2.E.Ia** **Share** personally-developed **melodies**, **rhythmic passages**, and ***arrangements*** – individually or as an **ensemble** – that *address identified* ***purposes***. **MU:Pr4.1.E.Ia** *Explain the* ***criteria*** *used to* select a varied **repertoire** to study *based on an understanding of* ***theoretical*** *and* ***structural*** *characteristics of the music*, the **technical skills** of the individual or **ensemble**, and the ***purpose*** *or* ***context*** *of the* ***performance***. **MU:Pr4.3.E.Ia** Demonstrate an understanding of ***context*** in a varied **repertoire** of music through prepared and improvised **performances**. **MU:Re7.1.E.Ia** *Apply* ***criteria*** *to select music for specified purposes, supporting choices by* citing characteristics found in the music and **connections** to interest, **purpose**, and **context.**	**MU:Cn10.0.H.IIa** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU:Cr3.2.E.IIa** **Share** personally-developed **arrangements**, ***sections***, *and short* ***compositions*** – individually or as an **ensemble** – that address identified **purposes.** **MU:Pr4.1.E.IIa** *Develop and apply* **criteria** to select a varied **repertoire** to study *and* ***perform*** based on an understanding of **theoretical** and **structural** characteristics *and expressive challenges in the music*, the **technical skills** of the individual or **ensemble**, and the **purpose** *and* **context** of the **performance**. **MU:Pr4.3.E.IIa** Demonstrate how understanding *the* ***style***, ***genre***, and **context** of a varied **repertoire** of music *influences* prepared and improvised **performances** *as well as performers'* ***technical skill*** *to connect with the audience*. **MU:Re7.1.E.IIa** Apply **criteria** to select music for a *variety of purposes, justifying choices citing knowledge of the music and the specified* **purpose** and **context**.	**MU:Cn10.0.H.IIIa** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. **MU:Cr3.2.E.IIIa** **Share** varied, personally-developed ***musical works*** – individually or as an **ensemble** – that address identified **purposes** *and* ***contexts***. **MU:Pr4.1.E.IIIa** Develop and apply **criteria** to select *varied* ***programs*** to study and **perform** based on an understanding of **theoretical** and **structural** characteristics and expressive challenges in the music, the **technical skills** of the individual or **ensemble**, and the **purpose** and **context** of the **performance**. **MU:Pr4.3.E.IIIa** Demonstrate how understanding the **style**, **genre**, and **context** of a varied **repertoire** of music *informs* prepared and improvised **performances** as well as performers' **technical skill** to connect with the audience. **MU:Re7.1.E.IIIa** *Use research and* ***personally-developed criteria*** *to justify choices* made when selecting music, citing knowledge of the music, and *individual and ensemble* **purpose** and **context**.

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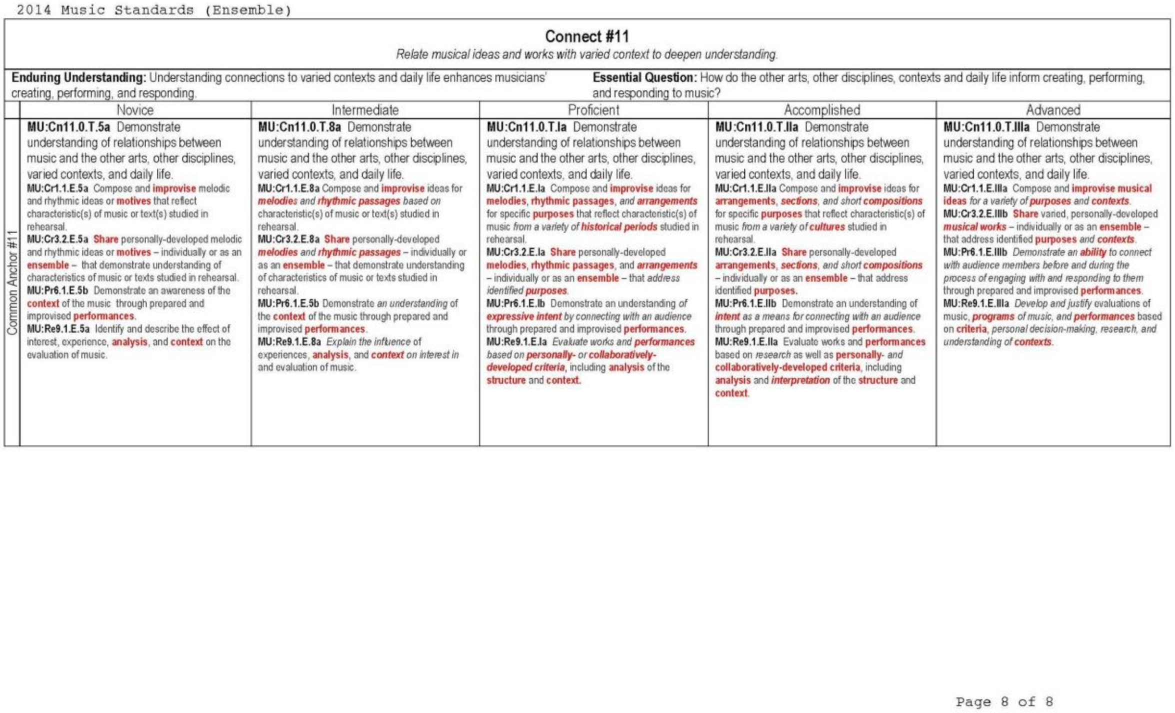

2014 Music Standards (Ensemble)

Connect #11

Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #11	**MU:Cn11.0.T.5a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU:Cr1.1.E.5a** Compose and **improvise** melodic and rhythmic ideas or **motives** that reflect characteristic(s) of music or text(s) studied in rehearsal. **MU:Cr3.2.E.5a** **Share** personally-developed melodic and rhythmic ideas or **motives** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal. **MU:Pr6.1.E.5b** Demonstrate an awareness of the **context** of the music through prepared and improvised **performances**. **MU:Re9.1.E.5a** Identify and describe the effect of interest, experience, **analysis**, and **context** on the evaluation of music.	**MU:Cn11.0.T.8a** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU:Cr1.1.E.8a** Compose and **improvise** ideas for ***melodies*** *and* ***rhythmic passages*** *based on* characteristic(s) of music or text(s) studied in rehearsal. **MU:Cr3.2.E.8a** **Share** personally-developed ***melodies*** *and* ***rhythmic passages*** – individually or as an **ensemble** – that demonstrate understanding of characteristics of music or texts studied in rehearsal. **MU:Pr6.1.E.5b** Demonstrate *an understanding* of the **context** of the music through prepared and improvised **performances**. **MU:Re9.1.E.8a** *Explain the influence* of experiences, **analysis**, and ***context*** *on interest in* and evaluation of music.	**MU:Cn11.0.T.Ia** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU:Cr1.1.E.Ia** Compose and **improvise** ideas for **melodies**, **rhythmic passages**, *and* ***arrangements*** for specific **purposes** that reflect characteristic(s) of music *from a variety of* ***historical periods*** studied in rehearsal. **MU:Cr3.2.E.Ia** **Share** personally-developed **melodies**, **rhythmic passages**, and ***arrangements*** – individually or as an **ensemble** – that *address identified* ***purposes***. **MU:Pr6.1.E.Ib** Demonstrate an understanding *of* ***expressive intent*** *by connecting with an audience* through prepared and improvised **performances**. **MU:Re9.1.E.Ia** *Evaluate works and* ***performances*** *based on* ***personally-*** *or* ***collaboratively-developed criteria***, including **analysis** of the **structure** and **context.**	**MU:Cn11.0.T.IIa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU:Cr1.1.E.IIa** Compose and **improvise** ideas for **arrangements**, ***sections***, *and short* ***compositions*** for specific **purposes** that reflect characteristic(s) of music *from a variety of* ***cultures*** studied in rehearsal. **MU:Cr3.2.E.IIa** **Share** personally-developed **arrangements**, ***sections***, *and short* ***compositions*** – individually or as an **ensemble** – that address identified **purposes.** **MU:Pr6.1.E.IIb** Demonstrate an understanding of ***intent*** *as a means for connecting with an audience* through prepared and improvised **performances**. **MU:Re9.1.E.IIa** Evaluate works and **performances** based on *research* as well as **personally-** *and* **collaboratively-developed criteria**, including **analysis** and ***interpretation*** of the **structure** and **context**.	**MU:Cn11.0.T.IIIa** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. **MU:Cr1.1.E.IIIa** Compose and **improvise musical ideas** *for a variety of* ***purposes*** *and* ***contexts***. **MU:Cr3.2.E.IIIb** **Share** varied, personally-developed ***musical works*** – individually or as an **ensemble** – that address identified **purposes** *and* ***contexts***. **MU:Pr6.1.E.IIIb** *Demonstrate an* ***ability*** *to connect with audience members before and during the process of engaging with and responding to them* through prepared and improvised **performances**. **MU:Re9.1.E.IIIa** *Develop and justify* evaluations of music, ***programs*** *of music, and* ***performances*** based on **criteria**, *personal decision-making, research, and understanding of* ***contexts***.

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Appendix 5

1970 GO Project Goals and Objectives

In October 1970, the MENC Executive Board identified the following two goals for MENC, four for the profession in general, and thirty-five objectives as part of the GO Project.

The goals of MENC shall be to conduct programs and activities to build:

A vital music culture

An enlightened musical public

The goals of the profession are:

Comprehensive music programs in all schools

Involvement of people of all ages in learning music

Quality preparation of teachers

Use of the most effective techniques and resources in music instruction.

The objectives:

1. Lead in efforts to develop programs of music instruction challenging to all students, whatever their socio-cultural condition, and directed toward the needs of citizens in a pluralist society
2. Lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behaviors
3. Assist teachers in the identification of musical behaviors relevant to the needs of their students
4. Advance the teaching of music of all periods, styles, forms and cultures
5. Promote the development of instructional programs in aesthetic education
6. Advocate the expansion of music education to include preschool children

7. Lead in efforts to ensure that every school system requires music from kindergarten through grade six and for a minimum of two years beyond that level
8. Lead in efforts to ensure that every secondary school offers an array of music courses to meet of all youth
9. Promote challenging courses in music for the general college student
10. Advocate the expansion of music education for adults both in and out of school
11. Develop standards to ensure that all music instruction is provided by teachers well prepared in music
12. Encourage the improvement and continuous updating of preservice and in-service education program for all persons who teach music programs and in the certification of music teachers
13. Expand its programs to secure greater involvement and commitment of student members
14. Assist graduate schools in developing curricula especially designed for the preparation of teachers
15. Develop and recommend accreditation criteria for the use of recognized agencies in the approval of school and college music
16. Support the expansion of teach education programs to include specializations designed to meet current needs
17. Assume leadership in the application of significant new developments in curriculum, teaching-learning techniques and technology, instructional and staffing pattern, evaluation, and related topics to every area and level of music teaching
18. Assume leadership in the development of resources for music teaching and learning
19. Cooperate in the development of exemplary models of desirable programs and practices in the teaching of music
20. Encourage maximum use of community music resources to enhance educational programs
21. Lead in efforts to ensure that every school system allocates sufficient staff, time, and funds to support a comprehensive and excellent music program
22. Provide advisory assistance where music programs are threatened by legislative, administrative, or other action

23. Conduct public relations programs to build community support for music education
24. Promote the conduct of research and research-related activities in music education
25. Disseminate news of research in order that research findings may be applied promptly and effectively
26. Determine the most urgent needs for information in music education
27. Gather and disseminate information about music and education
28. Encourage other organizations, agencies, and communications media to gather and disseminate information about music and education
29. Initiate efforts to establish information retrieval systems in music and education, and to develop databases for subsequent incorporation into such systems
30. Pursue effective working relationships with organizations and groups having mutual interests
31. Strengthen the relationships between the conference and its federated, associated, and auxiliary organizations
32. Establish procedures for its organizational program planning and policy
33. Seek to expand its membership to include all persons who, in any capacity, teach music
34. Periodically evaluate the effectiveness of its policies and programs
35. Ensure systematic interaction with its membership concerning the goals and objectives of the conference

Appendix 6

Goals for the Future of MENC 1970

The eight primary goals for the future of MENC as outlined by the results of The GO Project 1970

I. lead in efforts to develop programs of music instruction challenging to all students, whatever their socio-cultural condition, and directed toward the needs of citizens in a pluralistic society;

II. lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behavior;

III. assist teachers in the identification of musical behaviors relevant to the needs of their students;

IV. advance the teaching of music of all periods, styles, forms, and cultures through grade 6 and for a minimum for two years beyond that level;

V. develop standards to ensure that all music instruction is provided by teachers well prepared in music;

VI. expand its programs to secure greater involvement and commitment of student members;

VII. assume leadership in the application of significant new developments in curriculum, teaching-learning patterns, evaluation, and related topics, to every area and level of music teaching; and

VIII. lead in efforts to ensure that every school system allocates sufficient staff, time, and funds to support a comprehensive and excellent music program

Appendix 7

RTTT State Evaluation Categories

A. State Success Factors

- (A)(1) Articulating State's education reform agenda and LEAs' participation in it *note from author: local educational agencies (LEAs)
- (A)(2) Building strong statewide capacity to implement, scale up, and sustain proposed plans
- (A)(3) Demonstrating significant progress in raising achievement and closing gaps

B. Standards and Assessments

- (B)(1) Developing and adopting common standards

(B)(2) Developing and implementing common, high-quality assessments

- (B)(3) Supporting the transition to enhanced standards and high-quality assessments

C. Data Systems to Support Instruction

- (C)(1) Fully implementing a statewide longitudinal data system
- (C)(2) Accessing and using State data
- (C)(3) Using data to improve instruction

D. Great Teachers and Leaders

- (D)(1) Providing high-quality pathways for aspiring teachers and principals
- (D)(2) Improving teacher and principal effectiveness based on performance
- (D)(3) Ensuring equitable distribution of effective teachers and principals
- (D)(4) Improving the effectiveness of teacher and principal preparation programs
- (D)(5) Providing effective support to teachers and principals

E. Turning Around the Lowest-Achieving Schools

- (E)(1) Intervening in the lowest-achieving schools and LEAs
- (E)(2) Turning around the lowest- achieving schools

F. General Selection Criteria

- (F)(1) Making education funding a priority

(F)(2) Ensuring successful conditions for high-performing charters and other innovative schools

(F)(3) Demonstrating other significant reform conditions

Appendix 8

Tennessee Music Programs that received funding from the NEA Received NEA Funding 2010- Present

- “More than $5 million in operational funding for the Tennessee Arts Commission, which itself funds subsidies for student tickets, support for arts education teacher training, teacher incentive grants for professional development, and a variety of other local projects to benefit arts across the state.
- $265,000 across multiple grants for the Country Music Foundation's long-running Words and Music program, which is used in music classrooms across the state to integrate songwriting into the curriculum.
- $15,000 for the Chattanooga Symphony's Sound Beginnings Program, including their ensembles in the school’s activities and Young Person's Concerts.
- $90,000 for the Metro Nashville Public Schools' Music Makes Us program for efforts to improve music teacher training and fund professional development for music teachers.
- $15,000 for the Memphis Symphony Orchestra's education programming.
- $240,500 for multiple Nashville Symphony initiatives, including educational outreach and Grammy Award winning recording projects” (Advocacy News).
- $10,000 for Challenge America’s Jazzanooga music composition lecture and performance series
- $10,000 for Nashville’s ALIAS Chamber Ensemble program which promoted the performance and recording of music by composers and related educational activities
- And through an NEA Collective Impact grant, all music teachers in Nashville Metro Schools received 2-4 days of specialized professional development in the 2015-16 school year.”

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