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ALL ABOUT THE BASS:
EXAMINING MUSIC EDUCATION ADVOCACY

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ABSTRACT

Since it became a part of the Boston Public School curriculum in 1838, music education has been fighting for its place in American public schools. To ensure every child receives the opportunity to participate in a well-rounded school music program, educators have looked to advocacy to communicate and distribute the benefits of music education. Music education advocacy has taken many forms, ranging from student demonstrations in the classroom to national standards and new assessment strategies, along with ‘bumper sticker statements’ and other written documents. Often, these advocacy statements expressing support for music education do not always uphold the true values and goals of the music education curriculum, or the philosophies of music teachers.

The purpose of this paper is to develop an advocacy statement that promotes music education through teacher philosophy and music specific benefits with the inclusion of some of the wide intrinsic and extrinsic benefits of music education. This study includes a review of literature from well-known and highly regarded music educators and philosophers that describe different definitions of advocacy, and what content should be included in an advocacy statement. I used the collected definitions, content and research to craft a rubric, the Budd Advocacy Statement System or BASS, which can be used to review and write advocacy statements. I then used the BASS rubric to review current advocacy statements assessing their fidelity towards the goals and philosophies of the music education field. Advocacy statements from national organizations, state music education associations and school districts were reviewed. It is necessary for advocates of music education to use statements and essays that focus on the teachers’ priorities for the students and the overall music education curriculum.

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CHAPTER 1

Introduction

Defining why each person needs to learn about music in a sequenced fashion in a public-school class is a difficult task, but every music education advocate must be able to explicitly speak on the topic of advocacy and also be prepared if a situation arises where it is necessary.

In recent history, public education has seen major funding cuts at the district, state and national levels affecting music education, leading to the need for music education advocacy resources. In 2015, the Elementary and Secondary Education Act (ESEA) was reauthorized as the Every Student Succeeds Act (ESSA), naming music as a well-rounded subject. In 2018, the Guaranteed Access to Arts and Music Education (GAAME) Act entered the House of Representatives to amend ESEA, specifying that Title I funds can be used to support school arts programs. These actions are a great start to ensuring that every child has the opportunity to participate in a well-rounded music education program, but music education advocates need to do more. If the music education advocates of the early twenty-first century are able to effectively demonstrate music education as a worthwhile academic subject, our children, and the music educators in the late half of the twenty-first century will not need to be as consumed with advocacy strategies. The ultimate goal of advocacy is to persuade individuals that music education is important, thereby making advocacy no longer necessary or needed. With advocacy no longer needed, a future in which educators are less occupied with fighting for their job or academic area is feasible.

There are dissenting definitions over the definition of music education advocacy, and what it should be, which I will cover in Chapter 2. There is, however, no doubt that music education advocacy is necessary in order to keep this subject in schools.

Why is Music Education Advocacy Necessary?

Michael L. Mark eloquently describes why music education advocacy is necessary, and why it is important for music educators to describe their programs, “we cannot expect policy makers, at least not all of them, to understand why the work that we do as music educators is important to our students, our communities, our nations, and to civilization” (2005, pg. 95). Essentially, in addition to teaching students, among many other things, music educators must also be advocates for their programs. Music education is often not compulsory at all levels in K-12 public schools, and the individuals who create and affect policy may not have experienced everything a music education has to offer. This is a vicious cycle, as individuals who have not experienced a school music education may not support future programs in public schools. Because music education may be voluntary in schools, music education advocacy must express why students should have music during the school day. Further, advocacy is necessary because policy makers need to make informed, important decisions (2005). Mark continues that “It is the responsibility of advocates to ensure that public policy is formulated on the basis of accurate knowledge and informed judgment” (2005, pg. 95). The mention of “accurate information and informed judgement” may sound ancillary and irrelevant, but I will later address forms of music education advocacy that have caused some problems within the field, making this statement necessary.

Types of Music Education Advocacy

Different ways of advocating for music education have been observed over American history. Some campaigns included demonstrations showing what students and teachers do in the classroom, assessment methods, showing that music is a true academic subject, and written word in both essay and phrase statement form.

Demonstrations

Music education existed in the thirteen American colonies before advocacy, but not in schools. Many individuals sang hymns and psalms in church choirs (Mark, 1992). When music education was conceived in Boston Public schools in 1838, it was necessary that the teachers show administrators and politicians why it was necessary for their students to have music education. The very first successful, organized music education advocacy for public schools was a rehearsal demonstration.

In 1838, music education Lowell Mason sought to prove to the Boston School Board that music, specifically chorus, belonged in the public school curriculum. Mason brought members of the community and school board into his classroom, showing them exactly what he did as a teacher, and how the students responded to him. The school board was able to specifically witness the music-making students were capable of, and ultimately became strong supporters of music education in schools (Bess & Fisher, 1993). In addition to these rehearsal demonstrations, Mason pushed a three-point rationale for music education: “Music as intellectually, morally, and physically good for children” (Mark, 2002 p. 45). Expanding on this simple statement, Mason wrote in 1834 that “the benefits of music training were in developing the smoothness of the voice, preserving health through the exercise of organs, elevating morality, promoting social order, exercising the mind, and cultivating the feelings” (Shorner-Johnson, 2013, p. 53). This particular method appealed directly the Boston School Board, who was looking for ways to build discipline in students. It is also interesting to note that Mason was able to advocate with both extrinsic (three-point rationale) and intrinsic (demonstrations) benefits of music education (Shorner-Johnson, 2013).

It is relevant to add that Mason was able to express what changes came to students following their music education, but also how these changes came about. I believe it is these two things together that made his type of music education effective.

National Standards and Assessment Methods

The 1994 National Standards for Arts Education were instrumental in persuading congress to include arts in the Goals 2000 act. The development of the National Standards had been in the works since 1950, when MENC (Music Educators National Conference) members met to discuss the future and direction of music education advocacy. These standards had the goal of broadly defining what a musically educated person in the United States should look like; what should they know and be able to do. The National Arts Standards were distributed to members of congress to persuade them to add language into the Goals 2000 act describing the arts as a necessary portion of public education (Mark, 1995).

Advocated Word

Advocated Word can be broken down into two main categories: bumper sticker statements or buzz word phrases, and advocacy statements in an essay format. The bumper sticker statements are slogans while advocacy statements are longer proclamations for why music education should be in schools.

The phrase ‘bumper sticker statement’ comes from Michael L. Mark, who defines these phrases as common phrases that derived from advocacy campaigns. Some examples of bumper sticker statements are “Music makes you smarter” and “Music for the sake of music.” These phrases at this point are rather tacky and cheesy, often boiling down an entire advocacy campaign to a few words. Alone these phrases do not give much information, and honestly give the audience more questions than answers. I personally have difficulties with some of these

phrases. NAFME (National Association for Music Education) recently released a statement that “Music Education is more than music and education.” To someone who has experienced school music at the classroom and ensemble level, this phrase may seem quite straightforward: skills beyond music are learned in the classroom. But, to individuals outside of the music education community, to whom these phrases are intended, this may not be completely apparent, which is why longer advocacy statements are necessary to the success of advocacy campaigns.

The longer advocacy statements are proclamations in essay or article format describing why music education is important. Some examples of advocacy statements come from NAFME, including *Growing Up Complete* (1991) and *Broader Minded* (2014). *Growing Up Complete* is a book written in seven chapters including testimonials, rationales for music education, and goals of the field in general (NAFME, 1991). *Broader Minded* is more of an outline that is described as the “whole argument for music education,” which is honestly debatable. Both publications describe the benefits of a school music education.

Essay format advocacy statements are the focus of this paper and are vital to the advocacy scene. These are often snap shots of what benefits arise from music education in an easy to digest manner. Advocacy statements are useful as they take a short amount of time to read, and can be easily printed into concert programs, leaflets or brochures. The content of these statements, however, is often a large point of contention among the music education community and varies greatly among individuals.

CHAPTER 2

Review of Literature: What is Music Education Advocacy?

In the realm of music education, there are dissenting opinions regarding the suggested content of advocacy statements and how advocacy is actually defined. In addition, there is disagreement about the audience toward whom the advocacy is directed. Each of the following authors were chosen because of their unique views and positions towards music education and philosophy of how to advocate for it. The subsequent authors acknowledge a variation of musical, intrinsic and extrinsic benefits through different methods and in diverse amounts.

Bennett Reimer (1999, 2003)

Bennett Reimer, a well-known music educator and former professor at Northwestern University is known for his contemporary philosophies regarding an aesthetic music education. He defines advocacy as “the act of pleading for, supporting or recommending; active espousal” in regard to claiming support for music education on behalf of public schools (2003, p. 63). With this definition, there is no mention of a specific audience to specifically advocate to, rather, the advocate supports their cause with the strongest possible facts. Reimer writes in his *Philosophy of Music Education* (2003), that one should “balance philosophical honesty with practical efficacy” (p. 65) while advocating for a cause. When advocating for music education, Reimer believes that music teachers, specifically, must accurately articulate individual aspects of music that one cannot experience in any other subject. Further, an advocate should be able to express external benefits without undermining the musical benefits (1999).

Thomas Regelski (2005, 2010)

In *Music Education for Changing Times: Guiding Visions for Practice*, Regelski defines advocacy plainly as “noble sounding arguments for the benefits of music education” (2010, p.

189), but also finds a correlation between advocacy and legitimation, or “various ways of either ‘rationalizing’ its putative benefits or of restating those benefits in language that is generous enough to accommodate its infirmities in more positive sounding terms” (2005, p. 10). In other words, Regelski sees advocacy as a political tool for music educators’ use to ensure their conventions and practices are enduring and constant. He also writes that “The falseness to actual musical experience of aesthetic philosophies demonstrates their weakness as a rationale in support of music education in schools” (2005, p. 13), or advocating based on aesthetic beliefs is a poor means to justify a music education. Furthermore, when advocating, there must be a clear distinction between ‘music’ and ‘music education’ (2010, p. 190). Though philosophical differences may arise in this case, advocates must specifically establish *what* they are advocating for when it comes to a music education. Thomas Regelski is Professor Emeritus of Music Education at the State University of New York at Fredonia and completed research at the University of Helsinki in Finland.

Wayne Bowman (2005)

Wayne Bowman, a music education philosopher and professor at Brandon University in Manitoba Canada presents two main definitions of advocacy: “a plea for support of the status quo” (2005, p. 125) and “a political undertaking, not a philosophical one . . . [that has] clear ends in mind and is primarily concerned to persuade others to his/her point of view” (2005, p. 126). Bowman is straightforward in his beliefs that philosophy and advocacy are two separate entities, asserting that philosophy may sabotage advocacy and its ultimate goals. He also writes that “it is not music but music education that faces a legitimation crisis” (2005, p. 126), coinciding with Regelski. This separation between music and music education seems evident on one page, but Bowman begins to blend ‘music’s values’ and ‘music education’s values’ (2005, p. 127). He also

writes that the values of music are wide so the aims of music education should be equally wide. Bowman also adds that the advocate should be a “qualified professional” (2005, p. 128), rather than someone who is just a supporter of music education.

Estelle Jorgensen (2001)

Professor Emerita of Music at the Indiana University Jacobs School of Music, Estelle Jorgensen interprets advocacy as “the attempt to implement an ideology in practice or to defend particular practices stemming from given ideologies” (2001, p. 19). Jorgensen notes that arguments for music education are often derived from philosophy, which is often difficult to put into practice due to the disparities of theory and practice. She makes a clear distinction between philosophy and advocacy, or the intellectual and the physical, and how difficult it is to move from one to the other.

Jessica Hoffman Davis (2008)

Jessica Hoffman Davis, a professor at Harvard University’s Graduate School of Education believes advocacy is simply “pleading the case for” (2008, p. 80). In her book, *Why Our Schools Need the Arts* (2008), Hoffman Davis describes different ways people have advocated for arts programs through student demonstrations, research projects and presentations, and other extrinsic claims. Equally important are the benefits special to music, which she insists must be included in an advocacy statement. She also mentions that “the arts are important not because they make children perform better on the tests, but because they provide children with arenas beyond the tests, contexts for learning which information is surely an important part” (2008, p. 102), emphasizing the intrinsic benefits over the extrinsic benefits.

Michael L. Mark & Patrice Madura (2002, 2010)

In their book, *Music Education in Your Hands: A Guide for Future Teachers* (2010), Michael L. Mark and Patrice Madura define advocacy as “telling one’s story to decision makers... helping people understand why music education is important enough to deserve the support it needs to be successful” (p. 110-111). This interpretation specifically mentions the audience to which the advocacy is directed, meaning the advocate should adjust their argument to persuade the ‘decision makers’, namely “parents, school administrators, members of local and state boards of education state legislatures and high-level federal government officials” (2010, p. 110). In one of his other articles, Mark defines advocacy as “the way that we explain to policy makers, as well as the general public, the reasons why our profession is important to the needs of society” (2002, pg. 45). This explanation is certainly similar to the one prior, but the mention of “the needs of society” frames it differently. Now, there is an intrinsic obligation for decision-makers and the general public to specifically support music education advocacy; *because it fills a need.*

Mark and Madura (2010) believe that the most effective form of music advocacy is a demonstration from a live ensemble that displays the technical and musical skills of the students. They continue that describing the value of music in a written advocacy argument is difficult, and the authors write that “music has to be experienced” (p. 113); though if the advocated word is used it must be well-prepared and accurately illustrate the importance of a music education in the K-12 curriculum (2010). Mark and Madura never outwardly encourage the use of advocating with the extrinsic benefits of music education, but do encourage advocates to refer to the resources available from MENC (now NAfME) and *Coming to Our Senses: The Significance of The Arts for American Education* among other resources. Michael L. Mark was Professor

Emeritus of Music Education at Towson University and Patrice Madura is Professor of Music Education at The Jacobs School of Music, Indiana University.

National Association for Music Education

The National Association for Music Education (NAfME), formerly known as the Music Education National Conference (MENC), defines advocacy as “the act of speaking or writing in support of something or someone” (“Advocacy and the Music Educator”, para 1). NAfME posits that a music educator’s philosophy and advocacy efforts must be agreeable, however, also believe in the use of arguments based on the wide array of music education benefits. All statements should refer back to the student, who is affected the most by music education policy changes. Additionally, NAfME believes that the advocate should use arguments for music education that parry a threat, which will usually include intrinsic or extrinsic benefits (“Advocacy and the Music Educator”, n.d.).

Elliot Eisner (1999)

Elliot Eisner, former graduate Professor of Art and Education at Stanford University had written extensively about how schools and students can be improved through a strong arts program in public education. In his voluminous amount of work, he never outwards defines advocacy, but does not believe one should use “ancillary rationales” (1999, p. 147). He defines these ancillary benefits as those that affect school subjects beyond music. So, Eisner lands in a camp more likely to push intrinsic benefits and artistic experiences over extrinsic benefits.

David Elliot & Marissa Silverman (2015)

In their philosophy of education, 2nd edition, David Elliot and Marissa Silverman purport that music education advocacy is a means to plead one’s cause. They are specific to add that philosophy and advocacy are not the same thing and should not be interchanged. In their opinion,

music education advocacy must have an evidence-based research background. Further, they are not fans of bumper-sticker statements or slogans, sentimental testimonials, or assumptions and opinions (Elliot & Silverman, 2015). David Elliot is a professor of music and music education at New York University, and Marissa Silverman is associate professor of music education at Montclair State University in New Jersey.

Definition of Music Education Advocacy

Clearly, there are many different kinds of philosophies at work in the above literature. With a clear idea of what music education advocacy *is*, it is much easier to determine how advocacy should be done. I define music education advocacy as a means to inform individuals as to why they should support music education. Further, I believe music education advocacy should highlight music-specific benefits through the opportunities and experiences students have in music education classrooms.

CHAPTER 3

Review of Research: Introducing the Prospects of Music Education

Problematic Music Education Advocacy

Before I begin discussing the research and material one can use within their advocacy statements as it relates to the prospects of music education, it is important to examine research advocacy statements from in the past, and why they may have been problematic. Let us begin with the ever-present, ever-persistent Mozart Effect.

The Mozart Effect

In 1993, Dr. Frances Rauscher and her team devised a study in which thirty-six college students were given aptitude tests designed to assess spatial reasoning according to the Stanford-Binet intelligence scale. Subjects were given two rounds of tests. In the first examination, all subjects were simply instructed to fill out the test. In the second, subjects listened to ten minutes of either silence, a 'relaxation tape' or Mozart's sonata for two pianos in D Major, K448 before completing the assessment. This specific piano piece was selected due its symmetry and use of motive, though this piece is not one of Mozart's more popular works. After the study was conducted, Rauscher and her team concluded that the group who listened to the Mozart piece had increased IQ numbers by eight to nine points and had therefore experienced increased spatial reasoning. At the very end of the article, Rauscher does add that the increased spatial reasoning was only temporary, lasting approximately ten minutes to fifteen minutes (Rauscher, 1993). Interestingly, some newspaper articles detailing the study did note that spatial reasoning was temporary but instead lasted up to twenty-five minutes (Schmich, 1993), ("Mozart may Boost Your Brainpower", 1993), while one never mentioned the detail at all (Ross, 1994). Dr. Rauscher also suggests further research strategies, including using other pieces of music as the main topic,

and also seeing if the spatial reasoning pre-existed in musicians and non-musicians. Rauscher never fully describes her test subjects, only claiming them to be college students, so there was no consideration into pre-existing conditions or differences between subjects (Rauscher, 1993). Even still, this study would spark more discussion of the dubbed *Mozart Effect*, and eventually, the phrase “music makes you smarter.”

Following the research, support for music and music education became widespread in the United States due to over-reporting of this study. Neurologists and other scholars were quite skeptical of Rauscher’s results from her initial study, prompting a wealth of research stemming from 1993 to the present day. Further, the Mozart Effect had repercussions Rauscher never foresaw (Helding, 473). Newspapers across the country went wild with inventive titles like “Magic of Mozart is all in the mind” (Schmich, 1993), “Listening To Prozac . . . Er, Mozart” (Ross, 1994), and “Mozart may boost your brainpower” (“Mozart may Boost Your Brainpower”, 1993). While these articles were mostly accurate in detailing the research that had been done, it was clear the point of the study had been misrepresented, detailing the transformative powers of music and its ability to increase IQ scores and spatial-reasoning (Helding, 2014). A large commercial industry ballooned from this initial study, and CDs, records and books were quickly produced to take advantage of this new-found research (Pietschnig, 2010). The initial findings of the study were portrayed way out of proportion, and media outlets claimed that children, infants and even the unborn could benefit from listening to the music of Mozart (Helding, 2014). But, ironically, this study and the Mozart Effect have put the music education profession in a precarious position (Reimer, 39). Music education philosophers, at the time of Rauscher’s initial research, were concerned with these statements, believing they would lead music education to be supported for its neurological benefits over its intrinsic benefits (Reimer, 40). But music

educators were not the only ones concerned with Rauscher's findings. Neurologists and other scholars were quite skeptical of Rauscher's results from her initial study, prompting a wealth of research stemming from 1993 to the present day. With many different studies now complete, it is clear that any cognitive enhancement provided by "The Mozart Effect" is small and will not reflect an ultimate change in IQ or spatial reasoning ability. Advocacy for music education, even nearly twenty-five years later, is riddled with claims that music education raises students' test scores and "makes you smarter".

Difficulties with "Music Makes You Smarter"

The phrase, "music makes you smarter", is problematic for music education advocacy. It begs the question, what does "smarter" really mean? Howard Gardner defines intelligence as "the ability to solve problems, or to create products, that are valued within one or more cultural settings" (2011, p. xxviii). While this is a fine definition, the second part, "something being valued within one or more cultures", is quite broad, allowing nearly anything to be classified as intelligence. This introduces the problem that intelligence, or 'smarts' can never truly be proven, making 'smarter' a poor choice for an advocacy statement. Further, the statement "music makes you smarter" implies that music education makes students smarter at subjects other than music. But according to Dr. Howard Gardner, creator of the multiple intelligences' theory, music itself is its own intelligence (Demorest & Morrison, 2000). So "music makes you smarter" demeans music as an intelligence, it further belittles the music educator, implying that the subject and content they teach is meant only to aid students in outside subjects like math, writing and others.

Music Training

The advocate must be very cautious when selecting what kind of studies to use in their advocacy statements as many studies focus on music *listening* or private music *training*, which

are not the same as a public music education. Dr. Ken Robinson defines education as “organized programs of learning” (2015, p. xviii), while training is “a type of education that’s focused on learning specific skills” (2015, p. xviii). Beyond these definitions, Daniel Burrus, a business strategist, demonstrates how training and education are divergent, whether they be in a school or business setting. Burrus discerns that training refers more to the repetitive drilling of a specific skill, while education is more about concepts and larger picture ideas. He continues that the outcome of training is the performance of the skill, and that the outcome of education is the understanding of a concept (Burrus, 2015). It is important to note that there is nothing inherently wrong with training, but it is wrong for the two words to be used interchangeably. Education and training are *not* the same and should not be treated as such.

Secondary Sources

Research articles must be viewed in their original form to ensure the advocate is relying on accurate information and can actually verify that the outcomes of the study are from school music education. Retrieving content from news outlets rather than the primary source is hazardous, simply because news sources may leave out important facts or details of research studies, as seen with the Mozart Effect. Music education advocacy statements should include only accurate information, and it is the job of the advocate to provide such. Stretching the truth and including research from one of the numerous inquiries into music training and disguising it as music education is misleading, dishonest and morally wrong. Readers of advocacy statements should never have to question if the information they are absorbing is true or not. If this trend continues, individuals may become more likely to distrust music education advocates.

Transfer

It is additionally important to note that extrinsic benefits are usually achieved through passive means; most music educators are not actively trying to raise their students' standardized test scores through teaching trombone slide positions or discussing ensemble listening skills. Some students are lucky enough to experience a music education during the school day, along with other main subjects of math, science, history, reading, and writing. But students do not learn in a vacuum. Everyone constructs their own understanding of the world around them through the knowledge they learn in and outside of the classroom. School education has the rare opportunity to tailor these subjects so students can learn concepts in tandem. Though, the transfer of concepts among subjects does not occur automatically. Dr. Robert Duke writes in his book, *Intelligent Music Teaching* that “transfer is not reliably automatic” (2016, p. 143). Some transfer may happen as students relate learning in school to previous or future experiences, but it is unlikely to happen unless transfer is specifically, explicitly established (Duke, 2016). Now, there may be a music teacher somewhere explicitly teaching for transfer between their music and math classes, but I reason that this is particularly rare. To assume that a child is automatically going to improve in a math class because they also listen or perform music is an unfair assumption to put on students and teachers. Some research may demonstrate links between music education and heightened academic grades, but *correlation does not equal causation*.

The Prospects of Music Education

Beyond the ideals and questions of philosophy, advocates often rely on other ideals and benefits of music education to show demonstrate its importance. *Extrinsic* benefits often come from studies and reviews done by professionals that tout the academic, neurological and psychosocial benefits of music education participation. There are also a number of claims

regarding the *intrinsic* benefits of a music education, which include creativity and thinking, emotions, collaboration and communication, culture, and learning. However, the definition of intrinsic has become muddled over the years and no longer refers to *music-specific* benefits, or things that someone can only experience through music education.

It is difficult to separate all of the benefits of music education into categories that are not completely nor clearly defined. Further, I began to question the word ‘benefits’, which is reminiscent of certain theories and ideas that are detrimental to music education advocacy. So, instead of music education benefits, I believe one should use *Music Education Prospects*, or things a student may experience in the classroom while participating in music education. Beyond that, not every student is going to experience every ‘benefit’ music education offers, but prospects are *possible outcomes that are likely to occur through experience and participation in a music education*. The prospects are unique as each connects specifically back to its origins within a music education. There are four prospects including Music, Creativity, Learning Institutions and Interactions.

Extrinsic and intrinsic benefits are interesting and certainly relevant to education, but these labels are not helpful to music advocacy. Instead, the advocate can use the prospects to guide their crafting of a music education advocacy statement while still remaining loyal to the ultimate goal of music education advocacy statements: to answer the question: “why is music education important?” To introduce the prospects, let us begin with what makes music education unique, rare and special.

Prospect I: Music

The musical prospect of music education is meant to answer one difficult question: what can music education do that nothing else can? It has been observed that some music education

advocacy statements tend to skimp on what things only a music education can do, and focus on tangible, quantitative data that is easier to understand. But regardless of the outcome of an experience, all children should interact with music in some way.

Elements of Music

Music is unique because it allows students to explore sound. It is instantaneously accessible to its listeners without any knowledge of the subject and it is in music education where students have the opportunity to hone their listening skills to better understand what they are hearing. With a context behind what they are experiencing, greater understanding and satisfaction will arise. Students in ensembles get to experience auditory skills beyond that of a listener and get to actually produce sound through their voice or instrument. They learn how to produce an accurate **tone** with their instrument or voice and how to manipulate that tone to create different **timbres** that will change dependent on the piece being performed. Ensembles allow students to explore horizontal arrangement of pitch, or **melodies** and vertical arrangement of pitches, or **harmonies** and how both sounds sound separately and together with different voices, instruments, and musicians.

A music education allows students to explore time. **Rhythm** includes both duration and articulation, which together determine how long a note or beat will last. Rhythms will sound different at alternate **tempi** and allow musicians to explore the speed of sound and silence and how they fit together. **Meter** allows composers to organize and arrange rhythms through strong and weak beats. Also special to music is **form**, or the overall architecture of a piece of music. Ultimately, the organized combination of sound and rhythm help to create music.

The Music-Making Process

While pitch and rhythm are significant to music, there is a humanistic portion of music that makes it particularly special. How people actually interact through music is quite fascinating when broken down into each piece. In ensemble performances, the **composer** will first begin this musical interaction, by conceiving the music and encoding it into notation for the **conductor** and **musicians** to interpret. The conductor must also determine what gestures to use when directing an ensemble, and what will best demonstrate what the composer is trying to say. The musicians must interpret the conductor's gestures and fit it in with their perception of the notated music. It is crucial within ensembles for every member to be present and participating to in the music making progress. Every part and instrument will make the music making process that much more special, so every musician is important and valued. There are very few other groups a student will encounter in schools that require every single member be actively participating at all times. Without the contributions of *every single member*, the group cannot be successful. The musicians will ultimately demonstrate their interpretation to the **audience**. The audience has the opportunity to interpret the sounds the ensemble is making, allowing each audience member to form their own experience of the music based on their own background and personality. Each person along this chain, including composer, conductor, musician and audience member is involved in the music-making process, and because every single person is somehow involved, every practice, performance and rehearsal will be different and special.

Not all musical experiences happen in large ensemble settings. People make music without participating in a large ensemble. Smaller groups without a conductor or director remove one piece of the music making process so the musicians physically making the music can make interpretations without a conductor. The audience, if present, will still have the opportunity to

make their own interpretations based on what they hear and see. The music making process can be shortened further if a musician is performing alone. In this case, it is this sole musician who must interpret the notations of the composer. There also may be cases where the musician acts without an audience present. In this instance, the musician is still encoding their thoughts and feelings, but there is simply no one present to interpret their sounds.

In a music education, teachers help guide their students to better understand what they are hearing and experiencing as a result of the music. Brian Murray (2016) writes,

[Music] is integral to the human experience. To be able to express meaning and emotion, to prompt the senses through intricately planned noises, to unite unique individuals momentarily through a shared communal endeavor, is the art of music. Through music we experience the past, communicate with the present, and inform the future about the essence of humanity (p. 67).

To conclude, a music education gives students the opportunity to contextualize music in their own special way.

Prospect II: Creativities

Creativity is a highly discussed concept in education and is one of the most widely-used topics in music education advocacy, but “there is very little recent research, it seems, investigating the development of creativity in education” (Craft, 2001, p. 16). Nevertheless, creativity is an essential part of music education and music making. I will later discuss creativity in the prospect of Student Learning as how it relates to creativity outside of the music-specific settings. For now, the authentic prospect of Creativities will discuss activities and opportunities that occur only in music classrooms.

Creativity has seen numerous definitions, many of which include the idea that the outcome of the creativity must be *useful*. I struggle philosophically with these definitions, so it seems best to define creativity as done by Beghetto and Kauffman (2009); that is, in four different categories (mini-c creativity, little-c creativity, Pro-C Creativity and Big-C Creativity) based on how influential the outcome is. Mini-c creativity occurs within individuals and will alter understanding. It is based on how individuals interpret new experiences and opportunities, and the meaningful insights that arise within them. Mini-c creativity will only affect the individual in which the creativity is occurring. Beghetto and Kauffmann write that “[mini-c creativity] represents the initial, creative interpretations that all creators have and which later may manifest into recognizable (and in some instances, historically celebrated) creations” (p. 4). Little-c creativity has the ability to affect non-expert individuals and their small area of influence around them. This domain of creativity is focused around the problems one must solve on an everyday basis and may affect a few other individuals. Pro-C Creativity ensues in individuals who can affect change or influence in a larger group, namely an organization or field. This creativity is carried by experts, professionals or masters of a field, so they will have dedicated a number of years to practicing their craft. Finally, Big-C Creativity is genius level creativity within professional creators that will touch large numbers of the population. (Beghetto & Kauffman, 2009).

Music education has the opportunity to expose students to creativities that cannot be experienced anywhere else in school and can grant opportunities to learn in a safe and encouraging environment. Musical creativities refer to the actions of composition, improvisation, performance and listening.

Composition

In composition, individuals develop melodies and craft harmonies according to what they hear in their own mind. In learning about music through composition, students learn to make their own musical decisions through the study of music theory. Even without an extensive background into music theory, students can express their stories, thoughts and emotions by making decisions about elements of music in their compositions. As I previously mentioned, music is immediately available to its listeners, and can be open to interpretations from someone with little or no formal education of the subject; it is the same for composition. Educators give their students the opportunity and resources to compose in their classes, allowing students to explore this way of creating.

Composition is unique because it gives individuals the capabilities to create sound in their mind with nothing but imagination. The sounds one develops in their mind is incredibly individual, as each of us has different life experiences that will affect the composition process (Reimer, 2003, p. 111-112). Because of developments in technology, students may also have the chance to work with different kinds of music technologies while composing and creating. These new technologies have made composition significantly more accessible to musicians of all abilities. Further, for someone to be a composer, they do not have to create symphonies or sonatas, and do not need to have extensive training to create songs or expressive works of art; composition is for everyone.

To better understand the Four C Model of Creativity in regard to composition, here are a few examples. Big-C Creativity in composition would refer to someone like Wolfgang Amadeus Mozart, Ludwig Van Beethoven or Frederic Handel. All three of these individuals revolutionized how individuals compose because of their developments in structure and style. Haydn, for

example, is known as the father of the symphony, and this form of composition can be seen from Haydn's time to present day. Pro-C Creativity exists within master composers who affect what happens in the field of music, like John Mackey or Brian Balmages. These composers are well-known within the music community but are not regularly discussed outside the concert hall or band room. Little-c creative compositions are produced by individuals who have some technical or domain-knowledge of the subject. These may be completed by any person at any age, and with varying amounts of compositional education. This compositional education can include anything from a general theory class or learning from some kind of educational composition resource book. Mini-C creativity represents the forming ideas and thoughts from first interacting with composition, like in an elementary general music classroom. The possibilities of mini-c creativity are truly limitless and endless, and this level of creativity is personal and will allow people to better understand composition.

Improvisation

Students are also exposed to improvisation in a music education, crafting spontaneous melodies over a set of harmonies that fit in with the style and mood of the piece. Improvisation is similar to composition, in that the individual will craft their own melodies, but it occurs within the context of a previously composed musical work. Musicians are expected to remain within the conditions of the piece, composing a melody with their instrument or voice based on the key signature, chord and style. While there are certainly limiting factors to improvisation when compared to composition, the ability to improvise well is extraordinary because of how *quickly* the individual must complete it. Though practice is usually done prior to performance to review the style, chord changes and appropriate scale, improvisers will instantaneously perform a melody that is appropriate to the context.

To better understand the Four C Model of Creativity in regard to improvisation, here are a few examples. Charlie Parker, John Coltrane and Miles Davis are all remembered for their innovations in jazz improvisation, and also helped to shape modal jazz, the inclusion of sequential patterns and fusion jazz. These three individuals all exhibited Big-C Creativity. Pro-C Creativity in improvisation can refer to widely touring jazz bands featuring improvisors, like the United State Military jazz bands. These individuals perform across the entire globe and see a large number of people who attend their concerts. Little-c creativity in improvisation may refer to other individuals who have some training but are not in professional, auditioned groups. Musicians who improvise in high school or college ensembles may exhibit little-c creativity. mini-c creativity is demonstrated by students who haven't had much training in improvisation. Though, these students can still exhibit creativity through improvisation. Again, in general music classes students may be given the opportunity to first experiment with improvisation by creating a short rhythm or melody. These students have not had formal improvisation training but were still able to create in their own right.

Performance

Performance is a unique aspect of creativity. Performing refers to making music that has already been written by a composer. Because the performer is making music written by another individual, they have the obligation to make judgements and decisions based on what the composer may want. The performer has a special music-making experience, as they are putting both their and the composer's creativities into the world (Reimer, 2003).

To better understand performance, here are some examples. Big-C Creativity can be seen in musicians like Yo Yo Ma or Benny Goodman, who are both extremely well-known performing musicians. Pro-C creativity in performance exists in musicians in professional

symphonies. Current principal clarinetist of the New York Philharmonic, Anthony McGill exhibits Pro-C creativity through solo, chamber and large ensemble performances. Little-c creativity in performance happens in high school and college musicians who have some training and practice in interpretation and musicianship. Mini-c creativity in performance happens when an individual has their first experiences with interpreting music and making decisions that suit the composer's music.

Listening

Because listening is such a personal and individual experience, it is difficult to define specific examples of Pro-C, Big-C, little-c, and mini-c creative listening. Some may be apprehensive to consider listening to music a creative process, and if this idea goes against the philosophical notions of the author of the advocacy statement, I encourage them to omit this portion of creativity from their advocacy statements. The advocacy statement author should never be asked to compromise or change their philosophy when advocating for their music programs.

Listening is in fact a form of creativity. Unlike composing, improvising and performing, the creative listening skills cannot be physically or audibly received by others. Rather, "listeners...bring a musical experience creatively to life within their own experience. Though it is possible to share aspects of that experience with others by describing it verbally, kinetically, or notationally, the listener creates not sounds shareable by others", (Reimer, 2003, pg. 116). Individuals are given the chance to make sense of what they are hearing by contextualizing what the music means to them. Images, feelings and emotions are all conjured by the listener when they are experiencing music. Further, genuine meaning is awoken in the individuals who choose

to participate in creative listening. Creating meaning is the essence of creative listening and the most common form of musical creativity (Reimer, 2003).

Prospect III: Interactions

There are four categories within the prospect of Interactions: Collaboration, Communication, Emotional Development and Culture. The Partnership for 21st Century Learning (P21) created the Framework for 21st Century Learning with the intent to “define and illustrate the skills and knowledge students need to succeed in work, life and citizenship, as well as the support systems necessary for 21st century learning outcomes” (“Framework for 21st Century Learning”). As a part of this framework, there is a portion titled ‘Learning and Innovation Skills - 4Cs’, which includes communication, collaboration, creativity and critical thinking.

Collaboration

P21 defines collaboration as a part of the twenty first century skills as demonstrating the ability to work effectively and respectfully with diverse teams; exercising flexibility and the willingness to be helpful in making necessary compromises to accomplish a common goal; assuming shared responsibility for collaborative work; and valuing the individual contributions made by each team member. (“What we know about collaboration”, p. 2)

Music education presents a unique opportunity for children to develop collaboration skills.

In large or small ensembles, musicians work together toward a common goal of performing a work of music, each preparing their parts before coming together. This is an example of parallel collaboration, or when group members prepare things separately, then combine them together to make something new. Simultaneous collaboration is also present in

musical ensembles when musicians all make something together, at the same time. Performances of composed pieces whether they be formal or informal, give students the opportunity to work together, often compromising their ideas of interpretation to contribute to the success of the whole (Bishop, 2018).

Communication

P21 defines communication as “effectively using oral, written, and nonverbal communication skills for multiple purposes; effective listening; using technology to communicate; and being able to evaluate the effectiveness of communication efforts” (“What we know about communication, p. 1) With this definition, music education focuses on nonverbal communication skills and effective listening.

Music itself is a highly social activity. There is constant nonverbal communication occurring among individuals as music is occurring, as the elements of music change over time (Macdonald & Miell, 2000). Beyond this, a study completed in Israel preschool music classrooms sought to find if participation in music education classes improves communication between students. After weekly music lessons surrounding singing, moving, listening and performing on percussion instruments, the researchers found some interesting results. Not only were the children able to improve their singing abilities, but they also showed improvements around interpersonal communication, specifically, expression of emotion, listening to others, responding to verbal dialogue, and cooperation (Bar-Gil, 2010).

Emotions

In concerning interactions, it is important to consider not only how we interact with others, but how we interact with ourselves as individuals. In recent studies, music education

students between the ages of 12 and 13 can perceive multiple, complex emotions without specifically feeling them. Students in a junior high school orchestra were able to detect combinations of emotion from hearing different varied elements of music. The students often considered joy to be a simple emotion while more negative emotions (anger, fear, sadness) were more complex, connected with other feelings (Commodari & Sole, 2019).

Culture

There are many different aspects of culture, music being one of countless possibilities. Students in a music education have the opportunity to explore music of other cultures. It is the job of their music educator to ensure they are exposed to music of cultures different from their own. Depending on the kind of setting, students may play, sing, perform or listen to new kinds of music. Research has shown that music education contributes to cultural openness, and encourages students to develop this receptivity (Graham, 2009).

Prospect IV: Student Learning

There are four categories within the section of Student Learning: Academics, Neurology, Creative Thinking and Critical Thinking. All of these topics are involved with the process of learning and education, inside and outside of the school institution.

Academics

The academics portion of Student Learning refers to how music education affects standardized testing, attendance and graduation rates, specifically within school institutions. In the late 1990s, following the fallout of The Mozart Effect, connections were made between music education and academic achievement. It was found that students who participated in a public-school music education program were more likely to have higher scores on the verbal and

mathematics portions of the SAT (Scholastic Aptitude Test) than their peers who did not take any music classes in schools. Demorest and Morrison (2000) write that “this misinformation is often mistakenly interpreted to be a result of music study instead of a characteristic of music students” (p. 37) and also criticize NAFME (then MENC) for their use of this statistic in their national advocacy programs. The authors also continue that these kinds of weak correlations imply that a music education “plays an active role in raising academic achievement” (p. 37) when most teachers are not *actively* trying to raise their students' test scores in band, orchestra or general music classes. Further, the students who had the highest SAT scores were those who participated in drama or theater and students in music appreciation scored higher than those in performing ensembles (Demorest & Morrison, 2000). Though this research was collected in 2000, a report completed by the College Board in 2012 demonstrated that the longer students participate in a music education program, the higher their SAT scores (College Board, 2012). But as the authors mentioned before, *correlation does not equal causation*. These links between music education and academics are fragile and advocates must be extremely careful when using academics in advocating for music education. As a reminder, it is extremely difficult, if not impossible, to actually prove that ‘music makes you smarter’.

The National Association for Music Education (NAfME, formerly MENC) completed a survey through Harris Insights & Analytics to demonstrate associations between music education and “commonly cited education success measures” (2006, p. 3). This survey included telephone interviews with high school principals, averaging a total of ten minutes, and included questions regarding “student participation, time spent in music education, quality of program and teaching, and emphasis placed on the program” (2006, p. 4). The results from the survey revealed several notable pieces of information particular to music education advocacy:

- Schools with a music education program (90.2) reported a higher graduation rate by 17.3 percentage points than schools without a music education program (72.9).
- Schools with a music education (93.3) reported a higher attendance rate by 8.4 percentage points than schools without a music education program (84.9)

Ultimately, the survey demonstrated that schools with a music education program are more likely to have higher attendance and graduation rates (NAfME, 2006). But, again, *correlation does not always equal causation*.

Neurology

Neurology as a part of Student Learning refers to how music education affects the brain. As I previously mentioned, there has been some misuse of research in music education advocacy regarding education training. I found that in my research, there are actually few studies that are devoted to finding how students' brains are changed from a *public-school music education*. More research surrounding this area certainly must be completed if advocates wish to continue to use this as a means of advocacy. There was, however, one study done through *after-school* music program did show some results positive for music education.

For example, a study by Jessica Slater, Dana L. Strait, Erika Skoe, Samantha O'Connell, Elaine Thompson and Nina Kraus (2014) involved bilingual elementary age students from lower-socioeconomic backgrounds on the waiting list for the Harmony Project. Researchers sought to observe if children's literacy abilities would improve following participation in a music program. The authors of this article are very careful to identify that the children involved in this program received a music training, not a music education. Though, the 'training' they received included "basic pitch and rhythm skills, vocal performance, improvisation and composition, and awareness of musical styles and notation as well as basic recorder playing" (p. 3), which

resembles activities in a general music classroom. The researchers ultimately found that children who had one year of music instruction preserved their reading levels while a control group without music instruction demonstrated a drop (Slater, et. al., 2014). Another research study completed by the same researchers with other students involved with the Harmony Project displayed concurring results. This study, done over two years, showed that students who had both higher attendance rates and participated more often in music class more regularly demonstrated increased reading scores and could better encode speech than students with lower rates of both attendance and participation (Kraus, 2014). Again, these studies surround extracurricular music instruction, not traditional, school music education. But it begs the question that ‘if students see gains from after-school music programs, would they see similar results with music education they receive during the school day?’ Advocates must be cautious with research involving extracurricular music programs as well, as the ultimate goal is for students to have music during the school day.

Further, these research studies specifically involved adolescents from lower socio-economic backgrounds, which invites questions if music education could help decrease the achievement gap. Following the publication of these results, an online article was published by the Huffington Post titled, *Study: Music Education Could Help Close the Achievement Gap Between Poor And Affluent Students*. The author puts forward that long-term music education could potentially be the solution to slowing or eliminating the achievement gap. This is an interesting theory, though I would suggest the advocate to be careful in how wide claims of data are stretched.

Creative Thinking (21st Century Skill)

Creativity as a part of Student Learning refers to how music education affects overall, general creativity that students may use in other classrooms and beyond. I previously discussed musical creativity, in regard to composition, improvisation, performance and listening, but a music education affects creativities beyond these. P21 defines creativity as “the ability to produce and implement new, useful ideas” (“What We Know About Creativity”, p. 1). While this definition is certainly debatable, music education advocates have called upon the 21st Century Skills, especially creativity, as a way to advocate for music education, making this an important prospect to discuss. P21’s characterization of creativity is one that applies only to some aspects of music education, making it necessary to discuss several different types of creativity.

As previously mentioned, the idea of forcing creativity into being something that requires a “useful” output goes starkly against my own philosophy, as I do not think everything possibly deemed as creative must be tangibly useable in some way. This, again, is why I greatly prefer the definitions put forward by Beghetto and Kaufmann (2009). The Four-C Model of Creativity gives every single person the opportunity to somehow be creative at various levels of their development, even if their creativity is a thought or realization new to them. But according to P21, if an individual simply practices the creative thought process, but does not construct something new or useful, they are technically not being creative. Regardless of these definitions, and whether someone believes in the four-c model of creativity, a musical education will help its participants practice the creative process.

Music education allows for students to again practice this creative process, which is “thinking that takes place as a person is planning to produce a creative product” (Hickey & Webster, 2001, p. 20). This “thinking” that is taking place through composition, improvisation

and recreation can be visualized through Graham Wallas' Four Stage Model of Creativity which takes place through preparation, incubation, illumination and verification. In the preparation stage, the individual embarking on the creative process will begin to ask questions or find a problem they want to solve. Next, in the incubation stage, the individual will essentially mull over these questions and problems in their head with the aid of reading and gathering of materials. Illumination is when an answer or solution finally comes to mind after working through this creative process. Lastly, the verification stage occurs when the individual assesses their work, determining if their original questions and problems have been answered or solved. Revision is often necessary, even after the final step (Harris & Webster, 2001). Practicing this creative thinking process in a setting outside of math, history, science, reading or writing will help students to build their personal creativity and aid in the process of creative thinking.

Critical Thinking (21st Century Skill)

Critical Thinking is also a part of the 21st Century Skills defined by P21. They define critical thinking as a “systematic style of thinking...[and] ... the strategies we use to think in organized ways to analyze and solve problems” (“What We Know About Critical Thinking”, p.1). Critical Thinking as a part of Student Learning refers to how music education develops the process of critical thinking.

A music education, like all areas of art education, leaves a great opening for students to interpret the things they may hear, see or feel. In music, there are no wrong or required answers, which can develop critical thinking skills in students. Critical thinking and creativity are linked in this way, though one is more process-based and the other outcome-based. Further, students learn to be musicians through their education, developing important skills that are linked to critical thinking, namely, reflection. Musicians are constantly reacting and reflecting to what

they are playing or singing and deciding how they can improve themselves. Students who participate in music education solely through listening are also constantly engaged in critical thinking through analysis of pieces of music and forming opinions regarding its main features (Kokkidou, 2013).

Cognition is similar to critical thinking in that both are process-based, though the former is about connecting new, learned information to previous experience and thought. As defined by the Oxford online dictionary, cognition is “the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses” (Oxford Living Dictionaries, 2018). Both critical thinking and cognition are important to parts of music education.

Conclusion

The Prospects of Music Education are a new way to define the beneficial opportunities a student may experience in a music education classroom. The prospects are outcomes that may arise after a student participates in a music class. There are four prospects of music education, including music, creativity, student learning and interactions. Each category of prospects represents a part of music education that makes it unique and necessary for its inclusion in public school music education.

CHAPTER 4

The Budd Advocacy Statement System

The Budd Advocacy Statement System is a rubric for music education advocates to write advocacy statements for their school music programs. The system itself includes three main components: philosophy, the prospects and conventions. Philosophy is a foundational component of the BASS.

Philosophy

Through advocacy statements, writers must answer the question, “why is music education important?” in a systematic and organized fashion. As seen in the previous chapter, there are different kinds of opinions regarding how one should best advocate for music education. After completing this literature review and observing each individual’s viewpoints, I believe that in order to create the most effective statements, the advocate must include some portion of their music education philosophy.

It is important to make a distinction between the actual definition of philosophy when being concerned with advocacy; this music education philosophy is one with a lowercase ‘p’, rather than one with an uppercase ‘P’. Estelle Jorgensen defines philosophy as “the formulating of questions that are then systematically explored through logical means” (2001, p. 19). In a music teacher’s education philosophy, they are tasked with answering questions about how they want their students to learn, what should be taught in classrooms and other things, falling into this category of philosophy as defined by Jorgensen. However, Jorgensen advances this definition further, writing that the educator need not become a Philosopher, as it is not the job of the Philosopher to implement their newfound ideologies into practice. The educator, however, is constantly putting their philosophy into existence in their classrooms through their actions

(2001). Therefore, because the music educator's philosophy is always in action, they are not philosophers by Jorgensen's standards, but still have beliefs and values regarding the field of music education and must answer the following questions as a part of their philosophy (with a lowercase "p").

Not every advocate for music education is a certified music educator, regardless, the advocate should still answer these questions in their advocacy statement. Answering the questions below about music education will create an advocacy statement that allows its readers to have an image of what music education participants will be like and understand what they went through to become these people. Each of the following questions can be answered as broadly or specifically as the advocate sees fit, adjusting not the content, but how it is worded based on the audience.

Some individuals will make the case that advocacy statements should not include any of the person's philosophies regarding music education to avoid contradicting the audience, but one must advocate with their desired outcomes of music education in mind. The advocate must answer a set of questions in their statement. Ultimately, these questions help provide *context* in an advocacy statement. Context is exceptionally important in advocacy statements, regardless of the subject matter. Music education may be unknown to people on school boards or those who have never participated in school music or may not know the specific kinds of music education that take place within the school district. Ultimately, when formatting an advocacy statement, the advocate should first answer philosophical questions before beginning to write their statement.

The first question a person must answer in their statement is "what is the purpose of a music education?" This question must be answered broadly and simply to introduce the reader to

the subject. Ultimately, the answer will show that students should be musically educated in some way.

The advocate must expand on the purpose by explaining what it means to be musically educated through answering the next three questions: “who should receive a music education?”; “how should students receive a music education?”; “what content should students learn in a music education?”.

For the question, ‘who should receive a music education’, the advocate should cover what grade level a music education will begin, and what types of music education experiences are offered at each grade level. The advocate must also include if all or some students receive a music education and if the classes are optional or mandatory. Attitudes regarding competitions, such as festivals, auditions and chair placement should also be addressed.

In receiving a music education, the advocate must address how students are participating in music education by describing the vehicle(s) in which students are experiencing and creating music and how classes, ensembles, experiences or a mixture of the three promote learning of the desired content. If the advocate feels strongly about a certain methodology, technique, or experience, it should be included here as well.

In regard to content, the advocate should briefly describe the desired school music curriculum and what eras and genres of music will be covered. These three questions will vary greatly in their answers due to the wide variety of music education options, pedagogical techniques and philosophical ideas.

The next set of questions are significantly more metaphysical in nature: “what are the outcomes of a music education?” and “how are students changed?”.

Outcomes of music education must reflect and align with the purpose of music education stated earlier and describe what a student will be able to do following a music education. The absolute purpose may be for students to be musically educated, but what it means to be musically educated will vary among advocates, as shown through the questions “who receives?”; “how does one receive?”; and “what content?”.

The answer to “how are students changed” must come after the purpose and outcome of a music education. Because the outcomes entail what students know or do, the advocate must further explain how students are now different after learning musical information and encountering musical experiences. Certain benefits or *prospects* may be addressed from this question, which is often implicitly answered in other music education advocacy statements.

Content of the advocacy statements are in two parts: philosophy and the prospects. The author of the advocacy statement should not separate these two entities. Rather, the prospects and philosophy should come together. The philosophical questions will help the reader to specifically understand *how* the prospects arise in music education. It is not enough to merely list the prospects. The author must use philosophy and the prospects in tandem to specifically demonstrate how students come to be more collaborative, creative or musical, etc. The author also does not need to use all elements of the prospects when writing their statements. Rather, they should pick as many prospects as they deem important to displaying their music education classroom/school/department.

Prospects

I previously discussed the four prospects of music education in chapter 3. To review, the four categories include music, creativity, interactions and students learning. The prospects lead from the philosophical question, “how are students changed?”.

Conventions

There are four conventions of writing advocacy statements according to the BASS, all asked in question form: Is it comprehensive, is it cited, is it consistent and is it concise.

For a statement to be comprehensive, it must be easy enough to be understood by someone outside of the music community. Specific terminology the layman may not understand should be omitted. The author should tailor the language to the intended audience so they may fully envision everything depicted in the advocacy statement. Along with comprehension, the author should exclude bumper-sticker-phrases like “music makes you smarter” and “music for the sake of music”. Statements must be cited properly so the audience is receiving accurate, authentic information. The author should not stretch the truth in any way or fabricate information. Consistency refers to philosophical elements being agreeable, and in no way contradict each other. The prospects and philosophy are meant to work in tandem, and if these somehow negate each other, the entire statement is rendered useless. Finally, an advocacy statement should not exhaust more than two pages, double spaced. Statements can naturally be shorter, and should be composed to suit the writer’s needs, though exceeding two pages may become taxing for the reader.

To conclude, the BASS includes three main elements: conventions, the prospects and philosophy. The conventions involve formatting and the setup of the statement. The actual content of the statement will include a combination of the prospects and philosophy, which work in tandem to show the importance of music education.

THE BUDD ADVOCACY STATEMENT SYSTEM					
CONVENTIONS					
Comprehensive	Cited	Concise	Consistent		
PROSPECTS					
MUSIC	CREATIVITY	INTERACTIONS	LEARNING		
Elements of Music	Composition	Emotional Development	Academics		
Music-Making	Improvisation		Neurology		
	Performance	Collaboration	Creative Thinking		
	Listening	Communication	Critical Thinking		
Culture					
PHILOSOPHY					
What is the purpose of a music education?	What content should students learn in a music education?	What are the outcomes of a music education?	How are students changed?	How should students receive a music education?	Who should receive a music education?

Figure 1: The Budd Advocacy Statement System

CHAPTER 5

Review of Advocacy Statements

In this chapter, I will use the Budd Advocacy Statement System to review various advocacy statements at the national, state and local levels. While this rubric is intended specifically for individuals to write advocacy statements in support of their own classrooms, schools and school districts, the ideals of philosophy and prospects presented within the BASS can still be applied to advocacy statements written with large, broad purpose.

NAfME

NAfME is one of the largest arts advocacy organizations in the world that specifically works toward ensuring children are granted a musical education. Founded in 1907, NAfME advocates at the local, state and national levels and also prescribes national standards for music educators to follow in their classrooms (“NAfME History and Leadership”, 2019). There is one main advocacy campaign I review with the BASS, and I also discuss my own experience advocating with NAfME and PMEA officers on Capitol Hill.

Broader Minded: Think Beyond the Bubbles (2014)

In 2014, NAfME released a new advocacy campaign entitled Broader Minded: Beyond the Bubbles. NAfME describes Broader Minded as advocacy that “promot[es] the intrinsic, unique benefits that music study provides” (NAfME, 2014). Further, they maintain that positive standardized test scores alone are not enough to advocate, and do not fully demonstrate everything that music education can fulfill. The Broader Minded campaign headquarters was on their website, broaderminded.com, and was intended to be a space for advocates to “think beyond the bubbles” (NAfME, 2014). This idea of thinking beyond the bubbles refers to not just

using test scores as a means to advocate for music education, the bubbles indicating the circles one fills in when taking a test (NAfME, 2014).

Unfortunately, since I began research for this project in April 2018, the Broader Minded website has been non-operational even when there are still links on the NAfME website asking visitors to visit Broader Minded. There is, however a Broader Minded brochure I was able to review with the BASS.

The document opens with a confident statement, claiming there is more to advocacy than test scores and intellectual development. Moving into the content portion, Broader Minded quickly fulfills the conventions of being cited and concise; any research includes citations and the text included in the document is brief. In terms of consistency, and not having any glaring hypocrisies, an entire page describes the extrinsic benefits “academic achievement”, “brain development” and “fills gaps” (p. 3) follows the introductory paragraph. This may not appear improper, as the rest of the document is intrinsic benefits, or “beyond the bubbles” (p. 4). These intrinsic benefits are separated into the categories “inherent benefits” and “21st century skills”. It is debatable whether the items listed as ‘inherent’ are truly that, but there are other issues to worry about.

The content of the Broader Minded campaign can be seen below, in terms of BASS prospects content.

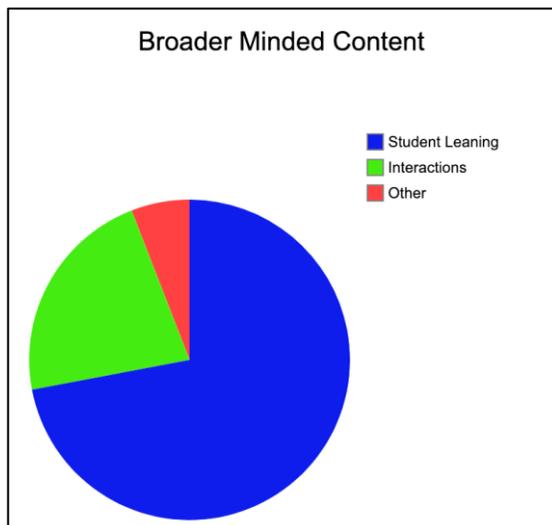


Figure 2: Broader Minded content distribution

Out of the eighteen points in Broader Minded, thirteen surround the prospect category of Student Learning, improved reading skills, higher grade point averages, spatial reasoning abilities, processing sound and staying focused, improving cognition, students lagging behind, students of lower socioeconomic status, engagement, reflective learning, process-orientation, decision-making, creativity, critical thinking. Four surround the prospect category of Interactions, emotional awareness, grit, collaboration and confidence. One remaining category, multiple ways of knowing, does not fit in with any of the BASS prospects. Broader Minded pairs the following description with multiple ways of knowing “Music study promotes fluency in knowledge systems beyond the linguistic and mathematical, enabling a deeper and broader understanding of our world and of the human experience” (p. 4). Depending on how one interprets “broad understanding of our world and of the human experience”, multiple ways of knowing could technically fall under any of the four categories. This leads me back to the convention of comprehension, as this element is rather difficult to completely define (Broader Minded, 2014).

Broader Minded fails to explain any kind of context in which students are learning. The only possible mention of music-making comes from multiple ways of knowing, but even that is unclear as I already mentioned. It is forgivable that Broader Minded does not answer some of the philosophical questions like purpose and content, but even national advocacy campaigns can include some portion of context without taking a direct philosophical stance.

2018 NAFME Collegiate Advocacy Summit: Advocating on Capitol Hill

NAfME offers a Collegiate Advocacy Summit where music education students from around the United States come together to advocate for music education in Washington D.C., on Capitol Hill. As a rising senior in college, and as someone who has a certain interest in music education advocacy, I decided to attend this seminar, from June 26-29, 2018. The first two days of this seminar included training and some professional development, and what we would say to individuals when we were actually on Capitol Hill.

On the first day of the seminar, we were split into groups to practice our stories, which we would use when talking to staffers on Capitol Hill. These stories were short narratives describing why we, as college students, decided to pursue music education as a career. In the meetings we had with staffers, two college students would speak, then the leadership from our music education association would discuss more specific details and benefits regarding music education advocacy. I attended these meetings with leadership from the Pennsylvania Music Education Association (PMEA). The goal of these meetings and was aimed at gathering support for the GAAME Act, which specifies that schools can use Title IV funding for music education and resources.

One of the main benefits of music education the PMEA leadership would use was the term ‘soft skills’, which are essentially are transferrable communication and social skills (soft

skills, 2019). Further, creativity was brought up fairly often, and how executives in business often look for individuals exhibiting these kinds of competencies. One of the other interesting things the PMEA leadership would ask staffers was if they could remember their music teachers from school. Each of these individuals would always recite their former teacher's name, as well as some short positive story. I do have to question how effective this advocacy was, and most of the staffers we talked to already seemed to be in support of music education, just not to the extent we wanted, as some issues arose surrounding the GAAME Act.

At least two of the staffers mentioned that their representative or congressperson would certainly be in support of music education but backing the GAAME Act was a little more complicated. As I previously mentioned, the GAAME Act clarifies that schools can use Title IV funds from the Every Student Succeeds Act for music education programs, but some staffers were concerned that this bill may take power away from the state governments who are supposed to make decisions for education. In discussing education policy, states' reserved powers and general constitutional interpretation are all well out of the scope of this paper, but this situation does bring up some interesting considerations. I believe that in order to be the best possible advocate for music education, and education in general, interested individuals should have some knowledge regarding education policy. Policy made at the national, state and local levels may affect music education, so it is imperative that decision-makers are as informed about the benefits and subject of music as possible. It is not enough to merely list benefits of music education, but it must be established how students are specifically impacted by music education.

I commend the PMEA leadership for their advocacy regarding the GAAME Act on the day we visited Pennsylvania congresspersons' offices. The verbal form of advocacy used can be broken down into that of anecdotes and a collection of benefits, both intrinsic and extrinsic. The

anecdote portion did provide some context for our listeners, as we described why music education was important to us, but we did not describe *what* in our music educations made it so vital to our development and existences. That being said, I was pleased that most of the beneficial parts of music education could be categorized as intrinsic.

As of January 1, 2019, the GAAME Act was referred to the Subcommittee on Early Childhood, Elementary, and Secondary Education, and has 65 cosponsors from both parties, none of which are from Pennsylvania representatives (H.R.6137 - GAAME Act of 2018, 2018).

PMEA

Though PMEA is technically affiliated with NAFME, they have their own advocacy document worth reviewing. The document “How Has Music Education Impacted Your Life” was compiled in March 2015, and a copy was given to all members of the Pennsylvania General Assembly. This document includes over 1,400 anecdotal stories of individuals from Pennsylvania who believe in the importance of music education and exceeds 350 pages. The personal narratives range from one sentence to long paragraphs, are separated by their home district, and the authors include students, teachers and general community members.

The content of the “How Has Music Education Impact Your Life?” can be seen below, in terms of the sheer number of personal anecdotes that exist within this mammoth document.

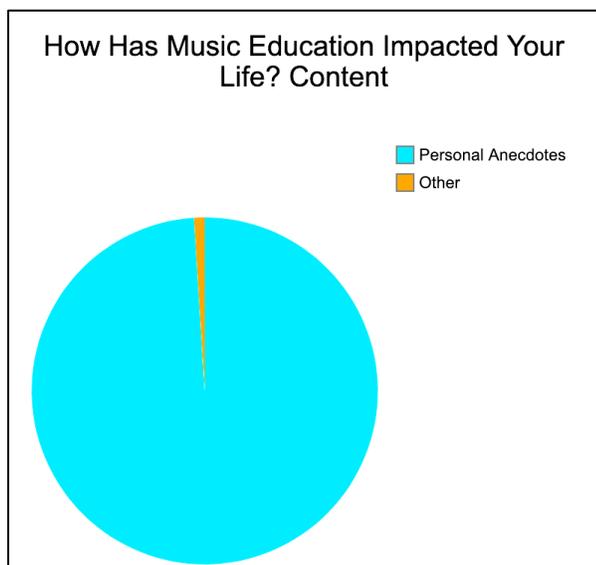


Figure 3: How Has Music Education Impacted Your Life? Content

There is a total of 362 pages devoted to the narratives, and only 4 other pages that include relevant content towards music education advocacy.

One of these pages is an overview of Broader Minded, which I have already discussed (p. 5). Another is a page devoted to “Legislative Recommendations”, which describes the ultimate goal of the advocacy project (p. 4). The two remaining pages directly address the members of the Pennsylvania general assembly, asking them to read and consider the stories presented in the document, along with some other things to consider. The first letter (p. 2), was written by past president of PMEA, Dennis Emert, who inserted a rather long quote by NAFME Executive Director Michael Butera, which actually takes up most of the letter. In this quotation, Butera describes how studies show that there is evidence that music education positively affects the brain and boosts GPAs and test scores, but quickly pivots and lists music and art specific reasonings including “creation of tangible artistic products, engagement with ambiguity, focus on emotion, exploration of individual and group identities, and an orientation towards the ongoing nature of artistic processes” (p. 2). Emert ends the quote by adding how this collection of narratives demonstrates the music education is important to students, non-music teachers, and

other individuals who are in a non-music career. Following these four pages, the 1,400 anecdotes begin.

The narratives are all very personal and different in how the authors support music education. Some individuals describe teachers that were particularly influential, while others point to specific memorable events. There are mentions of how music helps students to develop “confidence and bravery” (p. 360), and “express [themselves] in ways that people do not understand” (p. 349). Unfortunately, even in some of these personal statements, there are references to the phrase “music makes you smarter” (p. 24, 127, 158, 237, 341), though they are paired with other music-specific or intrinsic benefits.

This document is rather interesting because its sheer size and volume could be interpreted and received as persuasive. The narratives themselves all cover parts of the BASS, though, they are not rooted in research. Philosophical questions are addressed, in terms of purpose, content, outcomes, changes, and how students receive a music education, even though they are answered differently from statement to statement. The question of “who should receive a music education” is powerfully, implicitly answered by the individuals who have written these statements: everyone should receive a music education.

Naturally, this document cannot be considered concise or consistent because of the 362 pages, and varied philosophies, but are understandable because of the intention, and targeted audience. I would not recommend advocating for a district program with a document over 300 pages, but the anecdotal portion with stories from students, parents and community members would certainly something to be consider in an advocacy campaign on a smaller scale.

School District Advocacy

Interestingly, I found it rather difficult to find any form of advocacy statement on public school department websites. Rather than having a set advocacy statements, many music department websites included a page devoted to advocacy with links to other websites and research supporting music education. Many, however, did include mission, vision, belief and philosophy statements, or some combination of the four. One school website did peak my interest though, and I decided to evaluate it with the BASS and begin by describing it below.

Upper St. Clair School District

On the page “Why We Teach Music at USCSD”, there is a short passage describing why the teachers at Upper Saint Clair chose to become educators, in addition to a small statement that could be interpreted as advocacy. The authors describe how music education has many important intrinsic benefits like “leadership, collaboration, communication, teamwork, interpersonal skills, goal-setting as a contributing member of an ensemble and creative self-expression” (“Why We Teach...”), which are important to fostering a well-rounded individual. They continue that important skills “visual tracking, decoding symbols, sequencing and pattern recognition” are taught through the study of music by being active participants of music (“Why We Teach...”). It is refreshing to see the addition of students actually doing music, unlike Broader Minded, which neglects to mention how students actually gain the stated benefits of music.

Continuing on the rest of their website, Upper St. Clair does also include a page of advocacy links like many other school districts, theirs entitled “Why Study Music”. From the links listed on this page, one is actually an advocacy flyer for Upper St. Clair, labeled “USC Advocacy Statements” (“Why Study Music”). I consider this odd, as it is more personalized advocacy for the school district but is the sixth on the list of thirteen websites. After closer

inspection, this flyer is more of a copy-paste document than an actual narrative statement, but it is much more than other schools have.

The document exists in three parts “USC Performing Arts Are Essential to the Curriculum”, two pages devoted entirely to research briefs, and “Why is Music so Important?”. The first page is a somewhat philosophical element, as it describes the goals of the music department, musical goals for students and general descriptions of what students are expected to learn. Overall, this page describes the purpose of their music education, and how students are changed, two out of the six BASS philosophy questions. The research briefs are all cited and describe mostly academic and neurological prospects for students and do include studies surrounding both music training and music education. The final page of the document is a bit odd, as it includes miscellaneous non-cited bullet point benefits, more academic benefits and some quotes from businessmen and a politician about the importance of music. The content of this document is distributed below.

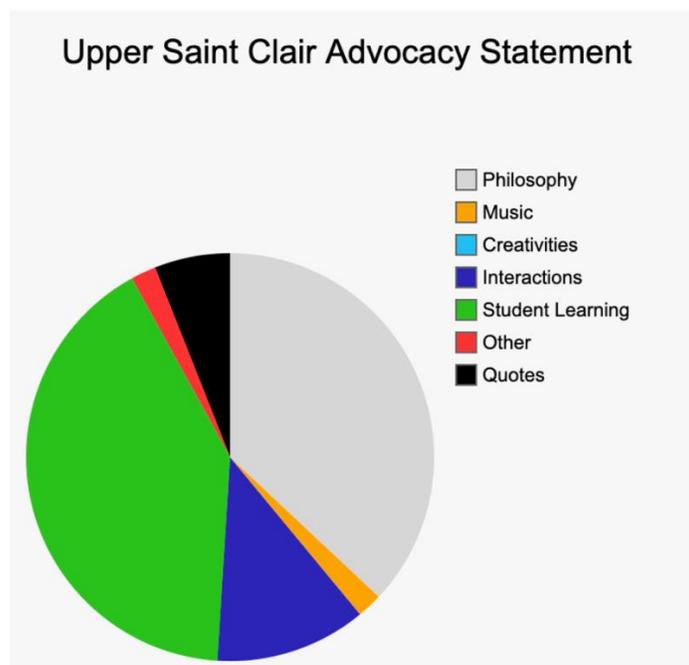


Figure 4: Upper St. Clair Advocacy Statement Content

Out of the 58 points in this document, 21 are philosophy related and 24 surround the prospect of learning, most of which are derived from academics. There are 7 statements about Interactions, and the 4 quotes, leaving one miscellaneous fact and only 1 statement surrounding music. Further, there are many redundancies in the learning prospect, as most surround academics (“Music Advocacy Flyer”).

CHAPTER 6

The Ideal Advocacy Statement

Because I have spent this entire document describing what advocacy statements should be, it seemed necessary to provide an example of what I deem the optimal advocacy statement. I have chosen to write an advocacy statement for the location of my student teaching placement, Mount Nittany Middle School Band program in the State College Area School District, State College, Pennsylvania. The following statement follows all conventions, answers all philosophical questions and includes aspects of the prospects interwoven with context.

Preparing the Statement

Before writing the actual statement, the author should first consider the philosophical questions laid out by the BASS. The philosophical questions are the entire foundation of the BASS, and without them one is left with a statement without context, or something tangible to physically back up the prospects. Once the philosophical questions have been answered, one can begin to fit together the prospects into the contextual elements.

Mount Nittany Middle School 7th and 8th Grade Bands

The music education program at Mount Nittany Middle School presents special opportunities for students to learn personal and professional competencies needed to succeed after departure. Students sing, perform, learn and create through the medium of music, which they cannot do anywhere else. There are numerous studies and reports demonstrating that the presence alone of a music education program in schools is beneficial to standardized test scores, GPAs, attendance rates, as well as graduation and attrition rates (Demorest & Morrison, 2000; College Board, 2012; NAFME, 2006). However, the concert band program at Mount Nittany Middle school does much more for its students; they are given the resources and knowledge

necessary to be informed, accomplished musicians and citizens. All students, regardless of musical ability and experience are able to participate in everything offered by the MNMS bands.

In small lesson groups, MNMS band students learn how to combine instrument technique with the elements of music while studying a variety of music ranging from lesson books, concert band repertoire and chamber music. On the larger scale, students practice collaboration and communication in ensembles ranging from 22-50 musicians, who come together to practice and perform. In these larger ensembles, students have the opportunity to make decisions of how they interpret and understand the sounds around them while also reflecting on theirs and their peers' music making. Being able to contextualize and reflect upon music requires critical thinking skills, which are practiced as musicians alter how they are playing after reacting to what they are hearing internally and externally. This kind of process also happens in chamber ensembles.

Students are also encouraged to participate in chamber, or small groups where they have even more autonomy to interpret a composer's music. MNMS students are eager and energetic to express themselves through arranging and transcribing already existing works and compose their own. Individual expression of thought and emotion as well as practice of the creative process also prevails in the two jazz bands at Mount Nittany when all students in the ensembles have the opportunity to improvise a solo, or spontaneously craft a melody over an established background. Students get to perform for their peers, families and community members on concerts throughout the school year, where they continue to hone the music-making process, where music traverses from the composer to conductor to musician to audience. This process is accessible to everyone, and extraordinary, as music will never be performed the same way twice.

Student choice is always considered when selection of repertoire occurs. The entire State College Area School District is working toward programming concert music that includes a wide

variety of music styles and composer with diverse backgrounds to not only educate students about cultures outside their own, but also demonstrate what an inclusive curriculum looks like.

Research demonstrates that students who participate in music education are more effective communicators and collaborators, (Bishop, 2018; Bar-Gil, 2010), practice critical and creative thinking skills, and are given opportunities to express themselves while exploring the musical cultures outside of their own. Students at MNMS are already practicing these skills in their other classes, but also have the chance to revisit them in a new dimension, through the vehicle of music.

Discussion

In writing the preceding statement, I first answered the philosophical questions and then determined the following prospects that align with the activities and experiences described. Here is a breakdown of content

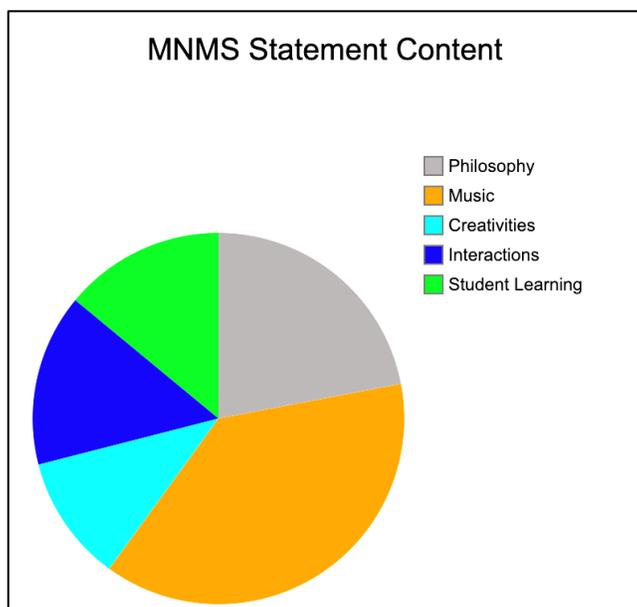


Figure 5. Mount Nittany Middle School Statement Content

It is evident from the graph that the content is a bit more balanced in terms of prospect, though music tips the scale. This, however, makes sense, as I discuss a music class room where music-

making takes place. But the other three prospects, creativities, interactions and student learning are all at similar levels. This way, the musical aspects of music education are not undermined by academic and neurological claims, like many other statements. From reading the statement, the audience can gather what students are doing in classroom and understand how these prospects arise in students.

CHAPTER 7

Conclusion

After the conclusion of this project, it is my hope that the BASS can be a resource for music education advocates as they continue to fight for music in schools.

Reactionary vs. Proactive Advocacy

It is imperative that all music education supporters are constantly advocating music education. The Budd Advocacy Statement System can be used so advocates can write statements for their music education programs. I encourage teachers to not just include a page of advocacy links on their classroom pages, but write out their own advocacy statement, according to the BASS, as it specifically characterizes what is happening in classrooms. These statements can go alongside mission, belief, vision or philosophy statements, or can be included in concert programs for parents, community members and decision makers to read. I also specifically urge teachers to have an advocacy statement, and other advocacy resources at the ready, so if the situation arises where specific, targeted advocacy is necessary.

Call for Research

In order to specifically demonstrate positive benefits of music education regarding interactions and learning, research must be done in music education settings. Much of the research used in music education advocacy surrounds music *training* and how it impacts academics and neurology. I implore researchers with an interest in music education at all levels to consider designing studies around in school music classrooms to demonstrate how a public-school music education is necessary and imperative for all students.

Education Policy

As demonstrated in my review of NAFME's advocacy statements, some education policy knowledge is helpful for music education advocates. Patrick Schmidt, chair of music education at University of Western Ontario, writes in his book *Policy and the Political Life of Music Education*, "We need to dispel the notion that to be a policy practitioner is to be a *wise wonk*, a detached number cruncher, or a political advocate only. The new and viable disposition is that *policy is personal* and that the same deliberate skills we use to challenge and create our own representations of knowledge and learning-the same things we do as teachers-are also at the center of policy formation" (2017, p. 15). According to Schmidt, music educators are not well-versed in policy, and are weak in conversations regarding policy formation, and I wholeheartedly agree with him. Schmidt continues that when prompted about music's goals and how they correspond with the general education curriculum, "we, often, offer little more than anecdote and worn-out advocacy statements about the uniqueness of music... we have little experience in adapting our practices or in co-opting external requirements" (p. 20, 2017). We as music educators must be informed about what is happening in policy at the local, state and national levels, and we must, *must* be proactive in music education advocacy, or else change may be forced upon us as teachers and our field, which could lead to negative consequences. If we as teachers and advocates for music education do not come together to finally end the debate around music education signification, future generations of individuals will be left with the same problems we are still grappling with. Educators and advocates can begin writing statements with the BASS now for their programs to include on their websites or concert programs. They can bring administrators into their classrooms as Lowell Mason did in 1838 to demonstrate what goes happens in music education, and why is it vital for everyone.

We have the ability to enact change in our classrooms, schools and districts, and must intelligently advocate for our music education programs if we are intent on it not just surviving but thriving. Passivism and apathy must end so all children are given the opportunity to participate in well-rounded music education programs.

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Education:

Bachelor of Music Education, 2019, The Pennsylvania State University, University Park, PA

All About the BASS: Examining Music Education Advocacy

Thesis Supervisor: Linda C. Thornton

Teaching Experience:

Mount Nittany Middle School, State College, PA

Tamaqua Elementary School, Tamaqua, PA

West Penn Elementary School, West Penn, PA

Tamaqua Middle School, Tamaqua, PA

Other Experience:

Marching Band Instructor, Hollidaysburg, PA

Partners in Music Conductor, State College, PA

NAfME Collegiate Treasurer, Penn State Chapter, University Park, PA

Nittany Band Association President, University Park, PA

Professional Experience:

NAfME Eastern Division Conference Presentation

NAfME Collegiate Advocacy Summit

Midwest College Mentor

Additional Experience and Professional Development:

Pennsylvania Music Educators Association Member

National Association for Music Education Member

National Band Association Member

International Clarinet Association Member

Pennsylvania State Education Association Member

National Education Association Member

National Society for Leadership and Success Member

National Society for Collegiate Scholars Member

Dean's List (8/8 Semesters)