

2020 VISION: Changing the Face of Education in Fayette County

Work Group: Music

Final Report

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Number of Specific Recommendations: 6

GROUP RECOMMENDATION – Area #1

Curriculum and Child Experience

Specific Recommendation:

Adopt a comprehensive plan for music education (pre K-12) that develops student competence in music. This plan includes a strong system-wide foundation in the elementary schools, continuing ongoing music programs with an emphasis on sequential, experiential music activities. The plan will include ensemble work, provide specialized music programs, emphasize performance techniques and incorporate music

into a cultural, historical, social and analytic context. “Musical competence” means the ability to use an array of knowledge and skills in the creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology and appreciation of music.

Research Rationale for how this change will help kids:

Middle school and high school students who participated in instructional music scored significantly higher (than non-music participants) in standardized tests. University studies conducted in Georgia and Texas found significant correlations between the number of years of instrumental music instruction and academic achievement in math, science and language arts.

Source: “*University of Sarasota Study*” by Jeffery Lynn Kluball;
“*East Texas State University Study*” by Daryl Erick Trent

Students who were exposed to the music based lessons scored a full 100% higher on fraction tests than those who learned in the conventional manner. Second-grade and third-grade students were taught fractions in an untraditional manner by teaching them basic music rhythm notations. The group was taught about the relationships between eighth, quarter, half and whole notes through four months of piano keyboard training.

Source: “*Neurological Research*” March 1999

A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction.

Source: “*The McGill Piano Project*” MENC April 1998

High school music students score higher on SAT’s in both verbal and math than their peers. In 2001, SAT takers with coursework experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion.

Source: “*Profile of SAT and Achievement Test Taker*”

Music poses a particular challenge to teachers attempting to design balanced curricula. Many have developed excellent strategies for teaching performing skills whether in choir, band or orchestra. Yet these same teachers may find it difficult to accomplish outcomes related to a knowledge of music history, style theory and criticism. The challenge is to achieve polished levels of performance, often in a very limited time period – and also to help students examine carefully and caringly the structure and historical background of the works they are performing...A balanced approach to music curriculum is essential: students need to be prepared as listeners as well as performers. Preparation in listening skills involves understanding the cultural context of the music they hear...they will discover that their performances are enhanced by this larger awareness.

Source: “*Academic Preparation in the Arts*” – College Entrance Examination Board 1985

The years before children enter kindergarten are critical for their musical development. Young children need a rich musical environment in which to grow.

Source: “*The School Music Program: A new Vision: The K-12 National Standards, Pre-K Standards and What They Mean to Music Educators*”

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**WORK GROUP: Music
Group Recommendation – Area #1 – Curriculum and Child Experience**

Implementation Steps for Recommendation #1	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
1. Provide opportunities for Pre-K children to explore music delivered by a music specialist with training in early child development.	Coordinator of Elementary Music Curriculum / Coordinator of Community Partnerships	Grants	2006	Ongoing
2. Provide every student (K-5) 60 minutes of Comprehensive experiential music instruction each week with a music specialist.	Coordinator of Elementary Music Curriculum	FCSB Budget	2006	Ongoing
3. Provide the opportunity for keyboard instruction at K-12. (K-5 th grade as enrichment program; 6 th -8 th grade as general music curriculum; 9 th -12 th as an elective)	Music Coordinating Team	Grants / FCSB Budget	2006	Ongoing
4. Ensure that every child has the opportunity to participate in a performance once a year (K-12).	Music Coordinating Team	Grants, Contributions / Budgets	2006	Ongoing
5. Provide the opportunity for string instruction for students (4-12) ; band instruction (5-12) ; other instrumental instruction (5-12) ; a choral music experience (4-12) for all students.	Music Coordinating Team	Grants, Sponsors, Foundation Budget	2006	Ongoing
6. Provide middle school students at least one quarter of experiential music instruction with a qualified music specialist.	Coordinator of Secondary Music Curriculum	Grants and FCSB Budget	2006	Ongoing
7. Form small music ensembles including jazz for 6-12 grades that will meet once a week to perform ensemble repertoire and include blocks in the schedules for rehearsals.	Coordinator of Secondary Music Curriculum	Grants and FCSB Budget	2006	Ongoing

8. Ensure that all students (K-12) attend a music performance each year.	Music Coordinating Team	Grants & Sponsorships	2006	Ongoing
9. Integrate music into other disciplines through the curriculum.	Coordinator of Elementary Music Coordinator of Secondary Music	Grants & FCSB Budget	2006	Ongoing
10. Choose varied repertoire that represents the cultures of our community.	Coordinator of Elementary Music Coordinator of Secondary Music	Grants & FCSB Budget	2006	Ongoing
11. Provide an advanced placement course in Music Theory (9-12)	Coordinator of Secondary Music Curriculum	FCBS Budget	2006	Ongoing
12. Provide opportunities for students (9-12) to develop skills for audition preparation.	Coordinator of Secondary Music Curriculum	FCBS Budget	2006	Ongoing
13. Rules preventing woodwind, brass or percussion students from playing in high school band without also playing in marching band will be strongly discouraged.	Coordinator of Secondary Music	NA	2006	ongoing

GROUP RECOMMENDATION – Area #2

Central Leadership

Recommendation:

Develop a district-wide K-12 Music coordinating team, under the direction of a Music Director that will guide, coordinate, and facilitate the following:

1. Equitable music programs across the system.
2. Potential external funding opportunities.
3. Partnerships with community music organizations to enhance programming.
4. Music performance opportunities for students K-12 to attend.
5. Music programs' efforts to have student performances whereby all students may participate.
6. Assist teachers in implementation of core content.

Research Rationale for how this change will help kids:

District arts coordinators facilitate program implementation throughout a school system and maintain an environment of support for arts education.

“School board members and superintendents repeatedly affirm the essential role of the district arts coordinator(s) in sustaining strong arts education programs and in keep ‘the arts’ part of a district’s definition of education. Their first piece of advice...is to hire an effective coordinator. They emphasized the care with which they searched for the right person.”

Source: *“Gaining the Arts Advantage”* Arts Education – Partnership with the President’s Committee on the Arts and the Humanities

Effective coordinators play a number of critical roles and provide several vital services including:

1) Engaging influential segments of the community that value the arts and are instrumental in nurturing and mobilizing community support; 2) Keeping the arts on the table during budget sessions; 3) negotiating between board, central offices and site-based management; 4) providing leadership in selection for music teachers; 5) facilitating communication among individual schools and 6) fostering the climate of support for arts education in the community and district.

Source: *“Gaining the Arts Advantage”* Arts Education – Partnership with the President’s

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WORK GROUP: Music

Group Recommendation – Area #2 – Central Leadership

Implementation Steps for Recommendation #2	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
Conduct a national search for a qualified, effective Music Coordinator.	Superintendent & Board	Budget and apply for grants	January '06	May '06
<p>Conduct a thorough search for a qualified, effective music team of specialists for the following positions to implement the Centralized Leadership.</p> <p>1) <u>Coordinator of Development</u> who acquires external funding through grants and sponsorships.</p> <p>2) <u>Coordinator of performances</u> who facilitates live programming for students K-12 to attend.</p> <p>3) <u>Coordinator of Elementary Music Curriculum</u> who supports a unified system-wide curriculum and professional development.</p> <p>4) <u>Coordinator of Secondary Music Curriculum</u> who supports a unified system-wide curriculum and professional development.</p> <p>5) <u>Coordinator of Community Partnerships</u> who initiates and coordinates all partnerships with music organizations.</p>	Superintendent & Board	Budget and apply for grants	March '06	June '06

GROUP RECOMMENDATION – Area #3

Engaged Community

Recommendation:

Develop programs and partnerships that actively engage the community which is broadly defined as: 1) musicians; 2) music organizations; 3) institutions; 4) cultural leaders; 5) parents and families; 6) music enthusiasts and members of the music business industry.

1. Engage musicians to provide mentoring, through private lessons and coaching performances for and *with* students; residencies and master classes in the schools that emphasize exposing students to outside artistic events.
2. Establish formal partnerships with area music organizations such as Lexington Philharmonic Orchestra, Lexington Singers, Central Kentucky Youth Orchestras, Central Music Academy and Lexington Chamber Chorale that will develop specific collaborations which will meet the needs of both the schools and the music organizations.
3. Establish formal partnerships (including Service Learning) with institutions of higher education. (An example of such a partnership could be with the University of Kentucky where School of Music graduate students supplement the teaching of students through private lessons, coaching and ensemble instruction both private and public that would elevate excellence instruction, performance and program attendance or the existing University of Kentucky String Project.)
4. Create a foundation whose sole purpose is to solicit funds to supplement the budget for Fayette County Public Schools music programs. (An example is Woodford County's *Woodford Educational Enrichment Foundation* 'WEEF'.)
5. Involve parents and family members in the production of music programs and special projects; working with Parent Teacher Organization's to support music programs and where possible, provide opportunities where both student and parent can perform together.
6. Provide a means where music enthusiasts and members of the music business industry provide needed services such as instrument repair 'at cost' or reduced rates *or* work with the school system to supplement needed services.

Research Rationale for how this change will help kids:

Effective arts learning out of school also requires the active engagement of the community.

Source: "*Champions of Change*" 1999

The pattern of relationships in the strongest districts is more richly textured and involves a wide range of formal and informal interactions among school staff and the community. Such interactions described in the profiles include:

- Active parent and community involvement in school music programs.
- Music faculty involvement in community arts events.
- Music residencies.
- Student performances for community audiences.

Source: "*Gaining the Arts Advantage*"

Today, Vancouver (Washington) schools benefit from an educational foundation which maintains approximately \$1 million in assets spending interest income on children's education needs from musical instruments for needy students to travel funds (for performances).

Source: *"Gaining the Arts Advantage"*

The partnership (in Anchorage, Arkansas) provides special discounted tickets for teachers (and students) to attend performances and pre- or post-lectures.

Source: *"Gaining the Arts Advantage"*

Collaborations across schools and department of higher education, ultimately require administrative policies and support. Focused cooperation among higher education k-12 and cultural organizations require planning, resource allocation, incentives and rewards and a vision embraced by decision makers. The paths to achieving institutional commitment can be diverse and are often fostered by the simply act of convening partners to start talking with each other for the first time after decades of ignoring their interdependent interests.

Source: *"Teaching Partnerships: Report of a National Forum on Partnerships Improving Teaching of the Arts" November 2001*

The arts are one of the most powerful means for forging bonds between parents, schools and communities. Schools that present quality student performances...attract parents into the schools and engage them in their children's education. Partnerships significantly expand the opportunities for these important, family-based learning experiences both inside and outside the school buildings.

Source: *"Learning Partnerships: Improving Learning in Schools with Arts Partners in the Community" 1999*

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**WORK GROUP: Music
Group Recommendation – Area #3 – Engaged Community**

Implementation Steps for Recommendation #3	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
1. Assemble a list of available musicians who would wish to work with students and make qualified candidates known system-wide; renew list annually.	Coordinator of Community Partnerships and Coordinator of Development	Grants	2006	Ongoing
2. Hold individual discussions with leaders of the community music organizations to develop individual partnerships. Once partnerships are established, review annually.	Coordinator of Community Partnerships, Coordinator of Development and Coordinator of Programming	Grants and Corporate Support	2006	Ongoing
3. Develop programming connected to core content for K-12 whereby every student will attend at least one music program every year in a school or community venue.	Coordinator of Programming and Coordinator of Development	Grants; Corporate and Community support	2007	Ongoing
4. Identify Music enthusiasts and persons of influence who will create a 'not for profit' foundation and raise funds to support music programs. audition process, making viable candidates known system-wide; renew list annually.	Coordinator of Community Partnerships	Grants and Funding	2006	Ongoing
5. Establish a 'Parents for Arts Partnership' which will support music and arts supplemental programs by providing support services to the individual schools' programs.	Coordinator of Community Partnerships	Grants and Funding	2006	Ongoing
6. Establish a community music support committee that meets quarterly with music teachers and school principals lead by the Coordinator of Community Partnerships to assess needs and find resources to meet individual schools music program needs.	Coordinator of Community Partnerships	Grants and Funding	2006	Ongoing

GROUP RECOMMENDATION – Area #4

Teacher Certification and Professional Growth -

Recommendation:

Hire certified music teachers for all music educational instruction and support their professional development and personal musical growth by:

1. Providing quality professional development workshops in music for current music educators that focus on improving instruction and enhancing teachers skills in working with community organizations and getting community visibility for their music programs.
2. Providing funding and allowing music teachers to attend one professional development conference per year (AOSA, KMEA, etc.)
3. Provide on-going professional development for administrators about music programs and their value to the schools.
3. Supporting music teachers' professional growth by providing professional development workshops to fulfill their flexible PD commitment in their subject area
5. Supporting performance opportunities for music teachers outside the classroom (Example: Lexington Philharmonic school performances during the school day.
6. Working with institutions of higher education to maintain high standards of preparation of music educators.
7. Providing extra stipends for co-curricular and after-school music rehearsals and programs

Research Rationale for how this change will help kids:

The presence of arts specialists in district schools proved time and again to make the difference between successful comprehensive, sequential arts education. Teachers who also pursue their artistic life repeatedly told researchers that the value placed on the professional quality of their art by school administrators stimulates and refreshes their commitment to both their art and to teaching. Administrators pointed out that the best teachers staff actively engaged in their art-form through performances in district and community venues.

Source: *"Gaining the Arts Advantage"*

State and local policy makers must ensure that adequate time, adequate funding and adequate opportunities are available for high quality professional development for arts (music) instructors. Many people within artistic communities across the nation aid teachers and consider teachers' professional development a top priority.

Source: *"The Complete Curriculum" by Lori Meyer The State Education Standard 2004*

Partnerships forge a new relationship between community resources and schools, resulting in the professional development of all partners. Art (music) instruction enhances the teaching skills of teachers, helps community members better appreciate education, work productively in classrooms.

Source: *"Learning Partnerships: Improving Learning in schools with Arts Partners in the Community" 1999.*

The study reaffirms research on the role of the principal as the primary instructional leader at the individual school level,...their support for arts (music) education is essential. For instance, principals looking to create a thematically focused approach to elementary or middle school have found that art forms can play a central role because of their complex content and range of activities. Others found that hard-to-reach students become actively engaged in the arts and subsequently in other aspects of the school. Parent and family involvement in arts(music) education enhances the overall environment for learning. These building level leaders must personally value the arts (music) or be persuaded by other pragmatic considerations to make the arts an important aspect of the school.

Source: *“Gaining the Arts Advantage”*

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Group Recommendation – Area #4 – Teacher Certification and Professional Growth

Implementation Steps for Recommendation #4	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
1. Schedule Professional Development workshops and presenters	Coordinator of Secondary Music Curriculum Coordinator of Elementary Music Curriculum	FCPS Music Staff sharing sessions/community artists	2006	Ongoing
2. Establish a school board policy for support of professional development in music	Superintendent, Board and Principals	School PD Fund and Grants	2006	Ongoing
3. Plan and schedule P. D. sessions for principals	Music School Administrators and Coordinators	FCPS Music Staff	2006	Ongoing
4. Give current teachers release time to perform for schools (Philharmonic ensembles, etc.)	Principals	Funding for Substitute	2006	Ongoing
5. Accept field placement students from music educational programs in Higher Education.	Music Teachers / Coordinator of Music Curriculum	Higher Ed Institutions	2006	Ongoing
6. Strongly encourage teachers to donate their time if performances are during the day.	Music Teachers / Coordinator of Programming	FCPS Music Staff	2006	Ongoing
7. Establish a School Board policy which supports stipends for co-curriculum and after-school programs.	School Board	Higher Ed Institutions	2006	Ongoing

GROUP RECOMMENDATION – Area #5

Facilities and Resources

Recommendation:

Develop, adopt and incrementally implement a comprehensive music education plan by designating sufficient facilities and resources. This plan will:

1. Involve music teachers in the designation of space to ensure its appropriateness to music instruction based on MENC standards.
2. Authorize funding for a keyboard lab, materials and instructor in every school.
3. Provide and maintain an inventory of quality instruments for student use, including band, orchestra, ORFF instruments, rhythm instruments and keyboards.
4. Involve music teachers in the design and construction plans for new schools.
5. Provide sufficient funding for transportation of student performing groups/organizations to events.
6. Provide adequate funding for after-school and summer music programs including transportation
7. Provide sufficient funding for maintenance and repairing instruments.

Research Rationale for how this change will help kids:

Leaders at the district and building levels repeatedly told researchers that it was important to combine a compelling vision of the importance of arts education with a thoughtful implementation plan that showed how resources would be apportioned over time to reach all schools and students. The plan established confidence among art (music) teachers and building level administrators that resources eventually would be available but that the increases in district-wide support must necessarily be incremental. Districts have developed a number of strategies for allocation new resources, many of them based on stimulating a “bottom up” request for arts (music) education funding from school sites.

Source: “Gaining the Arts Advantage”

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**WORK GROUP: Music
Group Recommendation – Area #5 – Facilities and Resources**

Implementation Steps for Recommendation #5	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
1. Involve music teachers in the designation of space to ensure its appropriateness to music instruction based on MENC standards	Facilities Director w/Principal	School System Budget	2006	Ongoing
2. Authorize funding for a keyboard lab, materials and instructor in every school	School Board	Training through UK Grants / Budget	2006	Ongoing
3. Provide a sufficient funding number of instruments for all music education instruction programs	School Board w/Music Coordinator	Grants and School System Budget	2006	Ongoing
4. Have music teachers involved in the design & construction plans for new schools	Facilities Director & School Board	School System Budget	2006	Ongoing
5. Provide sufficient funding for transportation of student performance groups to events.	School Board w/Music Coordinator	School System Budget	2006	Ongoing
6. Provide adequate funding for after-school and summer music programs	School Board w/Music Coordinator	21st Century 'After School' Grants	2007	Ongoing

GROUP RECOMMENDATION – Area #6

Advocacy and Policy Support

Recommendation:

Constantly articulate a vision for music education by:

1. Adopting written policies that value music as *equal* to other school subjects.
2. Treating music education equally with other subject areas when budget cuts are required.
3. Regularly communicate through all media, the value of music in achieving the goals of the school district.
4. Opening every board meeting with a performance by students.
5. Creating a city-wide public school music festivals, featuring all music performance students in multiple school and community venues.
6. Increasing awareness of all school performance events through marketing, publicizing and developing relationships with the media.

Research Rationale for how this change will help kids:

The study reaffirms research on the role of the principal as the primary instructional leader at the individual school level,...their support for arts (music) education is essential. For instance, principals looking to create a thematically focused approach to elementary or middle school have found that art forms can play a central role because of their complex content and range of activities. Others found that hard-to-reach students become actively engaged in the arts and subsequently in other aspects of the school. Parent and family involvement in arts (music) education enhances the overall environment for learning. These building level leaders must personally value the arts (music) or be persuaded by other pragmatic considerations to make the arts an important aspect of the school.

Source: “Gaining the Arts Advantage”

Typically one or more influential members of the board have had personal experiences or education that developed their knowledge and valuing of the arts (music) and use their knowledge to support written policies.

Source: “Gaining the Arts Advantage”

Superintendents who regularly articulate a vision for arts (music) education, are critically important to its successful implementation and stability.

Source: “Gaining the Arts Advantage”

The single most critical factor in sustaining arts (music) education in schools is the active involvement of influential segments of the community in shaping and implementing the district.

Source: “Gaining the Arts Advantage”

As long as educators and parents view music as relatively unimportant, schools will continue to adopt a take-it-or-leave-it philosophy. But because we know that musical competency is part of our biological heritage – part of our human nature – we should not continue to treat it as a frill. In addition, when we consider the benefits of music for brain development, the act of reducing or even eliminating music from the curriculum becomes indefensible.

Source: “*The Music In Our Minds*” by Norman M. Weinberger ~ 1998

In 1991, Lorin Hollander wrote that we no longer nurture the creativity and humanity of our children. We may be destroying creativity in our nurseries and in the primary grades of our school systems. It is ironic that, as a growing body of psychological research confirms the critical importance of music and art for children, these programs continually come under the knife of budget-cutters. The problem is that much of the information supporting the value of music and art is not filtering down to the local level, where a great many decisions about the content of the curriculum are made.

Source: *“Music, the Creative Process and the Path of Enlightenment”* Lorin Hollander ~ 1991

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Group Recommendation Area #6 – Advocacy & Policy Support

Implementation Steps for Recommendation #6	Person Responsible for Completing Steps	Possible Resources	Start Date	End Date
1a. Form a music policy committee b. Draft a music policy to be presented to the school board. c. School Board entertains discussion regarding policy and approves policy. d. Make community teachers, school administration aware of music policy. e. Periodically review policy with feedback from community teachers, school administrators regarding acceptance and compliance.	Superintendent	FCPS Budget	2006	Ongoing
2a. Identify a music advocate of the school board to chair music policy committee. b. School board member who is chair of policy committee works closely with Arts and Humanities coordinating team to speak for music programs especially during budget discussions. c. Provide the music policy committee with solid arguments for support of the music education policy.	Superintendent to identify Board Member to chair committee Board Member chair to oversee committee Music coordinating team to prepare research data.	N / A	2006	Ongoing
3. Prepare general text communication to articulate policy and adapt it to particular memos, speeches and other opportunities for dialogue.	Music Coordinating Team	FCPS Budget	2006	Ongoing
4. Establish policy that every board meeting will open with performances by students.	Music Policy Committee and to have Music Coordinator of Performances schedule the School Board programs.	FCPS Budget to Support Transportation	2006	Ongoing

5. In partnership with community musicians, music advocates and community venues, prepare an annual city-wide music festival.	Music Coordinating Team	FCPS Budget / Grants / Donations	2008	Ongoing
6a. Publish system-wide school system performance calendars, have continual listings of events on the school system website and continue to film and highlight all school performances for viewing on Channel 13. 6b. Work with local print and electronic media to improve possibilities for coverage of events.	School system media department and Music Coordinating Team	FCPS Budget	2006	Ongoing