

A COMPARISON OF THE PERCEPTIONS OF MUSIC EDUCATORS
AND SCHOOL ADMINISTRATORS REGARDING TRENDS
IN SECONDARY CURRICULAR OFFERINGS AND IMPLICATIONS
ON STUDENT BODY PARTICIPATION

by

Leigh Falconer

A thesis

submitted in partial fulfillment

of the requirements for the degree of

Master of Music, Music Education

Boise State University

August 2013

A COMPARISON OF THE PERCEPTIONS OF MUSIC EDUCATORS
AND SCHOOL ADMINISTRATORS REGARDING TRENDS
IN SEDONDARY CURRICULAR OFFERINGS AND IMPLICATIONS
ON STUDENT BODY PARTICIPATION

by

Leigh Falconer

A thesis
submitted in partial fulfillment
of the requirements for the degree of
Master of Music, Music Education
Boise State University

August 2013

© 2013

Leigh Falconer

ALL RIGHTS RESERVED

BOISE STATE UNIVERSITY GRADUATE COLLEGE

DEFENSE COMMITTEE AND FINAL READING APPROVALS

of the thesis submitted by

Leigh Falconer

Thesis Title: A Comparison of the Perceptions of Music Educators and School Administrators Regarding Trends in Secondary Curricula Offerings and Implications on Student Body Participation

Date of Final Oral Examination: 28 June 2013

The following individuals read and discussed the thesis submitted by student Leigh Falconer, and they evaluated her presentation and response to questions during the final oral examination. They found that the student passed the final oral examination.

James A. Goodman, Ed.D. Chair, Supervisory Committee

James Jirak, D.A. Member, Supervisory Committee

Laura Rushing-Raynes, D.M.A. Member, Supervisory Committee

The final reading approval of the thesis was granted by James A. Goodman, Chair of the Supervisory Committee. The thesis was approved for the Graduate College by John R. Pelton, Ph.D., Dean of the Graduate College.

DEDICATION

Hopes and dreams have guided us along this winding path thus far, my friend. We have believed in one another and encouraged each other. We've parented two wonderful sons and persevered through sickness and health. Your faith has given me the confidence to make this goal a reality. I dedicate this to you, Guy Conant Falconer, with heartfelt respect and love.

ACKNOWLEDGEMENTS

The opportunity to return to school and complete my master's degree has been a gift and an honor for me. Faculty, friends, and family inspired me, believed in me, and encouraged me through the two years in which I did my best to fill every moment with learning, sharing ideas, and making music.

Without my assistantship, which was awarded by the Music department, it would not have been possible. My sincere thanks go to Dr. Jeanne Belfy for her support and second chance at academic life. To my committee members, Dr. James Jirak and Dr. Laura Rushing-Raynes, I thank you for allowing me to play the dual role of student and colleague, for being willing to share in rich conversations and impassioned learning. Professor Dawn Farmer shared her love of research and current issues in music education, which has been an inspiration for me in my own research.

To Dr. James Goodman, my thesis advisor, my mentor and sounding board: I thank you for your patience, good will, positive attitude, and your passion for music, learning, research, and for doing things the right way. You never let me off the hook, knew when to put the fear of God in me, and held me to high standards. I hope this thesis reflects the hours and hours we have put into it.

Two brilliant educators also guided me through this process. Twyla Brunson was invaluable in her professional expertise and time with the survey. My friend Peggy Dorta

spent hours discussing education with me and inspired me to follow my heart into education.

My family has been my foundation throughout. My grandmother, Lois Sands, bought me my first piano and through her love of music, instilled the same in me. My mother, Joyce Harrison, taught me to believe that I could do anything to which I set my mind. My sons, Ian and Colin, and my husband, Guy, have fed me, picked me up and put me back together, and been my anchors on this journey.

Mille grazie, tutti!

ABSTRACT

The purpose of this research was to understand the perceptions of music educators and school administrators regarding current practices in curricular offerings as they pertain to music education. These included experienced and anticipated changes to the music curriculum, music education participation rates, barriers to music participation, and school and music course ethnic composition. From a regional perspective, music teachers and administrators were surveyed to determine if perceptions regarding any of the above items varied significantly between the groups. Total potential subjects were selected through random stratified sampling (in Washington) or all music educators (Oregon and Idaho) ($n = 922$). Respondents to the survey included secondary music educators ($n = 167$) and administrators ($n = 57$). Participants responded to an online survey (22% response rate) regarding curricular offerings and perceived enrollment and participation trajectories. Results revealed significant differences in participation rates based on school size. Other results included most common ensemble offerings and non-performance opportunities in Northwestern states. Highlighted challenges included graduation requirements and core curriculum effects on music participation rates and funding/budget concerns due to shifting population and decreased state support.

TABLE OF CONTENTS

DEDICATION.....	iv
ACKNOWLEDGEMENTS.....	v
ABSTRACT.....	vii
LIST OF TABLES.....	x
LIST OF FIGURES.....	xii
LIST OF ABBREVIATIONS.....	xiii
CHAPTER ONE: INTRODUCTION.....	1
Statement of the Problem.....	2
Need for the Study.....	3
Purpose of the Study.....	4
Research Questions.....	5
Limitations of the Study.....	5
Assumptions of the Study.....	5
Definition of Terms.....	6
CHAPTER TWO: REVIEW OF RELATED LITERATURE.....	8
Introduction.....	8
Student Participation.....	8
Summary.....	13
Curriculum Relevancy.....	14

Summary	17
Educators' Practices.....	18
Summary	21
CHAPTER THREE: METHODOLOGY	23
Selection of Subjects.....	23
Procedures.....	24
Treatment of Data and Data Analysis.....	25
CHAPTER FOUR: ANALYSIS OF DATA.....	27
Demographics	27
Research Question 1: What is the Breadth/Depth of Music Courses That Are Currently Being Offered in Secondary Schools?.....	31
Research Question 2: What Factors Currently Affect Student Participation and Enrollment?	34
Research Question 3: How Are Music Educators and Administrators Addressing Student Participation and Enrollment?	36
Research Question 4: What Are the Perceived Issues Facing the Future of Music Education in Secondary Schools?	39
Discussion.....	41
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH	53
Summary	53
Conclusions.....	54
Recommendations for Further Research.....	55
REFERENCES	58
APPENDIX.....	61

LIST OF TABLES

Table 1	Approximate School Population by State as Defined by Educators.....	28
Table 2	Approximate School Population by State as Defined by Administrators.	28
Table 3	Average Percentage of School Student Body Participating in Music Courses by School Size.....	29
Table 4	Mean Student Body Participation in Music by State	30
Table 5	Perceived Mean Majority Ethnicity of School Population	31
Table 6	Alignment of Ethnicity with Music Programs' Enrollment	31
Table 7	Mean Participation in Instrumental Ensembles Currently Being Offered	32
Table 8	Mean Participation in Vocal Ensembles Currently Being Offered.....	33
Table 9	Number and Mean of Secondary Schools Which Offer Non-ensemble Music Courses.....	34
Table 10	Perceived Enrollment Changes in Music Courses During the Past 5-10 Years	34
Table 11	Most Significant Factors Currently Affecting Student Participation and Enrollment.....	36
Table 12	Percentage of Schools That Have Modified Their Curriculum During the Last 5-10 Years, by Population.....	37
Table 13	Number and Percentage of Schools Offering Music Courses Before and After School	38
Table 14	Teachers' Response Regarding Administrative Encouragement to Draw More Students into Music Ensembles.....	38
Table 15	Administrators' Response Regarding Encouragement to Teachers to Draw More Students into Music Ensembles.....	39

Table 16	Issues Facing the Future of Music Education in Secondary Schools Identified by Educators and Administrators	41
----------	--	----

LIST OF FIGURES

Figure 1.	Factors Which Have Effected Changes in Enrollment to Respondents' School Music Program.....	35
Figure 2.	Perceived Issues Facing the Future of Music Education in Secondary Schools.....	40

LIST OF ABBREVIATIONS

AP	Advanced Placement courses
AYP	Adequate Yearly Progress
IB	International Baccalaureate program
SA/ST	Survey-Administrator and Survey-Teacher: used to identify survey respondents
SES	Socio-economic status

CHAPTER ONE: INTRODUCTION

Graduation expectations for students in US high schools may vary somewhat, but across the nation there are many similarities. States have divided graduation requirements into two strands. Core courses include two to four years of coursework in the areas of English/language arts, mathematics, history/social sciences, and science. These courses are assessed by mandated testing for understanding and competency in these areas before they can graduate. Electives in the curriculum have more variability and choice, but students are required to complete a specified number which serve to broaden their educational experience. Options in this area can include health or physical education, computer skills or technology, foreign language, fine arts, and courses that prepare students in career/technical education. For those students who plan on attending university after graduation, additional expectations are made by their state's colleges and universities for further preparation in the core subjects of language arts and math and non-core areas such as foreign language.

Educators and administrators have the responsibility to oversee their students' education and prepare them for assessments, graduation and beyond. The implementation of national standards, first with the Goals 2000: Educate America Act in 1994, followed by No Child Left Behind (NCLB) in 2001, provided a platform for a unified, standards-based curriculum, intended to measure and ensure student progress for all subsets of students enrolled in a school, including ethnicity, academic aptitude, English language learners, etc. Despite being met by vocal responses from those both in support of and

against the standards, standards-based education has continued to determine the trajectory that US education maintains. In addition, economic setbacks over the past five to six years have significantly affected funding for schools in the areas of staffing and programming. Since the core curriculum is the basis for determining a school's progress towards Annual Yearly Progress (AYP) under NCLB, the number of teachers and courses available for anything other than what is considered core curriculum have been limited.

Statement of the Problem

Students at high schools in the US have come under increasing pressure to meet standards that have been designed and implemented on a national and state level to prepare them for college, the 21st century work force, or both. For those students who are interested in enrichment outside of their core subjects, finding space in their schedule to enroll in electives can be a challenge. Opportunities to participate in the fine arts (music, art, drama, or dance), sports, journalism/yearbook, or additional courses in technology and foreign language can at times compete with their core or required courses. The number and diversity of courses offered can also depend on the size of the school or the region in which the school is located, whether it is an urban, suburban, or rural campus. This is seen especially in smaller schools where the music teacher may be shared with the elementary and middle schools. The teacher's time at the high school is often a single class period during the day.

Music education's long history of advocacy and successful school programs has maintained its place in public school education. However, with increased graduation requirements and reduced funding, music educators and administrators are struggling to

justify the time and resources required for the predominantly ensemble-based music courses (most often band, choir and orchestra) being offered.

Need for the Study

Despite the implementation of the National Standards in 1994 and the continued shift of cultural diversity within our nation's communities and schools, the focus of secondary music education has changed very little since the beginning of singing schools in the late 19th century and instrumental ensembles in the mid-20th century (Freer, 2011; Leonard, 1991). "Instead of transforming music education to meet society's changing needs since the mid-20th century, we have largely added new components to our existing offerings and advocated for maintenance of the status quo" (Jones, 2008, p. 1). Even with reduced funding and increased graduation requirements, performance-based curriculum, which typically focuses on band, choir, and orchestra, continues to be the driving force of secondary music education (Leonard, 1991; Williams, 2007; Freer, 2011).

There is no question that students participating in these programs often have successful, high-quality experiences. Despite that, the number of students typically involved in these programs is, on average, approximately 20% of the school population (Shuler, 1995; Williams, 2007). This pattern appears to stem from the fact that as an elective, music courses compete with core subjects and other electives. But "election of music includes both student access to the course offerings as well as the motivation to take advantage of those offerings" (Stewart, 1991, p. 177). Motivation may also be rooted in various issues like personal interest, peer pressure, comfort level with the instructor, and familial support.

This does not mean that performance-based secondary school music programs have become obsolete and only serve a select segment of a school population. There are programs nationally and internationally that have expanded music course offerings in order to reflect and support the diversity and interests of their student populations. For example, some schools have established drumming ensembles in acknowledgement of the highly diverse student population and as an effort to build understanding of cultures outside of the students' own experiences. Many schools have introduced technology-based composition and recording classes in which students, who previously had little interest in music classes, can write and record their own music, making the experience for them academically and socially relevant (Hess, 2010; Burnard, et al., 2008; Mantie, 2008; Rohan, 2011).

It is important to determine the best steps towards a relevant future for music education in secondary schools. The need exists for a deeper understanding of the current challenges and concerns facing high school music programs at this time.

Purpose of the Study

The purpose of this research was to understand the perceptions of music educators and school administrators regarding current practices in curricular offerings as they pertain to music education. These included experienced and anticipated changes to the music curriculum, music education participation rates, barriers to music participation, and school and music course ethnic composition. From a regional perspective, music teachers and administrators were surveyed to determine if perceptions regarding any of the above items varied significantly between the groups.

Research Questions

The research addressed the following questions:

1. What were the breadth and depth of music courses currently offered in secondary schools?
2. What factors have affected student participation and enrollment?
3. How were music educators and administrators addressing student participation and enrollment?
4. What were the perceived issues facing the future of music education in secondary schools?

Limitations of the Study

The following were recognized as limitations of this investigation:

1. Participants of the survey were limited to secondary music programs in the Pacific Northwest states of Idaho, Oregon, and Washington.
2. This study focused on the music programs of public schools, as their curricula tend to be prescribed by district and state standards.
3. Music courses offered by secondary schools were surveyed and analyzed for diversity of offerings.

Assumptions of the Study

The following were recognized as assumptions of this investigation:

1. The majority of secondary school music programs surveyed were ensemble/performance-centered.

2. The majority of secondary schools offered a limited number of non-ensemble courses.

Definition of Terms

AP courses: (Advanced Placement) Higher level college prep courses for high school students.

At-risk students: Students who are at risk of failing academically and/or dropping out of school. This can include minorities, economically disadvantaged, or disabled students, measured most frequently by free and reduced lunches which is an indicator of socio-economic status (SES).

Core essentials/subjects: Language, mathematics, sciences, social sciences (based on graduation requirements or national assessment).

Cultural relevance: Curricular design that accounts for the cultural diversity of a school's/class' ethnic background.

IB: (International Baccalaureate program) An academically challenging educational program increasingly being adopted by secondary schools in the US.

Non-performance (or non-ensemble) music courses: Music offerings that could include: music history, theory, keyboard/piano, guitar, recorder, composition, technology, recording, world music, rock ensemble, drumming, handbells, marimba/mariachi/Latin music, jazz.

Performance-based ensembles: Music ensembles including band, orchestra, and choirs, both auditioned and non-auditioned, whose primary focus is on repertoire to be performed at school and non-school functions.

Secondary music programs/curriculum: Music courses offered at public schools for grades 6-12.

Socio-economic status (SES): A measurement of education, income, and occupation as it relates to social standing and equities/inequities in educational opportunities.

Western/European/classical music tradition: Music written by European or American composers using traditional/historical compositional methods, harmonies, rhythms as set forth by European composers in the 17th, 18th, and 19th centuries but still in use today.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Introduction

This chapter reports relevant research-based literature which pertains to the prevalence of performance-based ensembles and a general focus on musical knowledge with what could be identified as historically practiced parameters of musical knowledge and preferences. The related literature will be divided into the following categories: 1) student participation; 2) curriculum relevancy; and 3) educators' practices.

Student Participation

The central issue of a study by Stewart (1991) looked at how successful high schools have been in promoting involvement in music. It focused on opportunity, access and participation regardless of family background, ability (academic and otherwise), or the school at which the student is enrolled. The author used a sociological lens from an education perspective. Research questions centered on what types of high schools offer music courses and the courses being offered; when it is offered, who is enrolling and in what classes they are enrolling, based on characteristics of the school, behavior and social population; and whether all students have equal access to music classes. Secondary data from *High School & Beyond* (1980-1986) (national longitudinal study) was utilized in bivariate (relationships between two variables) and multivariate procedures (relationships between two or more independent variables and a dependent variable). The overarching

theme of the author's conclusions centered on choice as it referred to both what music courses schools offer and whether students choose to take those courses. Prior experiences, at home or previous education opportunities, were one of the largest determinants of later school participation. While larger schools tended to offer more courses, there were fewer participants, in some measure due to lack of college recognition of arts courses. Conversely, while smaller schools offered fewer electives, greater portions of student bodies were found to participate in music courses. From a demographic perspective, participation in performance ensembles was found to increase with social status, while enrollment in music history and appreciation was more prevalent with decreasing socio-economic status. From these factors, the author concluded that different "tracks" have evolved for students at different socio-economic levels. Those students from higher SES levels were more apt to have prior experience and diverse educational opportunities which tracked them into performance ensembles, receiving advantages and recognition not available to those students of a lower SES level, who tend to enroll in non-performance classes.

Campbell, Connell, and Beegle (2007) examined the importance of music in the lives of middle and high school students, those involved in school music programs and those who are not. The authors identified areas where music made significant impacts in their lives: identity formation, musical and nonmusical benefits, extracurricular content, and impressions of school music programs. Information was collected from a national essay contest, to which approximately 1200 middle and high school students responded. A content analysis was conducted, with qualitative categories assigned to collect the data. Findings included frustrations on the students' part with the irrelevancy of curriculum,

the need for study of current styles, and the conclusion that school music is out of touch with the needs of a large portion of the school community.

In a qualitative case study by Hess (2010), interviews with 9 students focused on their motivations (musical, psychological, and social) for joining and remaining in a drumming ensemble. The Sankofa Drum ensemble was founded in 2003 at an elementary school outside of Toronto, a school with a highly diverse, lower socioeconomic population. The students aurally learned all facets of traditional Ghanaian music: drumming, dancing, and singing. They performed frequently in the community for other schools and local functions. An age-appropriate, semi-structured interview format allowed the author to gain a deeper understanding of the students' perspectives. Her respondents were nine students ranging in age from 10 to 13 (grades 5 through 8). The motivational factors determined included three variables: 1) musical factors: trying something new, more personal relevance for the student, and introduction to the genre at an earlier age (in music class); 2) psychological factors (intellectual and emotional) outweighed musical factors: empowerment (the students had the opportunity to teach teachers), positive reinforcement, pride in being part of an ensemble, musical enjoyment; 3) and social factors: sense of belonging/family, connection to others (with age, academic differences), peer/family influences, new cultural experience (which can effect cultural attitudes). Through the study and the author's experience with the ensemble, findings included expansive benefits in knowledge and pedagogy in which different musics are experienced within their own perspective and validity (which the author considers the significant impact of her study); the need for professional development in teaching multicultural music; and a curriculum shift for pre-service music educators.

Using music as a means to measure inclusion in education, Lubet (2009) discussed the cost of focusing music education on Western, exclusionist practices on both the disabled (using a broad definition that includes not only physical disability but also inner-city youths, minorities/immigrants and economically deprived) and the able: the narrowness of the curriculum and the opportunity for enriching programs with more culturally relevant (vernacular) music. The original research was based on four multicultural case studies of disabled populations (one-handed Western pianism, jazz musicians with physical disabilities, a blind women's orchestra in Egypt, and the divergence of cultural music making under Islamic and Jewish law). The author cited Darwin's observance of the universality in music making- a universal phenomenon- and that its prevalence makes it a unique means to comparatively measure social interaction. He concluded that the inclusion of all students, their abilities and their music, can only enrich the learning of all.

Adderley, Kennedy and Berz (2003) explored high school students' motivation to participate in music classes, and the reasons they chose to stay in those classes. From their basic premise that the subcultures which develop within school music programs are influential in students' growth and support, they examined four main issues: 1) motivations to join and stay in an ensemble; 2) perceptions of the group by its members and the community; 3) the meaning and value of the ensembles; and 4) the social climate of the classroom. The authors interviewed 60 students from a large American high school, predominately upper middle class, 20 each from band, choir, and orchestra. Their interviews were based on the four focus issues. The data were analyzed by grouping ensemble, gender, and

the main issues. The findings aligned with previous research: participation in music ensembles provided opportunities for growth intellectually, psychologically, emotionally, socially, and musically. Significantly, this study identified the importance the students placed on the social aspects of their participation.

A research project titled “Experience and Music Teaching” conducted in Sweden by Stålhammer (2003) focused on the musical experiences of young people in Sweden and England. Research questions included how students saw themselves relating to music, and how they related music to the world around them. It was focused on young people (vs. educators) and their attitudes. Their responses were juxtaposed against the curricula of schools in Sweden and England revised in the 1990s, mandating the use of music found in society and away from “school-like” music. Despite an attempt to make music education more relevant for students, it was still seen by students as music from two distinct perspectives - their own music and school music. Interviews with specific questions and opportunities for conversation were combined with observations. Findings revealed that students saw their music as a source of relaxation, community, and life-style; they view the music of adults and what they’re taught in school as focused on technical knowledge, a negative association with school and control. But they also saw that there was value to be found in classical music, enough that it should be included in education. When described outside of the school environment, their experience of music was divided into three areas: 1) individual space (external world excluded e.g. listening with headphones); 2) internal space (listening with friends with the outside world shut out); and 3) imaginary space (a sense of belonging, acceptance, and participation

related to trends like skateboarding). The author concluded that young people related their conception of music to socio-cultural and emotional experiences, and that in order for school music to become more meaningful to young people, there needed to be more of a sense of collaboration between teacher and students, where knowledge and experience of both sides was valued.

The purpose of a study by Hylton (1982) was to determine what students in a high school choral ensemble perceived as the meanings of the experience and the interrelationships of those meanings. The author constructed a Choral Meaning Survey administered to 673 students in 1979. From the data, six factors emerged as dimensions of meaning: achievement, spiritualistic, musical-artistic, communicative, psychological, and integrative. These factors were interrelated and offered multiple outcomes for participating students, particularly between achievement and integrative factors: students felt the greatest sense of achievement when they were contributing to a group effort.

Summary

Music plays a significant part in the lives of young people, especially in the areas of identity formation and positive and sustainable social-emotional climates (Campbell, et al., 2007; Hess, 2010; Stålhammer, 2003; Adderley, Kennedy & Berz, 2003; Hylton, 1982). Students who participate in ensembles experience a sense of achievement and belonging (Hylton, 1982; Adderley, Kennedy & Berz, 2003; Hess, 2010). However, students feel frustration with the irrelevancy of curriculum, the need for inclusion of current styles of music, and a sense that school music is out of touch with the needs of a large portion of the school community (Campbell, et al., 2007; Lubet, 2009; Stålhammer, 2003). Student enrollment and participation are also significantly influenced by socio-

economic status, course offerings, and prior musical experience (Stewart, 1991; Lubet, 2009; Campbell, et al., 2007).

Curriculum Relevancy

Carlisle (2008) studied the societal and educational need for positive social and emotional climates for students, especially in music, the primary concern being the formative and experiential components found in programs that offer alternatives to performance-focused curricula. The research focus was on secondary programs that offer alternatives to large ensemble performance, and the social-emotional climate that provides a positive environment in a music classroom. The research was multi-method and qualitative in nature, and was based on interviews with principals, teachers, and students at eight different schools that offered alternatives to performance ensembles. Findings included evidence that ensemble classes don't meet the interests or socio-emotional needs of many students and even create socio-emotional tensions. Positive and sustainable social-emotional climates were found in student-centered, -empowered programs, such as cooperation with peers, teaching each other to learn, and valuation of their learning environment.

Hamann (2007) surveyed middle school choir teachers to determine the factors used when making curriculum choices. The survey focused on four areas: influences within the school, influences within the school district, influences outside the school district, and the application of middle school concepts. Respondents were also able to respond freely to the survey (e.g., lists, thoughts). Questions were broken into three areas: demographics, middle school philosophy, and choral curriculum influences. Subjects were randomly selected middle school teachers in Minnesota (from a list of the

Minnesota Music Educators Association), from which the author received a 16% response rate ($n = 32$). Findings were that the strongest influences on curricular choices were within the school setting – developmental appropriateness, personal preference, budget, and available materials. Professional organizations (through publications, conferences, and workshops) were found to have the most impact on influencing curriculum. Comments from the respondents included a concern for better literature (especially for the changing voice), budget as it relates to scheduling and materials, a sense that they were being used as “babysitters” for prep time, and frustration that, with the demise of general music in schools, choir teachers were responsible for both interested and disinterested students.

With a focus on social justice and a change in music education priorities, Mantie (2008) argued that current performance ensemble-based school programs exclude large portions of school populations in economic, skills-based ways, and in a lack of social and personal relevance for students, particularly for disadvantaged youths. His thesis was that traditional forms of music education are failing to meet the needs of an increasingly diverse school population. The study was based on a case study by the author with the *One World Youth Arts Project (OWYAP)*, a studio music program in inner city Toronto, with a focus on the curriculum and instruction and their impact on the students. He sought to determine the distinguishing features of the OWYAP as a model of music education, in what ways the program has impacted the lives of the students, and the possibilities for replication and sustainability. The author met formally and informally over the course of nine months with the program’s teachers and

conducted in-depth interviews with three recent graduates of the program. The author's conclusion was that, through creativity and composition, (disadvantaged) students developed a sense of self-worth and empowerment which meant for them social equality (effecting social justice), and that an alternative to performance ensembles can serve the dual roles of music education and self-education, as well as an understanding of the world through music.

Examining teaching and learning in culturally diverse communities, and how that diversity affects the teaching in those communities, Rohan's dissertation (2011) was based on a collective case study in New Zealand, Australia, and United States. Participants included students and teachers, and schools were selected based on their reputations for successful, culturally diverse programs. Questions considered included ways music education, as experienced by the participants, was informed by or responsive to cultural diversity; identifiable barriers to culturally responsive and inclusive music education; and students' and teachers' beliefs about content and pedagogy within a successful music program. Case studies in Seattle and Cleveland were particularly relevant. Findings were that, while teachers supported culturally diverse curriculum, students still had a limited understanding/experience of globally diverse music. Barriers identified by the teachers and students included assessment requirements, the limiting nature of school choral and instrumental ensembles, performance schedules, festivals and competitions, the need for further studies of non-Western musics for pre-service teachers, and a lack of resources and professional development.

The purposes of a dissertation by Wheelhouse (2009) were three-fold: 1) to look at the participation of minorities in school music programs; 2) describe how the Minority Student Achievement Network (MSAN) attracted and retained students; and 3) make recommendations for other districts for attracting minority students to school music programs. The author used a mixed method design which included an online survey questionnaire and follow-up interviews. The study was viewed through the lens of institutional racism (the author's words) defined as *the practice of advancing the White race while limiting, stereotyping, or otherwise denying rights of minority people in institutions such as public schools* (p. 8). MSAN is comprised of approximately 25 public school districts in 12 different states, bimodal in makeup (racial disparities in academic achievement outcomes), dedicated to supporting research that related to academic performance of black and Latino students, and seeking to improve academic achievement for all students. The organization was selected because of its commitment for advocacy, the hiring of minority faculty, strong personal relationships between schools, students, and their families, and equity for minority students. Of the districts interviewed, three were determined to be particularly successful in that they honored the students' culture, provided resources for students when the families weren't able, and equitable access for music participation for all students.

Summary

Current performance ensemble-based school programs exclude large portions of school populations in economic, skills-based ways, and in a lack of social and personal relevance for students. Traditional forms of music education are failing to meet the interests and socio-emotional needs of an increasingly diverse school population, and

Western-based, classical music continues to form the basis for curriculum, which, in turn, continues to de-motivate most students from participation (Mantie, 2008; Carlisle, 2008). Influences on educators in determining their curriculum include professional organizations, personal preference, available materials, and developmental appropriateness. This indicates that curriculum determination is organizational and educator-focused. However, there is also a growing awareness by educators and researchers that a commitment towards inclusion of all students has wide-ranging benefits such as honoring students' culture, access for all students, and a sense of empowerment not necessarily available to them in other courses (Hamann, 2007; Mantie, 2008; Rohan, 2011; Wheelhouse, 2009).

Educator's Practices

The purpose of a study by Burnard, Dillon, Rusinek, and Saether (2008) was to describe and compare the practices of successful teachers working in challenging contexts (low socio-economic background, social deprivation). Four teachers were selected, one each from Spain, Sweden, UK, and Australia. The authors used a multiple case study approach to construct a comparative study. Categories emerged which relate to *teacher inclusion pedagogies*. Teachers and learners were interviewed and videotaped. General questions asked how inclusive school curricula were and what it meant to teach music effectively in challenging contexts (especially reaching out to students who were at risk of exclusion). Findings included increases in students' motivation and engagement in music as the teachers incorporated their students' preferred musical styles, or music and skills of their cultures, into the curriculum; the music-making experience was used by teachers to build common ground between cultural and community values; and the

curriculum and objectives were reshaped to focus on inclusive social/cultural health and well-being.

Ng and Hartwig (2011) surveyed classroom and instrumental music teachers in Australia. They examined the perceptions of factors related to declining enrollment in school music, especially after compulsory music courses until the ninth school year. The paper used a socio-cognitive approach which examined significant social factors (parental, teacher and peer support) and significant cognitive factors (value of subject matter, competence beliefs, personal interest, prior knowledge). Questions asked included: 1) to what extent teachers perceived declining participation; 2) reasons teachers used to explain this; and 3) the facilitating and constraining social factors teachers considered important to understanding the issue. In the area of social factors, the authors found that teachers focused on parental support, peer influence, and low curriculum status as influences on student participation. Important cognitive factors included students' personal interest and perceived value of music.

In a 2006 national study, Abril and Gault investigated elementary principals' perceptions of music curricula. Principals considered the positive effects on music education to be their teachers, the parents, and the students, and the negative effects to be No Child Left Behind, budgetary concerns, high stakes testing, and scheduling issues. Based on these results, the authors conducted a follow-up study (2008) which focused on secondary principals' views on music curricula, again on a national level. The research questions asked about 1) the profile of course offerings, requirements, and staffing; 2) their perceptions of the learning outcomes and goals as they were being met; and 3) the extent to which certain factors impact music education. Surveys were sent to a random

sampling of 1000 administrators obtained from a national association of secondary school principals, from which they achieved a 54% response rate ($n = 541$). Ninety-eight percent of the schools offered some music courses taught by a specialist. Additionally, decisions regarding the hiring of music teachers were made at the district or state level at most schools. Band, choir and jazz/rock ensembles were most commonly offered, and a second tier of courses included orchestra, theory, general music, guitar, and string ensembles. Findings also revealed that staffing and curricular offerings were evident on a much smaller scale in rural or low SES schools. Standardized testing and NCLB were the factors that had the most negative impact, and music teachers, while effecting programs both positively and negatively, were considered to have the greatest positive impact on a program. Music programs were seen by principals as beneficial to acquiring musical and broader educational goals. Musically, the goals met most often were performing and listening, and less often were creating and composing. Cooperation/teamwork and self-esteem were determined to be broader educational goals most often achieved by participation in music.

A study by Countryman (2008) investigated the experience of secondary music in Ontario, Canada from the perspective of educators. Educators were teachers ($n = 7$) from thriving schools, defined as having robust enrollment, significant extra-curricular programs, and high quality programs. Former students ($n = 32$) who graduated between one and six years prior were also included. The foundational research question was how students and teachers experience high school music. The study was based on qualitative research in which the author conducted individual interviews with former students and music educators as well as focus groups with the latter. Interviews with the students

focused on personal reflections of their school musical experiences and recommendations for music educators. During the focus groups and interviews with teachers, dialogue revolved around the research questions related to *musical knowing*, students' prior knowledge and experience, whether to consider students' prior knowledge in the selection of repertoire, and the realities of incorporating creative (versus recreative) processes in teaching. Implications drawn from the interviews with students included the opportunity for *self-making* through students' interactions with others, the importance of being a part of a community of traditions, and leadership roles. Recommendations for improving current music education practice, based on the dialogues with former students and music educators, included teacher as *releaser* and collaborator (move from the hierarchy implicit in teaching from the podium); music instruction from a problem-solving perspective; provide opportunities for creativity – composing, improvising, and arranging in a collaborative setting. The author noted the lack of opportunities for professional development and called for a music educator *community of practice*: collegial explorations in the creative areas, peer observation, and establishing forums for discussion of those explorations and their implications for change in the classroom.

Summary

There is acknowledgement and concern among educators for music curriculum that is more diverse and cognizant of the ethnic make-up of the community, and that it is not just a national issue, but an international phenomenon (Burnard, et al., 2008). In addition, there is a need for educators to move from hierarchical positions as directors to roles which allow for student decision-making through explorations of classroom creativity and problem-solving (Countryman, 2008). However, there are perceived

barriers by researchers and educators to the modification or redesign of secondary school music curriculum. These include low curriculum status and the many steps it takes to implement the design and delivery of a quality music program (Ng & Hartwig, 2011); scheduling and materials budgets, the sense educators are being used as “babysitters” during prep time, and the number of disinterested students circumvented into general or beginning ensembles (Hamann, 2007); assessment requirements, the limiting nature of school choral and instrumental ensembles, performance schedules, festivals and competitions, the conservative nature of teacher education experience for some teachers, national standards, block scheduling, AP/IB courses, and lack of resources and professional development (Countryman, 2008; Rohan, 2011; Jones, 2008; Abril & Gault, 2008). Evidence exists that some educators have seen the need for change and have redesigned their curriculum by incorporating their students’ preferred musical styles into the curriculum (Burnard, et al., 2008; Mantie, 2008). Some school communities have honored the students’ culture, provided resources for students, and ensured there was equitable access for music participation to all students (Wheelhouse, 2009).

CHAPTER THREE: METHODOLOGY

Prior studies, reports, and dissertations have demonstrated that there is a divide between what is currently being taught in secondary music programs across the country (focused on performance-based ensembles), the degree of interest of secondary students to be involved in those school music programs, and what music educators are willing and able to teach. Teachers and administrators face challenges in finding ways to keep music an integral part of the school curriculum, while addressing the pressures of state testing and increasing graduation requirements.

In an effort to gain a deeper understanding of what is generally being offered and the limitations and challenges experienced by music educators in regards to expanding their curriculum or maintaining the status quo, research was conducted on a regional level to determine current practices and populations involved in secondary school music programs.

Selection of Subjects

The surveys were conducted with high school music teachers and administrators/principals of the Pacific Northwest region of the United States, focusing on the states of Oregon, Washington, and Idaho (some junior high or middle school teachers participated in settings where a music educator teaches at multiple levels within the district). Contact information was obtained from the websites of the National Association for Music Education, and each state's department of education and

interscholastic organizations. Schools were categorized by their interscholastic classification, based on school size. Stratified random samplings of approximately 20 schools per classification (in Washington only) were selected. All districts/schools in Oregon and Idaho were contacted for this study. This was necessary due to dissimilarities in number and sizes of schools in the three northwestern states selected for this research. Surveys were emailed to these schools' educators and administrators for anonymous response collection.

Procedures

The survey was designed, using Qualtrics survey software, to gather the following information:

- location of the schools
- size of the student population
- majority ethnicity
- number of students involved in the school's music programs
- courses currently being offered in Northwest high schools
- types of courses offered before and after school
- whether there had been significant changes in enrollment or course offerings during the past five to 10 years
- perceived factors related to changes in enrollment and the future of music education

Questions were structured as multiple choice and short answer responses. The survey was divided into two sections, one for music educators and one for school

administrators; the sections differed only in regards to wording – crafting the set-up for a prompt to meet the type of responder (teacher or administrator).

The researcher completed Collaborative Institutional Training Initiative (CITI) training as required by the Institutional Review Board (IRB) of Boise State University. Approval (#EX 022-SB13-001) was granted to conduct this study using human subjects from the Office of Research Compliance following the submission of the requisite information.

A pilot study of the questionnaire was conducted to ensure questions on the survey were valid and reliable. Educators were invited, through Facebook, to preview the survey and share their thoughts regarding how the questionnaire might be improved. Eighteen surveys were completed and the participants' recommendations were incorporated into the survey, where applicable.

The survey was distributed by email to a total of 922 educators and administrators on April 5, 2013. Follow-up reminders were sent on April 19 and April 26, 2013. The closing date for completion of the survey was May 22, 2013.

Treatment of Data and Data Analysis

This research was a descriptive study using an online survey for data collection. Data included qualitative and quantitative measures. The data were analyzed based on the type of information gathered. The survey collected data regarding type (teacher/administrator), state, school size, number of students involved in music courses, and types and times courses were offered. These data were analyzed using *t*-tests, percentages, an ANOVA, and Tukey's HSD post hoc test since they were all ordinal data.

Qualitative data were collected in a short response format. The primary researcher analyzed data for common categories and sub-categories within the larger categories. The researcher provided the categories (both large and sub) to three experts in music education for analysis.

Prior to the expert analysis of the qualitative data, the researcher conducted training for the experts. The target was 90% inter-rater reliability using Krippendorff's alpha coefficient. Actual inter-rater reliability was 93%. Raters worked independently to analyze the survey data. The researcher collated analysis results (reported in chapter 4).

CHAPTER FOUR: ANALYSIS OF DATA

The purpose of this research was to understand the perceptions of music educators and school administrators regarding current practices in curricular offerings as they pertain to music education, experienced and anticipated changes to the music curriculum, music education participation rates, barriers to music participation, and school and music course ethnic composition. From a regional perspective, music teachers and administrators were surveyed to determine if perceptions regarding any of the above items varied significantly between the groups. This chapter will review the data gathered through the survey to address the research questions of this study: (1) What were the breadth and depth of music courses currently offered in secondary schools? (2) What factors have affected student participation and enrollment? (3) How were music educators and administrators addressing student participation and enrollment? (4) What were the perceived issues facing the future of music education in secondary schools?

Demographics

Of the 992 surveys sent, 214 surveys were completed, a 22% response rate. Of the returned surveys, 167 were completed by music educators and 57 by school administrators.

Table 1
Approximate School Population by State as Reported by Educators

School Size	Idaho		Oregon		Washington	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
0-100	3	6%	1	3%	7	9%
101-250	8	16%	5	16%	6	8%
251-500	11	22%	7	22%	9	12%
501-1000	9	18%	5	16%	14	19%
1001-2000	20	39%	14	44%	38	51%
2001 and greater	0	0%	0	0%	0	0%

Of the states included in the study, 74 of the responses originated in Washington, 51 in Idaho, and 32 in Oregon. The respondents selected their school population on a Likert-type scale, shown in Table 1 (educators) and Table 2 (administrators).

Table 2
Approximate School Population by State as Reported by Administrators

School size	Idaho		Oregon		Washington	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
0-100	4	21%	2	11%	2	11%
101-250	2	11%	2	11%	3	17%
251-500	2	11%	7	39%	4	22%
501-1000	3	16%	2	11%	1	6%
1001-2000	4	21%	5	28%	7	39%
2001 and greater	1	5%	0	0%	1	6%

The mean percentage and standard deviation of the number of students enrolled in a music course were determined from school population and the approximate number of

students enrolled in music (Table 3). Statistics were computed to determine if differences between states existed. There were no significant differences.

Table 3
Mean Percentage of School Student Body Participating in Music Courses by State and School Size

Location	Size of School	Mean	SD	<i>n</i>
Idaho	0-100	33.75	19.242	4
	101-250	30.00	22.140	12
	251-500	20.76	10.929	17
	501-1000	22.73	9.307	11
	1001-2000	16.82	7.896	22
	Total	22.24	13.883	66
Oregon	0-100	31.00	15.796	5
	101-250	27.43	13.661	7
	251-500	24.50	15.831	12
	501-1000	23.88	10.934	8
	1001-2000	18.22	18.371	18
	2001+	10.00	-	1
	Total	22.94	15.823	51
Washington	0-100	24.00	14.303	8
	101-250	34.88	22.158	8
	251-500	21.38	9.794	13
	501-1000	25.57	11.554	14
	1001-2000	17.17	5.844	46
	2001+	16.00	-	1
	Total	21.26	11.559	90
Total	0-100	28.35	15.500	17
	101-250	30.78	19.776	27
	251-500	22.02	12.021	42
	501-1000	24.21	10.443	33
	1001-2000	17.30	10.061	86
	2001+	13.00	4.243	2
	Total	21.99	13.409	207

In addition, the mean participation in music courses by state was determined (Table 4).

There were no significant differences between states.

Table 4
Mean Student Body Participation in Music by State

State	Mean	<i>n</i>	SD
Idaho	26.09%	67	34.372
Oregon	22.94%	51	15.823
Washington	22.77%	92	17.584
Total	23.87%	210	23.873

From the school population and number of students enrolled in music courses data, the percentage of students participating in music courses was determined. The range was 0% to 87% and the mean number of students participating in secondary school programs throughout the Pacific Northwest region was 24%. An ANOVA revealed a significant difference in participation rates among various school sizes – $F(5, 190) = 5.689, MSE = 938.07, p < .0001$. A post hoc Tukey's HSD test showed larger schools – those over 2001 students – had significantly lower participation rates and schools between 101 and 250 students had significantly higher music participation rates.

Educators and administrators were asked their perception of their school's majority ethnicity (Table 5). There was uniformity in ethnicity across the states.

Table 5
Perceived Mean Majority Ethnicity of School Population

Ethnicity	Idaho	Oregon	Washington
White	95%	94%	93%
Hispanic	3%	6%	3%
Native American	2%	0%	4%
Asian, Black, other	0%	0%	0%

They were also asked whether the overall enrollment in their music courses reflected the ethnicity of their school population (Table 6). Unlike other research (Lubet, 2009; Carlisle, 2008; Mantie, 2008; Roah, 2011), Northwest US music educators and administrators report that the majority of students in ensembles and other music courses have ethnicities corresponding to the student body.

Table 6
Alignment of Ethnicity with Music Programs' Enrollment (number of schools and percentages)

Perceived Ethnic Alignment	Teachers		Administrators	
	<i>n</i>	%	<i>n</i>	%
In alignment	124	76%	45	82%
Fewer minorities	42	15%	10	18%
More minorities	15	9%	0	-

Research Question 1: What is the Breadth/Depth of Music Courses that are Currently Being Offered in Secondary Schools?

Respondents were asked to select music courses offered at their schools in a multiple response question, divided into performing ensembles and non-performing courses. The majority of music courses offered by high schools in the Pacific Northwest

continue to be performing ensembles, principally bands (including jazz and marching) and orchestra, as seen in Table 7.

Table 7
Mean Participation in Instrumental Ensembles Currently Being Offered by Northwest Secondary Schools

Ensemble	Idaho		Oregon		Washington		Total Mean
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	%
Band	50	98%	31	97%	70	95%	97%
Jazz Band	35	69%	20	63%	58	78%	70%
Marching Band	26	51%	6	19%	39	53%	41%
Orchestra	26	51%	6	19%	31	42%	37%
Percussion Ensemble	11	22%	11	34%	27	36%	31%
Wind/String Ensemble	14	28%	10	31%	49	67%	42%
Garage Band	4	10%	3	9%	2	3%	7%
Other	12	24%	5	16%	11	15%	17%

Percussion ensembles and chamber music ensembles (string and wind) are being offered at more than a quarter of the schools represented in the survey. Other instrumental ensembles mentioned by educators/administrators included pep band, brass ensemble, mariachi, bluegrass, steel drums, guitar ensemble, winter guard, ukulele, jazz combo, and bagpipes and drums.

Choral groups comprise the other majority of ensembles offered (Table 8). Other vocal ensembles included glee club and music theater.

Table 8
Mean Participation in Vocal Ensembles Currently Being Offered by Pacific Northwest Secondary Schools

Ensemble	Idaho		Oregon		Washington		Total Mean
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	%
Mixed Choir	40	78%	23	72%	62	84%	78%
Girls'/Women's Choir	22	43%	11	34%	29	39%	39%
Jazz Choir	15	29%	6	19%	26	35%	28%
Chamber Choir	15	29%	3	9%	29	39%	26%
Show Choir	8	16%	5	16%	7	9%	14%
Boys'/Mens' Choir	17	33%	4	13%	17	23%	23%
A Cappella Choir	16	31%	11	34%	13	18%	28%

Non-ensemble courses currently being offered are noted in Table 9. Music theory (many aligned with AP or IB programs) and guitar class are most commonly being offered; music history, general music, keyboards, and drumming also make up a portion of non-ensemble classes frequently offered. Courses that address the National Music Standards for creativity, composing, and arranging (composition and music technology) are being offered by only a small percentage of schools. Other non-ensemble courses mentioned by educators/administrators were history of rock and roll, IB music, and studio recording arts and music production.

Table 9
Number and Mean of Secondary Schools Which Offer Non-ensemble Music Courses

Non-ensemble Courses	Idaho		Oregon		Washington		Total Mean
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	%
Guitar	33	80%	11	58%	32	67%	68%
Keyboard	3	7%	0	0%	9	19%	9%
Drumming	4	10%	2	11%	3	6%	9%
Recorder	2	5%	0	0%	1	2%	6%
Voice class	3	7%	1	5%	2	4%	5%
Music Theory	19	46%	10	53%	10	21%	40%
Music History	9	22%	2	11%	4	8%	14%
General Music	9	22%	1	5%	10	21%	16%
Music Technology	1	2%	2	11%	5	10%	8%
Composition	1	2%	0	0%	1	2%	1%
World Music	1	2%	0	0%	0	0%	.7%

Research Question 2: What Factors Currently Affect

Student Participation and Enrollment?

When music educators and administrators were asked whether they'd seen enrollment change in their music courses over the last 5-10 years, a significant discrepancy can be seen between the two sets of responses (Table 10). While educators' responses were divided into three similar groupings, nearly half of the administrators responding noted that they had seen a decrease in enrollment of 10% or more over the past five to 10 years.

Table 10
Perceived Enrollment Changes in Music Courses during the Past 5-10 Years

Response	Teacher	Administrator
No significant changes	35%	27%
Increase of 10% or more	36%	24%
Decrease of 10% or more	29%	49%

Participants were asked to provide free responses regarding factors that have effected changes in their school music enrollment. Their detailed answers provided material from which to construct an understanding of current strengths and limitations of school music programs. From the responses, broad categories were assigned which were sub-divided into one to three subcategories. The broad categories included: 1) administrative issues, 2) aspects relating to the teacher, 3) aspects relating to the student, 4) support from administrators, the community, and the district, and 5) scheduling and curriculum (Figure 1).

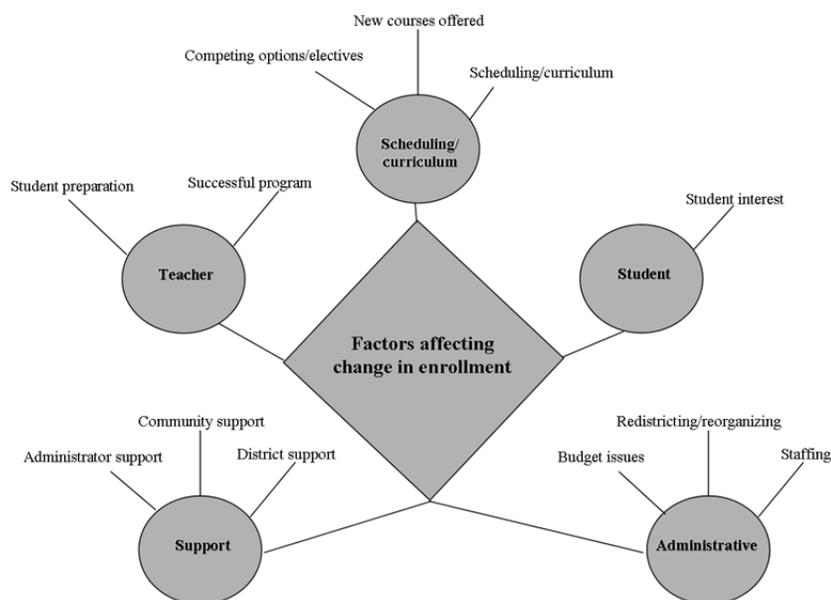


Figure 1
Factors Which Have Affected Changes in Enrollment to Respondents’
School Music Program

Once the responses were categorized, they were tallied and averaged by the subcategories, as can be seen in Table 11. Administrators were more likely to describe

budgeting and staffing issues (relating to administrative concerns) while music educators were more likely to describe redistricting (also an administrative concern).

Table 11
Most Significant Factors Currently Effecting Student Participation and Enrollment

Category	Teachers		Administrators		Total Mean	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Administrative						
budget issues	14	5.5%	7	8.6%	21	6.2%
staffing	23	9.1%	11	13.6%	34	10.2%
redistricting/reorganizing	21	8.2%	4	5.0%	25	7.5%
Teacher						
student preparation	31	12.2%	8	10.0%	39	11.7%
successful program	18	7.1%	8	10.0%	26	7.8%
Student						
students' interest	15	5.9%	5	6.2%	20	6.0%
Support						
administrators support	12	4.7%	5	6.2%	17	5.1%
community support	8	3.1%	0	0%	8	2.4%
district support	3	1.1%	0	0%	3	.9%
Scheduling/Curriculum						
competing electives/ options	66	30.0%	20	25.0%	86	25.7%
new courses offered	10	3.9%	2	2.5%	12	3.6%
scheduling/curriculum	33	13.0%	10	12.5%	43	12.9%

**Research Question 3: How Are Music Educators and Administrators
Addressing Student Participation and Enrollment?**

Participants responded to a question regarding curriculum modification during the preceding 5-10 years. Eighty percent of the participants had added or deleted one or more ensemble courses, 54% indicated that no changes had been made, and 33% indicated that they had added one or more non-ensemble classes (Table 12). Schools with populations between 501 and 2000 reported significantly more changes in their ensemble offerings,

while smaller schools (populations between 0 and 500) showed far fewer modifications in their offerings. In their descriptions of those changes, the addition of both vocal and instrumental ensembles, in a variety of forms (contemporary choir, show choir, vocal jazz, chamber choir; percussion ensemble, chamber orchestra, marching band, mariachi, rock band, and small chamber wind and string ensembles), outnumbered the deletion of ensembles. The addition of non-performance courses outnumbered the deletion of non-performance courses, guitar class and music theory the courses most often added.

Table 12
Percentage of Schools That Have Modified Their Curriculum During the Last 5-10 Years, by School Population

Type of Change	0-100		101-250		251-500		501-1000		1001-2000		2001 and greater		Total Mean %
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	
No Changes	6	60%	9	45%	15	56%	5	20%	19	28%	0	0%	35%
Added/deleted ensembles	4	40%	8	40%	10	37%	18	72%	40	59%	0	0%	41%
Added/deleted non-ensemble classes	1	10%	5	25%	4	15%	5	20%	18	26%	0	0%	16%

The survey also sought to determine what percentage of schools is offering before and after school music classes (Table 13). The most commonly reported class offered during a zero period was jazz band. After school ensembles were not offered by the majority of respondents, although after school marching band rehearsals were noted by a number of schools. Also cited by educators were a variety of choral ensembles utilizing the zero period (more so than instrumental ensembles).

Table 13
Number and Percentage of Schools Offering Music Courses Before and After School

Courses offered	Before school		After school	
	<i>n</i>	%	<i>n</i>	%
Jazz Band	78	86%	8	6%
Chamber Orchestra	6	7%	6	4%
Chamber Choir	12	13%	4	3%
Jazz Choir	21	23%	4	3%
Marching Band	3	3%	22	15%
Other	21	23%	22	15%
None	70	43%	97	68%

Most music educators (66%) indicated they had been encouraged to recruit music students, while 10% had been discouraged, and 24% indicated that the issue had never been discussed (Table 14).

Table 14
Teachers' Response Regarding Administrative Encouragement to Draw More Students into Music Program's Ensembles

Recruiting Type	Idaho		Oregon		Washington		Total Mean
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	%
Encouraged	30	60%	23	74%	45	63%	66%
Discouraged	7	14%	1	3%	11	15%	10%
Not discussed	13	26%	7	23%	16	22%	24%

Administrators, however, overwhelmingly (96%) responded that they had encouraged teachers to find ways to recruit more students. Only 4% responded that the topic had not been discussed and none of the administrators said that they had discouraged their music staff from finding ways to include more students (Table 15).

Table 15
Administrators' Response Regarding Encouragement to Teachers to Draw More Students into Music Program's Ensembles

Recruiting Type	Idaho		Oregon		Washington		Total Mean
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	%
Encouraged	18	95%	18	100%	17	94%	96%
Discouraged	0	0%	0	0%	0	0%	0%
Not discussed	1	5%	0	0%	1	6%	4%

Research Question 4: What Are the Perceived Issues Facing the Future of Music Education in Secondary Schools?

Teachers and administrators were asked what changes they anticipate seeing in the next five to 10 years in music education. They were asked to provide free responses and their answers offered thoughtful insights into their hopes and the realities of the future of both music education and education in general.

Their answers were reviewed and coded, and broad categories were assigned which were sub-divided into one to five subcategories. The broad categories included: 1) administrative issues, 2) aspects relating to curriculum, 3) aspects relating to the teacher, and 4) economic/socio-economic issues. The most significant factors perceived by music educators and administrators are displayed in Figure 2.

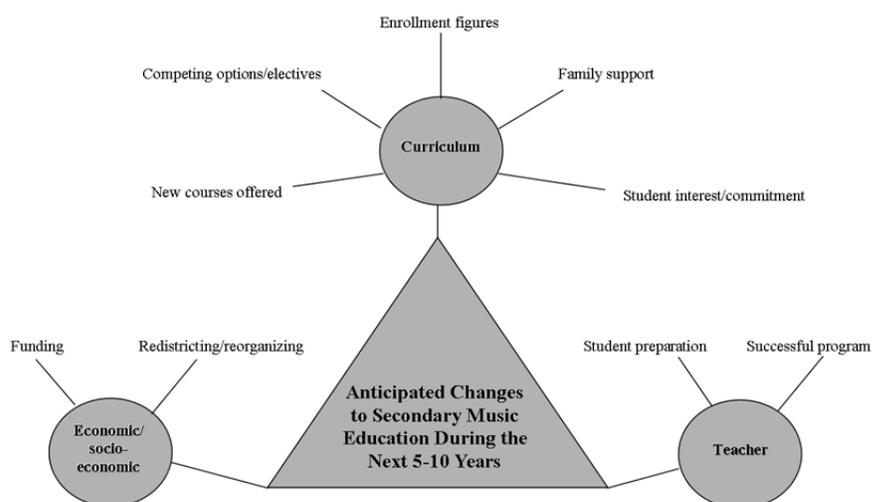


Figure 2
Perceived Issues Facing the Future of Music Education
in Secondary Schools

Once the responses were categorized, they were tallied and averaged by the subcategories, as can be seen in Table 16. Differences in responses fall into two categories – competing electives and no anticipated changes. Music educators were more likely to highlight competing electives and administrators were more likely to respond that they saw no changes in the next five to 10 years.

Table 16
Issues Facing the Future of Music Education in Secondary Schools Identified by Educators and Administrators

Issue Type	Teachers		Administrators		Total Mean	
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%
Economic/socio-economic						
funding	30	16%	9	17%	39	16%
redistricting/reorganizing	7	4%	3	6%	10	5%
Teacher						
student preparation	9	5%	1	2%	10	4%
successful program	17	9%	5	9%	22	9%
Administrative						
accountability/assessment	7	4%	1	7%	8	6%
staffing	9	5%	4	7%	13	6%
Curriculum						
competing electives/ options	41	22%	6	11%	47	17%
new courses offered	30	16%	9	17%	39	17%
enrollment figures	8	4%	4	7%	12	6%
family support	2	1%	0	0%	2	.5%
student interest/commitment	11	6%	3	6%	14	6%
Status quo/no change	13	7%	9	17%	22	12%

Discussion

The purpose of this research was to understand the perceptions of music educators and school administrators regarding current practices in curricular offerings as they pertain to music education. These included experienced and anticipated changes to the music curriculum, music education participation rates, barriers to music participation, and the relationship between schools' ethnic composition and music courses offered. From a regional perspective, music teachers and administrators were surveyed to determine if perceptions regarding any of the above factors varied significantly between the groups. The survey was constructed with the purpose of gaining an understanding of what

courses are currently being offered by high schools in the Pacific Northwest, and the prevailing concerns of educators and administrators in the region. While much of the data aligned with prevailing research, there were notable differences with regard to the regions surveyed.

Survey results indicated that the greatest percentage of student participation in music courses appeared in the smaller schools (population 101-250). Schools with populations of 0-100 had the second highest percentage of participation. Larger schools' participation average (populations 1001-greater) was the lowest overall, averaging 15%. This is consistent with previous research (Stewart, 1991). Survey results also reveal clear patterns related to the size of enrollment. Smaller schools offer fewer electives, allowing for greater student participation in established electives like music. Larger school populations offer a broader array of electives and larger music programs that attract students with prior experience and high interest, but constitute a smaller percentage of the overall student population in comparison to the smaller schools. This also supports previous research (Stewart, 1991).

Majority school ethnicity in all three states was overwhelmingly white, which reflects the region of the country under investigation. While more variation was anticipated in metropolitan areas, the results in this study reveal that the ethnic makeup of music programs does reflect the student body as a whole in the Pacific Northwest. This finding is in contrast to others who have found that minorities are not equally represented in ensembles and music programs, especially in regions with greater ethnic diversity and large urban areas (Wheelhouse, 2009; Mantie, 2008; Lubet, 2009). Mean participation in music programs by state averaged slightly higher than national averages (Leonhard,

1991; Shuler, 1995; Williams, 2007), suggesting a greater regional commitment (and funding) to music education than is generally found nationally. This indicates that, along with the similarities within the ethnic make-up of the states, the selection of the three states for the study presented a cohesive basis from which to gather data.

A significant finding regarding music curriculum was that performing ensembles continue to be the mainstay of secondary music programs. Band was offered in the majority of schools participating in the survey, an important factor especially considering the impact funding and budget issues have made, as cited in the responses. Between 95% and 98% of the respondents indicated their school offered band, followed by jazz band (63% - 78%), marching band (19% - 53%), and orchestra (19% - 51%). A greater percentage of schools overall have offered string ensembles rather than orchestra, which may reflect the financial investment required by a full orchestra program. A number of schools reported variations of ensembles, such as drumming and steel drumming, and those that could culturally reflect their school communities (bluegrass, mariachi).

Choral programs were offered in just over three-quarters of schools participating in the survey. Choral offerings were considerably lower than instrumental offerings overall. In view of the cost associated with instrumental programs when compared to vocal ensembles, it is interesting to consider that vocal ensembles tend to be less expensive to run, have a basis in the elementary music curricula in most districts, and are more cost effective to use for recruitment within a district or for participation in festivals and competitions. These are all factors that would seem to assure vocal ensembles an equally high ranking in the curriculum, but do not, at least in the region surveyed. Also

noteworthy were the regional differences regarding jazz and chamber choir offerings: both had greater participation rates in Idaho and Washington than in Oregon.

A curricular change in non-ensemble courses was noted, from music history-based curriculum to individual performance or AP/IB courses. Where music appreciation and music history were most commonly offered at the end of the 20th century (Leonhard, 1991; Stewart, 1991), guitar and music theory were found most often in the curricula, guitar at over half of the responding schools and music theory (which often accompany school AP or IB offerings) at nearly half the schools. It is interesting to note the regional differences in percentages in non-performance classes offered. Guitar is part of the curriculum at over three-quarters of Idaho schools as opposed to over half of the schools in Washington and Oregon. Music theory courses are part of the curriculum at nearly half of the respondents' schools in Idaho and Oregon, and less than one-quarter of schools in Washington.

International Baccalaureate (IB) and Advanced Placement (AP) programs have had both positive and negative impacts on music programs. While many music educators expressed concern with the additional time these courses take out of students' schedules, another perspective seems to be the option seen as a benefit by one educator (ST109): "Our school is now an IB school which allows students to participate in a Fine Arts (course) every year until the tenth grade as a requirement. This has shown an increase in our numbers."

The prominent role ensembles continue to play in secondary music curricula indicates their function as a foundation from which educators and administrators can continue to validate their importance. As courses that tend to attract and retain a

significant portion of the student body, offering experiences that provide valuable life skills in addition to a sense of community, ensembles have proven their worth in the school curriculum.

Despite this, survey results showed that most educators and administrators are addressing changes in student participation. When survey participants were asked whether they'd seen significant enrollment changes over the last five to 10 years, educators' perspectives were fairly evenly divided between having seen no change, an increase of 10% or more, or a decrease of 10% or more, while nearly half of the administrators responded that they'd seen a decrease in enrollment. The majority of educators responded that they'd been encouraged by their administrators to find ways to draw more students into their classes, nearly one-quarter of the respondents noted that the topic had never arisen. Meanwhile, nearly all of the responding administrators noted that they have encouraged their music teachers to find ways to include more students into their ensembles.

This research revealed that the most significant factors that affect student enrollment from both the educators' and administrators' perspectives are increased graduation requirements and emphasis and scrutiny on core subjects, particularly math. One educator noted, "Our main feeder (middle school) now requires two math classes for all 7th and 8th grade students. Our beginning band (6th grade) of 65 members will drop to only 20 next year due to this requirement. It will eventually kill the program at the high school since it is our main feeder (ST128)." The overwhelming response from the respondents is that attempts to achieve AYP have negatively impacted music programs across the region, and most expect this challenge to continue.

The greatest number of responses, from both educators and administrators, focused on scheduling and curriculum issues, especially regarding music courses that have to compete for time with core classes and other electives, and the ever-increasing impact of graduation requirements on student learning. As one respondent (ST72) wrote, “I have found that our school is constantly adding to the graduation requirements above and beyond that of the state requirements. This, coupled with the addition of AP classes and college level entry classes, have driven my music class enrollments down.” Block and trimester scheduling, which have affected the number of classes offered each day, also have had a significant effect on participation and enrollment. Another participant noted, “We went from a 4x4 block schedule, with 8 offerings to a 7 period a day schedule, thus limiting the options for students to take our music classes. The enrollment in our music classes has decreased slightly due to this change. We have been on the 7 period a day schedule for the past two years (ST95).”

The responses of survey participants indicate that complex scheduling issues, high stakes testing, and increases in core subject requirements have left music educators struggling to maintain their programs. Meanwhile the inherent strengths of music and the arts--the opportunities to develop self-esteem, self-confidence, self-discipline (through practicing) and creativity – seem all but forgotten. Prior research has acknowledged the frustration educators have experienced in the perceived competition with other subjects and sports (Ng & Hartwig, 2011; Hamann, 2007). Educators in this study have an additional layer of concern generated by the current emphasis on increased graduation requirements and complex scheduling issues. These factors anticipate the direction music education is headed.

In addition, the reduction in funding for both staffing and programs has changed the landscape of music education, especially when programs at elementary and middle schools have been reduced or eliminated. Considerable concern and frustration were expressed with regard to these programs, and the exposure and preparation students receive prior to high school: “Changes in enrollment in music programs are negatively affected when there is not support from the elementary and middle school music programs (ST33).” Secondary music programs rely on the prior knowledge and experience their students receive in elementary and middle school. When those programs are compromised or cut, the foundation that high school teachers depend on is severely undermined.

Other causes for concern for both educators and administrators were issues associated with staffing, especially reductions in teaching time and staff, and high turnover rates. One educator wrote, “We are short 2-3 desperately needed music teachers in our district but will not be given funding to hire those individuals. We have no orchestra teacher, and no beginning band teachers. As a result, beginning band has not even been offered in the past until 7th grade, which is too late. The orchestra program is taught [to] 6-8 by whoever they can get to teach for hourly minimum wage, never a certified teacher...most of our music teachers are spread very thin (ST39).” The lack of adequate staffing throughout a district’s music program clearly impacts the viability of that program.

The quality of music instruction can alone determine the success of a school’s music program. Many of the administrators spoke of the need for qualified and motivated staff and the frustration caused by teachers unwilling to connect with their students, as

this respondent (SA30) wrote, “A change in the teacher or a change in the program. We can't keep supporting single digit numbers in high school ensemble classes. The real issue is the kids aren't connecting with the teacher, we're giving the teacher another year to make those connections and retain students for HS classes.” Another administrator’s support is expressed when he says, “We have one full time choir and one full time band teacher and they are always looking for ways to expand and grow our programs (SA45).” Educators’ and administrators’ responses confirm the remarkable outcomes achieved by effective and committed teachers.

Both increasing and declining enrollment and participation in music courses have had an effect on secondary music curricula. The majority of respondents had modified their curriculum during the last five to 10 years. The addition of an ensemble of some kind (both instrumental and vocal) outnumbered the deletion of ensembles and non-performance courses. It was noted that school size impacted the extent of the changes and modifications schools have made (Table 12): approximately half of the smaller schools (population 0-500) had not made significant changes to their curriculum, while nearly three-quarters of the larger schools (population 501-2000) have modified their performance ensemble offerings. Non-performing courses were modified/changed by nearly one-quarter of the schools across the population continuum, indicating that performing ensembles are shown to be at the forefront of educators’ minds when modifying their course offerings.

Scheduling and curriculum issues, staffing, the impact on feeder programs, and efforts to increase enrollment and student participation have been addressed in a number of ways. Many of the respondents are offering music technology and studio recording

courses in their curriculum to address the increasing role technology is playing in education. Music theory courses most often seem to be an academic component added to accommodate those students involved in AP and IB programs. Zero period and after-school courses continue to offer additional meeting time for instruction. Results show that jazz band and a variety of vocal ensembles continue to incorporate the zero period for class time to accommodate students' busy schedules. While after school offerings were minimal, marching band did appear in several respondents' answers. And many high school educators are working closely with and/or on behalf of their elementary and middle school feeder programs by recruiting and advocating within their districts for stronger music programs.

Administrators' and educators' responses regarding the future of music education echoed their concerns for its current state and garnered the greatest number of responses, especially regarding music courses that have to compete for time with core classes and other electives, and the impact of ever-increasing graduation requirements on student learning. One administrator's (SA19) response tells one side of the story, "As graduation requirements have increased, it has become more difficult to maintain upperclassmen in our music classes. I anticipate this will continue to be the case." A response from another administrator (SA24) indicates that collective efforts on the part of both teachers and administrators have been mutually beneficial: "I worry about how state high stakes testing will impact all elective courses. I am lucky to have music teachers who are on board with doing their part in our all school literacy campaign. I am hoping that we will be able to find creative ways to maintain enrollment while helping students pass academic tests." But educators' concerns are also reflected in a response from a

respondent at a small school: “We find that at times over 80% of our students are involved in either co-curricular or extra-curricular activities. Many who are interested in music are already so overcommitted that it is difficult for them to dedicate enough of their electives to music to be able to keep our band and choir large enough to produce a balanced sound (SA31).”

Educator concerns over funding were clearly addressed by survey respondents. One educator (ST72) raises the alarm by saying, “Possibly the deletion of all music classes in all levels...currently we have no elementary music program and our district is looking at a new levy to maintain current levels. If this levy is not passed, the school district must make drastic cuts, music at the 6-12 levels may be on the chopping block.” Another teacher (ST39) noted “the need for stronger booster programs because of a decrease in funding,” while another envisions a different future for school music:

I see getting away from high dollar instruments and providing musical experiences that students feel are relevant to them. Technology is the way of the future and I anticipate that technology will be included in the music classroom to a point that students will create music using technology. In the small school setting high dollar items will not be possible, unless you are able to get large grants to help with costs (ST184).

The perspective of administrators resonates with those of educators. One respondent (SA18) put it succinctly by saying, “We struggle each and every year to make sure that music is not cut from the school. This will continue to be an issue as long as schools are not funded properly.” The consensus is that if funding continues as it is or is further reduced, additional cuts in music curricula are inevitable.

In contrast to funding concerns, responses from both teachers and administrators held hope for the opportunity for the expansion of music programs. A teacher describes that hope, “We are on track, within the next few years, to move our middle school choir

position to full-time. I actually expect our band numbers to increase only slightly, with orchestra growing along with a continued growth in the choir program. Our goal is to be able to add an additional ensemble, and advanced women's choir, at the high school within the next five years (ST19).” A willingness to work in conjunction with their feeder schools as described by this educator, “I’m working on expanding staffing at my feeder middle school, in hopes that numbers can increase and in the near future I can add a third band and a percussion ensemble class as well (ST75),” directly correlates to the knowledge, experience, and ultimate success that educators foresee, noted by this respondent:

Once the students’ fundamental skills are built back up I expect enrollment in the music program to continue to grow, and to spend less of my time directing a band and more time having students working on musical projects in the composition, and performance realms. I also anticipate a greater emphasis on using recording technology both in my band and in my guitar/music appreciation class. Due to the size of my school (40 to 50 total high school students), I also anticipate my school band being developed more around a jazz band instrumentation rather than a concert band instrumentation. This will allow us to play higher quality and more culturally relevant literature (ST188).

Technology and courses that focus on lifelong music skills are anticipated by some of the respondents as considerations for the future, who cite the costs of existing programs and student interest as factors that will determine the direction music education will take: “I think we will see more non-traditional performing ensembles and more ensembles that reflect the ethnic music traditions of the populations a school serves. I fear large ensembles, both choral and instrumental, will decline in popularity among students unless educators continually find ways to make them appealing and relevant to today's students (ST144).”

Overall, though educators have weathered competition and cuts, they remain optimistic and are planning for the future. The survey revealed that many of the

respondents, both educators and administrators, have reconsidered and implemented changes to maintain or increase their enrollment, and address students' needs and interests. Survey results suggest that anticipated program changes are affected by school size, larger schools looking to add additional ensembles, while smaller schools are more apt to consider the addition of non-ensemble classes to their curriculum. The data and the written responses from the participants attest to the differences a supportive administrator who sees the importance of music education in the lives of young people, and a dedicated and inspiring teacher can make within one school's (and district's) music program.

CHAPTER 5: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FURTHER RESEARCH

The purpose of this research was to understand the perceptions of music educators and school administrators regarding current practices in curricular offerings as they pertain to music education. These included experienced and anticipated changes to the music curriculum, music education participation rates, barriers to music participation, and school and music course ethnic composition. From a regional perspective, music teachers and administrators were surveyed to determine if perceptions regarding any of the above items varied significantly between the groups. This chapter will provide a summary of the results and conclusions as well as suggestions for future research.

Summary

In the Pacific Northwest, approximately 22% of secondary students are involved in music courses of some kind. The majority of courses offered are performing ensembles, primarily band, choir, and orchestra. A majority of the schools (68%) offer guitar class as a non-ensemble option, and music theory is frequently (40%) part of the curriculum.

Results indicate agreement between educators and administrators regarding the factors most effecting student participation and enrollment, and the issues facing music educators in the future. Overall, 1) increasing graduation requirements, 2) emphasis on core subjects, 3) competition with other subjects and electives, and 4) funding reductions

have significantly affected, and will continue to affect, secondary student participation in music courses, factors which also align with research literature (Countryman, 2008; Rohan, 2011; Jones, 2008; Abril & Gault, 2008).

Conclusions

The intent of this paper was to determine the current state of music education, focusing on the demographics and curricular offerings of the Pacific Northwest region. Factors related to participation and enrollment, particularly perceived competition with increasing graduation requirements and core subjects, impact and frustrate educators' abilities to draw and keep students in their programs. Principals are challenged by reductions in state funding, which in turn effects their ability to maintain music programs and hire qualified, motivated teachers. Educators' efforts to maintain viable music programs, accommodate students' complex scheduling issues for both required and elective courses, and administrators' responsibilities to meet state and national requirements for graduation seem to confound the opportunities inherent in the study of the fine and performing arts--self-growth, self-knowledge, social skills, creativity, and self-discipline--which benefit students throughout their academic career.

Although performing ensembles continue to be the focus of secondary school music curricula, it appears that many educators and administrators have explored non-performance courses as alternatives to ensembles. Some report an increased openness to exploring additional curricular offerings – diverse offerings that could interest students less interested in ensembles, but who show a great interest in music nonetheless.

It remains to be seen whether technology-based courses (like music technology, studio recording arts, and music production) and courses designed to be more creativity-

based and cost-effective (like composition, improvisation, current music trends) will evolve. Administrators and educators indicate that funding and accountability measures (core requirements and assessments) will continue to be persistent concerns – perhaps increasing in severity. For now, especially in smaller schools, ensemble enrollment continues to determine course offerings in secondary schools.

Recommendations for Further Research

Based on this current study and on previous research, there are still questions that should be addressed. The following ideas are submissions for future music education research.

- The focus of this study was the Pacific Northwest, where ethnicity and curriculum were similarly reflected among the responses from the three states. Comparable studies in other regions across the US – especially regions more culturally diverse – would provide a clearer understanding of these factors from a national perspective.
- Graduation requirements and competing core subjects and electives were a significant factor of this study’s responses. Further study on the impact of these factors on music course participation and offerings is recommended.
- With the implementation of the Common Core Standards and a renewed commitment to assessment and graduation requirements nationwide, further research is needed in regards to the role music education can play in a viable, well-rounded curriculum.

- A qualitative study is suggested which would explore, with educators and administrators, a deeper understanding of their struggles, feelings and hopes for their music (and arts) programs.
- Pre-service teachers' preparation should reflect what is being taught, the standards to which educators are being held, and the dynamics of a changing education profession. Comparative research pertaining to teacher training programs (curriculum, current trends and developments) on a national level could provide valuable feedback on what pre-service teachers are currently being prepared for and what they will need to anticipate for the future of music education.

The original concept of this thesis focused on current secondary music participation percentages and research that revealed that ensemble-based curriculum is perceived by many high school students as being irrelevant to their interests and lives (Stålhammer, 2003; Campbell, et al., 2007; Mantie, 2008). It was determined, though, that the current study must necessarily precede the exploration of students' perceptions in order to determine what is currently being offered by secondary school programs.

Recommendations for future research in this area include the following:

- This study's responses reflect research which has identified secondary student music participation in the US at approximately 20%. A qualitative study, regional or national, exploring the student perspective of the relevance of the current music curriculum could determine ways to create music curriculum that is meaningful and relevant to a greater portion of school student populations.

- Research indicates that many schools and educators have introduced curriculum and courses in response to perceived student relevance. Further research to determine whether this modified coursework increases and sustains enrollment in music programs would be beneficial to educators and administrators.
- Non-performance courses have provided a means to attract students who might not otherwise enroll in music courses. Discrepancies in non-performance course offerings between the three states indicates that, while some educators and administrators are making attempts to draw students into their music programs, a reliable model that consistently attracts students, is meaningful for both students and teacher, and fits economically and logistically with the curriculum, has not yet been developed. Further research and discourse in this area could provide some answers.

REFERENCES

- Abril, C. R., & Gault, B. (2008). The state of music in secondary schools: The principal's perspective. *Journal of Research in Music Education*, 56(1), 68–81. doi:10.1177/0022429408317516
- Adderley, C., Kennedy, M., & Berz, W. (2003). "A home away from home": The world of the high school music classroom. *Journal of Research in Music Education*, 51(3), 190-205. Retrieved from <http://www.jstor.org/stable/3345373>
- Burnard, P., Dillon, S., Rusinek, G., Saether, E. (2008). Inclusive pedagogies in music education: A comparative study of music teachers' perspectives from four countries. *International Journal of Music Education*, 26(2), 109-126. doi: 10.1177/0255761407088489
- Campbell, P., Connell, C., & Beegle, A. (2007). Adolescents' expressed meanings of music in and out of school. *Journal of Research in Music Education*, 55, 220-236. Retrieved from <http://www.jstor.org/stable/4543122>
- Carlisle, J. K. (2008). *A study of social-emotional climate within secondary school music classroom settings*. University of Toronto (Canada). *ProQuest Dissertations and Theses*, 257. Retrieved from <http://search.proquest.com/docview/304357957?accountid=9649>. (304357957)
- Countryman, J. (2008). *Missing voices in music education: Music students and music teachers explore the nature of the high school music experience* (Doctoral thesis, University of Toronto, Canada). Retrieved from ProQuest Dissertations and Theses. (304340339)
- Freer, P. (2011). The performance-pedagogy paradox in choral music teaching. *Philosophy of Music Education Review*, 19(2), 164-178. Retrieved from <http://search.proquest.com/docview/923228655?accountid=9649>
- Hamann, K.L. (2007). Influence on the curriculum choices of middle school choir teachers. *UPDATE: Applications of Research in Music Education*. 26(1), 64-74. Retrieved from <http://search.proquest.com/docview/1577374?accountid=9649>
- Hess, J. (2010). The Sankofa Drum and Dance Ensemble: Motivations for student participation in a school world music ensemble. *Research Studies in Music Education*, 32(23), 23-42. doi: 10.1177/1321103X10370093

- Hylton, J. B. (1981). Dimensionality in high school student participants' perceptions of the meaning of choral singing experience. *Journal of Research in Music Education*, 29(4), 287-303. Retrieved from <http://www.jstor.org/stable/3345005>
- Jones, P. (2008). The future of school bands: Wind ensemble paradigm. *Journal of Band Research*, 43(2), 1-27. Retrieved from <http://search.proquest.com/docview/1097186?accountid=9649>
- Leonhard, C. (1991). *The status of arts education in American public schools: Report on a survey conducted by the National Arts Education Research Center at the University of Illinois*. Urbana, Ill, Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign.
- Lubet, A. (2009). The inclusion of music/the music of inclusion. *International Journal of Inclusive Education*, 13, 727-739. Retrieved from <http://dx.doi.org/10.1080/13603110903046010>
- Mantie, R. (2008). Getting unstuck: The One World Youth Arts Project, the music education paradigm, and youth without advantage. *Music Education Research*, 10, 473-483. Retrieved from <http://search.proquest.com/docview/61921689?accountid=9649>
- Ng, C.C. & Hartwig, K. (2011). Teachers' perceptions of declining participation in school music. *Research Studies in Music Education*, 33(2), 123-142. doi: 10.1177/1321103X11423598
- Norman, K. N. (1994). *Multicultural music education: Perceptions of current and prospective music education faculty, music supervisors, and music teachers* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (304117271)
- Rabkin, N. & Hedberg, E.D. (2011). "Arts education in America: What the declines mean for arts participation." NORC at the University of Chicago. <http://www.arts.gov/research/2008-SPPA-ArtsLearning.pdf>
- Regelski, T.A. (2004). Social theory, and music and music education as praxis. *Action, Criticism, and Theory for Music Education*, 3(3), 1-52.
- Rohan, T. (2011). *Teaching music, learning culture: The challenge of culturally responsive music education* (Doctoral thesis, University of Ontario, New Zealand). Retrieved from <http://otago.ourarchive.ac.nz/bitstream/handle/10523/1865/RohanTracy2011PhD.pdf?sequence=3>
- Saunders, J.A. (2010). Identity in music: Adolescents and the music classroom. *Action, Criticism, and Theory for Music Education*, 9(2), 70-78.

Shuler, S.C. (2011). Music for life: Building inclusive, effective twenty-first-century music programs. *Music Educators Journal*, 98, 8-13. doi: 10.1177/0027432111418748

Stålhammer, B. (2003). Music teaching and young people's own musical experience. *Music Education Research*, 5(1), 61-68. doi: 10.1080/1461380032000042907

Stewart, C. (1991). *Who takes music? Investigating access to high school music as a function of social and school factors* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (303981666)

Wheelhouse, P. (2009). *A survey of minority student participation in music programs of the Minority Student Achievement Network* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses. (305135460)

Williams, D.A. (2007). What are music educators doing and how well are we doing it? *Music Educators Journal*, 94(1), 18-23. doi: 10.1177/002743210709400105

APPENDIX

Survey and Responses

Initial Report**Last Modified: 06/21/2013****1. Which of the following roles would you most consider your current teaching position?**

#	Answer		Response	%
1	Secondary music educator		167	75%
2	School administrator		57	25%
	Total		224	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.25
Variance	0.19
Standard Deviation	0.44
Total Responses	224

2. In what state is your school located?

#	Answer		Response	%
1	Idaho		51	32%
2	Oregon		32	20%
3	Washington		74	47%
4	Other		0	0%
	Total		157	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	2.15
Variance	0.78
Standard Deviation	0.88
Total Responses	157

3. What is your school's student body population? (For the remainder of this survey, school will mean the secondary school at which you teach; if you split your time among more than one secondary school, please provide combined numbers)

#	Answer	Response	%
	0-100	11	7%
	101-250	21	13%
	251-500	28	17%
	501-1,000	30	18%
	1,001-2,000	74	45%
	2,001-greater	0	0%
	Total	164	100%

Statistic	Value
Min Value	1
Max Value	5
Mean	3.82
Variance	1.72
Standard Deviation	1.31
Total Responses	164

4. How many students in total are involved in your school's music program?

Text Response
40
I teach grades 5-12 and have a total of 230 students involved in choir
70
40
100
90
150
20%
25
400
220
225
175
Between 125 qne 150
150
176
240
275
85
300
40
46
150
400
100

14 high school students. I teach K-12 Music
150
20
64
11
450
300
135
Probably about 150 in our performing groups and 70 in our non performing groups
46
approx. 125?
150
approx. 300
160
230
135
100
44
250
250
400
42
35
about 200
200
105

about 70 in each of the two schools
twenty five
44
11 out of 33 high school, 15 out of 15 7/8 students, and 45 out of 47k-6th students
about 30% of the students--110 students
98
200
450
100
32
240
12
300
20
200
450
260
340
150
115
I only know band numbers. Grades 6-12 Band 180
95
approx 200
450
150
60

300
50
60
160
48
320
150
140
300
125
90
255
approx 250+
260
100
240
300
approximately 275
225
40
250
310
150-180
40

Statistic	Value
Total Responses	159

5. Does the ethnicity of students enrolled in your music courses align with that of the school population?

#	Answer	Response	%
1	Yes	124	76%
2	No, fewer minorities in music courses than in the general student population	24	15%
3	No, more minorities in music courses than in the general student population	15	9%
	Total	163	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.33
Variance	0.41
Standard Deviation	0.64
Total Responses	163

6. Which music ensembles are offered at your school? (Indicate all that apply)

#	Answer		Response	%
1	Band		158	96%
2	Marching band		74	45%
3	Jazz band		118	72%
4	Orchestra		65	40%
5	String ensemble		30	18%
6	Wind ensemble		46	28%
7	Brass ensemble		7	4%
8	Percussion ensemble		50	30%
9	Rock/garage band		11	7%
10	Bluegrass		1	1%
11	Mariachi		3	2%
12	Mixed choir		129	79%
13	Boys'/Mens' choir		39	24%
14	Girls'/Womens' choir		65	40%
15	Chamber choir		49	30%
16	Jazz choir		49	30%
17	Show choir		20	12%
18	A cappella choir		40	24%
19	Gospel choir		0	0%
20	Handbells		2	1%
21	Other performing opportunities (please list)		28	17%

Other performing opportunities (please list)
Pep Band, Winterguard,
Pep Band
Glee Club
ukulele
Steel Drums
steel drums band
Pep Band
mixed jazz ensemble
Guitar Class
STOMP, Pep Band
Steel Drums
small jazz ensemble
Strong music theatre program
jazz combo
Pep Band
Musical
PEP Band
chamber groups, music theory
bagpipes and drums
Our guitar class is a performing ensemble
Choir
pep band
Class guitar
Composition and individual instruments
Pit orchestra
small ensembles - woodwinds, brass/ large ensembles - woodwind, brass

Guitar
jazz combo

Statistic	Value
Min Value	1
Max Value	21
Total Responses	164

7. What additional music classes are offered at your school?

#	Answer	Response	%
1	General music	22	19%
2	Guitar class	79	70%
3	Drumming	9	8%
4	Keyboard	14	12%
5	Voice class	6	5%
6	Recorder	3	3%
8	Music theory	40	35%
9	Music history	17	15%
10	Music technology	8	7%
11	Ethnomusicology/World music	1	1%
12	Composition	3	3%
13	Other (please list)	19	17%

Other (please list)
We incorporate general music, music history and theory in all the band and choir classes.
History of Rock and Roll
6th Grade Band and Elementary Music
History of Rock n' Roll
IB Music
IB Music
one section of beginning band for highschoolers
Ukulele
Music Lab
Music Production
history of rock and roll
Studio Recording Arts and Music Production
Musical Theatre
Our guitar is divided between time spent on guitar performance and time spent on music appreciation which includes elements from music history, technology, theory, ethnomusicology, composition etc.
Rock History
IB Music
Music Industry
History of Rock and Roll

Statistic	Value
Min Value	1
Max Value	13
Total Responses	113

8. How many music courses are scheduled before the first period of the day (zero period)?

#	Answer		Response	%
1	0		69	42%
2	1		46	28%
3	2		40	24%
4	3 or more		9	5%
	Total		164	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	1.93
Variance	0.89
Standard Deviation	0.94
Total Responses	164

9. Which music courses are scheduled only after normal school hours?

#	Answer		Response	%
1	Jazz band		8	6%
2	Chamber orchestra		6	4%
3	Chamber choir		4	3%
4	Jazz choir		4	3%
5	Marching band		22	15%
6	Other (please list)		22	15%
7	None		97	68%

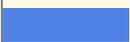
Statistic	Value
Min Value	1
Max Value	7
Total Responses	143

10. Have you seen enrollment change in music courses at your school over the past 5-10 years?

#	Answer	Response	%
1	No, I've seen no significant change in music class enrollment numbers (only minor fluctuation)	55	35%
2	Yes, my school has seen an increase in music course enrollment of 10% or more over the last 5-10 years	56	36%
3	Yes, my school has seen a decrease in music course enrollment of 10% or more over the last 5-10 years.	45	29%
	Total	156	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.94
Variance	0.64
Standard Deviation	0.80
Total Responses	156

11. Have you been encouraged or discouraged by your administrator or district supervisor to find ways to draw more students into your music program's ensembles?

#	Answer		Response	%
1	Encouraged		102	65%
2	Discouraged		19	12%
3	Topic has not been discussed		37	23%
	Total		158	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.59
Variance	0.72
Standard Deviation	0.85
Total Responses	158

12. What factors have affected changes in enrollment (either positively or negatively) to your school music program? Please be as explicit as possible.

Text Response

making it "fun" and educational

Guitar class attracts 10 or more students each trimester who do not otherwise participate in music courses. Music electives such as composition and music appreciation (occasionally offered) usually only attract students who already participate in band or choir. In 2010, our high school moved to a trimester schedule. I believe this change negatively affects student participation. I observe that fewer band and choir students are able/willing to participate for the entire year.

Lack of feeder program, lack of district support for vocal music, budget cuts, higher graduation requirements = fewer opportunities to take electives

The main school (grades 5 and 6) for the beginning band decided two years ago to go to a complete self-contained classroom setting, in other words, they now are now in an elementary school format. They only allow pullout classes for PE and General Music, the same as elementary schools. They are not interested in implementing a pullout for any beginning band class. That class now is offered starting in 7th grade.

Increased requirements.

The main problem is not lack of interest; it is the scheduling of required classes at the same time as electives. The other factor in number of students in music classes is a marked indifference to traditional music classes at the secondary level (concert band, concert choir, etc.) and vigorous interest in rock, especially guitars.

We do have many conflicts with our scheduling. We function on a trimester system where students are only able to take 5 periods a day. Though they are able to complete a year-long course in two trimesters, some are scheduled across all three (like some AP and concurrent enrollment classes) to better match with the cooperating colleges' semester system, thus eliminating an available period for another subject. Also, some classes (i.e., construction and CNA) take up two consecutive periods in a single trimester, keeping some students from participating as much as they would like. Something unique to our district is that we also continue to have "Spring Sports" and other sport-specific classes during the fifth period for those students involved with those activities so they aren't out too late (i.e., football, basketball, softball, track, etc.). Though not a huge conflict during the year, this typically prohibits many students from participating in the third trimester. For example, I've had over 40 girls in my Women's Chorus the first two trimesters this year, but that number has been reduced to 22 this trimester because Women's Chorus was placed during fifth hour, unlike years past where it had been first. Additionally, of those 22, 9 had not previously been in the ensemble during the first two trimesters. Many in our area hold strong religious convictions, and encourage their students to participate in some type of seminary program, reflected as a release-time period either during our zero hour (though that is a limited offering) or during the regular school day. Not debating the worth or placement of such a program, in which a large majority of our students participate, that also competes for elective time slots (again, in a five-period day) in which our

students generally place music classes and ensembles. On the positive side, we do have a very supportive administration and community. We have a full-time orchestra teacher who does 6-12 orchestra, two full-time band directors, one for 6-8 and another for 9-12, part-time chorus for 6-8, and full-time chorus for 9-12. A district reorganization next year, which will move the 9th grade into the physical high school with 10-12, will allow us to keep and even expand our programs, adding two choirs (previously mentioned) along with a percussion ensemble, advanced band and chamber orchestra. The school board has also approved the addition of AP Music. Though money is tight, and we do not get much by means of a budget, the school and district administrators, along with our community, have been very supportive and finding ways to help us attend festivals, tours, performances, work with collegiate groups and professors in and out of state, and find necessary equipment.

Addition recruiting and positive, successful ensembles at the high school level.
Scheduling is done to best suite students in performing arts classes

phenomenal administrative support Increased school enrollment increased student interest (not sure why)

increase in foreign language requirements for college entrance

Scheduling issues seem to be the greatest problems we have dealing with enrollment. Due to reduced number of class hours in our school day, there has been a corresponding reduction in available electives that can be taken in a given semester. This has impacted severely the enrollment in the music program.

The fact that I have stayed here so long has effected the enrollment positively. The need to take more classes has had a negative impact as has the push to take more dual enrollment classes (high school and college credit.)

Increased graduation requirements do not include the arts. Students must compromise their basic education in order to take arts classes. Participation in music programs has increased in this district, but only because we started from NOTHING.

Our school encourages students to participate in a program called PATHWAYS. This stunts our programs from growing because it pushes students to only take classes that are relevant to their career choice. Majority of students in the school are not going to be music majors when they leave and go off to college so they are not as committed to the program. It is discouraging.

I am a new teacher this year. I believe the previous teacher was struggling to keep people in her program due to personal issues.

Added graduation requirements passed by state has limited space for electives in students' schedules. Poor program at junior high feeder is reducing number of kids involved.

Assertive enrollment (seeking out possibly musical students to enroll), ensembles more active in community and in the public eye.

We moved from 7 to 6 periods per day while, at the same time, the state increased the

number of requirements required for graduation. The result was a loss of opportunity to take elective classes.

Changes in enrollment in music programs are negatively affected when there is not support from the elementary and middle school music programs. Currently, I am weathering a decline in skills of both vocal and instrumental music students due to a former middle school music teacher who did not do her job in teaching the appropriate skills to students I inherited at the high school level. I am seeing slow improvement in performance/musical skills in both areas (i.e., technical skills, reading)

More required classes. Fewer electives for freshman No feeder programs for choir
Funding cuts

This is only my first year of teaching, so I have no reference for changes.

I teach in a very rural area. There was no music program at the school for a few years. There is a pretty small population of students, and so the program is small. This is my first year at the school. I believe the program was a little bigger last year under the previous director.

The schedule at our middle school feeder is very poor for music or any continuing elective. Students are told they "have \$1.25 to spend and every elective costs 25 cents." Student get 1.25 periods over the course of the year (five 9 week blocks). Most electives are 9 weeks long, so they "cost 25 cents". Band is all year, so it costs the students \$1.00. To your average student or parent they can spend all their money on one elective or take 5 electives. Because our MS program is also very poor quality, band is not a priority for students or parents and the schedule often makes us lose many students going into 7th grade from 6th grade beginning band at the elementary schools. This has negatively effected our numbers. Another major problem has been charter schools with an advanced program of some kind. Often times charter schools will offer a very accelerated science program (even if everything else offered at the school is sub-par), and will attract the "best students" to their programs. These students are often also involved with music. They will often times be lured to the charter school that has no real music program to speak of and are lost to our program. Financial Support is not good! I'm not talking about equipment, travel, uniforms, etc... As a high school band teacher I have never realistically expected to receive any amount of money that would truly cover those costs from the district. I expect to have to fundraise them. It would be nice, but I live in the real world. What we are lacking in funding, however, are contracts. We are short 2-3 desperately needed music teachers in our district but will not be given funding to hire those individuals. We have no orchestra teacher, and no beginning band teachers. As a result, beginning band has not even been offered in the past until 7th grade, which is too late. The orchestra program is taught 6-8 by whoever they can get to teach for hourly minimum wage, never a certified teacher. I, as the HS band teacher, teach the very small high school orchestra (I received 4 freshmen this year). Most of our music teachers are spread very thin...

Student body over all has dropped significantly over 10 years. Ratio of music students gladly has remained the same.

Added classes needed for graduation and new computer classes have made it more

difficult to schedule students into music classes.

1. This year is the third year of a federal grant (Ethos Americorps) which has provided my school with a "Rural Music Facilitator". Before the grant there was no music program for a 5-10 year period. 2. My school became a charter school within the past 5-19 years and began to attract students from other communities with school music programs. 8 of my 11 students first learned their instrument at another school district.

Student enrollment. If we don't have the students, we can't run the programs.

Administrative support has been excellent. Our community/school comraderie also plays a role in students' involvement. Not as much "geek" stereotype as in other schools. Many students are athlete/musician/student/cheerleade/etc.

For several years we had problems with the music teacher at the middle school that most of our students attended. Some years there were no 8th graders left in the program. That greatly affected the enrollment of band and orchestra at the high school. That person was finally asked to leave about 5 years ago, and the last couple of years we finally started to see a slight increase in our band and orchestra enrollment.

Addition of a zero hour band class, so kids who enroll in specialized electives, can participate in music. We are a very small school, where there is only one class offering per period.

Last year the 9th graders moved from the jr. high to the high school and 6th graders moved from elementary schools to a middle school format.

Increased state requirements for science and math. So many "other" kinds of electives there is so much more to choose from

Addition of a study hall requirement due to budget cuts. Students can waive study hall if they are in a music class, but this is not advertised. We also have an International Baccalaureate program, and students pursuing the full IB diploma do not have room in their schedule for music.

The middle school orchestra program is very strong so that has helped with increasing the numbers in the orchestra program at the high school.

Change in teaching personnel. New instructor at secondary level increase enrollment drastically. Concert Band had 5 students before change, runs 45-55 for last five year. Change was made 7 years ago. Jazz band was taken out of regular day and moved to one morning before school with 16 enrolled then, general enrollment, currently 16 audition enrollment. Members must be in concert band at least one semester to qualify as well as playing ability. Beginning guitar was added instead of jazz band, adding 20 to enrollment, History of Rock and Roll last year with an enrollment of 25-30 each semester. Honor Choir went from 11 to 27, general choir from 4 to 27. (Junior High Band went from 14 to 70).

The biggest factor that has helped us is a strong recruiting program and a good feeder middle school. A strong relationship between the middle school teacher and the high school

teacher is extremely important.

Elimination of the HS Choral program.

Added course requirements in math have/will cause drops in enrollment. Scheduling conflicts (needed or desired classes being scheduled at the same time as a music class) cause drops. Open enrollment from junior high to high school is the single biggest factor in reducing numbers. Having the same teacher in the junior high as in the high school have increased numbers in some programs. Having stronger teachers in the feeder elementary schools have/will increase numbers in the high school.

We became a four year high school this year.

More requirements for graduation means less electives

In our little school, I have found that our school is constantly adding to the graduation requirements above and beyond that of the state requirements. This coupled with the addition of AP classes and college level entry classes have driven my music class enrollments down.

IB Programme Offering

The emphasis on AP classes and "college readiness" has hurt enrollment. Students have to really struggle to keep band in their schedule all four years of high school.

More math, trimester scheduling, seminary etc. Hasn't really changed numbers but has influenced difficult decisions on students and added stress.

Not enough elective choices because of increased graduation requirements

We have stayed fairly strong

Magnet programs have had negative impacts on the total enrollment of ALL schools in my district.

Different teacher, different perspectives on learning music

changes in principals in buildings along with major support (verbally) by our local symphony orchestra to our superintendant.

4 different directors in the last 4 years. School district has seen a 30% decline in enrollment in the last 10 years.

The reduction in teacher numbers because of the Luna plans made a rather large increase in my class size because the students had to go somewhere and my classes could handle the increased numbers. Our district lost 9 teachers in two years and that really affected class size.

Our middle school feeder programs have taken several hits in the last few years. We have added a couple of new "elective" programs that have conflicted with middle school music classes. In addition, in order to raise test scores, students have been added to additional math classes, taking electives out of their day. In addition, the feeders to my building have retired

in the last few years. The transition has been disruptive to the stability of my numbers. Things are looking up over the next few years, as we have new more stable teachers in both programs.

Forecasting for next year's enrollment really holds back music programs. I wish we scheduled students in arena scheduling, always offering the same classes/ensembles despite enrollment number.

We are associated with a military installation; an increase in troops here has brought more families to our school district. Instrumental music programs have improved in quality; more students wish to participate in those ensembles.

They cut my extra-duty contracts in 09-10 for choir and band. They cut accompanist for choir years before that. This has had an impact.

Scheduling music classes against required courses is a challenge in a small school.

We went from a 4x4 block schedule, with 8 offerings to a 7 period a day schedule, thus limiting the options for students to take our music classes. The enrollment in our music classes has decreased slightly due to this change. We have been on the 7 period a day schedule for the past two years.

State budget cuts caused us to lose our band director 2 years ago. We have been unable to revive the high school band program so far. We will be trying again for the 2013-14 school year.

Negatively-Increased graduation requirements, funding, availability of opportunities for performance in the community (theater companies, including a show choir) Positively-success in performance/competition

Enrollment in band has increased since I began teaching here. Choir has been cut. There is no choir feeder program at the Middle School, and no music at all at the Elementary School.

Administration support (or lack thereof) Scheduling conflicts

the stronger the middle school feeders are, the more I have to work with at the high school level.

Positive: Our school is now an IB school which allows students to participate in a Fine Arts every year until the tenth grade as a requirement. This has shown an increase in our numbers.

Enrollment has been negatively affected in the HS Band because of scheduling conflicts started with 10 grade students having to leave band because courses they need are placed opposite HS Band.

I have larger middle school numbers now than I did in the past. I am getting better at teaching that level. In years past kids had to choose between band, choir and PE. We lost quite a few kids with that choice. They don't do that anymore.

The availability of classes is now completely dependent on the number of students signed

up. This not only affects teacher FTE, which now fluctuates from year to year, but doesn't allow for small ensemble experiences unless those small numbers are balanced by extra large ensembles in other classes.

Enrollement of students in the middle school programs. More student are in the middle school groups so there are more than can particiapte in the high school programs.

Precieved need for additional graduation requirements or college acceptance in core classes.

Small schools constantly have class conflicts, because so many classes are offered only once per day

We have lost teachers because of the economy, which means fewer classes are offered. This causes less flexibility in scheduling, making it harder for kids to take concert band and show choir.

The biggest factor in students not taking music is our scheduling. We operate on a 6 period day where you see every class every day for 50 minutes. This is limiting when students want to take foregin language or multiple Advanced Placemement offerings. We allow a P.E. waiver at our school, and that has helped the numbers stay high. Offering a large number of ensembles (9 in total) also helps to be sure that as many people as possible have access to performing ensembles.

High turnover rate of teachers. 3 music teachers in the past 8 years.

Sports programs, taking the 11th 12th graders out of the program to academic requirements.

Declining enrollment in the school...primarily. But -- there are increasing testing requirements that are beginning to take a toll on ensemble participation. Another factor contributing to lower student involvement is the preference of HS counselors for students to leave campus for "dual enrollment" classes or college classes while in HS.

I teach in a small district that has been advrsely affected by the declining economy; shrinking populace, shrinking school enrollment, shrinking music enrollment.

Positive: Recruiting, continued improvement in quality Negative: Effects of addition graduation requirements, loss of cross-crediting of requirements, perceived public importance in AP, IB classes.

NCLB. This legislation has negatively effected enrollment in music.

Our main feeder (middle school) now requires two math classes for all 7th and 8th grade students. Our beginning band (6th grade) of 65 members will drop to only 20 next year due to this requirement. It will eventually kill the program at the high school since it is our main feeder. We do get limited numbers from other schools but very small numbers in comparison.

Program offerings such as marching band and additional jazz course have been a positive

addition to our program. The most positive factor for our growth is the success of the program in terms of competition and festival success.

Students finding it difficult to take my course with all the other prerequisites required to graduate. Students failing a class and having to retake it therefore bumping the one elective possible. Kids being encouraged to take AP classes that are only offered during my choir class. Cutting back programs at the elementary and middle school level that trickles up to high school. Changing the boundaries in our district.

increased non-music course requirements., Loss of general student population. Transfer students to school, with no music experience.

Total school enrollment has been the biggest predictor of overall music participation. Second would be middle level students continuing with music education classes. Students choosing not to continue in music classes vary at the middle level from only getting to choose one elective to not wanting to complete the required work to stay in the ensemble. Once they filter out of the instrumental portion of the music education classes at the middle school it is difficult to get them back.

The Middle School has a STRONG band and Orchestra teacher. There was no choir offered at the middle school until this year when they took away my non-audition choir and I asked to be placed there. Out of 3 middle schools, my feeder is the only one that now has a choir (other than clubs). The band used to have a freshman group, but not anymore due to increased recruitment efforts by the HS orchestra teacher. We now have 4 orchestras (and they are trying to add another one for next year), 2 choirs, and 2 bands.

Graduation requirements - mandatory classes of Math/Science for students who don't pass End of Course Exams or standardized tests. Beginning band/orchestra rehearsals have been switched from meeting during and at their school to meeting before school at the regional Jr. High School.

Forcing the feeder middle school into a trimester schedule has had the most negative effect on music ensemble enrollment. Offering a semester, 6 period day actually increased enrollment over the previous trimester. Unfortunately the administrator folded to the staff and AP students exclusively to once again bring us back to a trimester schedule this fall. Even though I was encouraged to effect changes to increase the high school enrollment, my suggestions fell on deaf ears when it actually came to implementation of a music friendly schedule.

It grew when I first got here...but has steadily declined the past two years because of the new graduation requirements (math and science senior year) and this coming year because of the new math requirement.

Elimination of middle school choir program has caused high school choir program to decline severely. Moving from 8-period block schedule to 6-period block schedule has caused more music classes to require scheduling outside of the school day, and has caused a decline in enrollment for classes still scheduled during the school day. It is difficult for students enrolled in the IB program to participate in music during the school day.

We are all very involved in the music program at the middle and elementary school level. I see it as my job to reach out to those music teachers as well as their choirs and instrumental ensembles. I make quarterly visits to classes in the lower grades to direct a rehearsal or teach a lesson. Our concert season has grown, and now includes "in-formances" where we invite the feeder schools to a mini-festival two times each year that is run by the high school students. Once we are gathered, I lead massed choirs in readily successful a cappella songs, then the group breaks out into small study groups to learn an SATB arrangement of some popular song with the high school students. We all come back 45 minutes later and put the whole thing together. They they pick up their certificate or t-shirt and go home. I've also started an end-of-the year all-feeder school concert (4 elementaries, 1 middle school and the high school) that celebrates the successes of teach school. We perform a massed choir opener, then each choir does two numbers, the high school does three, the jazz band does two interspersed throughout the program, then the full orchestra accompanies our big finale. It's a big community favorite, and many of the students now in choir joined because they enjoyed the first one three years ago. We also have fought, as a community and as a staff, to keep our block schedule. We have 8 periods --- 1,2,3,4 on one day and 5,6,7,8 on the next. The other schools in the district are far larger than ours, and are on a 6 period schedule. While their programs are strong, they have several of their classes before and after school, and have lost some of their best musicians to neighboring districts with a 7 period schedule. With the added graduation requirments coming down the pike it's imperative that our schools fight to give our students at least a 7 period day. The investment is worth it. Our WMEA is very active with music advocacy, and recently introduced a bill in the legislature to change the STEM (science, tech, engineering, math) acronym for our curriculum focus to STEAM (science, tech, engineering, arts, math). The more we talk about music as essential, and the more we place undeniable research in front of the powers that be, the more we will be heard when it comes to making policy. I send out a monthly newsletter that includes the latest research results for music education, and speak candidly with the audience at each concert. My students have been actively involved in the scheduling committee debates district wide. So it's a combination of intentional advertisement/recruitment, community-wide advocacy, strong curriculum/quality literature, and soul-catching passion for the art form that is growing our programs.

change in school population. We have opened three new high schools in the last 10 years. As the school enrollment drops the numbers in music drop. As the school then grows, the numbers in music classes grow.

Band students are pulled out of band if they have low test scores and are required to work on increasing proficiency. It sucks. :) Also, required classes to graduate are help during band so upper classmen can not take band.

The band has stayed pretty much the same the last 5 years. Choir has increased in size the last couple years. The choir program is growing due to good reviews from students who encourage others to join. The high school band program has stayed the same because its primary feeder school was limited to one beginning band class. That will hopefully change next year.

Outstanding Feeder Programs Starting Beginners in 6th Grade with regular Middle School classes rather than before-school 5th Grade classes Great Administrative Support Great Parental Support

More choices in Choir and Orchestra programs have forced more students to choose between the different ensembles.

Decline in total student population

Total enrollment for District has decreased substantially in last 5 years. Internet courses have taken away students during the hour which Band and Choir are offered.

I teach Recording Arts Technology and Music Production. The lab and recording studio have all been funded via Career and Tech ed. funding. It has been a tremendous gift to our students to have access to the equipment and software that CTE has provided.

The administration has cut the amount of time elementary music is offered. The administration cut the combined 4-12 music position to 1/2 time K-3 music is not offered any more

Schedule changes Lack of classes offered Director turnover Funding Student engagment--doesn't find the classes pertinent to his/her future or the student is only involved in an ensemble because of family Students involved in a variety of advanced courses, extra-curricular activities, and domestic obligations

lack of money; budget cuts and a new choir director every 2 years for the past several years.

Many students do not have access to cost of instruments - have been getting more school instruments for students to rent for \$25.00 per year. However, there has been an increase of students in the program and retention is higher.

scheduling, drop in enrollment and drop in budget led to combining grades 6-12 for band which discouraged everyone because they were playing music that was too hard or too easy half the time when trying to make sure everyone had something they could play. Choir was cut due to lack of interest from high school after all seventh graders were required to take choir combined with high schoolers who chose to take the class, leading to behavior issues and no one wanting to be there. this occurred the year before I was hired and the class was cut three days after school started my first year because not enough kids signed up. Last year we tried a mandatory seventh grade only choir which kind of worked but was not repeated, choir was not offered this year by executive decision. it will not be offered next year either. Kids in grades 7 and 8 do not have the opportunity to take band because they have core classes scheduled then, so there is a gap between grades 5 and 6 band and high school band in which students can't take the class. It is a mess. Administration says they are trying to give opportunity wherever possible but the attitude is that it's an elective and I need to recruit harder to keep kids interest. Sixth grade this year had to alternate days with PE because there was no other time to give them pe and it's a state requirement.

Statistic	Value
Total Responses	146

13. Have you modified/changed your curriculum over the past 5-10 years? Please select all that apply.

#	Answer	Response	%
1	Not at all.	54	36%
2	I have added/deleted 1 or more ensembles. (Please describe)	80	53%
3	I have added/deleted 1 or more non-ensemble classes. (Please describe)	33	22%

I have added/deleted 1 or more ensembles. (Please describe)	I have added/deleted 1 or more non-ensemble classes. (Please describe)
3	
when I joined the staff two years ago there were 5 students in choir. This year we have a mixed choir and a women's chorale, with 85 in the choir program.	
Went from two bands to one and then back to two bands plus a percussion ensemble	Went from one guitar class up to two and then back down to one to accomidate more bands.
we lost an auditioned orchestra	
We are on 3x 5 schedule. I have tried multiple ways of offering classes, with similar results regardless.	
This is my first year here - I added percussion ensemble, pep band and winter guard.	I cancelled one guitar class and replaced it with music theory, which has been very popular.
They took away the non-audition choir and the freshman band and added more orchestras	
They added a choir for the choir teacher	
There was no high school music program for a few years.	
The director before me added marching band as part of the curriculum and saw positive growth in the band program.	
School cutbacks; audition only choir was cut, women's choir was cut	
School board cut choir.	
requirement of concurrent enrollment in chamber ensemble as a pre-requisite to participation in Jazz, waive restriction of freshman participation	added guitar, advanced placement theory
reduced beginning band from two sections to one	

Our school cut choir several years ago. We have just brought it back and are rebuilding the program.	We have eliminated IB Music as a class. It is now taught through the ensembles and an extra-curricular "listening club" that meets two night a week outside of the day (unfunded)
my 7/8 band is now 7th and 8th band separated	
Mixed Sophomore chorus	Guitar Techniques and AP Music Theory
Middle School Drumming	
Men's choir was dropped due to low enrollment	
Men's Choir	
Lost Treble Choir, Added Show Choir, Combined two choirs into one period	
jazz choir, expansion of marching band to outside-of-school program	Guitar, voice class,
I lost 9-grade concert choir	
I have added an additional orchestra class.	
I am phasing out band.	
Guitars	Choir
guitar, rock band, chorus	
For this next year, we are adding two new choral ensembles at the high school (a men's chorus and a chamber choir) along with a percussion ensemble	Next year we will be beginning a year-long AP Music Theory course in place of the 1-trimester general music theory class
Flute choir, woodwind quintet, brass quintet, duets of all kinds, saxophone quartet	
Five years ago I added an auditioned A Cappella Choir (previously met after school hours).	
Five years ago, we hired a 5-8 music teacher and I went from 5-12 band to high	

school band/choir/music electives	
Dropped choral	
deleted wind ensemble	instigated all Jazz curriculum
deleted percussion ensemble	
deleted Freshman Band	deleted History of Rock
deleted 2 ensemble	
deleted 2 choirs, added then deleted 1 orchestra	
chorus lost to budget cuts	strings class added
choir	
changed jazz choir to contemporary choir	recently added music theory course
Chamber Orchestra	
Chamber orchestra	
Chamber Choir	
Chamber Choir	
a second vocal jazz class	
another section of Women's Choir	
an additional orchestra	
all music classes were cancelled 3 years ago	all present classes were added this or last year
Advanced women's choir	
added guitar ensemble/music appreciation class	
Additional advanced ensembles	
added Wind Ensemble	
Added Percussion Ensemble	
added Men's Choir	

Added Mariachi	
Added marching band to the symphonic band curriculum, added ukulele	
added marching band, jazz II percussion ensemble, small ensembles and freshmen band	
Added marching band	
Added Guitar in 2006	
added guitar class	deleted intermediate choir
Added Guitar	
added concert band	
Added Chamber orchestra a few years ago	
Added Chamber Orchestra	
added ap music theory and a 3rd concert band	
added a men's choir	
Added a jazz choir	
Added a chamber orchestra, second jazz band	
added 5th grade choir to mix.	
1 choir was removed and a percussion class was removed	
	Jazz Choir was added 4 years ago
	Music Production, Guitar
	Jazz Band was removed and added for special events
	had to eliminate elementary band
	we have lost our high school band
	I have split band and percussion into 2

	different classes and now have contact time with the 6th grade band every day, rather than only twice a week.
	Added AP Music Theory and Composing with Music Technology
	choir /general music
	music theory, music appreciation
	Music Theory
	Added musical theatre
	9th grade treble choir, jazz choir
	additional Jazz Ensembles
	Guitar/History of Rock and Roll
	Guitar, Rock History
	I have lost my freshman women's choir
	music theory deleted due to staffing cuts

Statistic	Value
Min Value	1
Max Value	3
Total Responses	150

14. What changes to secondary music programs do you anticipate seeing during the next 5-10 years? Please be as detailed as possible in your response.

Text Response

Counselors and school administrators are highly encouraging a course called AVID (Advancement Via Independent Discipline) to junior high and high school students. This has greatly affected my enrollment at the high school.

I don't see any changes...we have strong programs and lots of community support.

Making sure to support common core and keeping up with music standards

Our overall district population is declining, which will probably mean further loss of music classes.

with the increase in testing programs and Common Core State Standards, I see more difficulty to align secondary music curriculum to them. In most meetings where these standards have been taught, there has been little explanation of how these can be implemented in performance based classes. As far as band is concerned, difficult economic times are affecting many families in their ability to procure instruments. They look to the schools to help, but budgets are not sufficient to help in this.

Smaller ensembles. Decay of vocal music programs.

I see more use of technology so that schools, if they can afford the equipment, will be able to record and produce their own CDs, videos, etc. to be viewed outside of the school venue. I also believe that traditional music courses will be dropped in favor of electronic music and more students will learn music on their own through technology, thereby reducing the music teacher's role to guide and not leader.

We are on track, within the next few years, to move our middle school choir position to full-time. I actually expect our band numbers to increase only slightly, with orchestra growing along with a continued growth in the choir program. Our goal is to be able to add an additional ensemble, and advanced women's choir, at the high school within the next five years.

Possible addition of FTE

enlarging vocal department adding a string program

More students in the class as we travel more and get our voices out in the community.

I anticipate a further reduction in programs due to budget concerns and continually added paper work/educational requirements forced upon us by legislators who have no clue as to what goes on in a class room. By and large, rank amateurs are telling professionals how to run their classes and piling on "busy work" to somehow justify their pet program or emphasis.

As the State of Idaho continues to provide less and less funding (when corrected for inflation and growth in number of students) there will be less classes offered on the high school level. Because we are losing so many teachers of electives, I believe that there will be a resultant

growth in those who take music (because there is a lack of other classes to take.) With the legislators opinion that reducing the tax load of the taxpayer is worth more than any educational gains, there will eventually not be enough money to fund music programs in schools and we will be phased out.

I see arts programs disappearing from public school education.

Less of a push for the arts in traditional public schools.

More students are signing up for choir and my program is growing leaps and bounds. Our band program has been strong for several years and continues to grow.

The increase of our marching band and participation in band in general. We're moving Orchestra to the school day, which will hopefully encourage growth.

Possible cuts though the music programs are supported in spirit by the administration.

more focus on reading and writing.

Introduction of technology into the curriculum.

Fewer classes available due to funding cuts

I honestly don't know, because I am so new at this.

If I stay in this position for the next years the program should grow. It's unclear whether the position will stay around. A levy may have to be passed again next year in order to keep music and many other school programs.

- The need for stronger booster programs because of a decrease in funding. - Beginning band no longer being offered to every student without a charge and direct parent support (transportation to a site, etc...). - The elimination of music programs in very small or very rural districts that lack the funds to support them.

Required senior math may take those students away as only 2 math faculty are available to serve all students throughout the day (43 students, all grades).

More competition due to more graduation requirements and other new classes.

Increase in participants, parental involvement, fundraising opportunities, and performance opportunities

Schools are increasing AP and College Dual Enrollment. Often, they are set across from Arts programs. Both these advanced and Arts classes service the same section of the Student Body. This will weaken music participation across our region.

We are looking to add non-performing classes, such as class guitar, to attract students who would not be interested in the traditional performing ensembles.

With all that was said above, it has gotten harder and harder to get kids to practice, be

involved after school, take part in Solo and Ensemble Festival, etc. Kids seem to be way busier than in years past and less emphasis is put on self-discipline/work ethic. Parents don't seem to be as involved in their kids' lives and more families are broken (or shattered). This lack of support from home is already - and will continue to be - a major factor in the demise of music programs.

I hope we continue to see growth.

as required classes increase, elective participation may decrease. In small schools, there is not enough flexibility in the schedule, forcing kids to choose between band and chemistry. Funding decreases coupled with rising costs of music and equipment will also make it more difficult to support any music program (music, instrument purchase, repair, travel) . I also see a perception change geared to increased emphasis of non-music classes.

I anticipate the addition of music theory, guitar class, an intermediate band, and a select choir.

Our district is cutting thriving programs. Trying to get teachers part time or split between schools so that music is offered but not a "thriving" music program.

I hope to see growth in the programs at my school. I am changing the focus of one class to be an a cappella/pop ensemble. We are closely aligned with the feeder middle school, and I hope to have the opportunity for creative recruitment so that our program continues to grow.

There will be fewer students in the secondary music programs due to the deletion of the 5th grade strings program that occurred 3 years ago.

Not sure I'll continue the a.m. jazz band as my numbers are so large the job has become overwhelming. But I like the idea of having a select instrumental ensemble at the HS level. The HS staff would like me to offer 2 more classes at the senior high level and not teach 2 classes at the middle school level so more kids can be in music classes, but primarily so that music is offered in the afternoon and can be interrupted by sports teams leaving early as opposed to missing math or sciences in the afternoon.

At our school, I expect that we will continue to offer more ensembles as a result of increased numbers. We try to encourage administrators that it is in their best interest to support our programs because we can handle significantly larger classes than the average teacher. I hope that we can continue to sustain good numbers and eventually add another choir and another band class at our school. I think that non-ensemble music courses would have a benefit to students, but will probably not be added to the curriculum due to constraints in students' schedules and the cost of funding another elective (new curriculum, smaller classes, etc....)

Currently, there are only two HS classes offered, one band, one string orchestra. The current administration sees no growth to the music program.

Lower level of quality as less students engage in private lessons due to financial struggles or heavy academic loads. Lower quality levels due to less practice time as a result of AP course loads and the perception that music is not a viable career choice.

We are under a lot of pressure to have fewer kids in choir. The district administrator has said "Math is more important than music."

Elimination of orchestra

Possibly the deletion of all music classes in all levels. Currently we have no elementary music program and our district is looking at a new levy to maintain current levels. If this levy is not passed, the school district must make drastic cuts, music at the 6-12 levels may be on the chopping block.

Decrease in numbers. IB Programme and declining Middle School Music Enrollment are major factors.

I'm working on expanding staffing at my feeder middle school, in hopes that numbers can increase and in the near future I can add a third band and a percussion ensemble class as well.

Hard and harder to find room for ensembles.

I am hoping to be able to offer a percussion/drumline class. I am HOPING to continue to offer two levels of orchestra instruction.

More students should be coming up from the lower grades progressively over the next few years

While my program is growing, other programs in my district are shrinking. There is such an emphasis on math scores in my district that schools are pushing for block schedules with double-blocked math in the middle schools. This makes it hard for kids to take music classes. When they do take music classes, they don't have the luxury of playing in class every day. Playing daily makes a big difference since we all know kids don't practice at home as much as we would like.

Convergence of musical styles being taught and the technology in which to proceed with

I am hoping for an increase in enrollement in band. At this time there are only eight students but this year have been granted a feeder program at the MS level.

I hope to add, probably before school, a Jazz Ensemble, and work on retaining 8th graders as they move into high school. Will offer to do more in the way of extrinsic motivation such as "band trips" and other team building exercises.

I see a reduction because of the increased technology that has caused a serious lack of attention in the students behavior. This has also affected their test scores. The students are just not really interested in anything. Students don't want to do anything that requires skill or a lot of work.

High schools are adding increasing number of academic requirements to students for graduation. Each loss of an elective class to a students will affect the bottom-line numbers.

I see more steady enrollment to increase. I think the music program here should have

about 500 students in it. I would like to grow it that big and then keep it there.

to continue with the last question, but nothing has been changed outside of what I personally have control over... so it is encouraged, but not supported. For this question, I just heard from the union president that if we get money back in the district, admin still have no plans to bring my contracts back, because the work I do is not valued.

It's going to be difficult to maintain or increase the number of music students because of all the state and federal mandates.

Secondary music programs have to fight for space in the schedule. They are competing against core classes that are required, and against AP classes, which offer college credit to students who take them. As a result, most students are unable to give even one class period for an elective, because they are working so hard to receive college credit. Our music program is suffering as a result, and I know other schools are facing the same challenges.

I hope to see at least 2 more choirs and a keyboard class added. Numbers will dictate

I would hope to see more music at the lower grades, thus improving the High School picture.

I see more and more programs being cut back or cut completely as schools decide they don't have time or money to provide the program.

Starting a 3rd jazz band, continuing the development of our 3rd concert band. possibly adding AP Theory.

I see us adding more faculty as the increase of students feeds into the high school.

Hopefully we see an addition of an AP Music Theory class

Less emphasis on music as math, science are being pushed as more important and more relevant than taking music ensemble oriented classes. This is particularly difficult in smaller districts. My school consolidated the 7-8 middle school group with the 9-12 HS band because of low enrollment in HS Band. This has been a disaster for both student groups.

I would hope that the programs could grow to the point where we could have 2 directors doing the bands at all the schools instead of just one.

Personally, I am working hard to recruit students at all levels (elementary through high school) even though I teach only at the high school. I'm hoping for the program to continue to grow. For secondary music in general, I see a continued fight to keep programs going, particularly at the middle school level. What is often not apparent to administrators is that for there to be excellent, challenging programs at the high school, students must start at the middle-school level. This is more understood in teh band/orchestra disciplines, where it is apparent that students must start playing an instrument at a younger age in order to play well in high school. At the same time, learning how to use the voice properly, read music, and develop the ability to hear pitch and sing independently should not start at a later age than playing another instrument.

Not much in the programs will change except for maybe an emphasis on AP Music theory offerings.

I have no idea.

More students enrolled in classes,

It depends on how important music is to the community and the administration, (and us as music teachers). In my own situation, I don't see much change, except that as my program grows, which it is doing, slowly, I may add marching band to our schedule. If the economy gets better, we could possibly add a string program, and maybe a concert choir.

I think that the push for more graduation requirements in math, language arts, and social studies are going to make it exceedingly difficult for kids to find room to take performance ensembles. Again, this is our major problem with enrollment.

No secondary programs in the future due to CORE education requirements.

I fear a continued drop in ensemble enrollment as the Arts are further marginalized by lack of funding and tighter graduation requirements. Students will no longer have room in their schedules for multiple years of ensemble participation.

I am focussing on playing music as a lifelong hobby. This means that I will be emphasizing playing practical, popular instruments and music, and phasing out 'classical' instruments and music which have little value to my community. Will be emphasizing 'folk' instruments and music which, as is evidenced in our small community, is the music that people continue to play throughout a full lifespan.

The need for highly qualified, highly committed, highly energetic music teachers.

I am unsure but I am very concerned.

if the 2 math class requirement does not stop it will kill our high school program in short order. If the principal in the middle school that is championing this idea gets his way then all middle schools will require two math classes and the entire district will be hurt.

I see a decline in our participation due to the decrease of fte allotted to the middle school program.

Fewer students. Higher expectations for student learning measured by the individual rather than the group

possible addition of choir.

Large changes due to common core requirements and STEM pressures to validate student learning. As more pressure is placed on students to pass benchmark exams to graduate through Common Core and STEM I believe it will start to dilute the proficiency of current music programs. Students will be forced to concentrate in the areas that will allow them to graduate leaving less time for music preparation. I also vision that schools will offer remedial classes for students who do not meet benchmark standards thus reducing elective options. This could

potentially be a social justice issue as the common core program rolls out in the state of Idaho.

I hope we can keep the status quo.

I expect to see a decline in quality of music instruction due to the great difference in prior knowledge and experience being placed into one classroom to learn. It feels like trying to teach Calculus to students who have never learned Addition and in the same room teaching Addition to students who are ready for Calculus. It is VERY difficult as a teacher to meet everyone's needs.

More competition with necessary credits for graduation.

I see additional 0 period courses such as jazz combo or Music theory offered.

We are in a weird spot right now. We have no idea what the future holds for music education, but the educational system in general, I feel, is headed in a negative direction. I honestly don't know how much longer I want to be a part of this skewed system. :(

It's difficult to say what will happen, and it would take far more than ten minutes to provide a detailed answer to this question.

I am adding a zero hour jazz choir next year, but will probably only hold it on Wednesdays, our late start morning (a 2 hour rehearsal), as the drill team has 6:00 rehearsal every morning and a lot of my top kids are in drill. Oh, well! The Women's Chorale becomes the Concert Chorale, as there are 14 young men with no experience who have signed up for choir. They can't quite handle the literature in the existing mixed choir. The orchestra is above trigger point next year, and so will split into two classes. We are scheduling now, and working to make sure that our students don't have to choose between instrumental and vocal music. Once I reach Concert Chorale, Symphonic Choir, and Jazz Choir at the high school I'll move to make a men's ensemble the zero hour class and advocate to move the jazz choir into the school day, hopefully scheduled against the jazz band. Our women's ensemble will be a seasonal group.

I have concerns about the cost to maintain performing music program in this economy. Our transportation costs for school busses have increased by 500% (I am not overstating this!)

Hopefully, the arts will be treated equally as other subjects...

I think we will see more music technology courses (producing, recording, song writing, small groups, rock and country bands, iPad music classes). I think we will see more non-traditional performing ensembles and more ensembles that reflect the ethnic music traditions of the populations a school serves. I fear large ensembles, both choral and instrumental, will decline in popularity among students unless educators continually find ways to make them appealing and relevant to today's students.

With continued growth of our programs, we will have to look at the classes offered and how best to serve our many students

Because of the influence of television shows such as "The Voice" and "American Idol", I am already seeing a shift away from instrumental ensembles to vocal ensembles. Pop culture is

playing a big role in students' choices of electives.

There will be much more use of technology, internet resources, etc.

The traditional band may give way to other types of ensembles or guitar/keyboard type classes because of cost and student interest.

Students will need to go to magnet programs, if they wish to focus on music.

It allrady has been cut to the bone. Think it will probably stay the same for a while. This is my third year here and I see it starting to build back up. The cut to the elementary band program will effect the Jr. High and H.S. Band. Not sure yet how much.

Lack of adequate funding eliminating programs or positions Falling behind in technological advances leaving students ill prepared for engaging in music after high school National and State restrictions or mandates hindering and discouraging teachers, causing them to be cynical and apathetic

no more choir due to cuts; lack of enrollment

Due to declining enrollment, there could be a threat to the music program in general. However, the administration is pleased to see higher numbers in the program. I am anticipating around 29 students in the HS band out of 160, which is 18%. In the following year, the prediction is around 43 with the same 160 enrollment for 26%.

Statistic	Value
Total Responses	141

15. Have you encouraged or discouraged music educators at your school to find ways to draw more students into your music program's ensembles?

#	Answer	Response	%
1	Encouraged	53	96%
2	Discouraged	0	0%
3	Topic has not been discussed	2	4%
	Total	55	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.07
Variance	0.14
Standard Deviation	0.38
Total Responses	55

16. Which courses are offered only during zero hour - before the official start of classes for the day? (Check all that apply)

#	Answer	Response	%
1	Jazz band	78	86%
2	Chamber orchestra	6	7%
3	Jazz choir	21	23%
4	Chamber choir	12	13%
5	Marching band	3	3%
6	Other (please list)	21	23%
7	None	1	1%

Other (please list)
Show Choir
Choir, Orchestra
Music Theory
high school band. this class is split with a morning class
A Cappella Choir
show choir
Jazz II
A Cappella Choir
Acapella Choir
mixed jazz ensemble
acapella
2 days a week before school
mixed training choir
Acapella Choir
Women's Choir
show choir
sophomore choir
band
Our chamber choir and our jazz band are offered before school, but zero hour was eliminated last spring, so this year we teach them without pay and the students take them for no credit.
A Cappella Choir
jazz combo

Statistic	Value
Min Value	1
Max Value	7
Total Responses	91

17. In what state is your school located?

#	Answer	Response	%
1	Oregon	18	33%
2	Idaho	19	35%
3	Washington	18	33%
4	Other	0	0%
	Total	55	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	2.00
Variance	0.67
Standard Deviation	0.82
Total Responses	55

18. What is your school's student body population?

#	Answer		Response	%
1	0-100		8	15%
2	101-250		7	13%
3	251-500		16	29%
4	501-1,000		6	11%
5	1,001-2,000		16	29%
6	2,001-greater		2	4%
	Total		55	100%

Statistic	Value
Min Value	1
Max Value	6
Mean	3.38
Variance	2.20
Standard Deviation	1.48
Total Responses	55

19. How many students in total are involved in your school's music program?

Text Response
300
80
125
38
300
Approximately 65 students in our band program; approximately 60 in our choir program. There are students involved in both so there are duplications.
150+
60
300
350
250
30
100
95
350
150
75
We no longer are able to have a music program. 0
150
80
260
300
130
7 in choir and 16 in the high school band

35
105
25
7
25
About 400
50
75
55
30
15
12 in High school, between 25-30 in Jr. High, 10 in History of Rock n Roll
50
175
260
Approximately 70
280
243
30
90
425
220
About 10%
250
65
300

55
around 300
300
45

Statistic	Value
Total Responses	54

20. Does the ethnicity of your music courses align with that of the school population?

#	Answer	Response	%
1	Yes	45	82%
2	No, fewer minorities in music courses than in the general student population	10	18%
3	No, more minorities in music courses than in the general student population	0	0%
4	Not sure	0	0%
	Total	55	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.18
Variance	0.15
Standard Deviation	0.39
Total Responses	55

21. Which music ensembles are offered at your school? (Indicate any that apply)

#	Answer		Response	%
1	Band		51	93%
2	Marching band		20	36%
3	Jazz band		32	58%
4	Orchestra		17	31%
5	Chamber ensemble:		2	4%
6	String ensemble		5	9%
7	Wind ensemble		14	25%
8	Brass ensemble		3	5%
9	Percussion ensemble		13	24%
10	Rock/garage band		1	2%
11	Bluegrass		0	0%
12	Mariachi		2	4%
13	Mixed choir		38	69%
14	Boys'/Mens' choir		3	5%
15	Girls/'Womens' choir		13	24%
16	Chamber choir		12	22%
17	Jazz choir		12	22%
18	Show choir		16	29%

19	A cappella choir		9	16%
20	Gospel choir		0	0%
21	Other performing opportunities		9	16%

Other performing opportunities
Vocal Ensemble
Mariachi Band
Volunteer community group
Individual music
Symphonic
Musical Theater Production, monthly Open Mic assembly
Musicals
elementary chorus k-4
pop music

Statistic	Value
Min Value	1
Max Value	21
Total Responses	55

22. What additional music classes are offered at your school?

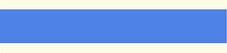
#	Answer		Response	%
1	General music		8	23%
2	Guitar class		19	54%
3	Drumming		4	11%
4	Keyboards		3	9%
5	Voice class		0	0%
6	Recorder		0	0%
7	Hand bells		0	0%
8	Music theory		11	31%
9	Music history		5	14%
0	1 Music technology		3	9%
1	1 Ethnomusicology/world music		0	0%
2	1 Composition		3	9%
3	1 Other (please list)		7	20%

Other (please list)

Lab Band
Band, Choir
on-line music theory, college credit choir
5/6 band, 7-12 band, marching band, ele music
IB Music
songwriting
AP Music Theory

Statistic	Value
Min Value	1
Max Value	13
Total Responses	35

23. How many music courses are scheduled only before the first official period of the day (zero period)?

#	Answer		Response	%
1	0		32	58%
2	1		14	25%
3	2		6	11%
4	3 or more		3	5%
	Total		55	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	1.64
Variance	0.79
Standard Deviation	0.89
Total Responses	55

24. How many music courses are scheduled only after normal school hours?

#	Answer		Response	%
1	0		39	72%
2	1		5	9%
3	2		3	6%
4	3 or more		7	13%
	Total		54	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	1.59
Variance	1.15
Standard Deviation	1.07
Total Responses	54

25. What factors have effected changes in enrollment (either positively or negatively) to your school music program? Please be as explicit as possible.

Text Response

An increase in companion courses (double-dose courses where students have to have an extra math or English course) have made it more difficult for students to stay enrolled in music.

Good music teacher.

We had to cut our choir program and that hurt our overall music offerings significantly. We tried to replace it with a music technology/recording course offered by a teacher that has an interest in such things but is NOT a music teacher by trade.

Adding Jazz Choir and Music technology

We had a very influential elementary school music instructor that developed a strong feeder program for our junior high and high school programs. During significant cuts about 10 years ago, formal music instruction in elementary schools was lost and not replaced. Currently, elementary teachers incorporate some music appreciation into their classes, but it is inconsistent and not always effective.

Graduation requirements and the reduction of elective credit offerings. Staff reduction

New teachers have brought much needed new energy.

Small school setting cause fluctuations in class sizes due to scheduling and interest level.

1. Increase graduation mandates 2. A sharing program with a neighboring school. 3. Unsupportive grade school staff. 4.Reduction in extra duty pay. 5. change in class schedule structure.

Declining enrollment overall

Changes in graduation requirements

Budget cuts, reductions of courses we can offer = negative New band director=positive

The changing graduation requirements in the state of Oregon - including increased science and math requirements, as well as the requirement to pass three state exams (Reading, writing and math) - have had the greatest impact because students have fewer opportunities for music classes in meeting the state graduation requirements. Additionally, because we are in a low-income community, few students have the opportunity to take music lessons or classes prior to entering high school. Additionally, with limited room for electives, students who have been involved with choir or band in middle school (very large numbers), drop the programs when they get to high school in favor of other elective or academic programs that were not offered at all or that were very limited in scope while in middle school (theater, visual arts, engineering/technology, sports-related intramurals, etc). Finally, as funding has been cut, our music teachers cannot be spared to teach small sections of music classes that need to develop. Without being offered, the courses cannot "find their footing" and attract students.

Too many requirements for science and math. Also students who take seminary lose an elective and don't have time in their schedule to take music. Also due to a loss of music at the elementary and middle school makes it difficult to build a program.

Other class offerings and Running Start negatively effect the program.

As students enter high school they have a more diverse number of elective and required courses which detracts from taking music.

We are a new school and we have had changes in musical directors in the past three years.

Becoming a part of High Schools that Work (HSTW). It draws students who would typically take music classes to choose elective classes in the area of Career and Technical Education. Also, our district is heavily into promoting AP classes or classes with rigor which tends to draw students out of music into AP type classes.

Student schedules and increased graduation/college entrance requirements make it more difficult for students to place a music course in their schedule.

The quality of the teacher teaching band and choir and the expectations on the students has changed. Music is no longer an afterthought in scheduling. If I have to, I will have a person split time between a core class and music if it means that I am able to have a band or choir class for my students.

As graduation requirements have increased, it has become more difficult to maintain upperclassmen in our music classes.

This school runs an International Baccalaureate program, which requires a full schedule of classes junior and senior years. Very few of our Juniors and Seniors are able to participate in music due to this restriction.

Our music program must compete with other electives such as agriculture and computer classes. Some students who want to get ahead or want to push themselves feel like they do not have the time or flexibility to take multiple years of band or choir.

We had a music teacher who was here 10 or more years and music was a popular elective. We have had 3 different music teachers in 5 years. Every change has resulted in a loss of students in high school music. We hired a new teacher this year and are again, trying to build our high school program. Band was made zero period so it would not be against competing electives. This change has negatively impacted the number of students taking band. It will be put back into the traditional schedule next year. The school owns a few instruments, but most students rent or own their instrument. The cost of instruments has a negative impact on what instruments students play and who takes band as an elective.

Scheduling conflicts are the biggest factor in increasing the number of students in band.

We are a new school (4th year). We have a dynamic instrumental teacher who actively pursues increasing enrollment.

Scheduling conflicts are the major reason students drop music. We have changed our master schedule for the next academic year: 2013-2014

We have lost some student population and scheduling conflicts with singleton music classes are the main issues

Budgets have reduced middle school program offerings which can negatively impact the numbers taking music in high school. Budget cuts at the high school level has our Choir director teaching 2 classes at the middle school during his day.

overall enrollment of school and district is dropped

We find that at times over 80% of our students are involved in either co-curricular or extra-curricular activities. Many who are interested in music are already so overcommitted that it is difficult for them to dedicate enough of their electives to music to be able to keep our band and choir large enough to produce a balanced sound.

Change in teachers 4 years ago. Numbers have decreased significantly and we have done multiple things to make classes available for students, as well as work with the teacher to find ways to recruit and retain more students. Beginning Band numbers are great, but retention is a huge issue after 8th grade. Teacher has trouble connecting with HS students.

Lack of school-owned instruments/equipment in a school that has a majority low-income student population. Small school - tight scheduling. Class schedule is made with disregard to the music classes, and they end up pitted against upper level science/math courses that are only offered once. Lack of administrative support is a HUGE reason why the program remains stagnant.

Declining enrollment in the school. We have gone from 700 students to 500. Ratio wise, we are about the same as in previous years.

Declining school enrollment and increased state core requirements related to state assessments.

More of our students are coming to the high school at grade level which allows them the opportunity to take more electives. Students not at grade level must take required remedial classes during their elective time. Another change, and possibly the most critical is the fact that our new music teacher builds positive relations with students.

We are a very small school K-12. All students are involved in music through 8th grade and then it just depends on the talent that fluctuates from year to year. The last couple years we have had the most wonderful talented set of young women who will be competing at State, won their district and is more than 10% of our school population at the high school level. It is heaven.

change in personnel college/career readiness: increased emphasis on taking more math/science

The cost of renting/owning instruments has discouraged some and more attractive

electives and core classes competing with music when it is offered have reduced the number going into music. we are small and it hard to schedule music so that all have an opportunity to take it.

mandatory 7/8 band, mandatory 5-6 band, mandatory music

As a highly academic school with an IB Diploma program, Gifted Program and Advanced Placement program, students have very full schedules and very full lives. It can be difficult for students to fit music into their schedule every year.

The rising expense of keeping the instruments repaired plus the tremendous amount of fund raising now required.

Music programs depend heavily on the ability of music directors to draw and keep students. While some kids are drawn to school music for the sake of music, they stay and increase depending on the ability of the music director to attract students. Absent that relationship students tend to drift away. In all elective classes students vote with their feet.

Recently, a drop in enrollment and program offerings at our middle school in choir will impact our participation at the high school

Moved from a 7 period day to 6 period day. We had 3 periods of Band last year and now only 2!

Better continuation from Middle school to High school.

None.

Loss of band at the middle and k-5 levels.

Amazing performing arts staff, great musicals, successful band and choir programs, pep assemblies show casing our bands and choirs

We hired a dynamic music instructor 7 years ago who has built a successful program. He teaches 6th-8th graders band at our K-8 school. That program gets students really into music so that by the time they enter the high school they are devoted to the program.

Statistic	Value
Total Responses	50

26. What do you perceive as the majority ethnicity of your school's student body?

#	Answer	Response	%
1	White	155	95%
2	Hispanic	5	3%
3	American Indian	4	2%
4	Asian	0	0%
5	Black	0	0%
6	Native Hawaiian or Other Pacific Islander	0	0%
	Total	164	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.08
Variance	0.12
Standard Deviation	0.35
Total Responses	164

27. What do you perceive as the majority ethnicity of your school's student body?

#	Answer		Response	%
1	White		51	93%
2	Hispanic		4	7%
3	American Indian		0	0%
4	Asian		0	0%
5	Black		0	0%
6	Native Hawaiian or Other Pacific Islander		0	0%
	Total		55	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.07
Variance	0.07
Standard Deviation	0.26
Total Responses	55

28. Have you seen enrollment change in music courses at your school over the past 5-10 years?

#	Answer	Response	%
1	No, I've seen no significant change in music class enrollment numbers (only minor fluctuation)	15	27%
2	Yes, my school has seen an increase in music course enrollment of 10% or more over the last 5-10 years	13	24%
3	Yes, my school has seen a decrease in music course enrollment of 10% or more over the last 5-10 years.	27	49%
	Total	55	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	2.22
Variance	0.73
Standard Deviation	0.85
Total Responses	55