

2-2019

The Equal Right to Sing: The American Zeitgeist and Its Implications for Music Education

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THE EQUAL RIGHT TO SING: AMERICAN ZEITGEIST AND
ITS IMPLICATION FOR MUSIC EDUCATION

by

YOUNGEUN KIM

A master's thesis submitted to the Graduate Faculty in Liberal Studies in partial fulfillment of
the requirements for the degree of Master of Arts, The City University of New York

2019

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YoungEun Kim

This manuscript has been read and accepted for the Graduate Faculty in Liberal Studies in satisfaction of the thesis requirement for the degree of Master of Arts.

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ABSTRACT

The Equal Right to Sing: the American Zeitgeist and its Implications for Music Education

by

YoungEun Kim

Advisor: Karen R. Miller

According to music educators and proponents of arts education, music education in U.S. public schools seems to be in jeopardy. This thesis brings attention to several issues in current music education. It is a case study of music education in New York City public elementary schools. First, it shows that music education is not equally distributed to all students in the public-school system and is especially unequal among elementary schools. Next, it investigates possible causes for this inequality, from the current system's limitations to more fundamental causes including the cultural perception of music among the U.S. public. The consequences of these limitations and broader causes are examined. Finally, suggestions for addressing these issues within the given constraints of the school and institutional system are offered.

TABLE OF CONTENTS

Chapter 1: Introduction	1
Statement of Purpose	
Research Background	2
1) The state of music education today: Is music disappearing from schools?	
2) Public view of music education	4
Chapter 2: Realities in Music Education	6
1) Music education in New York City	
a. The Bronx	9
b. Brooklyn	10
c. Manhattan	
d. Queens	
e. Staten Island	11
2) Discussion from local data	
3) Using the digital tool to understand the gathered local data	13
4) The changing face of music educators	18
a. Lack of music teaching skills	19
b. Lack of classroom time among generalist teachers	
c. Lack of confidence in music abilities among classroom teachers	20
5) The New York City Department of Education's side	

a. The role of the principal	21
b. The absence of systematic oversight	23
c. No designated music education providers	26
Chapter 3: Perceptions, Cultural Beliefs, and Practices in Music and Music Education	29
1) Perception of creativity in music	30
2) Music as a supplementary educational device	32
3) Music as an elitist subject	33
4) Teachers' perceptions of musical skills	41
Chapter 4: Suggested Solutions	45
1) Designated curriculum	46
2) Designated music textbook	48
3) Teacher training courses and evaluations	50
Chapter 5: Conclusion	53
References	55
Appendix	58

CHAPTER 1: INTRODUCTION

Statement of Purpose

As a Korean national studying in the U.S., I have experienced two very different cultural and educational environments. In the field of music, the general differences between the educational cultures of Korea and the U.S. are compounded by different approaches to music, especially in terms of how the public values music and music education. My personal observations were echoed by those of many people I met in graduate schools and while teaching. Overall, how each society views music determines their respective music education systems, and in turn, how music education is provided through school systems, perpetuates the perceptions of music education's importance in society.

One main point in American music education sticks out: there is no requirement for students in public schools to receive music education specifically. As a result, there is no mandated standard textbook for music education in the U.S.; likewise, there is no standard music curriculum, nor requirements for schools to hire certified music teachers. Educational policy on music -- indeed, all arts education -- is limited to recommendations; and even those are only for grades 7-12, leaving primary schools without suggested music curricula. As a result, music education can and does vary widely state by state, school by school, and teacher by teacher. Within a single school system, whether or not individual classrooms have music education is arbitrary; one student may not learn music at any point in their pre-K -12 schooling, while other students may receive music classes throughout their education.

This situation affects students' educational experiences, teachers' work environments, and the position of public schools as the local community which becomes the general public. Interest in the status of music education is limited to the periphery of music educators' circles in the U.S. The

possibility that music education will disappear from the American public education system rarely arouses the public's interest or attention due to the relatively low status of arts education in general, the persistent belief that it is not relevant to the public good.

However, I believe that music educators fear the loss of their newly gained ambit in society; for I consider the low status of music in American culture to be the status quo, only broken by an exceptional period -- roughly in the 1950s-'70s -- where general singing ability was socially valued. Widespread music education in the U.S. began in the church; clergy wished for their congregants to have better singing skills, and promoted vocal education in public schools to bring those skills to the broader public. Certainly, school choirs remain a bastion of musical experience in schools, public and private. However, with the launch of Sputnik in 1957, public attention turned to the need for more math and hard science education, and arts education in general fell off. Music was therefore never a high priority in public education, but flourished and diminished according to public opinion.

Education is a barometer of what a group of people value in society for use to construct basic societal structures. While music education in the U.S. was only briefly a popular trend, it can nonetheless be brought back to prominence by understanding and promoting its broader educational use in situ. This paper therefore begins with a survey of the current state of music education in the U.S. Then, the example of the New York City public education system will be used to explore the forces perpetuating the lack of music education policy, and the consequences of this absence. Finally, the paper will argue for changes that can be implemented to strengthen music education in New York City specifically and extended to other U.S. school systems.

Research Background

1) The state of music education today: Is music disappearing from schools?

Music education in U.S. public schools is part of an overall arts curriculum, with dance, theater, and visual arts. All arts education is threatened by the same biases, specifically that they are far less important than academic subjects such as English, math, and science. While this paper focuses on music education, it should be understood that the place of music in public school education is part of a wider perception of the purposes of public arts education.

Many studies conducted by music educators and other researchers argue that music education is in jeopardy, with music classes being reduced or cut altogether throughout the country. This fear goes as far back as Jones (1962), who found that, although school principals and music educators agreed that music is important as a part of education, the majority of research participants from both groups thought that music should be an elective subject in secondary schools. Ellis (1973) found the same situation a decade later; Clay (1972) found that while principals in the state of Ohio believed music was a valuable subject in schools, 52% were willing to cut a music class to keep other academic subjects. This view has not changed in the 56 years since Jones' study, although nowadays many principals point specifically to the impact of No Child Left Behind Act (NCLB), standardized exams, and budgetary limits on music education (Ciorba and Seibert, 2012).

Some current researchers claim that decreases in music education are largely due to budget cuts (Ciorba, Seibert, 2012) and competition for limited teaching hours (Lamont, Hargreaves, Marshall, and Tarrant, 2003). Major (2013) points to drops in state and local tax revenue between 2000 to 2010, due to the doubling of the unemployment rate during this period, as reducing the amount of public funding available for music Education. Music does not receive guaranteed school budget funds because it is not part of a core academic curriculum; with the ever-increasing emphasis on standardized test scores, any cuts to school budgeting are felt first by music and other arts. According to Lyons (2003), arts were included as a core academic subject in the NCLB Act of

2001; as a result, educators expected that budget cuts would no longer automatically cause a crisis in arts education. Unfortunately, due to the extent of standardized tests preparation necessary to meet NCLB benchmarks, the arts nonetheless were underfunded or cut altogether. Lamont et al. (2003) also notes the lack of government support for arts education.

On the other hand, in looking at California public schools, Fields (1982) finds that reductions in or elimination of music education is determined less by actual budget limitations than by how much school administrators' value arts education. Furthermore, he points out that "budget limitation" generally refers to the previous years' funds compared to anticipated funding; schools may not actually experience budget cuts but are preemptively limiting expenditures in certain areas. Thus, Fields suggests that music educators should gain support from the school community to keep music programs in school.

Major (2013) supports this with the case of a school which considers music its strength; the school sees support from parents for its music programs, and therefore declines to decrease or cut those programs regardless of budgetary issues. Both the Fields and Major studies bring up an interesting point: parents may consider the aesthetic and educational purposes of music education when they support the music programs, but school administrators focus on the impact of those programs on the overall finances of the school. This in turn raises the question of how the broader public views music education: is it an important component of general education? Or are "its aesthetic aspects [] frills" (Bresler, 1993)?

2) Public view of music education

According to a Gallup Poll (2003), 95% of Americans believe that music should be a part of a well-rounded education, and 93% think that schools should teach music in a regular curriculum. In part, this reflects the general public's belief in well-rounded education: a survey conducted by Marzano, Kendall, and Cicchinelli in "What Americans believe students should

know” (1999), 90% of Americans (N=2553) believe the purpose of education is to produce a well-rounded individual. If school is intended to offer students a well-balanced education, diverse educational opportunities and intellectual content are more important to schools than test scores. Yet ironically, the survey respondents see the purpose of including music in the school curriculum as boosting grades: 85% believe that participating in music programs at school improves grades, and 80% think that playing an instrument increases intelligence (Lyons, 2003).

Similarly, the Marzano et al. (1999) survey indicates that 80% of Americans believe the purpose of education should be useful to gain employment. This view treats music as an auxiliary whose benefit is about what it can do for other ends, reflecting the general public’s lack of understanding of music in its own right. Unfortunately, such support for music education -- which eschews the identity of music and focuses on its sub-function -- cannot make a strong enough case for sustaining music education as an essential part of the school curriculum. Indeed, Marzano et al. showed that only 15.5% of the American public believes arts definitely should be included in the K-12 curriculum -- that is, the vast majority do not view arts as essential parts of education in K-12 education. Overall, this reveals that while the American public believes that having arts in the curriculum makes students more well-rounded individuals, and that they believe well-rounded individuals perform better in school and the workforce, they do not necessarily wish to include arts in K-12 education.

The trend of eliminating arts from school curriculums corresponds with low public concern for arts education. When music and other arts education are devalued among the public, schools will have difficulty finding reasons to maintain the subjects within the curriculum, especially with limited school resources. Marzano et al. (1999) thus warn of the dangers of relying on public opinion when determining the K-12 music curriculum, as it may bring “strong, unintended, negative consequences”.

CHAPTER 2: Realities in Music Education

There are many reasons for public devaluation of arts education and for misconceptions of what art education can do for children. Some of these -- a lack of (positive) experiences with arts rooted in the uneven distribution of arts education -- are related to how U.S. schools offer arts education.

1) Music education in New York City

The U.S. government adopted a set of national standards for music education written by the National Association for Music Education (MENC) in 1994. However, the federal government neither enacts nor enforces the use of these standards; therefore, whether any of the standards are used is dependent on individual school systems, at the state or district level. New York State enacted PK-12 Learning Standards for the Arts in 1996, which was revised in 2017.¹

I looked at data regarding music education in New York City to determine not only whether students in the New York City public schools receive music education, but also how they receive that education. To do so, I used open data collected from the Annual Arts in Schools Report 2016-17, produced by the New York City Department of Education, to assess whether a school offered music education to its students in the 2016-2017 school year (the most recent year on record); what grades receive music education; and who provided music education -- classroom teachers, certified music teachers, or instructors provided by arts and cultural organizations.

While I sought information on equal access to music education for all grade levels, I paid special attention to primary school education, especially pre-K. This is because preliterate grade levels have more freedom in curriculum and resource allotment than upper grades, which have to organize themselves around standardized testing.

¹ "Arts Learning Standards." New York State Education Department. Accessed January 14, 2019. <http://www.nysed.gov/curriculum-instruction/arts-standards-implementation-resources>.

A report that examines Australian art education is relevant for my study. The report, “Australians and the Arts” (2000) suggests that parents should encourage and support their children in the arts from an early age in term of the incentive and the access. The report found that the level of parental encouragement children received regarding arts education influenced their later involvement with and valuation of artistic practice (Temmerman, 2005). People who, as children, were given positive views on music and other arts education, were more likely support school music education as parents than those without positive childhood arts education experience.

This is supported by a study of brainstem encoding and auditory input by Anvari, Trainor, Woodside, and Levy (2002): preliminary evidence found a correlation at an early learning stage between musical abilities and linguistic training and encoding. Another study, Runfola, Etopio, Hamlen, and Rozendal (2012) provided musical intervention for children between four to five years old (that is, pre-K - K age); they found that children who entered the study with low literacy skills benefited from musical intervention to a greater extent than children who entered with higher literacy skills.

Therefore, I focus on pre-K education, although I am more interested in the possibilities for this preliterate age group’s aural development than in music’s benefit regarding specifically linguistic skills.

The data I used in this paper comes from the Annual Arts in Schools Report 2016-17, which can be found on The New York City Department of Education website.² During the 2016 17 school year, 92% (N=1,459) of schools responded to the Annual Arts Education Survey administered by the OASP (Office of Arts Special Projects) of the New York City Department of Education. The DoE results show that 93% (N=586) of schools in New York City provided music

²"Homepage." DOE Data at a Glance. Accessed January 14, 2019. <https://www.schools.nyc.gov/>.

instruction to pre-K students. This high percentage corresponds with that found by the National Center for Education Statistics, whose 2011 survey showed that 94% of elementary schools and 91% of secondary schools in the United States offer music education (Ciorba and Seibert, 2012). To confirm the open data available through the NYCDOE website, I visited the websites of every school in the city to see if they offered music education. In addition to general information on whether music education takes place at a given school, school websites list the number of hours given to music education and which grades receive music education. They also specify the different types of teachers who provide music education in a given school: classrooms teacher, certified music teachers, and teachers provided by arts and cultural organizations. Classroom teachers or generalist teachers teach all subjects. Although they are neither trained in nor necessarily capable of providing arts education, they are often asked to do it. Certified music teachers are specifically and solely trained to teach music.

Last, teaching artists in arts and cultural organizations are sent out to schools by contract, providing specified arts education for a period of time; these are closer to invited artists, as opposed to teachers who have an education background and are certified in education. Notably, school websites do not specify any information on these contractors' teaching certification status. Ideally, music education would always be provided by certified music teachers. Classroom teachers are certified in education only, while certified music teachers have knowledge of both educational methodology and musical content. Research conducted by Byo (1999) found that generalist teachers needed assistance from music specialists, or conjunctive instruction, to reach standards in music learning. Certified music teachers, however, found that collaborative instruction was more difficult, as they were capable of delivering music education on their own. The interest by many arts organizations and educational leaders in an integrated approach to arts education (Boyer, 1989; Goodlad, 1983; Consortium of National Arts Education Associations, 1994 in Byo,

1999) has led to support for the inclusion of music certified teachers in elementary public schools (Byo, 1999). However, because of budgetary and other reasons -- primarily public perceptions of music education, as will be discussed in considerable detail later -- few certified music teachers are hired, leaving the job of music education to either classroom teachers or arts and cultural organizations.

Several studies show that music education for young children is often provided by early childhood teachers who do not possess music teaching skills and knowledge (Etopio, 2009, in Runfola and Etopio; Hamlen and Rozendal, 2012). Some scholars (Kelly, 1998; Kim 2000, in Runfola et al.) believe music specialists will have difficulty providing age appropriate education, as music specialist education does not include preparation for teaching preschool students (Daniels, 1992; Nardo, Custodero, Perselling, and Brink Fox, 2006, in Runfola et al.).

This has produced a crisis in the quality and consistency of music education in New York City public schools. The data on music education in New York City broken down by borough shows how far this crisis reaches.

a. The Bronx

In the Bronx, there are 265 public-funded facilities which serve pre-kindergarten students. These are largely schools registered with the NYCDOE (New York City Department of Education), including charter schools and childcare service centers. Of these facilities, 145 serve only pre-kindergarteners, and are therefore closer to daycare centers; there are no statistics available on whether or not music education is offered at these institutions, because New York State does not require specific instructional hours in the arts for pre-K and kindergarten students.

Of the 120 elementary schools which provide pre-K education in the Bronx, 17 (14%) schools did not respond to the survey, and therefore are not included in my data analysis. Among

the 103 schools, pre-K students do not receive music education at ten schools (9%). Out of these 120 elementary schools, 42 (40%) hire certified music teachers; of these 42 teachers, the teachers at ten schools (9%) are only part-time.

b. Brooklyn

Brooklyn has 515 education facilities, including public schools and childcare centers, which serve pre-kindergarteners -- the most school of any borough. There are 202 elementary schools and 313 childcare centers in Brooklyn. The 313 childcare centers again do not offer statistics on music education. Among the 202 elementary schools, 16 (7%) schools do not provide music education statistics and thus are not included in the data collection. Pre-K students do not receive music education at 11 schools (5%). Among the 186 elementary schools, 100 schools (53%) hire certified music specialists; of these schools, 23 (12%) hire part-time music educators.

c. Manhattan

Manhattan has 238 education facilities, including public schools and childcare centers, which serve pre-kindergarteners. There are 114 elementary schools and 124 childcare centers; the childcare centers do not offer statistics on music education. Among the 114 elementary schools, eight (6%) do not provide music education statistics and therefore they are not included in the data collection.

Pre-K students do not receive music education at 10 schools (9%). Of the 114 elementary schools, 57 schools (53%) hire certified music specialists; the music teachers are part-time at three (5%) of these schools.

d. Queens

Queens has 452 education facilities and serves the largest number of students among the boroughs. There are 167 elementary schools and 285 childcare centers which serve pre-

kindergarten students in Queens. However, 21 schools (12%) do not offer music education statistics, and are not a part of the data collection.

Among the surveyed schools, 11 schools (7%) do not provide music education to pre-kindergarten. Certified music teachers are hired at 90 schools (61%); of these schools, seven hire only part-time music educators.

e. Staten Island

Staten Island has 93 education facilities, including 48 childcare centers, which serve pre-kindergarteners. Among the 45 elementary school which education pre-K students, two schools (4%) do not provide music education statistics and therefore they are not included in the data collection. Among the 43 schools, four schools (9%) do not offer music education to pre-kindergarten students. Of the 43 elementary schools, 25 (58%) hire certified music specialists; of these schools, ten hire part-time music educators only.

2) Discussion from local data

There are three different types of educational institutions involved in this study: publicly funded child-care centers (for pre-kindergarten alone), elementary schools, and publicly funded charter schools. The dataset is built from the information on individual school websites. There are a few circumstances influencing the completeness of this dataset.

First, while the school response rate to the survey used to produce the Arts Report is 92%, there are still a significant number of schools that did not respond in DoE's survey: 17 in the Bronx, 16 in Brooklyn, eight in Manhattan, 21 in Queens, and two in Staten Island, for a total 64 schools are not represented in the statistics on music education in the dataset for this study. Since the numbers for these schools are unavailable, including these schools in my data collection is unhelpful; however, it should be noted that the dataset does not reflect the actual situation of music

education in all NYC schools. Excluding these schools from the total survey respondents, there is information on music education provided at 648 schools, less than half of the 1,459 indicated by the DoE. In this regard, the absent survey responses from 64 schools -- almost 10% of 648 -- is significant and could change the survey results considerably.

Second, the numbers in this data collection only take into account DoE-registered public elementary school records. Third, the child-care facilities for pre-K do not offer information on music education, their potential impact is absent from the dataset. Therefore, the rates of pre-K students receiving music education could be dramatically different than what these statistics show. Fourth, charter schools likewise do not provide information, either through the arts survey or on school websites, on whether they offer arts education pre-K - 12.

The dataset shows that pre-kindergarten students received music education in large numbers throughout the boroughs: Bronx: 91%, Brooklyn: 93%, Manhattan: 91%, Queens: 93%, Staten Island: 91%. On average, 91.8% of pre-kindergarten students in New York City receive music education. This corresponds with the results from the DoE's 2016-2017 Annual Arts in School Reports (hereafter, Arts Report), which indicates that 93% of New York City pre-K students received music education in the 2016-2017 school year.

The boroughs hire certified music teachers at considerably different levels: of music education-providing teachers, music certified teachers account for 40% in Bronx schools, 53% in Brooklyn, 53% in Manhattan, 61% in Queens, and 58% in Staten Island. The mean percentage across the boroughs is 53% -- the same as in Brooklyn and Manhattan individually. Bronx schools hire certified music teachers for considerably less than half of all music teachers, while Queens, and to a lesser extent Staten Island, hire considerably more. Only a slight majority of music educators in city public schools are certified music teachers; classroom teachers or those supplied by arts cultural organizations provide the balance of music education.

The 64 schools (9% of 648) that did not respond to the survey might negatively impact the statistics on music education availability. Furthermore, even if a school has a certified music teacher on staff, there is no guarantee that they are providing the music education for all grades; for instance, a school may have a certified music teacher responsible for grades 3-6, and leave lower grades in the hands of classroom teachers. Finally, childcare centers provide a considerable amount of the pre-K - K education in the city, and are absent from the statistics. Therefore, the purported 93% availability of music education for pre-K students is considerably compromised, as is the 53% mean of certified music teachers providing that education.

The data on teacher hiring raises several questions. Given that the majority of music educators at city public schools are not certified music teachers, are students necessarily receiving music education of similar quality even if they are receiving that education in similar numbers? Can we assume that the classroom teachers are adequately prepared to teach music or other arts subjects? When arts educators come from arts organizations, can we assume that they are adequately prepared to teach the given subject? Indeed, can we even assume that they are adequately prepared to teach, in general?

These issues underlie the discussion in the next chapter, which addresses how music education is viewed, performed, and received by the different groups involved in that education -- students, teachers, and the wider public -- and how these perspectives impact the music education system as a consequence.

3) Using the digital tool to understand the gathered local data

Statistics and datasets may not always reflect the whole context for the numbers, and can easily misrepresent actual numbers and phenomena. In the process of data collection or analysis, the actual numbers and phenomena may be misrepresented, and look as if they signify something

other than what they should. As a result, despite the general public's trust in numbers, a given dataset does not always accurately reflect the whole context. In addition, data in coded forms does not straightforwardly show what the numbers mean but require specialized knowledge for interpretation.

A more direct way of accurately presenting the data about music education in the New York City public school system might be data visualization; mapping and/or diagramming could deliver the key points of the data, and the resulting arguments, to the viewer much more easily and quickly.

In the released dataset from NYCDOE, the survey response rate of 92% seems very high, and thus might be assumed as accurately representing the real school situation; the total non-responding school numbers do not seem overly problematic or misleading. However, there are loopholes in the school numbers that are not accounted for in the 92% statistic or the purported rate of 93% of schools offering music education.

The results show that 93% of schools in New York City provided music instruction to students. While NYC Open Data provides data about music education in New York City public schools -- including school data, budgeting, space for the arts, partnerships with arts and cultural organizations, and so on -- this information is coded, and therefore not easily readable unless one knows how to interpret the DBN code (a character code used to identify school information) and/or null/zero value. For the general public, the open data is thus inaccessible and only indirectly shows what the numbers mean and therefore requires interpretation to access the complete facts of the data.

Having a map seemed to be the optimal way to achieve accurate visual representation of the dataset in full context, and thus easily show a viewer that the 93% of music education availability

is not at all the full picture which is state of music education in New York City public schools and notice the discrepancies in availability based on location.

The open data available through the NYCDOE website was confirmed by visiting the website of every school in the city; their responses to the Annual Arts Education Survey appear on the individual school homepages.

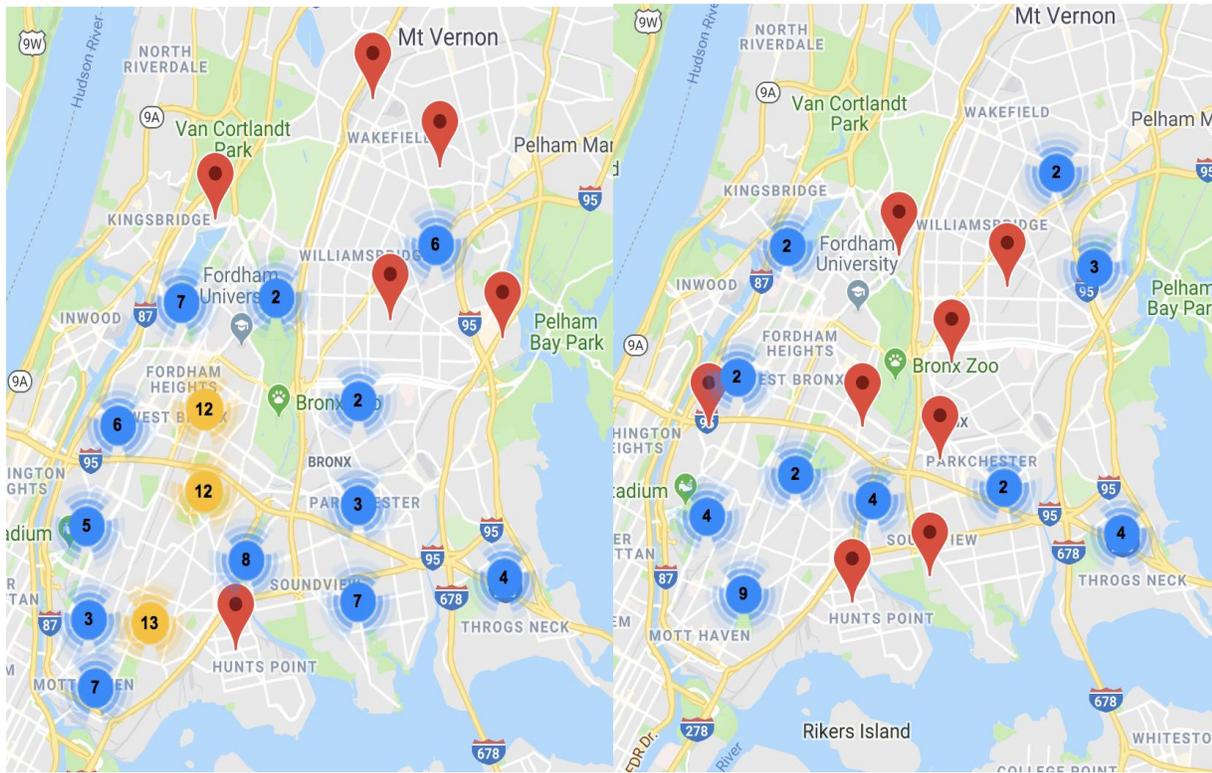
Awesome Table, a Google program, was chosen for its geocoding and the mapping system. First, all public schools in the Bronx were geocoded; with that information, Awesome Table made a map showing school location and automatically organized the other information that the investigator had included in the Excel Sheet. The data included whether a school was pre-K -- my target area -- or extended into other grades as well; it was also noted if the school hires certified music teachers, and if so, whether they were hired part- or full-time. For the spreadsheet, information was entered as o or x, and Awesome Table duly included the information without further coding. The map includes options for viewing how these particular parameters change results.

The map in its basic form shows the location of the schools included in the dataset. A single school on the map is shown by a red pin; a blue circle (with 'echo' markings) indicates two to nine schools in a location, a yellow circle ten to 99, and a red circle 100 or more. This color coding allows the viewer to easily ascertain the density of schools a certain area, even when the frame of reference (or scale) changes. Clicking the pins or circles displays the exact information for the school as entered into the Excel spreadsheet, for easy access to specific information within the larger-scale view.

Using the dataset in Awesome Table, several maps were generated showing how public schools serving pre-K students in New York City provide music education. Map 1a shows schools

which responded to the DoE survey and provide music education; Map 1b shows which of these schools hired certified music teachers to provide that education.

Map 1a: Bronx schools providing music ed. Map 1b: Certified music teachers in Bronx schools

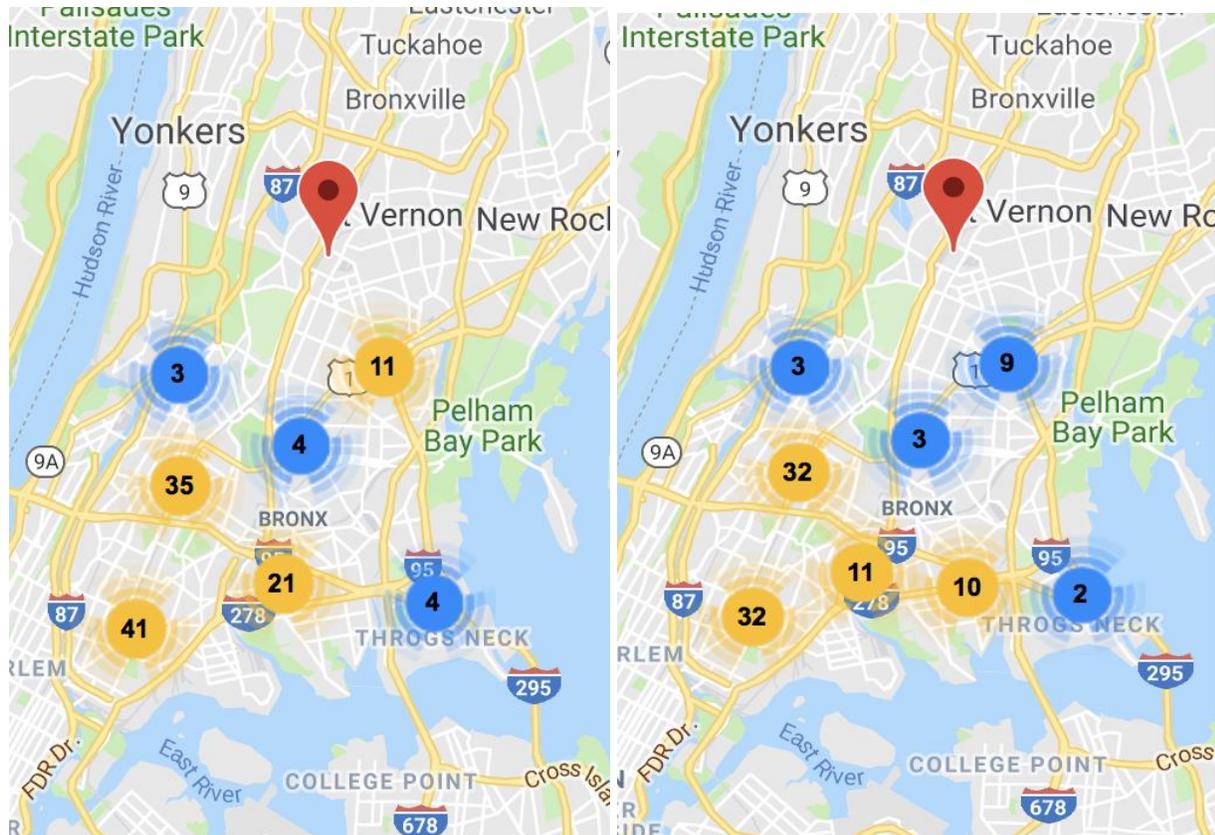


Awesome Table uses differently colored circles to show where multiple schools are grouped together; red pins are less dense than blue circles, and blue circles are less dense than yellow circles, the difference in the maps is very clear: where Map 1a has multiple instances of all three colors, Map 1b only has the colors indicating low numbers (red and blue), and fewer of them. This shows how few certified music teachers are hired.

Maps 2a and 2b expose the impact of the ‘loophole’ in the statistics discussed earlier. Map 2a shows every public school in the Bronx; Map 2b shows only those schools which responded to the DoE survey.

Map 2a: Schools in the Bronx

Map 2b: Bronx schools responding to survey



The collected data verified most of the working hypotheses regarding problems in the current U.S. music education system. The loophole in the statistics, however, had potential to undermine this point. Generating maps based on the dataset using the visualization was very helpful in this regard, as they clearly show the problems despite the loophole, and even offer a way to demonstrate the significance of that loophole on the overall statistics.

Based on the data and its presentation, several points of action become clear. First and foremost, the ‘Annual Arts Education Survey’ needs to be compulsory; the city needs to know the information to estimate how each school provides arts education; then the information should be made public. In a similar vein, as the New York City DoE has the responsibility to demand information on how public funds are utilized in each school, the public should also have access to accurate information on education providers from all schools. All schools completing the survey in full is the first step towards an accurate estimation of the current system. This is just a prerequisite

for even addressing whether there are problems or not. Teacher education and/or professional development for in-service teachers based on real or comprehensive knowledge would also be of benefit.

4) The changing face of music educators

In New York City, more often than not, the teachers providing music education are not certified music teachers. Russell-Bowie finds that the low priority of music in the curriculum has led to a decrease in teachers seeking certification in music education (2009). However, schools not hiring music teachers -- potentially due “economic rationalism” (Russell-Bowie, 2009) -- is the cause of fewer teachers becoming music certified, not the effect.

A number of studies have considered what music education looks like when schools do not hire certified music teachers and rely on classroom teachers to provide music education (Gillespie and Hamann, 1998; Music for All Foundation, 2004; Scheib, 2003; Woodworth et al., 2007; Major, 2013). These scholars and reports show that having music education added to the general range of subjects that a classroom teacher must cover puts a further burden on them. Furthermore, the classroom teachers who provide music education are doing so without specific training in music, and frequently without any oversight of their capability to teach music. This extra burden on classroom teachers can lead to a failure to teach music altogether. According to de Vries’ research of 112 beginning classroom teachers (2011), only 37% of beginning classroom teachers teach music on a regular basis; 17% sometimes teach music; and 54% do not teach music at all.³ Indeed, studies have found that classroom teachers who are called upon to teach music believe that they should not do so, and that music should be taught only by music educators (Berke and Colwell,

³ These numbers include both elementary and secondary teachers, so the rate of teaching music naturally goes down as the grades get higher (de Vries, 2011).

2004; Hash, 2009; Saunders and Baker, 1991). I have found that the reasons classroom teachers give for not including music education, or only including a small amount, fall into three main categories: lack of music teaching skills; lack of classroom time; and lack of confidence in teaching music.

a.Lack of music teaching skills

Saunders (1992) found that when classroom teachers are assigned to teach music, they use their discretion to decide what to value and deemphasize in allocating time and energy. While all teachers exercise their personal preferences and prerogatives, the ability of classrooms teachers to adequately judge what should and should not be involved in teaching music is in question. Certified music teachers have spent at least four years of training music at a college level; generalist teachers however often spend only a semester in their preservice teacher training programs on music (Vandenberg, 1993, in Byo, 1999). Generalists' consequent unfamiliarity with music and lack of teaching skills in music thus compromises their ability to provide music education.

b.Lack of classroom time among generalist teachers

Studies have found that lack of classroom time also lead generalist teachers to avoid teaching music. This is particularly an issue in terms of current curricular demands (de Vries, 2011). Marzano et al. (1999) point to the excessive content, both within and across content areas, required by the national standards for education. For instance, TIMSS (Third International Mathematics and Science Study) shows that U.S. mathematics textbooks attempt to cover almost 175% of the content in German textbooks, and 350% of that in Japanese textbooks; this trend is even more pronounced with U.S. science textbooks, which cover over nine times the material of German textbooks and four times that of Japanese textbooks (Marzano et al., 1999). This is related to the push for teachers to consistently churn out high standardized test scores. Even before No

Child Left Behind was enacted, the McREL database was arguing that meeting 200 standards and 3,093 benchmarks was too ambitious for a 180-day school calendar (Marzano et al., 1999).

The current education standards, the Common Core, is a set of math and English Language Arts standards for K-12 students which involves classroom time similar to that under the NCLB. This full classroom schedule leaves very little time or energy for teachers or students to devote to another subject, especially a subject that requires different materials and classroom setups than standard academic subjects.

c.Lack of confidence in music abilities among classroom teachers

Both Russell-Bowie (2009) and de Vries (2011) found a correlation between a teacher's experience with music education and difficulty teaching the subject as classroom teachers. This inexperience in arts subjects causes teachers to lack confidence in their ability to teach arts, which makes them less likely to teach music. Researchers also found that classroom teachers do not feel responsible for teaching music in cases when a certified music teacher is also available (Berke and Colwell, 2004; Hash, 2010).

Byo (1999) found that generalist teachers largely rejected all the necessary aspects of implementing music standards into their teaching -- use of time, resources, training, ability, expected responsibility to teach music, and interest. The combination of lack of confidence in their ability to teach music and lack of willingness to take responsibility for teaching music causes not only inefficiency in teaching music but outright omission of music education.

5) The New York City Department of Education's side

Some accuracy issues arose in compiling and analyzing the data on music education in New York City public schools from the NYC Department of Education. The data also raised questions about implementing music education practices. For clarifications and further information, I

interviewed a DoE employee involved with managing music education systems. I made contact with the Office of Arts and Special Projects, through the Education Department, and was able to interview an employee with high administrative status.

The interview questions were sent in advance and the interview was performed via phone and then transcribed; afterwards, the interview was reviewed by the interviewee, who affirmed that the content abided with Department of Education policies. The interview questions are included in Appendix 1.

Several recurring motifs in the interviewee's answers point to major issues regarding music education in New York City public schools.

a. The role of the principal

One key factor emerging from the interview was the all-important role of the principal. As the City DoE does not have any input into music education requirements, and as the State DoE has minimal requirements for music education, whether that education is provided, and who provides it, depends largely on choices made by the principal of a given school. The city DoE's stance is that, because different schools have different needs, "each community and each principal can decide the curriculum that's most relevant for their students." This school community ideally includes students, parents, administration, and teachers; but on a practical level, according to my interviewee, the principal alone determines the curriculum. For instance, in the case of pre-K to kindergarten students, there are no requirements for arts education; as a result, principals can decide whether or not to include an arts curriculum at all in that school. My interviewee said that few principals ask parents or teachers for input for these decisions about music education.

This raises a difficult point: is a principal qualified to determine whether students do or do not need arts education? It is necessary to interrogate whether a principal's decision to include or exclude music or other arts is an informed decision based on what is best for students -- as opposed

to prioritizing, for instance, the principal's personal educational philosophy or financial criteria. The principal's responsibility is not solely to manage a school's operations, but to facilitate a lifetime of learning. In terms of arts education, this requires understanding the long-term benefits of knowledge that is not directly measurable in, say, test scores. This is crucial, because, as Temmerman notes (2003), decisions at both the government and community levels are heavily influenced and informed by competency and outcomes-based approaches to curriculum development; this puts pressure on principals to justify including arts education on bases the community will appreciate.

Principals are also the arbiters of who provides arts education in their school. There are, as discussed earlier, three providers of music education: classroom teachers, certified music teachers, and arts and cultural organizations. The choice between using classroom teachers and certified music teachers has already been discussed. In the case of arts and cultural organizations, the interviewee notes that "cultural organizations in some cases play supplementing roles, and other cases are providing the arts instruction itself."

The role of cultural organizations as providing music education accordingly depends on the principal, who determines which organization will come to the school, and how much funding to give these organizations for the education they provide. The arts and cultural organizations providing music education in NYC public schools are selected by the DoE, by "look [ing] at four different criteria: an organization's depth of expertise in the arts content area, their organizational capacity to handle work, the alignment to the Blueprints for Teaching and Learning in the Arts, and the cost." The chosen organizations get system-wide contracts, although these contracts do not guarantee work; instead, they solicit schools, whose principals may choose to hire them.

The instruction provided by arts organization is at least nominally supervised, again by the contracting principal. According to the interviewee, "the schools are deciding who they want, and

they're using their school budget to pay for that.” In hiring contracted arts and cultural organizations to provide arts education, a school may presumably expect a high level of professionalism in the quality of the education. There is also a certain benefit in the flexibility of using contractors: for any given year, a principal can select different arts education providers based on the current needs of their students or special school arts programs they want to organize. This approach is in some ways more realistic than hiring a single arts specialist on the assumption that they can educate on a wide range of subjects. It also costs a school less to use such contractors than to hire full time arts teachers. A school that hires an arts education contractor has no obligation to provide that educator with a pension, medical benefits, or multi-year employment.

There are, however, predictable issues that arise from using outside contractors to provide education. First, individual principals will have different expectations of the organization: one might consider the partnership a supplement to education received from a classroom or certified music teacher; another might view the organization as a replacement of a music educator. Second, while an outside organization may provide good-quality education in the short term, long term positive results are less likely because of the temporary nature of outside contractors: what makes them more appealing on programming and budgetary levels also limits their effectiveness as the primary educators for a given subject.

Mills (1989) argues that a classroom teacher has knowledge of individual children which a visiting specialist teacher cannot hope to match (Hallam, Burnard, Robertson, Saleh, Davies, Rogers, and Kokatsaki, 2009), and therefore cannot provide the same depth of instruction to. Hennessy (2006) also points out that, in many schools, if there is no champion for music on the permanent staff, the fundamental provisions for and access to enrichment are compromised (Hallam et al., 2009). Based on Mills’ argument, a classroom teacher well trained in music education teacher could be far more effective in providing music education than a specialist;

referring to Hennessy, music education in schools' benefits most from permanent figures at the school invested in music education.

b. The absence of systematic oversight

Several of the interview questions requested clarification of issues about the oversight and decision-making process regarding music education in New York City: who is responsible for oversight of teachers; of principles; and of whether a school is or is not providing music education. The answers -- or lack thereof -- reveal an absence of systematic management integrating the responsibilities at the state level on the one hand, and those of individual principals on the other.

Before the issue of oversight could even be appropriately assessed, problems in categorization became obvious. The most confusing aspect is in terms of pre-K education. Standard public education in the U.S. begins with kindergarten; in NY State, however, there is a considerable push for pre-K education. This means that the DoE website includes early childhood learning centers in the 'pre-K and kindergarten' category. However, the institutional lines between early learning and basic child care tend to be very blurry, specifically because there is no standard curriculum for 'early learning'.

While the determination of which places are offering early learning is not the topic of this research, it has complicated assessing the presence of early childhood music education. So, for instance, there is no information on the DoE website about early childhood learning centers past the list of their names. This creates problems with this research, as the centers' inclusion in the pre-K to kindergarten category would skew the dataset. Interview questions sought to address this by determining whether there was any concrete data on music education in such centers; the answers, however, do not offer much enlightenment. There is thus very little oversight on early childhood music education in part because there is very little oversight on what makes for early childhood education in the first place.

The most information on oversight in pre-K music education offered was in terms of professional development opportunities for teachers. Pre-K teachers are given four days off per year for professional learning programs run by the Third Street Music Settlement, “one of many experts on early childhood music education” according to the interviewee. Research evaluators are embedded in these programs, presumably performing a kind of oversight in the sense of assessing which strategies teachers are using. The existence of research evaluators in the development program, however, does not mean that oversight is performed. The evaluators merely determine whether outside development programs are being used by teachers to improve their skills; they do not assess whether the participating teachers do in fact learn music education skills from the program. Furthermore, this ‘oversight’ has no presence in the classroom and thus cannot assess actual teaching practices and their success; the professional development programs are a step aside from actual classroom experiences.

The same system is presented in lieu of oversight for principals, who have options for receiving professional development regarding education in particular topics. While offering professional development to early childhood educators and principals is a good way of enhancing teaching resources and providing necessary tools as they become available, the DoE might benefit from considering the goals of these programs in terms of oversight. If the programs are aimed at educating early childhood teachers on providing music education, they must not only offer up-to-date resources, but teach the basic mechanisms and understanding of music that make for quality music education. Introducing teachers to the latest tools and technology cannot resolve the difficulties early childhood educators face in everyday teaching.

Most importantly, without having a standardized, organized idea of what early music education should be, there is no way of assessing whether a program is capable of meeting the teachers’ needs for music education. Should childcare centers be included in the category of pre-K,

they should also be required to report their education programs to public as other elementary schools do; if they do not offer that kind of education, that should be public knowledge.

Presumably, this does not happen because New York City (as per New York State) does not set up policies supporting equitable access to music education for pre-K - K. In other words, there is no need for program oversight where program policies do not exist. Oversight in this regard cannot be more than offering development programs, because there are not standards or policies to regulate the education provided. This in turn puts the burden of deciding whether or not to provide music education upon individual teachers, and even more on principals. Ultimately, because supervision of music education quality is purely the domain of school principals, there is effectively no way to regulate or assess how each school and teacher provides music education.

3) No designated music education providers

Finally, the issue of who is teaching music recurs as a point of uncertainty. The interviewee reiterates that the New York State Education Department does not require certification in music for teachers of grades one through six, regardless of whether or not they are expected to provide music education. Again, the absence of policies standardizing what is expected of music teachers and music education impacts the ability to judge whether good music education is being provided. The example of England and Wales demonstrates the importance of making standardizations across the board. A statutory requirement for music was set up in the Education Reform Act and National Curriculum in 1988; however, despite having a standard curriculum for music education, there were no requirements of who should provide that education. As a result, disagreement remains over whether music education providers should have special knowledge of music education, impeding the implementation of the required curriculum (Holden, Button, 2006).

The lack of policies regarding music education preparation for teachers of elementary school students has led to the widespread use of generalist teachers for music and other arts

education, should that education be offered at all. New York does offer music certification for teachers; however, those that are certified still make up less than 50% of the music education providers in New York City. This does change past primary school, as a policy is in place requiring music certification for music educators in grades 7-12. This is likely tied to another New York State policy, requiring “a minimum of a half a credit in instruction in two different art forms by certified by arts teachers” for middle school (7-8), and of one credit for high school (9-12). That is, where there are curriculum requirements, there are certification requirements; and the reason secondary school music is taught mostly by certified music teachers is due to requirements for arts education in the New York City and state.

Nonetheless, even with curriculum requirements, schools will avoid hiring certified music teachers by instead using instructors from arts and cultural organizations. There is no oversight regarding whether or not the teachers provided by arts and cultural organizations are certified arts educators; yet using these providers is still considered as complying with the certification requirements. Just as classroom teachers are certified in education but are not necessarily arts educators, professionals at the cultural arts organizations are professional artists but not necessarily arts educators. There is a failure here to differentiate ability in the arts from ability in educating on the arts, compromising the level of arts education students receive even in secondary grades. Even when an artist’s credentials are assured, these arts and cultural organizations should still be required to provide teaching credentials as well.

Another concern specific to the New York City is the requirement for a minimum of half a credit (middle school) or one credit (high school) in just two of the arts categories. This means that music education is not guaranteed even by a school that offers considerable instruction dance, theater, or visual arts. Not every school offers all four arts education areas, nor do schools necessarily hire specialist teachers for all four even if they are offered. A school which chooses a

non-music arts subjects as a concentration simply does not provide students access to music education in the school they attend. For these students, unless they choose and are able to go to performing arts magnet schools or private schools (Byo, 1999), the lack of default music education means they will not get it anywhere else. Thus even the state and city requirements to insure that music education in higher grades is offered by certified music teachers varies widely in practice, and leaves out many students.

The statutory requirements for music education in New York City (via New York State) thus suggest that certified music teachers are the most appropriate providers of music education, but at the same time fail to enforce their own implied standards by not designating who should teach music. This is especially noticeable at the elementary level due to the even less specific standards and requirements. For primary school music education to approach the mild standards of even secondary schools, city/state education officials would need to care more about the state of music education; if they did so, they would see that the requirements for secondary schools should be extended to elementary levels.

From these three themes -- the principal's role, inconsistencies in the system and oversight, and who teaches -- the issues in providing music education evenly and adequately across NYC become clearer.

Chapter 3: Perceptions, Cultural Beliefs, and Practices in Music and Music Education

The scholarly literature and public perceptions discussed above demonstrate the many layers of assumptions and misconceptions about music in general and music education in the U.S. These perceptions not only affect personal opinions but society-wide ideas about music. When these misconceptions about music are held by people in positions of authority, such as school principals or education policy makers, the music education system can be negatively impacted, affecting not only whether or not students receive music education, but what the music curriculum is and the priorities of the hiring process for music teachers. Whether or not students are given music education is of course the most important aspect, as exposure to music and arts education teaches students that such exposure, and those subjects, are in fact important -- to them personally, and to the community at large. Misconceptions are handed down from authority figures to the students who later become educators, and so on in a vicious cycle, unless students are taught to value music in practice.

What is the 'real' reason that music and other arts education is devalued in the U.S.? Hargreaves and Marshall have discussed "musical identities" as a key factor (in MacDonald, Hargreaves and Miell, 2002). A musical identity is based on a person's relationship to music, for instance whether or not someone is a musician. This identity affects the value they assign to music. The concept of "identities in music" (IIM) then regards how that musical identity is perceived by the individual within the context of music's value in their particular social and cultural environments. So, for instance, a person who does not value music who is part of a society that also does not value music will believe their assessment is valid. Costantoura's (2001) research found that the low value Australian pre-classroom teachers place on music reflects the country's valuation of music. Similarly, the low priority of music and music education among American educators -- including relevant policymakers and administrative staff -- may in fact reflect the state

of how the U.S. as a whole views music, as opposed to be the result of simple economic limitations.

It is instructive in this context to remember that the U.K., Australia, and the U.S. share considerable cultural heritage, especially in regard to education. In the early eighteenth century, England implemented music education as an effort for “improving morality”; Australia viewed it as a tool to raise cultural awareness in a largely uneducated colonial populace; and music education served the demands of the church in the U.S. Over time, this understanding of music education has changed, in particular after the first World War: England encouraged singing as a daily activity in every school for the purpose of religious expression (the Education Act of 1944), while the U.S. valued singing for the purposes of general education and patriotism (Groulx, 2013).

Instead of offering remedies for the faults in the music education system, I have considered why the system is in its current state in reference to how people view music and music education. In what follows, I illuminate the wider public’s 1) misunderstanding of music as a skill vis à vis “creativity,” 2) assessment of music as merely a supplementary educational device, 3) and perception of music as an elitist subject; and consider how 4) such misconceptions about musical skill among teachers manifest in U.S. education practice. In each area, I also use the discussion as a springboard for considering what may be improved upon to benefit more public school students.

1) Perception of creativity in music

People often associate creativity with music and other arts. Certainly, the public perceives the end goal of arts education to be facilitating creativity. While it is true that creativity entails and encourages freedom, breaking rules, and exploration, developing creativity requires training and practice; it is not strictly inherent at birth or the product of haphazard genius. Nevertheless, the common perception of creativity is as something that does not demand careful cultivation. This misconception is not limited to people without special understanding of education. De Vries (2011)

notes the case of an in-service classroom teacher, one of his interviewees: she found teaching music composition useful for her teaching music in general music; she had no musical experience herself and limited confidence in her ability to teach music but was able to get children creating music in groups in her class.

As this example shows, a teacher does not always need to possess professional musical skills to teach music; if the teacher can create a safe space for children to explore music, that may be sufficient. However, it also suggests that the teacher understood creativity as a matter of play and free exploration. Conversely, another interviewee, an experienced musician with compositional knowledge, stressed the importance of age-appropriate tasks, because composition at a higher level is not merely playing around, but requires understanding musical skills, music theory, and formal knowledge. Teachers may foment creativity through allowing students to bang on 'instruments' including classroom furniture or dancing around to music; soon after, however, instructors need to provide students with technical skills systematically facilitating sound production. These skills -- the basics of music theory -- require careful lesson plans and step-by-step guidance, which provides the frame in which students can freely explore music.

Research on the ability of both music certified and generalist teachers' to teach and implement the nine 'National Standards for Music Education' finds that, although music specialists are confident of their ability to meet the standards, they nonetheless continue to believe that composing and improvising standards are the most difficult to reach (Byo, 1999). It is instructive that even for certified music teachers, implementing compositional and improvisation skills -- closely related to creativity -- through their teaching routine requires much more than the "making sounds out" assumed by some generalist teachers.

There are some professional and amateur composers and musicians practice music with only informal training; however, almost any serious musician eventually seeks to broaden their

existing musical knowledge to further their own art. Therefore, to be creative is not just about creating something new with no precedents but involves generating novel things from established knowledge and structures: creatively breaking a rule requires knowing the rules. Understanding the full meaning of creativity is essential to effective education, and especially important in making the most of what are popularly conceived of 'creative' topics.

2) Music as a supplementary educational device

Teachers who use music in the classroom tend to approach music education as a background or supplementary activity. As such, music is introduced into classrooms in many ways: listening to music in the background during other activities such as eating, doing math exercises, artwork and as relaxation (Bresler,1993); playing music to sedate or pacify unruly students, to keep the classroom disciplined; and integrating music with other academic subjects. The last approach in particular is why much music education, in effect, ignores music. Saunders and Baker (1991) found that 83% of classroom teachers in their study used music to supplement other curricular areas (in Hash, 2010; de Vries, 2011).

According to Bresler (1993), teachers integrate arts into academics to minimize the loss of academic time; the constant pressure for increased academic instruction led to the use of arts as a medium for learning rather than a topic in its own right. Furthermore, while, music certainly has many functions and identities, there is considerable disagreement among scholars and practitioners regarding the purpose and meaning of music, and which aspects should be focused on in education. Partly, this is due to classroom teachers without adequate musical knowledge (Bresler, 1993); lacking the knowledge necessary to discuss music as an independent subject and source of knowledge, and emotional and intellectual investment, non-music teachers can only invoke music as boosting other activities. In fact, approaching music education not for its own benefit but as a tool for other purposes has a long history: since the eighteenth century, English educational

policies have gradually come to emphasize the extramusical benefits of teaching music, for instance to improve understanding of English language and history (Groulx, 2013).

However, there also a very common argument that music education should be provided because of its benefits for enhancing academic performance: many music education researchers claim a close relationship between high standardized tests scores and musical knowledge (Fitzpatrick, 2006; Runfola, Etopio, Hamlen, and Rozendal, 2012). Critically, this argument is seen as carrying force for appealing to the test-score conscious public, school principals and administration, and policy makers: if music is presented as improving academic performance, there will be more willingness to provide music education. Payne (1990) and Lord (1993), however, find the correlation between music education and test scores unconvincing (in Ciorba, Seibert, 2012). In any case, it is a claim that appears to be propounded only by music educators.

Indeed, it is possible that the argument of music education benefiting other subjects justifies cutting that education. Why should a subject be supported when its only purpose is to support other subjects? Why invest part of the school budget in a subject that is purely supplementary or complementary? When music is not treated as having intrinsic academic value, students, teachers, administrators, and the public at large are more likely dismiss the value of music as a human creation.

3) Music as an elitist subject

An unfortunately common perception of music as a subject and activity is that it is elitist. This is largely due to the assumption that the only people who can enjoy or pursue music have unusual talent and/or wealth. For learning and taking part in music making, people often believe that the ‘gift’ of musical talent is innate -- and therefore cannot be taught, or at least cannot be taught to such an extent that a student could be a successful musician without a special ‘gift’. This is echoed by what Wiggins and Wiggins (2008) found among teachers: many teachers believe

musical talent is inherent and cannot be taught in a meaningful way to people without that inherent skill (in Hash, 2010). However, there is not a correlation between inherent talent and actual musical skills.

For instance, having a “beautiful voice” does not automatically mean someone is a good singer; someone with perfect pitch may not be able to perform music well. Likewise, although almost everyone has the physical capacity to sing -- which in turn leads to the perception of instrumental talent specifically as the measure of musical aptitude -- there is also a very widespread misperception of singing skill vis à vis “the beautiful voice.” There is a difference between having a pretty voice and having technical singing skills; one can be born with the former (although it is also something that can be improved with training), but one must learn the latter. However, for people without knowledge of music, the two are frequently elided.

Bresler (1993) gives the instance of a classroom teacher who believes that they, and other classroom teachers, are unable to teach singing because they do not have good voices. This misconception is due to people not understanding that, beyond inborn talent and gifts, music performance involves an extensive training process. For instance, a good sense of rhythm is only useful in performance inasmuch as the performer can achieve kinesthetic coordination of that rhythmic sense with the music being performed. Training is essential for bringing together cognitive understanding of music skills with innate talent. And that training means practice. Someone with significant musical talent may not need to practice as much, but even then, they will need to work on their skills.

The perception of musical talent as innate ignores this reality by separating people into two groups: musically talented and unmusical. This preoccupation with innate musical ability both denies the possibility of learning musical skills and devalues the efforts of the people who hone their skills. In this vein, Constantura notes that Australian culture generally presents music as a

spectator sport. Approaching music as a passive activity affects education, by failing to give most children opportunities to make music either by themselves or with others (in Russell-Bowie, 2009).

This is similarly found throughout the U.S. The current system for arts education curricula does not provide most students with opportunities for music making unless they deliberately seek them out, and usually positions those opportunities as electives or non-class time activities. As a result, students do not have opportunities to gain experience in music making. Furthermore, even these few opportunities become more and more limited when schools are seen as under-performing, meaning not only that students more often have to take the initiative to find music activities, but that some students will not find opportunities even if they do seek them out. Catterall, Dumais, and Hampden-Thompson found that students in the lowest socioeconomic quartile are far less likely to receive a music education; crucially, these are also the students who would benefit most from study of music and arts education (Shuler, 2012). Shuler (2012) points out that, even when secondary schools with a high population of students in poverty offer music education, their students have far fewer opportunities to learn music than middle-class and affluent students. For instance, in New York City, public school students in Manhattan and the Bronx receive vastly uneven educational opportunities. This unequal access to music reinforces the misconception that learning music is a luxury for certain privileged groups, and not an educational imperative. In turn, when opportunities for engaging in musical activities are much greater for affluent people, music education is likely to be perceived as elitist.

This perception is easily strengthened by a seeming correlation between music education in principle and the study of Western classical music specifically. School music curriculum has long included styles and activities beyond the Western art music; however, Sloboda (2001) found that schools continue to value Western classical music as “the pinnacle of musical value and deeper appreciation and understanding of such artworks is the most important and universally applicable aim

of music education” (Temmerman, 2005). Furthermore, many secondary music teachers, who have likely been trained extensively in the Western classical tradition, may be relatively inexperienced with other genres (Lamont et al., 2003); even when teachers attempt to engage with pop and rock music to pique student interest, the majority of teachers themselves have little or no training in those genres (Sloboda, 2001).

The association of elitism and music may also be reinforced or perpetuated according to which type of teacher is responsible for music education. Mills finds that schools choosing music specialists to provide music education promotes the view that music is separate from the rest of education and requires more specialized – i.e. elite – knowledge (in Holden & Button, 2006). Mills also points out that a classroom teacher can present music to children as an organic part of a whole curriculum; furthermore, they have more opportunities to introduce music into everyday learning. Certainly, classroom teachers spend more time with their students than specialists, and thus know more about the individual students in their class. There is also, however, a common perception among classroom teachers that music education itself is elitist; non-music teachers been defensive about perceived elitism in music education dating back to its establishment in the curriculum (Bresler, 1993).

As anti-elitism currently manifests alongside anti-intellectualism, this view now takes on the guise of treating specialized knowledge -- knowledge a generalist teacher may not have been trained to have, by virtue of the subject being considered non-essential -- as inherently elitist. For instance, Ms. McClure, a second/third-grade teacher, says “I appreciate good music a great deal. I don’t have to know a lot about music. And I want my kids to understand that they don’t have to know all of the great terms. You don’t have to be wealthy to enjoy the arts, and I think a lot of times our society says to people [that they do] (Bresler, 1993).” In this way, McClure associates the terminology of music -- part of what music education is supposed to include -- with elitism

about music in general. Bresler (1993) argues that music in school is marginalized as dispensable entertainment; at the same time, Stake (1993) found that parents, when asked to pick music for academic, not recreational study, believed that Western classical masterpieces would benefit their children.

There is chasm between what parents, certain groups of music educators, and school value in music education, and what students want to learn about music. In practice, music education remains centered in the Western classical tradition, reinforcing the perception of music as an elitist subject, and thus further unbalancing the distribution and content of music education.

A Gallup Poll conducted for NAMM (International Music Products Association) indicated that 30% of Americans had their first music lesson at school; another 9% had their first musical experience by playing music in school (Lyons, 2003). About 40% of students had their initial experiences with music at school; but for some students, school is in fact the only place where they will have the opportunity to learn music. Furthermore, even these few opportunities become more and more limited when schools are seen as under-performing, meaning not only that students more often have to take the initiative to find music activities, but that some students will not find opportunities even if they do seek them out. Catterall, Dumais, and Hampden-Thompson found that students in the lowest socioeconomic quartile are far less likely to receive a music education; crucially, these are also the students who would benefit most from study of music and arts education (Shuler, 2012).

Shuler (2012) points out that, even when secondary schools with a high population of students in poverty offer music education, their students have far fewer opportunities to learn music than middle-class and affluent students. For instance, in New York City, public schools students in Manhattan and the Bronx receive vastly uneven educational opportunities. This unequal access to music reinforces the misconception that learning music is a luxury for certain privileged

groups, and not an educational imperative. In turn, when opportunities for engaging in musical activities are much greater for affluent people, music education is likely to be perceived as elitist.

This unequal access to music is not limited to primary and secondary school students. Fitzpatrick and colleagues (2014) noted that marginalized populations in general lack the information and resources to enter and complete music education college courses. Matthews and Koner (2017) raise the question of whether students from populations underrepresented in high school music programs would be able to become music teachers. Elpus and Abrill (2011, in Matthews and Koner) find that white students, those in higher economic brackets, and with parents who are college graduates are overrepresented in high school music programs.

Several studies indicate prevailing trends in the makeup of various music educators. For instance, collegiate level instructors and band directors, and teachers of music education, are predominantly white and male; by contrast, the majority of music certified specialists across educational levels are female (Gould, 2003; Hewitt and Thompson, 2006, in Matthews and Koner, 2017). Of certified music teachers, 90.1% are identified as White/Caucasian in Matthews and Koner (2017). Indeed, these exclusionary aspects are indirectly confirmed by the limitations of the research pool Matthews and Koner use: their pool of music teachers (N=7,463) was recruited from the National Association for Music Education (NAfME), meaning that teachers who cannot afford membership in the organization, or who lack knowledge of the importance of that organization to music education, were naturally excluded from participation in that specified research.

If teacher populations represent only a particular race/ethnic group, and if those populations also tend to be in a socially privileged population, they will be associated with elitism. When this situation is replicated by exposing only certain students to high quality music education, the image of elitism reproduces and flourishes.

This elitist perception of music is easily, and frequently, strengthened by a seeming correlation between music education in principle and the study of Western classical music specifically. In the U.S., Western classical music is widely associated with bourgeois, white Eurocentric culture; even more importantly, the tendency to focus music education on Western classical music typically precludes serious consideration of other musical cultures in school.

School music curriculum has long included styles and activities beyond the Western art music; however, Sloboda (2001) found that schools continue to value Western classical music as “the pinnacle of musical value and deeper appreciation and understanding of such artworks is the most important and universally applicable aim of music education” (Temmerman, 2005). This line of thought is echoed in the belief among many music scholars and practitioners that European music - specifically its theoretical bases -- offers a standard for approaching music (Kroier, 2012).

Lowell Mason, a leading figure in American church music in the nineteenth century, is prominent in music education history as a composer of popular, widely-sung hymns. He often put new, English lyrics to European folk songs (principally German, Swiss, or Scottish), thus creating a repertoire of ‘American’ music that retained the theoretical basics of Western classical music. Yet while some attempts were made to record Native American and African American music for school use, educators and the culture at large considered the music “primitive” and incompatible with teaching the styles originating in European music; these musics were only preserved when they resembled Western classical principles (Groulx, 2013). U.S. music education and education in general thus is founded on cultural colonialism.

The association of elitism and music may also be reinforced or perpetuated according to which category of teacher is responsible for music education. Mills finds that schools choosing music specialists to provide music education promotes the view that music is separate from the rest of education, and requires more specialized -- elite -- knowledge (in Holden & Button, 2006).

According to Mills that a classroom teacher can present music to children as an organic part of a whole curriculum; furthermore, they have more opportunities to introduce music into everyday learning. Certainly, classroom teachers spend more time with their students than specialists, and thus know more about the individual students in their class.

There is also, however, a common perception among classroom teachers that music education itself is elitist; non-music teachers been defensive about perceived elitism in music education dating back to its establishment in the curriculum (Bresler, 1993). As anti-elitism currently manifests alongside anti-intellectualism, this view now takes on the guise of treating specialized knowledge -- knowledge a generalist teacher may not have been trained to have, by virtue of the subject being considered non-essential -- as inherently elitist. For instance, Ms. McClure, a second/third-grade teacher, says “I appreciate good music a great deal. I don’t have to know a lot about music. And I want my kids to understand that they don’t have to know all of the great terms. You don’t have to be wealthy to enjoy the arts, and I think a lot of times our society says to people [that they do] (Bresler, 1993).” In this way, McClure associates the terminology of music -- part of what music education is supposed to include -- with elitism about music in general.

Bresler (1993) argues that music in school is marginalized as dispensable entertainment; at the same time, Stake (1993) found that parents, when asked to pick music for academic, not recreational study, believed that Western classical masterpieces would benefit their children. This reflects the common misperceptions of music among the public: it is either considered a playful leisure activity or hobby, which leads to easily dismissing its intrinsic value; or, in learning and appreciating Western classical genres, treated as a signal of belonging to privileged society.

There is chasm between what parents, certain groups of music educators, and schools value in music education, and what students want to learn about music. In practice, music education

remains centered in the Western classical tradition, reinforcing the perception of music as an elitist subject, and thus further unbalancing the distribution and content of music education.

When music education is narrowed in terms of genres and styles, students find that it does not necessarily gratify their desire to associate with music. Furthermore, there is little inducement for students to choose music as a subject over academic activities when it is less valued for its potential after primary and secondary education. This mirrors research of a decade earlier which found that American students' involvement with arts education largely takes place outside of school (Stake, 1993). Once again, even this choice is limited to students with the resources and opportunities to opt in or out of music education. For students who do rely on the school system for music education, it is highly important for students have a sense of choice and control over their music making (O'Neill, 2002) -- for instance, by choosing which musical instruments they play, and which musical activities they participate in (in Temmerman, 2005).

Hargreaves and Marshall (2003) likewise find that youth engagement with and level of motivation for music making depends on feeling a level of ownership of it. Again, however, if a student wants to make music and finds no opportunities in school to do so, student choice and control does not even enter the picture. A music curriculum that does not concentrate on Western classical music but provides education in a wide range of musical genres and cultures can ameliorate the current association of music, and music education specifically, with elitism. Consequently, both students and classroom teachers will perceive music education as belonging to everyone.

4) Teachers' perceptions of musical skills

A major issue in music education is how teachers perceives musical skill. Teachers without musical knowledge regularly misunderstand what is and is not a component of musical skill -- and therefore, what can and cannot be provided by music education. This is confirmed by the survey of

pre-service generalist teachers in education program from five different countries: 78% of participants responded that their lack of personal musical experience is the largest problem they face in teaching music at primary school (Russell-Bowie, 2009).

One common theme several researchers have found among classroom teachers regarding music instruction is their association of the ability to play a musical instrument with “being musical,” and therefore of lacking that ability with being less qualified to teach music (de Vries, 2011; Saunders and Baker, 1991). Similarly, Hallam et al. (2009) found that students in a one-year primary teacher training program who can play musical instruments showed more confidence in their ability to teach music -- and teach in general -- than those that did not play instruments. The latter group consider themselves less qualified to teach music due to their lack of instrumental skills. In the classroom, this plays out with many teachers devoting more time to singing than playing instruments or other musical activities (Murphy, 1988).

I propose two hypotheses to explain this perception. First, while just about everyone is physically capable of singing (ignoring differences in singing skill), playing a musical instrument is a skill that must be learned. This leads many people who cannot play instruments to assume that they are therefore less skilled in music in general. This accounts for the relative confidence among teachers in providing music instruction to lower grades: simple tunes can be sung, while other musical activities at this level involve listening, and correlating music with other subjects.

Hash (2010) found that, when teachers are not confident in their ability to teach a particular topic such as music, they tend to teach using Eurocentric methods of strict discipline and teacher centered activities, even if they use constructivist, democratic methods when teaching other subjects. However, if, as Saunders and Baker (1991) found, primary teachers use what they know and what they feel comfortable using, singing and listening abilities are adequate for lower grades. This is corroborated by de Vries (2011), who notes that teaching music at primary levels is

perceived as being more natural and easier than doing so at secondary levels. Primary school teachers might therefore better facilitate singing as a part of music education than secondary school teachers.

Teachers who do not possess instrumental playing ability also perceive that ability as being more important for music-making than teachers who can play instruments. Saunders and Baker (1991) found that the majority of research participant teachers who had not learned how to play the piano nonetheless felt that the skill would be useful in teaching music. These teachers also believed that a semester of learning piano basics would give them enough knowledge to use their new skill in class. However, some teachers who did take piano courses found that much more time and effort was necessary before they could start involving piano in their teaching processes; a majority of those who had studied piano indicated that they would not use that skill in the classroom. Ultimately, this shows that the classroom teachers who considered instrumental ability very important were often focused on the *feasibility* of playing music as indicating musical skill.

Second, musical literacy among teachers affects their perception of what is necessary to know for teaching music. People who do not know how to read music assume that is a necessary skill for playing an instrument. Again, by contrast, singing is perceived as not requiring this type of special knowledge, and thus being more accessible to non-musicians. Saunders and Baker (1991) note that majority of teachers who do not perform music, but who took a semester-long course on teaching voice skills to children, used the information in the classroom; teachers who had not taken the course indicated that they would not consider it particularly useful information. The teachers who never learned about singing skills believed that teaching singing likewise does not require a specific skill set, and furthermore dismissed the importance of having those skills.

This is particularly interesting because music education in the U.S. began with rote singing; teaching and learning music was initially intended to serve the practical purpose of improving

church choirs, as championed by the minister John Tufts in his 1721 treatise “An Introduction to the Singing of Psalm Tunes.” Rote singing did not necessarily require music literacy, as the ability to read music was not of any concern at the time. Furthermore, the philosophical aspects of music education -- learning the history of music, understanding musical aesthetics, and so on -- were not considered at all. The argument between which method is better for improving singing skills -- rote singing or learning to read music -- is ongoing to this day (Branscome, 2005).

In contrast to singing, the teaching of instruments frequently involves musical scores. This may lead classroom teachers who do not play instruments to also associate music literacy with musical competence. The main thread traceable in examining common perceptions and misconceptions about music is how critical hands-on experience with music is, not only for an individual’s conceptions about music, but to their actions regarding music. Among parents, experience with music prompts them to support their children’s musical activities in and out of school. For teachers, personal musical experience allows them to work from concrete knowledge, not assumptions. De Vries (2011) found that prior musical engagement, especially among instrumentalists who had experience with music in high school or later, correlated with classroom teachers incorporating music in their teaching. De Vries (2011) also found that classroom teachers who have had positive experiences with music education are themselves better able to understand and appreciate how learning music can be “transformative;” having experienced effective transformative teaching, they are able to grasp. The ‘what’ and ‘how’ of transferring music into the broader curriculum. These perceptions of musical skills and how they contribute to “being musical” among teachers is passed along to their students, as Wiggins & Wiggins (in de Vries, 2011) report.

Chapter 4: Suggested Solutions

Based on my research and observations, I have identified three major barriers to music education in the U.S. The first is the fundamental structure of education in the U.S. generally, which is unevenly and inadequately funded, overly geared towards standardized testing, and typically focused less on academic learning than on behavioral modification. Two more reasons are specific to music: misconceptions about music and its place in the general educational system; and the absence of institutional policies or requirements for music education, which place an undue burden on teachers in terms of ‘who’ should teach, ‘how’ music should be taught, and ‘what’ content should be taught.

There are many possibilities for tackling the two music education-specific issues. In terms of misconceptions about music education, it is beyond the scope of this research to try to convince the general public that music is important to learn. However, these misconceptions can be addressed among the classroom teachers responsible for providing music education, potentially through requirements for music preparation for pre-service teachers. More importantly, systems can be put into place to ensure music education is provided regardless of teacher perceptions.

In all cases, institutional assistance is a good starting point for making meaningful changes. For instance, this could involve designating a curriculum and textbook for music education, and making these requirements rather than suggestions. At present, preparation for teaching music is limited by the subject’s status as one of four possibilities in the general arts requirement; teachers are only supposed to learn music ‘in case’ a given school decides to teach in. This ‘in case’ scenario confuses everyone involved. Without policies indicating the responsibilities of classroom teachers in music education, any music education will be makeshift: a collection of varying programs, teaching capacity, curricula, interpretations, and so on. Once education policies have been set for what music education should consist of by mandatory curriculum and who can provide

it, the role of teachers, whether classroom or music specialist teacher, will be clearer and can be addressed in pre-service education.

1) Designated curriculum

In New York City, there is a ‘Blueprint’ for music education. This Blueprint is a suggestion, not a requirement. The Blueprint is a 188-page document that provides a lesson plan and repertoire for learning music based on students’ physical/social, cognitive, aesthetic, and metacognitive development. Since it is optional, no matter how thoroughly the Blueprint is planned to support music education, it may not be applied in schools. In the current system, the principal picks and chooses from various curricula based on the direction they want for the school; this includes which programs the school selects to fulfill arts education requirements, and the curricula for those programs. Even if a principal adopts the Blueprint for music education, there is another hurdle to pass before the principles in it: there is a complete lack of guidance for walking classroom teachers through how to use the curriculum.

Combined with the absence of music education policies regarding who should teach music, in practice, this places the burden of interpreting the curriculum for classroom use largely on classroom teachers of pre-K to 6 students. For instance, the Blueprint provides a learning objective for 2nd grade music literacy involving improvements in use of head voice and diction (Blueprint, p. 23). On the same page, there is a brief explanation of what head voice is: “head voice: the upper register of the singing voice that resonates within the sinus cavity.” Over 50% of schools in New York City put music education in the hands of either classroom teachers or arts and cultural organization; it cannot be assumed that teachers in these categories have the experience or training to understand what that blurb really describes. It can be a difficult task to figure out how head voice is different from other registers; even that requires understanding what a singing register is,

how it relates to sinusoidal physiology, and how resonance relies on the presence of sinus cavities, and what resonance and acoustics has to do with singing.

The Blueprint, although it may be a thoroughly suitable resource for certified music teachers, is not geared towards and therefore inadequate for non-music educated teachers. These teachers need more constructive and approachable tools to help them fully understand basic principles in music before they attempt to teach the subject.

What should the current curriculum for music education look like? The goal of education and arts education specifically is to expose student to many subjects and types of knowledge, for the purpose of supporting a well-rounded intellect. Shuler (2012) argues for balance by approaching arts education as a core subject; Reimer (2012) emphasizes the role of music instruction in creating a whole education. In this context, music curricula should focus on 1) increasing the range of musical knowledge presented in schools, 2) emphasizing growth in musical engagement, and 3) connecting musical knowledge with musical experience.

First, a good curriculum will strive to expand what musical knowledge is offered to students. Beyond the standard Western classical tradition, there is a world full of musical genres and cultures for students to be exposed to. In New York City, it is certain that the students will already have exposure to many different musics. To enhance their understanding therefore, the curriculum should engage with the many possibilities found in all musics. This entails, for instance, teaching Western theory as a basis for understanding Western music, but also teaching the principles, repertoire, and instruments of Chinese music, Caribbean music, and so on. Similarly, opportunities such as NYSSMA (New York State School Music Association) student evaluations should also be expanded to include non-Western instruments and genres.

Reimer (2012) argues that diversifying musical programs will make music studies more relevant to students. There is a bias among many music educators that, as music education is

threatened generally, they must draw ranks around the Western classical repertoire that is already in place; this is especially found in upper grade levels. But limiting the range of musical cultures taught only limits the perceived relevance of music education, supporting claims of elitism; expanding the scope of music education enhances relevance and engagement for both students and the broader community. Well-designed curricula might follow Sloboda (2001), who suggests introducing more musical activity through school visits, workshops, concerts, talks and program planning. Such activities encourage and direct students' involvement in music class.

Second, rather than limiting the approach to music knowledge to the developmental, it should be treated as an integrated spiral of learning. A student in high school who has not had prior music education should not have to be at a high-school level of performance ability to engage with school music education; a sixth-grader with exceptionally high violin skills should not be limited to performance opportunities that do not allow that skill to be presented. This may look like more opportunities for active music making in class, or more school-based outlets for performance.

Third, the curriculum should heavily emphasize the connections between a student's formal and informal musical knowledge. If a certain body of musical knowledge is taught in class, students should also know how that knowledge relates to the music they make or listen to at home. That is, formal music education should stress how students can make music their own. Significantly, this involves introducing music technology into the classroom, as practical in-school music making and as a way to encourage making music outside of school. For instance, many students have heard of the program Garage Band, but may not have had the opportunity or inclination to use it; if the curriculum incorporated the program, and similar composition-oriented programs, students would easily connect theories learned in class with the music they create online. Similarly, music history is readily tied together with historical developments in other areas. As

Reimer (2012) suggests, a curriculum that embraces these connections will help students appreciate and engage with music as a part of human life and experience.

2) Designated music textbook

Closely related to the optional Blueprint and the problems it creates for non-music educated teachers, there are no textbooks provided in the New York City system (or the rest of the U.S.) for pre-K - 12 music education. While there are plentiful songbooks, storybooks with music, and other music education resources available for teachers, none are standard in city, state, or national curricula. This does not need to be the case. As an example of a successful music education resource system, I refer to South Korea, which designates and regulates music textbooks for all grades.⁴

The curriculum for music education in South Korea is regulated at the national level; the content of music textbooks is formulated alongside that curriculum, providing all students with standardized musical knowledge. These textbooks allow classroom teachers to follow and replicate a set system of knowledge; guide books are included with textbooks, covering how to instruct students in music; for classroom teachers. Rather than struggling to figure out what to teach or how to teach it -- or indeed, what they are teaching -- classroom teachers can use the textbooks to make up for a lack of special musical knowledge, in terms of both curriculum and execution.

Furthermore, the South Korean system is flexible according to what a particular community or age group will most benefit from. The principle is not that every student needs the exact same

⁴ Elementary, middle school grade education law No. 29 (the usage of textbooks for school) requires that: 1) Every school should use educational textbooks: either those which the Korean government holds copyright for, or those certified/approved by the Minister of Education; and 2) the details of the educational textbooks' range, writing, certification, approval, publishing, distribution, selection, and pricing abide by a presidential decree. From the revised 2015 Korean educational curriculum outline. Coreachang@gmail.com. NCIC 국가교육과정 정보센터. Accessed January 14, 2019. <http://ncic.go.kr/english.kri.org.inventoryList.do>.

textbook, but that they should all have equal access to music education and at least a minimal level of musical knowledge.

It could be argued that eschewing a mandatory textbook for music education allows teachers to accommodate different students' needs. However, with more than 50% of elementary students in NYC currently taught by classroom teachers or outside arts and cultural organization educators, having designated music textbooks ensures that a certain level of musical knowledge will be expected, regardless of who is teaching it.

There are many other reasons that a standard textbook for music education would benefit New York City public schools. Providing textbooks for music education will allow generalist teachers to have a hands-on template or syllabus to teach music. As seen, the Blueprint requires a certain level of musical knowledge to utilize it; should the New York City DoE designate music textbooks that will complement the Blueprint, those textbooks would not only provide a learning tool for students, but a reference guide to teaching music. With their song selections and listening activities relating music to games, music textbooks go beyond providing conceptual information to offering basic structures for conducting music classes. This will also help neutralize the natural variations that come with hiring teachers of different musical skill levels to teach music: while generalist teachers need more support in providing music education, certified music teachers also have different abilities and interpretations regarding music education. Using music textbooks can guarantee that core musical knowledge is not dismissed by teachers. As such, providing music textbooks -- and making their use mandatory -- provides more consistency for students' music educational experiences.

3) Teacher training courses and evaluations

Many classroom teachers have indicated that their teacher training courses were insufficient in preparing them to teach music and other arts subjects (Russell-Bowie, 2009; de Vries, 2011). In a survey issued by de Vries (2011), classroom teachers suggested that preservice teacher programs should be supplemented with resources teaching them how to use music books, kits, CDs, and lesson plans. Preparing preservice teachers for teaching music would thus require not only covering music fundamentals, but thoroughly addressing music education methods (Berke and Colwell, 2004; Saunders and Baker, 1991), in providing guidance on what a music lesson might look like, which books or repertoire are most effective for teaching, what approaches work best for which grades, and so on.

Education programs, however, will not offer such thorough music education courses unless they are required by the local/state/federal system. While some educators suggest providing better instruction at the pre-service level, there will be no motivation to do so unless the local/state/federal system requires education in that subject. The real problem in preparing teachers to provide music education therefore goes back to the lack of institutional requirements regarding education in music for classroom teachers in the U.S. This also invokes the issue of who should be teaching music. If teachers need a certain level of preparation and musical knowledge, can that be expected from classroom teachers?

A Report of Arts Education 1988 publication from National Endowment for the Arts notes that excellent elementary school arts instruction depends less on specialists than it does on the integration of specialist and classroom teacher instruction. The specialist provides a depth of instruction beyond the capability of most classroom teachers, but the classroom teacher relates the special subject to other subject areas and adjusts to the requirements of the projects and of the school day. Saunders and Baker (1991) likewise highlight the importance of teachers learning how to combine and interrelate music activities to enrich various subject areas. However, when musical

content is presented in conjunction with different topics without understanding music as used in education, it becomes mere juxtaposition, without the synergy that makes for successful education.

There are two suggestions for addressing this issue. First, there could be more professional development offered for in-service teachers. Multiple researchers (Sloboda, 2001; Green, 2002 in Lamont et al., 2003) find that the traditional teacher education model cannot successfully offer a wide range of training opportunities. Continuing professional development programs for working teachers will allow them to meet their students' current needs, not just those already established. This idea has come into greater popularity due to the constant need to incorporate new technologies and ever-changing platforms into education. In music appreciation and music performance, professional development programs would offer musical experiences through regular hands-on activities, especially for classroom teachers, for a sufficient period of time to ensure that the experience and the knowledge can be brought thoroughly into their teaching -- for instance, a three-week summer Kodály course.

Second, as music teaching involves not only theoretical conceptions but requires kinesthetic ability to perform, practical training should be offered. A music certification license in New York City requires that teachers demonstrate their own musical skills. Similarly, in Korea, pre-service classroom teachers are required to pass a performance test designated by the department of education in Korea; this ensures that pre-service teachers have mastered the performing skills necessary to teaching music. For practical training, teachers could pick one aspect of musical practice to learn: for instance, ability to play standard school instruments such as the recorder, or how to conduct a choir.

All evidence suggests that a certain level of musical knowledge is mandatory for success, whether provided by classroom teachers or certified music teachers. The DoE can ensure that all teachers, specialists or not, have appropriate training in the special subjects they are supposed to

incorporate into their curriculum. For this to happen, however, the DoE must first acknowledge the place of specialized musical knowledge in general education.

Chapter 5: Conclusion

Why do we need music as part of public education? What is the purpose of music in general education? As part of the standard core curriculum designated for public education, music education is supposed to be mandatory in public schools. Russell-Bowie (2009) found that 78% of sampled students enrolled in tertiary generalist teacher education programs in Australia, Namibia, South Africa, the U.S., and Ireland believed that elementary schools should give high priority to music Education. As the current research shows, however, music education in reality is one of the lowest priorities in the education system. The lack of systematic institutional support of music education and public perceptions of music education as impractical both cause and result from this situation.

Furthermore, psychological research has shown the immense power music has on our behavior (North and Hargreaves, 1997, in Hargreaves and Marshall, 2003). Among school-age children, for instance, empirical evidence demonstrates that music is important especially for teenagers, by providing a “badge of identity” (Tarrant, North and Hargreaves, 2001, in Lamont et al., 2003). Given the place of music in education and our lives, it is incumbent upon educators and administrators to pay due attention to how to maximize positive music education experiences for students.

The suggested solutions may not be the best ways to ameliorate the current music education reality. Institutional barriers already exist to some of the suggestions, for instance the necessity of U.S. federal educational policies and practices to follow individual state practices (Groulx, 2013), and the prohibition on the federal government influencing on school curriculum development under the 1965 Elementary and Secondary Education Act (Golod, 2014). Rather than dictating a template for ‘fixing’ the music education problem, the purpose of this research is to bring attention to that problem, and to the possibility of solving it within the given constraints of the school

system. Music education is still present in public schools, and we must ensure that it remains so; the first step to helping music survive and thrive in public education is acknowledging that it is not truly available to all students and working to remedy that situation.

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Appendix

Interview questions for NYC music education

Interviewer: YoungEun Kim

1. What are the reasons for the lack of required hours of music education pre-K and kindergarten? Budget? Lack of resources? What are the other reasons contributing to this?
2. The system has three sources of music education: classroom teacher, school-based arts teacher, and arts and cultural organizations. What role does the cultural organization play?
3. What are the criteria in selecting the cultural organizations schools work with?
4. Who supervises the work these cultural organizations do in the schools? Who assesses them? How is it determined whether or not that has been provided?
5. Can they request the assistance of any cultural organization, or are particular schools limited to particular organizations for music education?
6. Who pays for the cultural organization to participate? Is the work volunteered by the cultural organization? Does the Board of Education pay? The school board?
7. If music education is assigned to a classroom teacher, who is responsible for making sure that the music education is being adequately provided? Someone from the Board of Education? The school's principal? Some other assessor?
8. Are school-based arts teachers, who are expected to provide music education, required to have music education certification?

9. For classroom teachers, without music education certification, are there any preparation requirements, such as knowledge of music pedagogical tools or passing performance tests?
10. Are such tools or preparatory training made available to these teachers? What are the reasons of a music textbook is not designated for music education?