

# Guide to Building Your School Music Program





There is an online version of this Guide on our website with live links to all the resources listed. Please visit [www.vh1savethemusic.org](http://www.vh1savethemusic.org) to view.

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Dear School  
Leader,

# Congratulations on your new music program!



The following guide was developed especially for schools that have received a Core Grant of instruments from the VH1 Save The Music Foundation but may be used by all schools building a music program. We have designed this “user’s manual” as a reference with steps to begin to grow your music program.

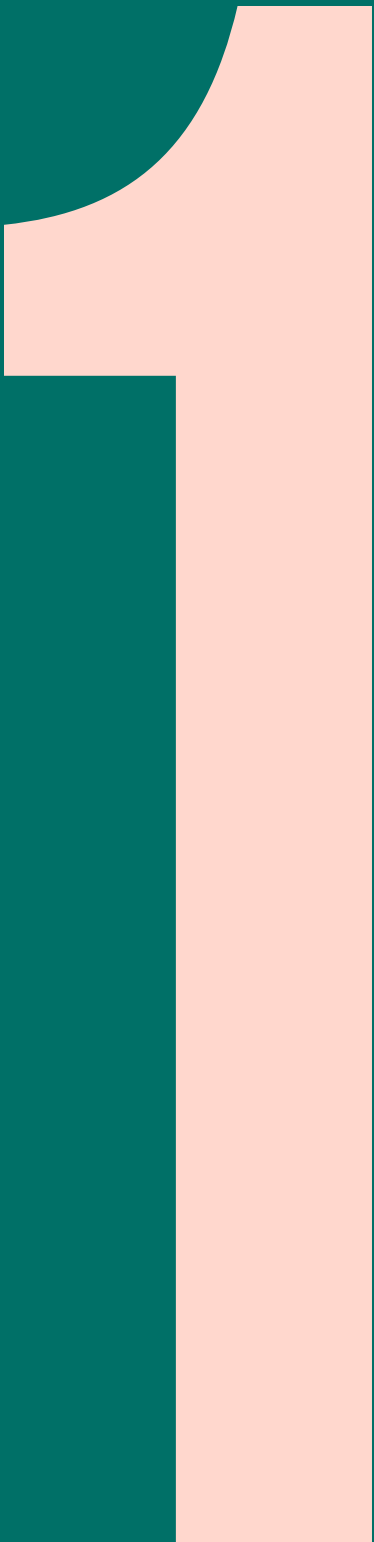
The grant of new musical instruments you received is intended to jump-start a sequential instrumental music program

and should be built upon and grown so that all children in your school receive the benefits of music education.

You have taken a huge step in providing your students with an invaluable educational experience. We are honored to be a part of your school’s journey toward building a successful music program. Music education is the catalyst which can truly change lives, and we thank you for your commitment and leadership.

**SINCERELY,  
VH1 SAVE THE MUSIC FOUNDATION**

# Getting Started





# GRANT GUIDELINES

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Upon applying for and receiving a grant of instruments from the VH1 Save The Music Foundation, you agreed to the following Grant Guidelines:

- The school is prepared to implement an instrumental music instruction curriculum and provide a qualified music teacher to instruct it.
  - The school shall provide for at least one instrumental music teacher's salary in its budget for a new program, based on the receipt of instruments from VH1 Save The Music Foundation.
  - The school will add instrumental music to the regular school curriculum, offering a minimum of 45 minute weekly instruction. (General music and recorder may and should be currently available at the school).
  - The school has adequate, secure storage space for instruments and equipment.
  - The school will respond to annual progress reports requested by the VH1 Save The Music Foundation and will allow representatives from the Foundation to visit once a year.
  - The school will accept full responsibility for the normal maintenance of the donated instruments, with the exception of that which is covered through manufacturer warranties. This includes providing the necessary supplies for the instruments to function, such as strings and reeds.
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## ANNUAL PROGRESS REPORT

The online progress report plays an integral part in our grant process and allows us to better serve you while continuing our efforts to improve programs for students. This report asks for information on school status, school contacts, music program participation, as well as the challenges and successes of the program. The data provided

ensures that we update our records appropriately. This annual report is required according to the Grant Guidelines and will be sent via email from the VH1 Save The Music Foundation each January. We look forward to hearing about the growth of your music program and how it has positively impacted your school and students!

# SPACE

To ensure the success and growth of your school music program, sufficient space must be designated for instruction. All music classrooms should be large enough to accommodate the largest group taught, have proper ventilation, proper acoustical properties, a quiet environment, adequate lighting, and space for instrument storage. This music room should not be a space that is shared for school assemblies and other activities (e.g. an auditorium or cafeteria). These extracurricular activities interrupt vital classroom/rehearsal hours and can disrupt the progress of your music program.

As your program grows, it is not uncommon to have 50 or more students attending a class at one time for an ensemble rehearsal (group lessons for like instruments should still meet in small groups. See Scheduling for more details). This large number of students, instruments, music stands, and instrument storage lockers will need sufficient space. It is also important for teachers to have a sink readily available for instrument maintenance.

# SUPPLIES

The grant of instruments from the VH1 Save The Music Foundation provides your school with instruments and supplies to jump-start your instrumental music program. The grant includes musical instruments, music stands and stand racks. There are many additional supplies needed to get your program off the ground and running. Your designated yearly music budget should allocate sufficient funds to provide all of these necessities for the program.

This list outlines a few basics which are required:

## INSTRUMENT SUPPLIES:

- **BRASS AND WOODWINDS:** reeds, valve oil, cork grease, additional mouthpieces, woodwind key-pads, mouthpiece puller tool
- **STRINGS:** shoulder rests, strings, rosin

**METHOD BOOKS:** (equivalent to a class textbook) these are necessary for every student to develop the pedagogical skills needed to play their instrument. *(The Foundation supplies a set of method books to compliment each donated instrument to start the program.)*

**SHEET MUSIC:** A music library of ideally 20 titles as a basic foundation. Each year 10 more titles should be added to the library.

As more students join the music program in future years, it is important to purchase additional instruments to supplement the original grant. Regular communication with your music teacher on their needs will ensure the school is supporting the music program as it grows. Also, budgeting for the purchase of a few new instruments each year negates the need for a large single year purchase in the future.



# YEARLY BUDGET: Maintenance, Supplies and Program Growth

## MAINTENANCE/ SUPPLIES BUDGET: \$2,000

The VH1 Save The Music Foundation provides grants of high-quality musical instruments. Yearly maintenance and care will ensure that they will last for many years. Annual tune-ups on each instrument are vital to their longevity, as well as minor repairs and services as needed. Additionally, your music program will need a yearly supply of reeds, valve oil, strings, etc. depending on the program your school received. Finally, every successful music program requires a budget for the purchase of new music, equipment, and transportation to and from performances.

## PROGRAM GROWTH BUDGET: \$3,000

The grant of instruments from the VH1 Save The Music Foundation is a jump-start, but as your music program grows, your music teacher will need additional instruments. At least \$3,000 should be allocated each year for the purchase of new instruments. This will help grow the program and afford more students the benefits of music education.

## OTHER RESOURCES

In addition, there are several other like-minded organizations that may be able to help support your growing music program:

- National Association for Music Education:  
[www.nafme.org](http://www.nafme.org)
- Give a Note Foundation:  
<https://www.giveanote.org>
- Mr. Holland's Opus Foundation:  
[www.mhopus.org](http://www.mhopus.org)
- NAMM Foundation:  
[www.nammfoundation.org](http://www.nammfoundation.org)
- Mockingbird Foundation:  
[www.mbird.org](http://www.mbird.org)
- Adopt a Classroom:  
[www.adoptaclassroom.org](http://www.adoptaclassroom.org)
- Donors Choose:  
[www.donorschoose.org](http://www.donorschoose.org)
- Your local music retailer
- Local arts organizations

# MUSIC TEACHERS



A great music teacher will ensure your music program's success.



The VH1 Save The Music Foundation requires that grantee schools hire certified music educators. As with any profession, music educators have areas of expertise such as brass and woodwinds (for a band program), strings, guitar, mariachi, general music, choral, etc. It is essential that your teacher be qualified in the pedagogy of the specific music program he or she is instructing.

Appropriate teacher placement is the first step to a successful program. It is imperative that your instructor be a trained, licensed music educator. Simply playing an instrument well does not mean an individual has the knowledge necessary or ability to teach students. Local musicians and music institutions may enhance your school's music program by taking small groups of students aside for lessons, guest conducting on a specific piece of music,

performing a school assembly, etc. This is a wonderful way to enrich a program that already has a certified music educator in place. "Arts in education" or artist residency experiences can enhance your school music program, but should NOT be the sole provider of instruction. In all cases, these curricular enhancements should be supervised by your certified music teacher.

If you are looking for a certified music educator for your school, please reach out to your district music/arts coordinator. They often receive resumes from prospective candidates who are looking to teach in your district. Also, NAFME: The National Association for Music Education has websites dedicated specifically to posting job openings and/or identifying qualified candidates, as do many of the association's state affiliates.



## PARTNERSHIP WITH LOCAL UNIVERSITIES: Student Teachers



As your music program is established, your local university is a great resource as a means of gaining student teachers and recruiting highly qualified music teachers for your district. When gaining student teachers and undergraduate music students as partners in your school, they will support your program, increase visibility, and assist your music teacher in individualized instruction for your students in your growing music program. Many colleges are simply unaware of our partner school districts and there is so much they can offer, including a university music ensemble performing at your school. Grant funders also highly value community partnerships with school districts.



# SCHEDULING

Proper scheduling of your instrumental music program is essential to ensure the success of the program and for students to meet the achievement standards in music. According to the Opportunity-to-Learn Standards for Music Instruction, scheduling should allow for ALL students to have access to the program and students should receive no less than 90 minutes of music instruction per week, including individual instruction and work in small groups and ensembles. Our Grant Guidelines require a minimum of 45 minutes of instrumental music instruction per week. This combined with each student's general music class should equal 90 minutes, meeting the Opportunity to Learn Standards for Music Education. Learn more about the Standards here: [http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards\\_May2015.pdf](http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf)

It is also important to give attention to the formation and support of a choral music program. Please keep in mind, however, that it may not be appropriate to ask an instrumental teacher to also direct chorus unless the teacher's training and ongoing professional development qualify the instructor for that task.





# SCHEDULING YOUR INSTRUMENTAL MUSIC CLASSES:

The most common method of scheduling beginning band and string programs in elementary schools is through a “pull-out” or “rotating lesson” schedule in addition to full ensemble classes.

For pull-out lessons, the music teacher’s schedule should allow for 45-60 minute blocks where he or she may instruct homogenous groups of beginning students. (e.g. flute students, trumpet students or violin students) For example, flute students during their first year are learning the nuts and bolts of their specific instrument - how to properly hold the flute, create a strong tone, and learning the basic fingering of their first scale of notes. The flute is played quite differently from the trumpet; therefore, beginning flutes should be taught separately, as one homogeneous group.

To create a rotating schedule, the beginning flute players would have a weekly lesson on the same day of the week to make it easier for them to remember to bring their flute from home. Each week the lesson will meet during a different class hour so that other classes are only missed once every six weeks. Research shows that there is no negative impact on the academic achievement of students who participate in pull-out lessons; in fact, students often do better in their other subjects and standardized tests after starting a pull-out instrumental music program due to the benefits they have received from participating in an instrumental music program.

→ “EFFECT OF PULLOUT LESSONS ON THE ACADEMIC ACHIEVEMENT OF EIGHTH-GRADE BAND STUDENTS”  
BY PHILLIP M. HASH, JOURNAL OF RESEARCH IN MUSIC EDUCATION, 2011.

As beginners, it is important that students also take part in full ensemble classes. This brings together all students into a band or orchestral setting. Every instrument has a specific role in the music that is played. During full ensemble classes, students become engaged in following a conductor and listening to all of the different parts around them and how their own instrument fits into the musical experience. Through playing in an ensemble they are learning to collaborate, work as a team and follow directions. These classes should be at least 45 minutes long and should take place at least once a week. As your program grows and students exhibit varying levels of experience, you may find it valuable to schedule ensembles of varying levels to enable rich and challenging learning experiences for all students.

At the middle school level, it is recommended that the instrumental music program is scheduled every day, as an elective class. A full-time band or orchestra teacher will see their 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grade groups daily as ensembles with all of the different instruments together in one group. This setting enables students to gain mastery on their instruments with daily instruction in a setting that promotes teamwork, accountability, and musicianship.

For more specific information on scheduling your music program, please contact your VH1 Save the Music Representative. We regularly work with our grantee schools to develop their instrumental music schedules, as we grant to schools across the country with similar needs and challenges. We are happy to advise in the process.



# STUDENT SELECTION

Music education is beneficial to ALL students. At the elementary level, ALL students should receive general music instruction by a certified music teacher each week. Every age appropriate student should also have the opportunity to participate in the instrumental music program that the VH1 Save The Music Foundation grant is providing.

It is suggested that students begin study on a band or string instrument during fourth or fifth grade. However, with careful planning, a string program may begin earlier. At this age, students are at the appropriate developmental level to begin learning these instruments. The program should be open to all students and the selection process should consider their interests, unique skills, and parental approval.

Music teachers may plan a time where interested students and their parents come to the school to learn about the different instruments offered and to find the best fit for their physical characteristics and interests.

In the first year or two of the program, students may need to share instruments, but as the program grows and additional instruments are purchased, students should have the opportunity to use one instrument as their own during the school year and take it home to practice. When given the responsibility of borrowing an instrument, students are held accountable and learn valuable lessons. Taking an instrument home also increases parental involvement through their encouragement of daily practice and praise.

## STUDENTS WITH DISABILITIES:

Music education should be available to all students, including students with disabilities. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptive versions of typical band and string instruments and supportive devices should be made available for physically challenged students providing every effort to ensure that the instrumental music program be inclusive.

Where students with disabilities are included in regular music classes, their placement should be determined on the same basis as placement for students without disabilities (e.g., musical achievement,

chronological age). Teacher aides are essential for students in music class if they are provided in other classes.

For more information about the arts for students with disabilities, go to:

- The American Music Therapy Association:  
[www.musictherapy.org](http://www.musictherapy.org)
- VSA Arts:  
<http://education.kennedy-center.org/education/vsa>
- National Arts Standards  
<http://www.nationalartsstandards.org/content/inclusion>

# PUBLIC PERFORMANCE AND MUSIC ENRICHMENT OPPORTUNITIES



## SCHOOL & COMMUNITY PERFORMANCES:

As your student ensemble grows in confidence and mastery, the students will want to demonstrate their accomplishments publicly. Performances showcase their achievements in the classroom to parents, peers, and to the community. These performances are a wonderful way to encourage increased parental participation in your school and music program. The number of these performances should not be so great, however, as to interfere with the learning process or reduce the amount of time available to achieve the instructional objectives of the ensemble.

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## FESTIVALS:

Most states and localities have annual solo and ensemble festivals. These experiences are designed for students to perform and receive valuable feedback and assessment. Many of these opportunities are managed by the state Music Educators Associations; you may contact these organizations through the National Association for Music Education (NAfME) at: <http://www.nafme.org/about/federated-state-associations-testing/>

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## MUSIC ENRICHMENT:

There are many wonderful opportunities to enhance your music program through partnerships with local cultural institutions and musicians. Attending performances given by professional musical ensembles and experiencing visits from local musicians greatly enhances a student's music education. It should be remembered, however, that this is a supplement to everyday instruction in music and the arts and should be supervised by your music teacher.

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## BUILDING A DISTRICT-WIDE MUSIC PROGRAM

The VH1 Save The Music Foundation is committed to providing grants of instruments to jump-start music programs in public elementary and middle schools across the country. If you are a middle school principal, it is important to ensure that the elementary schools that your students attend prior to coming to your school have quality music programs. Therefore, feel free to inform elementary school principals about the availability of the grant of instruments and about the importance of music instruction at the earliest possible age. Likewise, if you are an elementary school principal and the middle school(s) to which your students "feed" into does not have an instrumental music program, please let the school's principal know about the availability of grants to begin a music program. Music can be "life changing" and sometimes "life saving" for students at any level, especially during the challenging transitions of adolescence.

# Standards



# NATIONAL CORE ARTS STANDARDS FOR MUSIC

A close-up, profile view of a young boy with dark hair, wearing a bright blue polo shirt. He is focused on playing a violin, with his left hand on the neck and his right hand holding the bow. The background is softly blurred, showing other students in similar blue shirts.

The National Core Arts Standards are a statement of what every young American should gain in terms of arts literacy in five arts disciplines—dance, music, theatre, the visual arts, and media arts. They apply to grades K–12 and speak to both content and achievement. Below are the National Standards for Music Education developed by the Consortium of National Arts Education Associations. (The detailed content standards are available online at: <http://www.nafme.org/my-classroom/standards>)

The 2014 Music Standards are all about Music Literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the three Artistic Processes of **Creating, Performing** and **Responding**.

These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies. And isn’t competence in Creating, Performing, and Responding what we really want for our students?

- Students need to have experiences in creating to be successful musicians and to be successful 21st century citizens.
- Students need to perform – as singers, as instrumentalists, and in their lives and careers.
- Students need to respond to music, as well as to their culture, their community, and their colleagues.

The new standards provide teachers with frameworks that closely match the unique goals of their specialized classes. The standards are presented in a grade-by-grade sequence from Pre-K through grade 8, and discrete strands address common high-school music classes, such as Ensembles and Music Composition/Theory. The standards are provided in “strands” which represent the principal ways music instruction is delivered in the United States.

In order for students to meet the National and State Standards for Music Education and for a music program to have the greatest effect on students’ education, it is important for music education to begin at an early age. Just as with all academic subjects, students must have access to learning rudimentary concepts that can be built upon throughout their school career. General music instruction beginning in Pre-Kindergarten provides students with the fundamentals of melody, pitch, rhythm, and musical expression. Quality experience with pitched instruments, such as resonator bells and Orff instruments, non-pitched instruments such as hand drums and claves, other instruments such as keyboards and recorders, music textbooks and listening experiences will prepare students for further music instruction.

## HIGHLIGHTS OF MUSIC EDUCATION OPPORTUNITIES IN ESSA: THE EVERY STUDENT SUCCEEDS ACT

As you build your school music program, know that the *Every Student Succeeds Act* has specific language that supports music and the arts as an integral part of a well-rounded education. From flexibility in Title I funds to support music education, to increased professional development for music educators, the bullet points below will greatly support your case for comprehensive music education in your school.

- **A NEW AND CLEAR INTENT TO SUPPORT OUR NATION'S SCHOOLS THROUGH A WELL-ROUNDED EDUCATION:** This is a sea change from NCLB, which focused heavily on the academic success of students narrowly defined as reading and math.
- **ENUMERATION OF MUSIC AS A WELL-ROUNDED SUBJECT:** Replacing the Core Academic Subject language from NCLB, this language clearly articulates that music should be a part of every child's education, no matter their personal circumstance.
- **REQUIREMENTS FOR WELL-ROUNDED EDUCATION:** Schools will now be able to assess their ability to provide a well-rounded education, including music, and address any deficiencies using federal funds.
- **FLEXIBILITY OF TITLE I FUNDS TO SUPPORT A WELL-ROUNDED EDUCATION:** All Title I programs, both school-wide and targeted, are now available to provide supplemental funds for a well-rounded education, including music.
- **MORE PROFESSIONAL DEVELOPMENT FOR MUSIC EDUCATORS:** Funds from Titles I, II and IV of ESSA, may support professional development for music educators as part of supporting a well-rounded education.
- **FLEXIBLE ACCOUNTABILITY SYSTEMS:** States must now include multiple progress measures in assessing school performance, which can include such music education-friendly measures as student engagement, parental engagement and school culture/climate.
- **PROTECTION FROM "PULL OUTS":** The new ESSA discourages removing students from the classroom, including music and arts, for remedial instruction.





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# Research

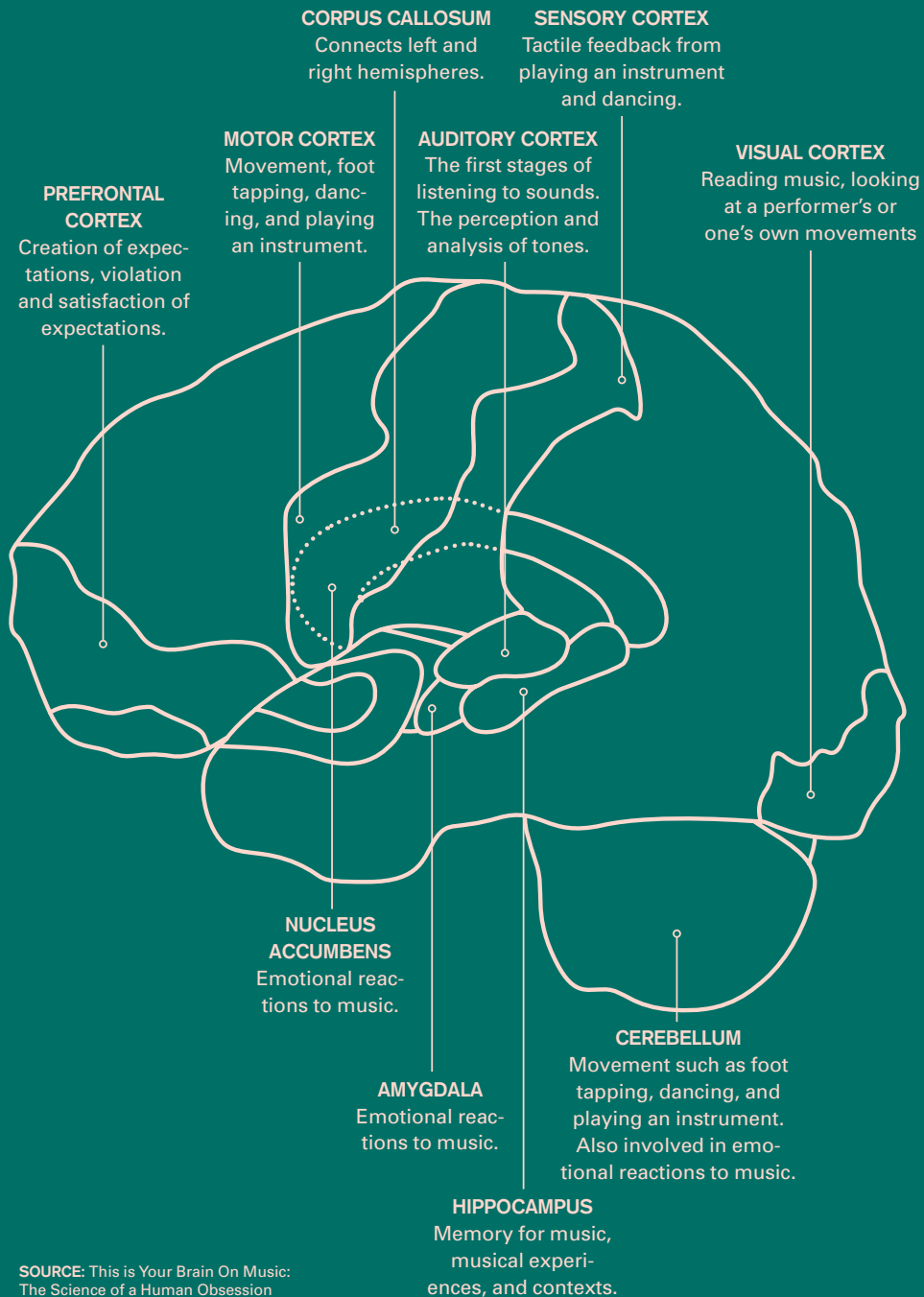


# THE BENEFITS OF MUSIC EDUCATION

## THE BENEFITS TO THE BRAIN-COGNITIVE DEVELOPMENT

When we listen to music, it's processed in many different areas of our brain. The extent of the brain's involvement was scarcely imagined until the early nine-ties, when functional brain imaging became possible.

The major computation centers include:



SOURCE: This is Your Brain On Music: The Science of a Human Obsession

## Playing music is the brain's equivalent of a full body workout.

"We have found that adults who received formal music instruction as children have more robust brainstem responses to sound than peers who never participated in music lessons and that the magnitude of the response correlates with how recently training ceased. Our results suggest that neural changes accompanying musical training during childhood are retained in adulthood. These findings advance our understanding of long-term neuroplasticity and have general implications for the development of effective auditory training programs."

→ FROM SKOE, ERIKA AND KRAUS, NINA. [A LITTLE GOES A LONG WAY: HOW THE ADULT BRAIN IS SHAPED BY MUSICAL TRAINING IN CHILDHOOD](#). AUGUST 2012.

"While listening to music engages the brain in some pretty interesting activities, playing music is the brain's equivalent of a full body workout. The neuroscientists saw multiple areas of the brain light up simultaneously processing different information in intricate, interrelated, and astonishingly fast sequences. Playing a musical instrument engages practically every area of the brain at once, especially the visual, auditory, and motor cortices. As with any other workout, disciplined structured practice in playing music strengthens those brain functions allowing us to apply that strength to other activities."

→ ANITA COLLINS, [HOW PLAYING AN INSTRUMENT BENEFITS YOUR BRAIN](#), JULY 2014

# THE BENEFITS OF MUSIC EDUCATION (continued)



“The children learn to play instruments, such as the violin, in ensembles and groups, and they practice up to seven hours a week. The scientists compared the budding musicians with peers in two other groups: 11 children in a community soccer program, and 13 children who are not involved in any specific after-school programs. Within two years of the study, the neuroscientists found the auditory systems of children in the music program were maturing faster in them than in the other children. The fine-tuning of their auditory pathway could accelerate their development of language and reading, as well as other abilities – a potential effect which the scientists are continuing to study.”

→ [FROM CHILDREN'S BRAINS DEVELOP FASTER WITH MUSIC TRAINING, EMILY GERSIMA, JUNE 2016](#)

“It is not surprising that anatomical differences have been found between musicians’ and non-musicians’ auditory and motor cortices and the neural connectivity linking these areas. Adult instrumental musicians, for example, have more gray matter in somatosensory, premotor, superior parietal, and inferior temporal areas of the cortex and these enlargements correlate with their levels of expertise. Musicians also have larger cerebellar volume, with the extent of this greater volume correlating with the lifelong intensity of musical practice, which has been proposed to be due to the role of the cerebellum in motor and cognitive skill learning.”

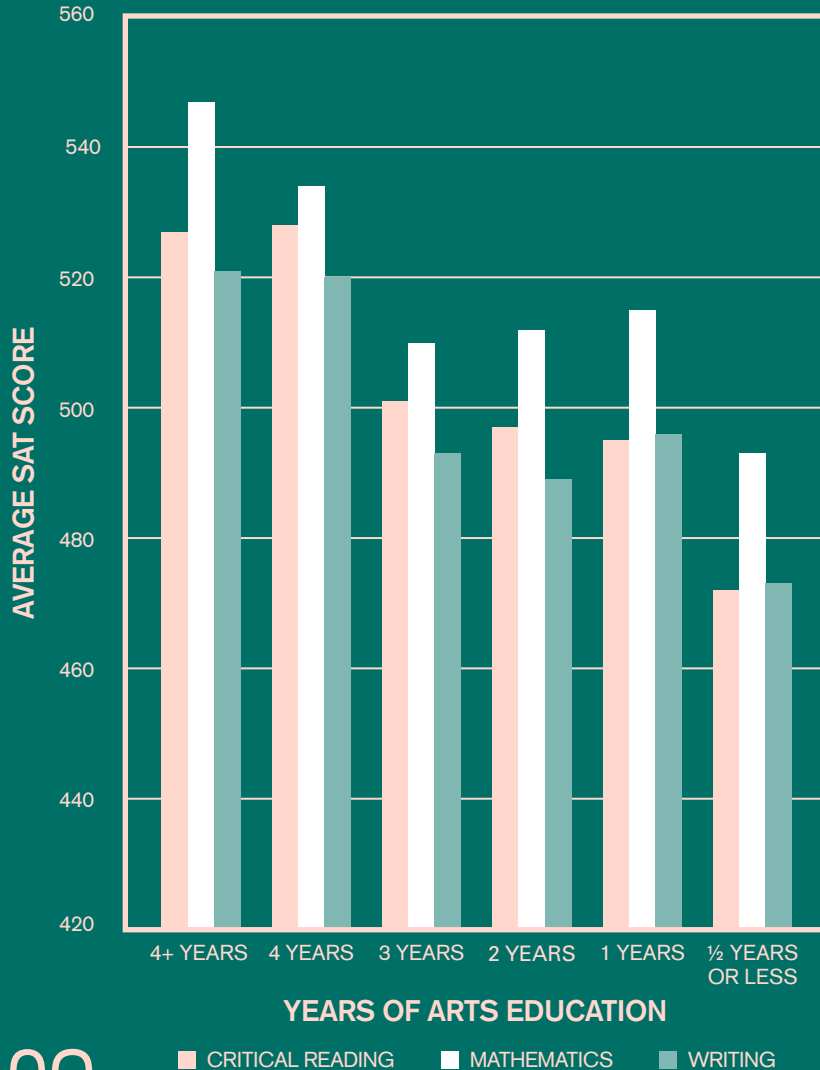
→ [FROM ART AND SCIENCE: HOW MUSICAL TRAINING SHAPES THE BRAIN, BARRET ET AL, JULY 2013](#)

“The heavy-tax of piano playing makes their minds efficient in every way. Studies show that when jazz pianists play, their brains have an extremely efficient connection between the different parts of the frontal lobe compared to non-musicians. That’s a big deal — the frontal lobe is responsible for integrating a ton of information into decision-making. It plays a major role in problem solving, language, spontaneity, decision-making and social behavior. Pianists, then, tend to integrate all of the brain’s information into more efficient decision-making processes. Because of this high-speed connection, they can breeze through slower, methodical thinking and tap into quicker and more spontaneous creativity.”

→ [FROM SCIENCE SHOWS HOW PIANO PLAYERS' BRAINS ARE ACTUALLY DIFFERENT FROM EVERYBODY ELSE'S, JUNE 2014](#)

# HOW CAN MUSIC HELP STUDENTS SUCCEED?

YEARS OF ARTS EDUCATION AND ITS CORRELATION TO HIGHER AVERAGE SAT SCORES



SOURCE: 2012 COLLEGE-BOUND SENIORS: TOTAL GROUP PROFILE REPORT, THE COLLEGE BOARD, 2012

Motivation is crucial in how well children perform at school and is closely linked to self-perceptions of ability, self-efficacy and aspirations.



"If active engagement with music increases positive perceptions of self, this may transfer to other areas of study and increase motivation to persist. There were high correlations between positive self-perception, cognitive competence, self-esteem, and interest and involvement in school music. The confidence and self-beliefs that can accrue from learning to play a musical instrument and performing in public may increase motivation more generally leading to enhanced attainment across the whole curriculum."

"Students who participated in MNPS music programs for up to one year had significantly better attendance and graduation rates, higher GPAs and test scores, and lower discipline reports than their non-music peers. Students with more than one year of music participation performed significantly better than their peers with less on each of these indicators."

→ FROM PRELUDE: MUSIC MAKES US BASELINE RESEARCH REPORT, NASHVILLE, TN: METRO NASHVILLE PUBLIC SCHOOLS, 2013\*

→ SUSAN HALLAM AND KEVIN ROGERS, THE IMPACT OF INSTRUMENTAL MUSIC LEARNING ON ATTAINMENT AT AGE 16: A PILOT STUDY, NOVEMBER 2016.

\*Metro Nashville Public Schools has been a VH1 Save The Music partner district since 1999.

# PUBLIC OPINION

## 2014 HARRIS POLL

According to the survey, the majority of Americans completely or mostly agree that benefits for children and teenagers playing musical instruments include:



Helping develop teamwork skills from playing in a school band:

**96% AGREE**

Helping a child's overall intellectual development:

**94% AGREE**

Relieving stress and providing relaxation, which is needed during these troubled economic times:

**94% AGREE**

Helping make friends:

**93% AGREE**

Helping prepare them to be creative and innovative in the workforce:

**91% AGREE**

Yielding better grades, teaches discipline, motivates them to stay in school:

**88% AGREE**

Making you smarter:

**83% AGREE**

Helping a child develop creativity:

**97% AGREE**

97

## 2016 AMERICANS FOR THE ARTS POLL

The American public is more broadly engaged in the arts than previously understood—believing that the arts not only play a vital role in personal well-being and healthier communities, but that the arts are also core to a well-rounded education.

### “The arts provide meaning to our lives.”

63 percent of the population believe the arts “lift me up beyond everyday experiences,” 64 percent feel the arts give them “pure pleasure to experience and participate in,” and 73 percent say the arts are a “positive experience in a troubled world.”

### “Arts institutions add value to our communities.”

Regardless of whether people engage with the arts or not, 87 percent believe they are important to quality of life and the economy.

### “We donate to the arts.”

27 percent of the population (more than 1 in 4 Americans) made a donation to an arts, culture, or public broadcasting organization within the past year. Donors were typically younger and had higher incomes and education.

### “We believe the arts should be taught in grades K–12.”

90 percent believe students should receive an education in the arts in elementary school, middle school, and high school. 82 percent say the arts should also be taught outside of the classroom in the community.

### “We engage in the arts because it makes us feel creative.”

Among those who are personally involved in making art or displaying art in their home, 60 percent say that “arts and music outside of the home” makes them feel more creative—a rate that jumps to 70 percent for Millennials.

### “The arts unify our communities.”

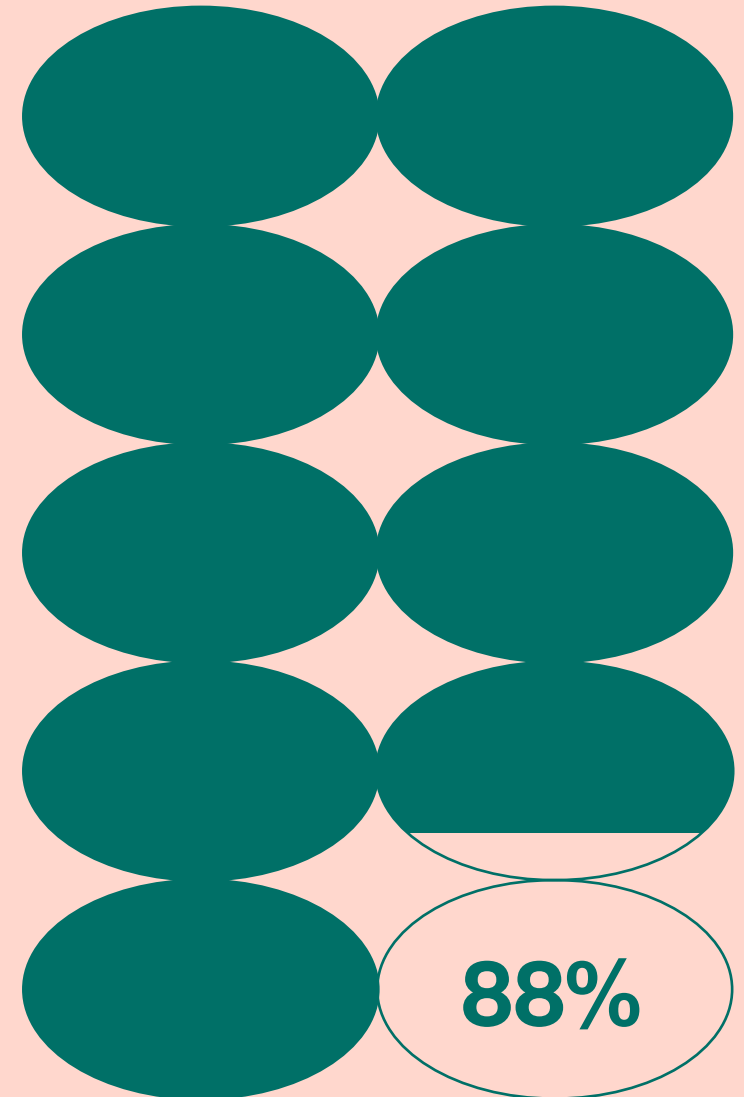
The personal benefits of the arts extend beyond the individual and to the community. 67 percent of Americans believe “the arts unify our communities regardless of age, race, and ethnicity” and 62 percent agree that the arts “helps me understand other cultures better.”

### “Despite the benefits the arts provide, not everyone in our communities has equal access to the arts.”

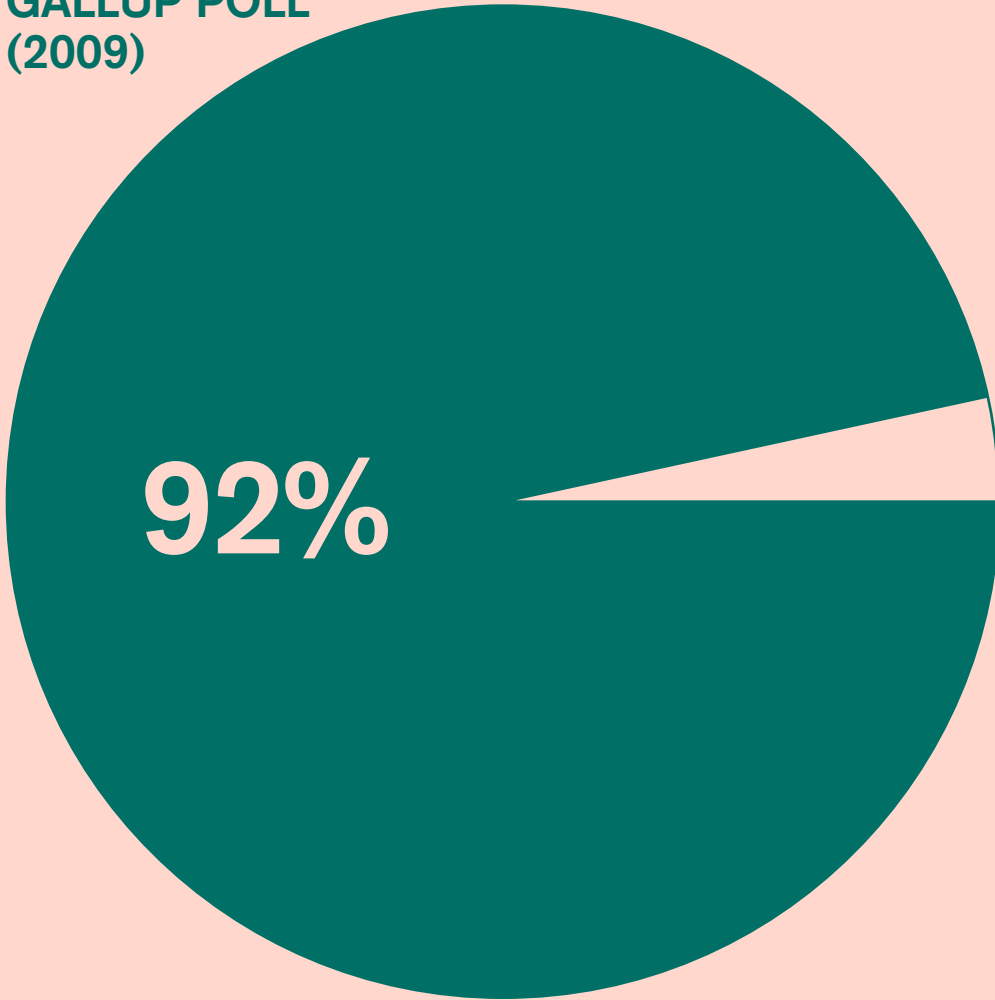
Despite the individual and community benefits, just 45 percent believe that “everyone in their community has equal access to the arts.”

# “We believe the arts are part of a well-rounded education.”

Nine in ten American adults (88%) agree that the arts are part of a well-rounded K-12 education.



**GALLUP POLL  
(2009)**



**92% AGREE** that schools should offer music as part of the regular curriculum.

**80% COMPLETELY OR MOSTLY AGREE** that music education should be mandated by states.

**87% AGREE** that music is a very important part of their life.

**85%** who do not play a musical instrument say they wish they had learned to play

**70%** report they would like to learn to play a musical instrument.

**64%** of respondents completely or strongly agree they would be more likely to participate in music making, if scientific research found that it improved their health.



# PRINCIPAL AND MUSIC TEACHER TESTIMONIALS



We want to conclude this guide with words from the Principals and Music Teachers at schools we've partnered with across the country.

**We have watched school music programs grow into cornerstones for their local communities, and we are so excited for your school to do the same.**

"I have a student who is in our Special Education department and struggles with self-esteem. She decided to play the drums this year but struggled with rhythm and timing. With some extra patience and lot of hand over hand practice in the beginning I can now watch her concentrate count and be an integral part of the band. It has helped her with confidence and belonging to a group!"

→ NEVA BURLINGAME, PRINCIPAL,  
SUNDANCE ELEMENTARY SCHOOL (BUCKEYE, AZ)

"We hosted a multi-cultural holiday showcase that attracted a packed auditorium — this helped to increasingly build bridges to our community and families."

→ ANDREW ROLLINS, PRINCIPAL,  
MILDRED AVENUE K-8 (BOSTON, MA)

"Our students who have been at risk for academics are now receiving the opportunity to shine in music. We have seen great improvement in self-confidence, discipline, and connection to school. They enjoy music instruction and are also able to apply their new learning across other content areas."

→ BEATRIZ GARCIA, PRINCIPAL,  
PATRICK HENRY ELEMENTARY SCHOOL (ANAHEIM, CA)

"At our Winter Concert, I was bombarded with parents who spoke very highly of the changes I have been making to the program. They spoke of renewed excitement from their students, they spoke about how much their students practice. Fifteen parents committed to helping with the spring fundraiser, and I have more chaperones than I need for our spring adjudication field trip."

→ ANDREW MAUST, MUSIC TEACHER,  
BEECHER SCHOOL (NEW HAVEN, CT)

"A 5th grade student developed dramatically both academically and musically since being involved in the music program. Although he initially had difficulties with presenting academic presentations and reading out loud during class, he volunteered to perform a solo at the final concert in front of the entire school. The class teacher was amazed at the student's improvement in performance throughout the school year."

→ MELISSA WEBBER, STRINGS TEACHER,  
ROOSEVELT SCHOOL (NEW BRUNSWICK, NJ)

"We have had so many parents involved with our K-2 concert, that we need to split the program into two groups next year! We literally can't house all of the parents who want to be at these concerts!"

→ AMANDA BRANNON, MUSIC TEACHER,  
EAGLETON ELEMENTARY SCHOOL (DENVER, CO)

"This is my fourth year here at Galaxy. It is such a delight for me to see the joy and pride on the faces of my students as they learn and perform in music class and chorus. We are like a family, and I am proud to provide support, love and encouragement to my students through music class and chorus. I think that the program you provide is really wonderful. These children would never get to have these experiences outside of school. My hope is that they will continue on in music, and that it will continue to be a very special place for them."

→ TERESSA WHITE, MUSIC TEACHER,  
GALAXY E3 ELEMENTARY SCHOOL (BOYNTON BEACH, FL)



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