Gilbert Music Matters
Gilbert Advocates for Music Education

Seeking a Balanced Approach
To Elementary Music Scheduling

Preserving the Strength of Music Education in Gilbert by
Preserving the Elementary Instrumental Programs

Gilbert at a Crossroads:
A Race to Excellence?
A Race to Average?
Or, a Race to the Bottom?

“Gilbert Music Matters”, also know as Gilbert Advocates for Music Education, represents the voice of hundreds of parents and students throughout the Gilbert School District. Our goal is to advocate for the continued support of music in our district and work collaboratively with the Governing Board and Administration in balancing that advocacy with the rest of the needs of the district.

Table of Contents

Introduction: Questions For Consideration ................................................................. 3
Position Statement ........................................................................................................ 4
Neighboring District Comparisons ............................................................................. 6
Results and Success of Gilbert Music ......................................................................... 11
Justification for Current Music Time Allotment ........................................................ 14
Scheduling Alternatives ............................................................................................... 17
Before And After School Programs Don’t Work ....................................................... 23
Are music cuts justified under these circumstances? ............................................... 24
Academic and Educational Merits of Music ............................................................... 25
Quotes on Music and Arts Education ....................................................................... 30
Letters .......................................................................................................................... 31
More History of Success and Achievement in Gilbert Music .................................... 49
Additional Research on Music Education Merits ....................................................... 69
Introduction: Questions For Consideration

For some time, the Gilbert Elementary Schools have noted significant challenges with the existing six-day block schedule such as increasing curriculum mandates, excessive and inefficient study hall, the need for clarity and consistency, and so forth. To address these challenges, the district Administration has experimented with a five-day block schedule pilot program in a small number of schools. The governing board is now considering transitioning the entire district to the new five-day program. A critical and unfortunate impact of the program that was introduced to the board on January 26, 2010 is that instructional time for elementary band and strings would be reduced by as much as 38%, putting Gilbert below most districts in the region. This document seeks to address the following questions and concerns regarding the new program:

• Historically, what level of commitment has Gilbert had toward music education? Does this new program represent a landmark reduction and philosophical change to that commitment? If so, does that truly represent the desires of parents and students in the district?
• Do we have, as some believe, an excessive, unbalanced, or inappropriately high emphasis on music education in Gilbert?
• Why is music the only subject to be dramatically reduced in the proposed new schedule? Is that a reflection of how music will be treated if/when we face difficult budget challenges in the future?
• What is the impact of this change not just to the elementary music programs, but Junior High and High School music programs?
• How do our music programs compare to other districts both in terms of instructional time and achievement?
• What are the stated goals of the new five-day program?
  o How can we support the district in achieving those goals?
  o How effectively does the new program achieve those goals?
  o Can those goals be achieved with a six-day block?
  o If not with a six-day block, can those goals be achieved with an alternate five-day block that does not negatively impact the band and strings program?
• In the existing schedule, what are the educational and practical reasons that band and strings are allotted more time? Does this difference represent an over-emphasis on the music programs or is it appropriate based on objective factors such as the relatively high number of students in a music class, the complexity of music skills instruction, and established standards.
• What benefits does music education provide in terms of academic performance, test scores, multi-disciplinary skills development, and other non-musical results? Why should music education matter to the overall educational experience in Gilbert?
• Ultimately, what is the primary purpose of instrumental music education in the elementary schools? Is there a balanced way to achieve the scheduling needs of the district while not undermining that primary purpose?
**Position Statement**

We support the Gilbert Unified School District’s desire to find a way to solve scheduling challenges, but not at the expense of dramatic or disproportionate cuts to the music programs. We believe that a solution exists to meet the needs of the teachers and students while preserving the level of quality music instruction time.

We do not advocate that music is more important than math, reading, science, PE, art, library, or any other subject. We seek a balanced and full educational experience for our students. We recognize the ongoing needs and challenges facing teachers of other subjects and support their efforts to achieve an optimal teaching environment. However, we also view music as being core and central to the educational experience and seek to prevent music from being minimized or treated as a peripheral part of the curriculum. We believe the current allocation of instructional time is balanced and appropriate and that a reduction would represent a minimization or marginalization of music.

Elementary School is the unique time in a student’s life where they can have more than just superficial exposure to music. Regardless of whether they continue with music past elementary school, this is a time where the many life-benefits of music are instilled, an experience that should not be undermined. For those that do continue, elementary school serves as the foundation for later programs. **Junior and Senior High School music programs cannot be strong without a strong elementary program.** We have sadly observed in neighboring districts such as Mesa and Paradise Valley, reductions to the elementary music programs unquestionably cause negative impacts to the Junior High and High School programs. Furthermore, the elementary band and strings program play an important role in the academic success of students in terms of measurably better test scores and academic achievement as documented in numerous national studies. **Music is not merely peripheral to education of young people, it is core.**

We see this decision as being about much more than just elementary school scheduling. **We see this as Gilbert at the crossroads, facing a landmark and far reaching philosophical decision regarding its core commitment to the role of music in education.**

It has been suggested that Gilbert’s elementary band and strings programs have proportionally much more emphasis than other special subjects and neighboring district programs. Therefore, the suggestion is that the proposed reductions do not represent cuts. Rather, they represent a “scaling back into proportion”. **We fundamentally and strongly disagree with this perspective.** First of all, the high student/teacher ratio and complexity of skills in an elementary music program merits the amount of instructional time the Gilbert District has supported for the past three decades. Second, according to our research, in comparison to neighboring districts, we do not allot a disproportionately higher amount of time to elementary music instruction. The proposed change would reduce the Gilbert programs to levels well below many neighboring districts. Gilbert’s tradition of excellence does not include using less than excellent performance by others to justify a reduction in our own goals, vision, and standards. **We are not in a race to average!** Why reduce to average when there is no truly compelling reason to do so? **In fact, a 38% cut would put us well below average!**

We have extensively evaluated schools and programs across our district as well as other districts and programs in our region. **We have seen the high price other districts have paid for scaling back and**
the difficulty required to rebuild. The Gilbert District is widely recognized as a leading music program in Arizona. This was not always the case. This is an achievement that has required many decades of commitment to excellence and hard work. The proposed 38% reduction to the elementary program will negatively impact all of that. Unless the most extreme circumstances are demanding a retreat from this high level of accomplishment, we are not willing to witness the undoing of decades of progress.

We appeal to the Governing Board, Administration, parents and students in Gilbert to consider the following:

1. Preserve the philosophical level of commitment to music education in Gilbert we have worked to build over several decades. Do not be satisfied with the notion that we have achieved too much and should scale back to below average.
2. If you do believe that music education is over-emphasized in Gilbert and needs reduction, please say so openly and independently from your views on scheduling. If this is merely a scheduling issue and reduction to music is not a desired outcome, we can solve it as a scheduling issue. However, if this is an issue of curricular priority and balance, then it is much more than a scheduling issue and needs to be solved openly as such.
3. The scheduling goals sought by the district matter and should be achieved. Let us all take whatever time is necessary to find the scheduling solution that achieves those goals without disproportionately impacting band and strings.
**Neighboring District Comparisons**

It would appear that a primary justification for reducing music in Gilbert is that because we allocate so much more time to elementary band and strings than neighboring districts, reductions would not be cuts, but adjustments to par. First of all why reduce to par (i.e. middle or average) if you don’t have to. In Gilbert, we seek to excel, not to be merely average. Second, the analysis of neighboring districts below clearly demonstrates that in terms of actual instructional time, the current allotment is not disproportionately above par. Alarmingly, the proposed 38% reduction would reduce Gilbert to a level below par. **Not only are we contemplating a race to average, we are contemplating a race to the bottom!**

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**See Comparison Chart on Next Page**
### 5th & 6th Grade Music Comparison - Neighboring School Districts

#### Instructional minutes per year

<table>
<thead>
<tr>
<th>School District</th>
<th>Start Grade</th>
<th>Class Type</th>
<th>Specials on 1/2 days?</th>
<th>Frequency</th>
<th>Class Length</th>
<th>Instructional minutes/year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen Creek</td>
<td>5th</td>
<td>full</td>
<td>yes</td>
<td>2/5 school days</td>
<td>30 minutes</td>
<td>2880: 5th and 6th</td>
</tr>
<tr>
<td>Mesa</td>
<td>4th Orch, 5th Band</td>
<td>classroom pull-out</td>
<td>yes</td>
<td>3/5 school days</td>
<td>30 minutes</td>
<td>3240: 5th and 6th</td>
</tr>
<tr>
<td>Gilbert (Current)</td>
<td>5th</td>
<td>homogenous &amp; full</td>
<td>no</td>
<td>4/6 school days</td>
<td>35 minutes</td>
<td>3850: 5th and 6th</td>
</tr>
<tr>
<td>Chandler</td>
<td>5th</td>
<td>homogenous &amp; full</td>
<td>yes</td>
<td>4/6 school days</td>
<td>35 minutes</td>
<td>4200: 5th and 6th</td>
</tr>
<tr>
<td>Higley</td>
<td>6th</td>
<td>homogenous &amp; full</td>
<td>yes</td>
<td>3/5 school days</td>
<td>50 minutes</td>
<td>1080-4860: 5th** 5976: 6th</td>
</tr>
<tr>
<td>Kyrene</td>
<td>6th</td>
<td>full</td>
<td>yes</td>
<td>5/10 days</td>
<td>68 minutes</td>
<td>1080: 5th 5976: 6th</td>
</tr>
<tr>
<td>Scottsdale</td>
<td>4th (Band &amp; Orch)</td>
<td>homogenous &amp; full</td>
<td>yes</td>
<td>3/5 days 5th grade 5/5 days 6th Grade</td>
<td>35 minutes 50 minutes</td>
<td>3780: 5th 9000: 6th</td>
</tr>
<tr>
<td>Tempe</td>
<td>5th</td>
<td>full</td>
<td>yes</td>
<td>3/5 days 5th grade 5/5 days 6th grade</td>
<td>30 minutes 49 minutes</td>
<td>3240: 5th 8820: 6th</td>
</tr>
<tr>
<td>Gilbert (Proposed)</td>
<td>5th</td>
<td>by classroom</td>
<td>no</td>
<td>2/5 days (Wed, Fri)</td>
<td>40 minutes</td>
<td>2400: 5th and 6th</td>
</tr>
</tbody>
</table>
District Comparison Chart Definitions and Notes

- **How was the information collected?** As a concerned parent, I started making calls (choosing an elementary school in each school district at random) and asking questions. I wanted to know where we currently stand and where this new program will position us.

- **6th grade middle school:** In school districts where 6th grade is a part of the middle school, band and orchestra are typically delayed until the change in school. General music opportunities continue through the 5th grade.

- **Higley School District:** is an exception. They offer before/after school band for students in the 5th grade, but it is not an official district sponsored activity. Teachers are not paid for it, but are sometimes able to receive 301 credit for their time and service. The school I contacted in Higley holds band 3 times per week for 45 minutes.

- **Before/After School Programs:** Are they a viable option? No, for several reasons. First, participation numbers would go way, WAY down. Will our Highland High School Orchestra be playing at Carnegie Hall in 5 years with only 25 students? No. Second, before school programs work in small school districts or as exceptions to the rule. In our district, each band/orchestra teacher teaches at 3 (sometimes 4) schools per day. He cannot be in multiple places at one time. Finally, to consider moving to a plan wherein we expect teachers to volunteer more of their time as part of a job requirement is just wrong. We will lose our great teachers to competing school districts.

- **General Music:** In districts where General Music is offered concurrently with instrumental music, that time was calculated into the chart as well. It is, after all, music instruction time. Mesa is one example of this: all students attend General Music one time per week. Band/Orchestra students attend instrumental music class two times per week. What we are seeking to show in this chart are opportunities for music instruction. As in Gilbert, some students will choose to embrace the opportunity to have more, others will not.

- **Class Type:** This is a very important consideration. Students learn best in homogenous groups (like instruments together) but the opportunity to participate as a full band/orchestra together is very important as well. For example, each instrument has unique technical demands which requires specialized instruction. All like-instruments should attend together so they can receive instrument specific instruction. In addition, students cannot be peer models and collaborate effectively when playing different instruments. Pull-out programs and “by classroom” groupings are the least effective way to learn.

- **Frequency:** Frequency in music (like exercise) is key. Music teachers are teaching skills while training the muscles necessary to play an instrument.

- **Class Length:** The large variation of class lengths is primarily due to the elementary school vs. middle school scenario for 6th graders. It is important to note, however, that the difference in the opportunity for learning is significant.

Scheduling Approaches:

- **Homogenous:** Children who play the same instrument or type of instrument come to class together, but separately from the whole group. For example, woodwinds only, strings only, or brass only. This is important for enabling more focused instruction on instrument specific skills.

- **Pull Out:** children are "pulled-out" of an existing class to attend band or strings. This is what we do now, pull out to homogenous groups. Mesa pulls-out to full band only.
• **Full**: Everyone. Combined with homogenous, this is where the final result of full band rehearsal and performance comes together. Implemented as the sole teaching method, especially in large ensembles of seventy children or more, full rehearsals are exceptionally difficult environments in which to teach and learn.

• **By Classroom**: Children attend as a classroom without respect to whole group, or instrument. This is by far the least effective option since students do not get the benefit of focused like instrument instruction or full ensemble rehearsal.
Letter from Larry Mabbit regarding mistakes in the Mesa District

The question is, “What do we gain by cutting back on the instructional time allocated to music in our elementary program?”

The answer, “Nothing.” Looking at Mesa as a model is the worst idea you could possibly have.

In 1979 when I came to Mesa as Director of Music Education, Mesa’s music program enjoyed nationwide reputation for excellence. Our students dominated the high school All-State band, orchestra, and chorus. People from every corner of the country hoped they might have a chance to come to the Mesa schools to teach so I had the absolute “pick of the litter.”

At my request, Mesa’s research and development division did a study of our 6th grade music students to see how they fared on the district’s standardized tests. Believe it or not, the results showed that the music students scored a minimum of one full grade level above their peers. Some were higher.

None the less, Mesa went on to redesign the program which has led to the following outcomes:
1. Fewer students are participating in the elementary program.
2. As a result of #1, fewer students are participating in the junior high program.
3. As a result of #1 and #2, fewer students are participating in the high school program.
4. Mesa no longer dominates the All-State festival.
5. Top notch teachers no longer seek employment in Mesa as their first choice.

The term “a well rounded education” has lost its meaning in Mesa. Students who have musical talents are being squeezed out of participation, even though it was shown that they could excel academically and musically. This is, in my opinion, a huge tragedy.

Music study fosters skills that serve students for a lifetime. They learn to set goals, they learn to concentrate, and they learn to practice repetition until mastery of a skill is attained. In addition, there are myriad social skills that come into play, like team work, accepting differences in each other, appreciation of music from various cultures. What responsible parent or educator would willing give all that up?

I implore you to look long and deep into the research which shows how music boosts academic success and rather than cut back, invest in the long range benefits of the study of music.

Larry Mabbitt
Director of Music, Retired
Mesa Public Schools

Following is a graphical analysis of elementary band and strings programs in neighboring districts:
Results and Success of Gilbert Music

Numbers and hours are only part of the success story for music education in Gilbert. While the elementary schedule we’ve been using for the past thirty years is roughly comparable to neighboring districts, the results are far beyond comparable.

There is much more to Gilbert’s district wide success in music than our elementary schedule. But, the success of the elementary programs is the foundation upon which we have built state-wide and nationally recognized programs in our Junior and Senior High School Programs. Undermining the elementary programs would be a major step toward dismantling in the future the amazing kinds of achievements our students have accomplished in the past.

This is just a partial, abbreviated list. A more detail summary is provided later on.

- Leading Regional and Allstate Representation
- Arizona Music Educators Conference Performances
- Mesquite High School
  - “These 60 kids have gone through Gilbert schools. The elementary strings teachers start them out, then they go on to junior high. The kids get to do great things if they continue through the music programs here. If GPS didn't promote this fantastic music education program, there'd be no way we'd be going to Carnegie.” -Amber Dudley in GoGilbert Magazine, February 2010, Page 24-25
- Highland High School
  - Highland Marching Band
    - Fiesta Bowl, Rose Bowl and Macy Day's Parade
    - Fall 2006: The marching band was undefeated in AZ and won in CA.
    - Spring 2007: The Wind Ensemble received a Superior w distinction and Symphonic Band received a Superior at the ABODA Concert band Festival. The Jazz Band received a Superior at the Flagstaff Jazz festival (which is the highest score they could receive).
    - Fall 2007: The Marching Band ranked in the top 10 at a BOA regional held in Flagstaff.
    - Spring 2008: The Wind Ensemble received a Superior w distinction and Symphonic Band received a Superior at the ABODA Concert band Festival. The Jazz Band received a Superior at the Flagstaff Jazz festival (which is the highest score they could receive). Later in the spring, the Wind Ensemble received 1st place at a Heritage festival held in San Diego (Top Division) and the Symphonic Band received 3rd place at the same festival (Top Division).
    - Fall 2008: The Marching Band ranked within the top 3 in every competition it was in.
    - Spring 2009: The Wind Ensemble received a Superior w distinction and Symphonic Band received a Superior at the ABODA Concert band Festival. The Wind Ensemble received top marks at a SCSBOA spring festival. The Wind Ensemble also received a Superior w/ Distinction at the ABODA state festival.
    - Fall 2009: The Marching band went undefeated in Arizona and won the first State Marching Championship.
- Spring 2010: The Wind Ensemble Performed at AMEA convention.
  - Highland High Orchestra
    - Nationally recognized as a leading high school orchestra
    - Midwest and other festival achievements
    - Carnegie Hall
  - Highland Jazz Program
    - March 26-27, 2010, Highland will host one of the largest education based jazz festivals ever seen in Arizona this March 26th and 27th. The festival is attracting National attention.
  - Highland Choir
    - Extensive awards
    - Carnegie Hall
- Gilbert High School Band Program
  - Inaugural Parade for President Bush in the year 2001, Washington DC. This is one of the most elite honors a band can receive in the country.
  - Competed at Bands of America grand nationals 2001
  - Bands of America (BOA) regional finalists 4 times
  - 2007 Second Place at the BOA regional at NAU. That year Gilbert Band was #1 of all Arizona bands competing.
  - Two time Hatler Cup recipient
  - 2009 third place to Highland by 6 tenths of a point.
  - 2006 Marched in the Saint Patrick’s Day Parade in Dublin Ireland
  - Multiple appearances at Rose parade and Fiesta Bowl
  - Parade of Roses in Oregon in 1996
  - The wind ensemble has received multiple superior with distinction ratings, the highest rating possible in state competition.
  - The drumline achieved world status in 2004. Drumline won the SPR award 3 times was a pioneer in the activity.
  - Leading winterguard team in the state. Currently the only high school in AZ to achieve the open class level.
  - Marching Band played on stage with the band ‘tool’ in front of twenty thousand people.
  - Leading jazz band program.
- Highland Junior High 8th Grade Orchestra
  - Superior rating - ABODA Fall Orchestra Festival (11 out of 12 years, since the school opened)
  - Superior Rating - Grand Canyon Junior High Orchestra Festival at NAU (11 out of 12 years, since the school opened)
- South Valley Junior High
  - ABODA festivals for 05-09 receiving 3 superiors and 2 excellent
  - Grand Canyon Jr. High Festivals from 05-09 with 4 superiors and 1 excellent.
  - South Valley Orchestra, has 4 students who have boundary exemptions- 3 from Queen Creek and 1 from San Tan
  - 2-Superior with Distinction 2006, 2009
  - 2 Excellent, 2007, 2008
  - Premiered a new Composition for 8th Grade Concert Band 2008 ( Caprice by Julian Peterson)
  - Able to "rally the community" for the "Concert in the Park" Tax credit fundraiser.
Accompaniment for Drama Skit that was Character Counts related (Jazz Band), Live performance

- Towne Meadows 6th Grade Band
  - Performed at the AMEA Honor Concert at In-Service Conference in January 2007

- Settler’s Point Elementary
  - 2006 Gilbert Education Foundation grant for Dr. Max Plank of Eastern Michigan University to come and conduct a clinic for 6th Grade Band and other band/strings teachers.

This is merely a partial list of achievements across the district and across years of tradition. All of this is built on the foundation of commitment to a strong elementary program.

Mr. Jason Martin is the principal at Highland Park elementary, one of the schools that participated in the pilot program. We commend him and his colleagues for the extensive effort they have invested toward working out the many complicated scheduling factors. This has been a huge task and we support the continued effort to achieve the goals of the pilot program. However, he also stated that "if the Gilbert Unified School District expands the alternative schedule to all elementary schools, the band program will not be the "premiere" program it is now. I think it will be a good intro program to band and strings. And I think you as a board have to decide philosophically what is it you want to weigh." How can we so easily consider walking away from so much accomplishment? Are we okay just introducing this core subject or do we want to seriously dig and teach? Gilbert has some of the finest music educators in the profession teaching in our elementary schools. Should we limit what these teachers can do for our students? How can feel okay about calling average acceptable when there is no extreme or compelling reason to do scale back? Quite simply, we must work harder to preserve our rich tradition of premiere excellence.
Justification for Current Music Time Allotment

Music is the most multi-disciplinary subject. Why does music education enable students to achieve higher test scores and academic achievement? Skills such as math, science, and reading do not become fully engrained into a student’s “whole person” until they are able to be applied and made relevant to other subjects and contexts. Addition doesn’t become interesting or relevant until a student is required to apply it outside the world of math. Music simultaneously and aggressively exercises all facets of thinking and all disciplines of learning:

- **Left Brain Skills**: math, division, time, proportion, following instructions, physics, analysis, etc.
- **Right Brain Skills**: expression, creativity, spatial thinking, abstract thinking, metaphor, social organization and roles, leadership, team building, team achievement, patience, behavior, etc.

Benjamin Bloom and a group of leading educational psychologists underscore the need for learning in multiple **Learning Domains**:

- **Cognitive**: mental skills (Knowledge)
  - Knowledge and the development of intellectual skills.
- **Affective**: growth in feelings or emotional areas (Attitude)
  - Includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes
- **Psychomotor**: manual or physical skills (Skills)
  - Includes physical movement, coordination, and use of the motor-skill areas.

Of all subject areas, music instruction is the one that most comprehensively enables students learn in all three domains and cross pollinate thought, ideas, creativity, problem solving, and other skills in parallel across all three. This makes music a critical and unique tool for purely academic and developmental goals. It also demonstrates the level of complexity involved with music instruction and the justification for ensuring adequate instructional time.

Howard Gardner speaks of this “multi-disciplinary” idea in terms of people having “multiple intelligences”. Figuring out how to “synthesize” or make all of these “intelligences” or “domains of thinking” interact with each other is the key to higher learning and accomplishment:

“I want my children to understand the world, but not just because the world is fascinating and the human mind is curious. I want them to understand it so that they will be positioned to make it a better place. Knowledge is not the same as morality, but we need to understand if we are to avoid past mistakes and move in productive directions. An important part of that understanding is knowing who we are and what we can do... Ultimately, we must synthesize our understandings for ourselves. The performance of understanding that try matters are the ones we carry out as human beings in an imperfect world which we can affect for good or for ill. (Howard Gardner 1999: 180-181)”
Why does music require the amount of instructional time that it does? Teaching students to apply that many skills in parallel is challenging and time consuming. It takes extensive modeling and repetition. Furthermore, as students refine the ability to think and function in so many dimensions, their ability to perform, adapt, relate, and apply in other subject areas increases. Some would say that music students perform well academically because only “smart” students pursue music. That would seem unfairly derogatory toward “non-music” students and elitist. Surely the truth is the inverse: Music makes students smarter!

To be effectively taught, music needs as much instructional time and repetition as possible. The skills needed for playing an instrument not only involve motor skills, they involve breathing techniques and math skills. Band and strings students are learning how to pick up their instrument, put it together, hold it, and play it. They are learning the concepts of how to read music. They are learning music theory, rhythm, dynamics, and gaining confidence to play their instrument in front of other people. They are learning a complex new language of musical terms and instructions. The thought process of learning to read music incorporates math and reading skills. Music not only requires more instructional time, it applies the concepts to learning in the classroom environment.

- Playing an instrument is a complicated skill
- It requires extensive individualized instruction, frequent instruction, and skill repetition.
- It requires muscle memory from increased and frequent instruction time
- It challenges students to simultaneously use both the right and left side of the brain
- Is a core curriculum under No Child Left Behind
- It requires an equal time commitment out of the classroom
- It fosters team building
- It shapes brain development
- Its one of the few areas that ELL children can participate despite the language barrier.
- It has numerous therapeutic benefits to special education students, especially those with autism.
- It is an active learning environment, one in which students with ADHD can excel.
- The exposure to music and its appreciation is something a child will carry with him the rest of his life
Music Serve a Broader Role

We don’t teach music only to train the next Bach, Beethoven, or Stravinsky. We teach music to nurture more compassionate, collaborative, creative, and inspiring future leaders, builders, inventors, engineers, lawyers, judges, law makers, teachers (of course) and all the rest of the fabric that makes a strong and enduring society. To reduce the quality of the musical education in the Gilbert School District does great detriment not only to the overall quality of education we deliver, but to the quality of life for the coming generations. The greatness of nations and communities is built in part on the greatness and dignity of its art, music, culture, and general creative spirit. In a world where arts and culture is not just declining, but becoming more negative and degrading, school music programs are the only access many young people have to the art forms that can and should elevate and inspire them, and enable them to perpetuate the greatness older generations have been blessed to know. To me, that is a stewardship for which we should all be accountable. **We in Gilbert must now decide how we shall account for that stewardship.** We say: Preserve what is great among us! We cannot do that unless we allocate the amount of time necessary.

“The challenge to American education has never been simply to raise test scores — that is a relatively recent and limited goal. The challenge has always been to raise citizens who are capable of active participation in the social, cultural, political and economic life of the world’s longest experiment in democracy, an experiment demanding a free, educated and committed citizenry. We are amazed to discover anew the role of the arts in realizing that vision and creating that democracy.”

*Source: Lauren M. Stevenson and Richard J. Deasy,*

*Third Space: When Learning Matters, Arts Education Partnership, 2005*
Scheduling Alternatives

The existing six-day block schedule has clear challenges. We support the district in solving these problems but hope to do so with a balanced solution that does not disproportionately impact music. We propose and prefer a modified six-day block that has been adjusted to address the district’s concerns. We also have a modified five-day block that minimizes the impact on music but still addresses the district’s goals.

Our proposals do not have the benefit of collaboration with other stakeholders such as classroom teachers, principals, PE teachers, art teachers, librarians, general music teachers, scheduling staff, etc. **In order better understand the needs of all stakeholders and to create the most balanced schedule possible, we request a working meeting or series of meetings with the stakeholder group.**

District issues to be addressed:

- **STUDY HALL:** The existing schedule does not maximize instructional time. When special classes such as band and strings pull out, the remaining students are in a study hall period where the classroom teacher cannot teach new material. While to some degree, this can be helpful for remedial teaching or one on one instruction, excessive study hall periods amount to a significant inefficiency to classroom instructional time.

- **COMMON PREP TIME:** The new schedules should allow grade level teachers to share common prep time for curriculum coordination, collaboration, discussion of issues and students, etc. In addition, there is a goal to increase prep time for classroom teachers by ten minutes per day.

- **CONSISTENCY:** Teachers would like to see subjects such as math occur at regular times during the day and for special pull-outs to occur on the same day(s) each week. The existing schedule can be difficult to organize and difficult to follow. As a note, we’ve discovered that the proposed schedule introduced a new set of complexity in organizing.

- **ACADEMIC CHUNKING:** Teachers are required to teach certain subjects (such as reading) for a longer periods of time without interruption.

- **CLARITY:** For example, it would help if it were easier for students to know what day to bring PE shoes or instruments. Having PE on the same day every week helps with this.

- **CURRICULUM:** Classroom teachers are seeking additional time in order to teach science and social studies every day.

- **MANDATES:** *No Child Left Behind* and *Race to the Top* have added a layer of complexity to the scheduling mix making grade level schedules a challenge.

In our research of the proposed five-day block, it appears that not all of these issues are fully addressed. Further analysis and district wide commentary needs to be included find the alternative that most effectively meets all the needs. We have wondered why some schools are able to schedule the existing six-day block effectively, while others cannot. How widespread is the scheduling dilemma across the district? Is making a cookie cutter approach that works at a few schools the solution for all schools within the district? If implemented, what will your child’s school day look like? Will it be better than what we currently have? These are all unknowns. If we can work stakeholders, we can clarify and address all of these issues.
**Downsides to the Proposed Schedule**

- A cookie cutter approach to scheduling across the district may not be achievable. The same reasons that a six day schedule didn’t work may also drive the failure of a five day schedule.
- The same children who forget their PE shoes on a six day schedule may also forget them on a five day schedule.
- Significant reductions in the number of annual meets for PE, General Music, and Band/Strings.
- Students lose reinforcement of muscle memory skills due to specials meeting only once a week.
- Increase in Library meets places administrative burden on Librarian.
- Children lose flexibility to check out library books on a daily basis.
- FDK scheduling is not achievable at all schools under the proposed schedule.
- Losing Zero Day creates an inequity in how often a child attends a special compared to his peers.
- Band and Strings cuts are significant compared to cuts in other specials.
- Band and Strings sectionals go away and the child loses the opportunity for learning through peer modeling and one on one or small group instruction by instrument type.

The alternative six-day and five-day schedules are presented below in order to facilitate further discussion toward and schedule that most effectively meets the goals of the district while preserving elementary band and strings. Through collaboration with the stakeholders group, weaknesses in our proposals can be vetted out and strengths can be utilized.
### Sample: New 6 day Block Schedule, 5th Grade

<table>
<thead>
<tr>
<th>M 1</th>
<th>T 2</th>
<th>W 3</th>
<th>Th 4</th>
<th>F 5</th>
<th>M 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band 1 (20)</td>
<td>Band 2 (20)</td>
<td>Full (40)</td>
<td>Band 1 (20)</td>
<td>Band 2 (20)</td>
<td>Full (40)</td>
</tr>
<tr>
<td>Orch 1 (20)</td>
<td>Orch 2 (20)</td>
<td>Full (40)</td>
<td>Orch 1 (20)</td>
<td>Orch 2 (20)</td>
<td>Full (40)</td>
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<tr>
<td>Gen (20)</td>
<td>Gen (20)</td>
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<tr>
<td>Art AB (30)</td>
<td>Art CD (30)</td>
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<td>Art CD (20)</td>
<td>Art AB (20)</td>
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</tr>
<tr>
<td>Lib CD (30)</td>
<td>Lib AB (30)</td>
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<td>Lib AB (20)</td>
<td>Lib CD (20)</td>
<td></td>
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<tr>
<td>Team Prep</td>
<td>Team Prep</td>
<td>Team Prep</td>
<td>study hall (20)</td>
<td>study hall (20)</td>
<td>Team Prep</td>
</tr>
</tbody>
</table>

- This schedule assumes that Band and Orchestra are divided into two equally sized groups with like instruments. Not necessarily woodwinds/brass- but keeping all like instruments together. Ie. “Band 1” could include Flutes, Tubas and percussion, but it would include all of the flutes, tubas, and perc.

On average, 80% of all 5th graders participate in Band or Orchestra. Of 100 5th grade students, assume 80 in Band/Orchestra (B/O)

- Teacher A: 25 students
- Teacher B: 25 students
- Teacher C: 25 students
- Teacher D: 25 students

#### Day 1a:
- 40 in B/O, 30 in Art, 30 in Library
- Teachers A & B send non-B/O to Art
- Teachers C & D send non-B/O to Library

#### Day 2a:
- 40 in B/O, 30 in Art, 30 in Library
- Teachers A & B send non-B/O to Library
- Teachers C & D send non-B/O to Art

#### Day 3a:
- 80 in Band/Orch, 20 in General Music

#### Day 4a:
- 40 in B/O, 20 in Art, 20 in Lib, 20 study hall
- Teachers A & B send Brass & High String students to Library
- Teachers C & D send Brass & High String students to Library
- 20 students left for study hall

#### Day 5a:
- 40 in B/O, 20 in Art, 20 in Lib, 20 study hall
- Teachers A & B send WW and Low String students to Art
- Teachers C & D send WW and Low String students to Library
- 20 students left for study hall

#### Day 6a:
- 80 in Band/Orch, 20 in General Music

**5th Grade TEAM PREP**
Art AB, Art CD, Lib AB, Lib CD

In becoming part of the block, Art and Library teachers would no longer see their students as homeroom classes. All the children from 2 classes (teacher A and B, for example) not participating in Band/Orch on a given day would attend Library together. The next day, when the second group of Band/Orch students goes, Library would see the students from classes C and D. Days 4 and 5 of the rotation work the same, but the general music students who already attended both Art and Library on those days would have “study hall.”

Cons:

• 2 days of “study hall” time for some students
• Teachers still must conquer confusing 6 day schedule
• Art is now meeting for a shorter time, every six days. If
• PE would continue to meet as it does now, as a special outside of the block, 2/6 days.

Pros:

• 4 Team Preps/6 Day cycle
• Band/Orchestra time stays the same
• 4 days (of 6 per teacher) with all students gone during block
• Band, Orch, Art, Library all occur during the same time slot each day allowing for fewer interruptions to the school day.
• Retention of physical education time and frequency
• Retention of daily library open check-out time

Sample Schedule Teacher A:

8:28 a.m. – First bell
8:38 a.m. – Tardy bell
8:38-8:50 - Announcements, attendance, etc.
8:50-10:00 – Math
10:00-10:40 – Science
10:40-11:20 – Social Studies
11:20-12:00 – Block (Band, Strings, General Music, Art, Library)
12:00-12:45 – Lunch
12:50-1:50 – Reading
1:50-2:50 – Language
2:50-3:05 – "Pride" reward time
3:05-3:25 – quiet work
3:25 p.m. – Dismissal

PE scheduled as a "special" 2/6 days.
### Sample: New 5 day Block Schedule, 5th Grade

<table>
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<tbody>
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<td><strong>Band 1 (20)</strong></td>
<td><strong>Band 2 (20)</strong></td>
<td><strong>Full Band/Flex (40)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Orchestra 1 (20)</strong></td>
<td><strong>Orchestra 2 (20)</strong></td>
<td><strong>Orchestra 1 (20)</strong></td>
<td><strong>Orchestra 2 (20)</strong></td>
<td><strong>Full Orchestra/Flex (40)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Gen ABCD (20)</strong></td>
<td><strong>Gen ABCD (20)</strong></td>
<td><strong>Gen ABCD (20)</strong></td>
<td><strong>Flex</strong></td>
<td><strong>Flex</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Art/Library AB (30)</strong></td>
<td><strong>Art/Library AB (20)</strong></td>
<td><strong>Art/Library CD (30)</strong></td>
<td><strong>Art/Library CD (20)</strong></td>
<td><strong>Flex</strong></td>
<td></td>
</tr>
<tr>
<td><strong>PE CD (30)</strong></td>
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- This schedule assumes that Band and Orchestra are divided into two equally sized groups with like instruments. Not necessarily woodwinds/brass- but keeping all like instruments together. Ie. “Band 1” could include Flutes, Tubas and percussion, but it would include all of the flutes, tubas, and perc.
- Flex Days: General music students would have flex day every Friday. On full weeks, Band and Orchestra would use Friday as their one Full Group day. On shortened weeks, they would not have “Full” but instead use this day to make up the elective missed during the week.
- Art/Library rotate weeks
- Computer is taught by the classroom teacher and should not be considered if we are truly trying to create Team Prep time.

On average, 80% of all 5th graders participate in Band or Orchestra. Of 100 5th grade students, assume 80 in Band/Orchestra (B/O)

- **Teacher A:** 25 students
- **Teacher B:** 25 students
- **Teacher C:** 25 students
- **Teacher D:** 25 students

#### Day 1:
40 in B/O, 30 in Art, 30 in PE
Teachers A & B send non-B/O to Art
Teachers C & D send non-B/O to PE

#### Day 2:
40 in B/O, 20 in GM, 20 in Art, 20 in PE
Teachers A & B send non-B/O to Art
Teachers C & D send non-B/O to PE

#### Day 3:
40 in B/O, 30 in Art, 30 in PE
Teachers A & B send non-B/O to PE
Teachers C & D send non-B/O to Art

#### Day 4:
40 in B/O, 20 in GM, 20 in Art, 20 in PE
Teachers A & B send non-B/O to PE
Teachers C & D send non-B/O to Art

#### Day 5:
Full weeks: 80 in B/O, 20 in FLEX
Shortened weeks: All students in FLEX, Full Band/Orch only if GM is flex elective.
Art/Library AB, Art/Library CD, PE AB, PE CD

In becoming part of the block, Art and Library and PE teachers would no longer see their students as homeroom classes. For example, all the children from 2 classes (teacher A and B, for example) not participating in Band/Orch on a given day would attend Library together. The next day, when the second group of Band/Orch students goes, Library would see the rest of the students from classes A and B while the general music students have their music time.

**Cons:**
- Reduced Band/Orchestra time
- Reduced Art/Library time
- Reduced PE frequency (reduced from 6 day schedule- increased from district proposed schedule by 5.5 hours).
- Art, Library, and PE teachers see the students as parts of 2 classes instead of the whole of 1 class
- During FLEX weeks, band/orchestra would not see the children as a full group

**Pros:**
- No study hall time
- Increased band/orchestra time (compared with proposed schedule)
- All electives meet at the same time for each grade
- Library retains open check-out time
- Students are not faced with choosing/missing out on electives on FLEX day
- Band/Orchestra teachers retain homogenous groupings of students
- PE time stays approx. same as 6 day schedule
- Increased general music time

Sample Schedule Teacher A:

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12:50-1:50 – Reading
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3:05-3:25 – quiet work
3:25 p.m. – Dismissal
Before And After School Programs Don’t Work

Mesquite Elementary holds morning band classes before school as a way to make up some of the lost curriculum time from the five day rotation. Although this is a gesture of good intent, it isn’t a solution.

- Morning band has a low participation rate. Participation last fall was low and inconsistent. This week, sixth grade participation dwindled to 2 or 3 students. Participation in morning band between fall break (when it started) and winter break was about 1/3 of the students. On Friday, Feb. 12th, only three students attended sixth grade morning band. Participation has dwindled.
- Morning band does not provide equal access to education. Only those children whose parents bring them to school early can attend. Bus riders or those with alternate transportation arrangements are unable to attend. Some parents are leaving younger children home alone in order to get their fifth and sixth graders to morning band.
- Morning band forces students to choose between band and another activity. Schools offer other activities such as Battle of the Books, Student Council, Fun Runs and Club Discovery before and after school.
- Morning/after school band may force parents to choose between an athletic activity and band. Many students participate in after school athletics such as team sports or karate, dance or gymnastics. The proposed schedule reduces PE time as well as music time. This dual reduction impacts families as they decide how to compensate for lost instruction time and physical education time.
- Morning band does not compensate for the lost instruction time. A mother at Mesquite reported that in spite of attending morning band, her child’s progress in band did not match that of the older children who went through the six day rotation. Another mother commented that she planned on paying for lessons over the summer so her daughter will be prepared for junior high orchestra.

Nearly all band and strings teachers instruct at three schools during the day: a morning block, a midday block, and an afternoon block. When will the midday extracurricular band sessions be held? How will this be scheduled at a school during the day?

Neely currently only offers band and strings before and after school. For comparison, across the other 26 elementary schools in the district, 82.2% of 5th graders and 60.6% of 6th graders are in band or strings. At Neely, the percentage of participation is much lower than the district averages:

**Strings**
- 3rd grade - 31 (25%)
- 4th grade - 20 (18%)
- 5th grade - 21 (23%)
- 6th grade - 11 (12%)

**Band**
- 4th grade - 9 (8%)
- 5th grade - 13 (14%)
- 6th grade - 11 (12%)
Are music cuts justified under these circumstances?

Are these circumstances enough justification for such drastic and disproportionate cuts to music?

Our society is suffering from the strains of economic uncertainty. Within our community, families are economically stressed. Teachers are faced with economic and job uncertainty as they experienced the RIF last year and possible salary cuts this year.

Children sense that stress. Isn’t our community experiencing enough stress and change already without implementing a major overhaul to the elementary programs that is not budget driven? Sure, we all want to find better ways of doing things, but will this proposed change truly deliver the results it promises? And at what cost to the students and teachers? We need to dig deeper to find a viable option for students and teachers that preserve the things each values in their school day.

The current proposal does not justify moving backwards on music and PE education for our children. We need to hear from the district why it is acceptable to reduce music and PE. Basing an overhaul on a matter of inconvenience is not a strong enough justification to roll a grade Excellent program back to a grade C program.

We hear much about an impending doomsday where broad cuts could be made across all curriculums if the overall Arizona state education funding is cut. How will such cuts affect elementary scheduling? Why are we implementing changes this year with a funding crisis looming on the horizon?

Families can accept cuts to music and PE if those cuts are based on a budget crisis and applied across the curriculum. We cannot accept cuts if they are based on a matter of inconvenience, especially in a society where our children are already feeling stress from changes at home and at school.
Academic and Educational Merits of Music

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent). On average, students in music performance scored 57 points higher on the verbal and 31 points higher on the math section of the SAT than did students with no music participation. (Source: Music Educator’s National Conference)

A recent study explored the relationship of instrumental music instruction and academic achievement for the senior class of Lee County High School in Leesburg, Georgia. Significant correlations were found between the number of years of band instruction and higher academic achievement as measured by the Georgia High School Graduation Test (GHSGT) Mathematics and Science exams.

Making music is good for the brain.

Over the last decade, a series of new scientific studies have demonstrated a link between active music making and increased brainpower. Active music making is not just passive listening, but actually taking part. Young kids who make music show improved spatial-temporal reasoning, which is the foundation of later success in math and science. And they actually get better grades than kids who don't take music.

Did you know students with coursework/experience in music performance and music appreciation score higher on the SAT. In a study, students in music performance scored 57 points higher on the verbal and 41 points higher on the math, and students in music appreciation scored 63 points higher on verbal and 44 points higher on the math, than did students with no arts participation.

http://www.amc-music.com/school_age_sats.htm

Did You Know?

Data from the National Educational Longitudinal Study of 1988 showed that music participants received more academic honors and awards than non-music students, and that the percentage of music participants receiving As, As/Bs, and Bs was higher than the percentage of non-participants receiving those grades.

http://www.amc-music.com/research_briefs.htm

Did You Know?

A ten-year study, tracking more than 25,000 students, shows that music-making improves test scores. Regardless of socioeconomic background, music-making students get higher marks in standardized tests than those who had no music involvement. The test scores studied were not only standardized tests, such as the SAT, but also in reading proficiency exams.

Source: Dr. James Catterall, UCLA, 1997
http://www.amc-music.com/research_briefs.htm
Did You Know?

The world's top academic countries place a high value on music education. Hungary, Netherlands and Japan stand atop worldwide science achievement and have strong commitment to music education. All three countries have required music training at the elementary and middle school levels, both instrumental and vocal, for several decades. The centrality of music education to learning in the top-ranked countries seems to contradict the United States' focus on math, science, vocabulary, and technology.

Source: 1988 International Association for the Evaluation of Educational Achievement (IAEEA) Test
http://www.amc-music.com/research_briefs.htm

Did You Know?

"Music education can be a positive force on all aspects of a child's life, particularly on their academic success. The study of music by children has been linked to higher scores on the SAT and other learning aptitude tests, and has proven to be an invaluable tool in classrooms across the country. Given the impact music can have on our children's education, we should support every effort to bring music into their classrooms."

Source: U.S. Senator Jeff Bingaman (NM)

Did You Know?

Music training helps under-achievers. In Rhode Island, researchers studied eight public school first grade classes. Half of the classes became "test arts" groups, receiving ongoing music and visual arts training. In kindergarten, this group had lagged behind in scholastic performance. After seven months, the students were given a standardized test. The "test arts" group had caught up to their fellow students in reading and surpassed their classmates in math by 22 percent. In the second year of the project, the arts students widened this margin even further. Students were also evaluated on attitude and behavior. Classroom teachers noted improvement in these areas also.

Source: Nature May 23, 1996

A new study led by Dr. Agnes S. Chan of the Chinese University of Hong Kong found that school-age students who had participated in music scored significantly higher on verbal memory tests than their classmates who had not.

http://www.amc-music.com/school_age_literacy.htm
Facts about the value of music education:

Scientific studies show that active music making (NOT passive music listening) correlates with:

- Increased spatial-temporal reasoning and better math scores
- Better reading ability
- Lower incidence of drug use and antisocial behavior
- Increased wellness
- Case example: In 1999 at PS96 in East Harlem, only 13% of the students performed at grade level in reading or math. Eighteen months after the music program was restored, 71% of the students were performing at grade level. The principal, Victor Lopez, attributes this astounding success to the restoration of the music program.

http://www.amc-music.com/school_age_social.htm

ScienceDaily (Nov. 5, 2008)

A Harvard-based study has found that children who study a musical instrument for at least three years outperform children with no instrumental training—not only in tests of auditory discrimination and finger dexterity (skills honed by the study of a musical instrument), but also on tests measuring verbal ability and visual pattern completion (skills not normally associated with music).

While it is no surprise that the young musicians scored significantly higher than those in the control group on two skills closely related to their music training (auditory discrimination and finger dexterity), the more surprising result was that they also scored higher in two skills that appear unrelated to music—verbal ability (as measured by a vocabulary IQ test) and visual pattern completion (as measured by the Raven's Progressive Matrices). And furthermore, the longer and more intensely the child had studied his or her instrument, the better he or she scored on these tests.


- A study at the University of California at Irvine demonstrated that young kids who participated in music instruction showed dramatic enhancements in abstract reasoning skills. In fact, researchers have found neural firing patterns that suggest that music may hold the key to higher brain function.
- Research at McGill University in Montreal, Canada showed that grade-school kids who took music lessons scored higher on tests of general and spatial cognitive development, the abilities that form the basis for performance in math and engineering.
- Kids who make music have been shown to get along better with classmates and have fewer discipline problems. More of them get into their preferred colleges, too.
- Playing a musical instrument strengthens eye-hand coordination and fine motor skills, and kids who study an instrument learn a lot about discipline, dedication and the rewards of hard work.

http://www.amc-music.com/musicmaking/wellness/child.htm
Study: Arts education has academic effect
USA Today - 05/19/2002

WASHINGTON — School children exposed to drama, music and dance may do a better job at mastering reading, writing and math than those who focus solely on academics, says a report by the Arts Education Partnership.

"Notions that the arts are frivolous add-ons to a serious curriculum couldn't be further from the truth," says James Catterall, education professor at the University of California-Los Angeles, who coordinated the research.

The report is based on an analysis of 62 studies of various categories of art — ranging from dance, drama, music and visual arts — by nearly 100 researchers. It's the first to combine all the arts and make comparisons with academic achievement, performance on standardized tests, improvements in social skills and student motivation.

Catterall says the studies suggest that arts education may be especially helpful to poor students and those in need of remedial instruction.

"While education in the arts is no magic bullet for what ails many schools, the arts warrant a place in the curriculum because of their intimate ties to most everything we want for our children and schools," Catterall says.

The report took two years to produce, with funding from the National Endowment for the Arts and the U.S. Department of Education.

Gerald Sroufe of the American Educational Research Association describes the report as "a benchmark" and "a starting place for future research in the arts because it represents a fairly comprehensive picture of what research-based knowledge exists." However, he says, the report is "necessarily a thin volume, including some rather thin studies."

Eileen Mason of the National Endowment for the Arts says that President Bush has requested $11 million to support arts education projects.

"We are eager for more research," Mason says. "We want to learn more about how we can best convey to our children the knowledge and skills required to create, perform and respond to the arts. At the same time, we need to know more about how the arts help to develop other capacities of our children, such as language, reading and spatial reasoning."

School officials often complain that arts programs tend to be the first cut in schools facing budget deficits.

G. Thomas Houlihan, executive director of the Council of Chief State School Officers, acknowledges that many school superintendents, principals and teachers are unaware of the value of arts education.

He says copies of the report will be distributed to school leaders throughout the nation.

Houlihan says he was impressed by the one study finding that "arts motivate and reach certain students."
The Arts Education Partnership is a coalition of more than 100 national education, arts, philanthropic and government organizations. CCSSO and the National Assembly of State Arts Agencies administer the partnership under a cooperative agreement with the Education Department and the National Endowment for the Arts.

Expanding the mind:

The Arts Education Partnership, arguing for the importance of arts in schools, says various art forms benefit students in different ways:

**Drama.** Helps with understanding social relationships, complex issues and emotions; improves centered thought and story comprehension.

**Music.** Improves math achievement and proficiency, reading and cognitive development; boosts SAT verbal scores and skills for second-language learners.

**Dance.** Helps with creative thinking, originality, elaboration and flexibility; improves expressive skills, social tolerance, self-confidence and persistence.

**Visual arts.** Improve content and organization of writing; promote sophisticated reading skills and interpretation of text, reasoning about scientific images and reading readiness.

**Multi-arts** (combination of art forms). Helps with reading, verbal and math skills; improves the ability to collaborate and higher-order thinking skills.
Quotes on Music and Arts Education

Representative Rob Eissler, House Public Education Committee Chair

"For our society to move forward, for our culture to survive, fine arts education must remain strong. We already know that kids who study music do better in physics and math. Teaching the fine arts is a rounding of the whole development of the student."

Tom Horne, Arizona Superintendent of Public Instruction

Arts are an essential part of every student's education. Studies show that students who study the arts score higher on academic tests than students not exposed to the arts. The Department of Education needs to ensure that schools have not neglected the arts in order to emphasize the tested subject areas of reading, writing and math."

John Adams

"I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain."

Albert Einstein

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music."

Anonymous

"The problem is not that we aim too high and fail, but that we aim too low and succeed."

Daniel Pink, the author of the current runaway best seller A Whole new Mind

“Lawyers. Accountants. Computer programmers. That’s what our parents encouraged us to become when we grew up. But Mom and Dad were wrong. The future belongs to a very different kind of person with a very different kind of mind. The era of “left brain” dominance, and the Information Age that it engendered, are giving way to a new world in which “right brain” qualities-inventiveness, empathy, meaning-predominate.”
Letters

Friends,

Have you heard that the district is considering a new 5-day specials schedule? There are many reasons why, on the surface, the plan is appealing. And many reasons in fact, why a change is DEFINITELY necessary. The change that has been proposed is just not the right one.

A summary: in order to alleviate scheduling difficulty, multiple interruptions to the school day, and to create a grade level teacher prep period, a 5-day specials schedule has been proposed to the board. An additional problem caused by the current schedule is that when band and string students are in class (4 out of 6 days) they are "pulled out"- this leaves up to 60% of the class still with the teacher. She can't teach new material. It's just wasted time, or time to catch up/review, depending on how you look at it.

These are GOOD reasons to look for a change.

The new 5-day schedule fixes the above listed problems. It also:

Reduces band/string instructional time by 38%. This puts us below all of our surrounding school districts (even Queen Creek and Mesa, who have a very small amount). It also separates the children by classroom instead of instrument grouping. Our district would have us believe that our children get much more music time than surrounding school districts. Check out the attached PDF for a comparison of our neighboring school districts.

Reduces PE time from 2 out of 6 days to 1 out of 5. They've increased the time spent in PE by 10 minutes, so the total per year stays pretty close to what is was before. But do we know, as parents, that FREQUENCY is just as important (possibly more so) than total time per year? Can I imagine my son having LESS PE than he does now? I don't want to. The caveat here is that the schedule (it rotates) doesn't account for 5th and 6th graders who are also involved in band or strings. If your student is in band/strings (81% of all 5th graders are), PE time over the course of the year is reduced by 5.5 HOURS. If your PE day falls on a 1/2 day, you get no PE for the week at all. (This doesn't happen K-4).

Library: currently, your child attends the library 1 out of 6 days for 30 minutes. But he can also go to open check-out every day, right? I know my son brings home new books at least 3 times each week. We also enjoy the fruits of our librarians creativity in the form of Battle of the Books, Spelling Bees, knitting clubs, and MANY other extras that make our schools special and encourage a love of reading. Your library teachers will now teach seven 40 minute classes every day. Open check-out and all other extras will be eliminated simply because the librarian only has so many hours each day and they will all be spent teaching classes. And if your child attends a school with more than 28 classroom teachers? (11 of our elementary schools have more than 28). Some classes will be "covered" by aides. At Highland Park last year, the overflow library time was covered by an aide who brought a cart of books to my son's classroom. He didn't go into the library for a whole year.

SO WHAT ARE WE TO DO? We don't want time wasted, children coming and going from the classroom at all times, study-hall time for the 5th and 6th grade teachers and students. We DO want our teachers to be able to plan and teach to the best of their abilities. We also want our children to be enriched, mentally and physically by the "specials" we hold dear. The district has effectively pitted the
classroom teachers AGAINST the special area teachers. WE CANNOT ACCEPT THIS! THEY ARE NOT ENEMIES!

What we want is consideration of other schedules. A big time-out to find a great compromise! It exists. I'm in possession of 3 different schedules that solve the pull-out problem without balancing it on the backs of (mostly) music, PE and library time.

And we need your help. Email the board (email addresses listed below): ask them to consider other schedules. If you feel strongly about reduced music or PE time, or increased library time- TELL THEM!

If you would like more information, please feel free to ask. This is a really big, important moment for our school district. We, as parents, really must pull together for the good of the teachers and the children. Don't wait for someone else to take care of this. Get involved.

Schedule February 18, 6pm on your calendar to attend the school board work study session.

Please forward this email. We need everyone to know what's happening. And please understand- WE AGREE that a change is necessary. We just don't want this particular version of it.

With everyone together, we can stop this before it's too late.

Thanks,
Julie Duty
Members of the Governing Board:

During the last school board session on the elementary pilot program, Dr. Severson asked the question, “Why is music given so much time in the specials schedule?” I would like to give a brief answer to that question.

First, music is not a “special.” The development of music predates the development of writing, reading, math or science. It is a part of our core culture and curriculum. Every civilization ever known has had some form of music. American music education began in Boston in 1717 with the organization of singing schools so that people may learn to sing the hymns in church. In 1838, after several years of demonstrating what music could do for children, Lowell Mason was hired as the first public school supervisor of music, again in Boston. Band became popular in the early twentieth century when John Phillips Sousa toured the country. Many school bands were formed after World War I, when returning veterans, who had participated in military bands, were given the job of teaching band in school.

It has finally been recognized as part of the core curriculum for our schools under “No Child Left behind.” In a speech in June, 2006, Governor Mike Huckabee, speaking of music advocacy and “No Child Left Behind, said, “A lot of people are even unaware of this: For the first time in our nation’s history, the arts are a part of the core curriculum, and that’s good news.” In August 2009, Arne Duncan, Secretary of Education, sent out a letter encouraging states and school districts not to cut music and the arts.

Second, the learning of music requires as much time as math or reading. We teach math to all students in hopes that many will continue on to calculus and become engineers and scientists. We teach reading and language arts to all students in hopes that many will continue on to AP English and become authors and journalists. We teach music to all elementary students in hope that many will continue on to band, orchestra, and choir, and become instrumentalists, soloists, and music educators.

Much of the time a student spends learning music is spent outside of the classroom in practice time. A beginning band student may need to practice 20 minutes a day outside class to master the concepts he has learned. An advanced music student may practice one to two hours a day in preparing her part in a performance. The learning of music requires lots and lots of practice time.

That is why the six day elementary schedule is ideal for music instruction. Students attend their music classes in sectionals where they can get small group instruction and individual help, then go home and practice before they meet with the full group to perform together. It takes several months of daily practice, sectional practice, and group practice to learn a piece well enough to perform it in public.

Third, parents support in-school elementary music instruction by paying for instruments, music books, and sometimes private lessons. The cost of renting an instrument ranges from $20.00 to $50.00. Students who may not be able to afford this monthly rental fee may be able to use an instrument that the school owns. Of course, this support increases for those who continue their musical experience through junior high and high school. Approximately, 20% of Gilbert High School students are involved in music. Many fund raisers are offered to students to help them pay for camps and music trips.

Fourth, musical concerts draw parents and families to the elementary school better than back-to-school nights. All concerts that I have attended at my elementary school are standing room only. It helps to create a community feeling at the school. Back-to-school night was not nearly as crowded. This is true
for junior high and high schools as well. The Christmas Choir Concert at Gilbert High was so crowded that every seat in the auditorium was taken and people were standing at the back.

Fifth, it takes many years to learn to play an instrument well. My daughter Annie has been taking piano lessons for ten years and is now becoming an accomplished pianist who is creating some of her own music. If we lessen the time elementary students spend on music, we will correspondingly lessen their musical accomplishments in high school and beyond.

Sixth, may I give an example of how one person’s love of music has enriched the lives of thousands of people. Elma Milano. Elma married Henry Milano. Both were accordion players and they taught their children to play accordion. In 1946, they established a small music store in the small town of Mesa, AZ. After a heart-rending divorce, Elma was given the music store in lieu of alimony. She worked with her children to build up this store, Milano’s, which is now a major part of the Mesa downtown area. Milano’s is one of the oldest and largest family-owned music stores in the nation and celebrating 63 years of service. Over the years Milano’s has rented, sold, and repaired thousands of instruments, taught thousands, if not a million, lessons, and sold millions of pages of music to the benefit of the local community. Elma Milano is a great example of how one person’s passion for music can benefit an entire community and state.

I hope the governing board will realize and support the importance of music education in our schools by continuing to give music the amount of time in the curriculum that it receives under the six day schedule. To me a twenty-hour cut to music represents 44 lessons, more than one-third of instruction time.

Sincerely,
Jill Humpherys
518 South Jacob Street
Gilbert AZ 85296
480-633-0792
Survey of Mesquite Elementary Parents - Band and String Students - By Jill Humpherys

The Governing Board is well aware of my concerns about the pilot program at Mesquite Elementary and its resulting cuts to band and strings. I am concerned that the Board would consider making a decision on this program without getting feedback from parents or evaluating how the children have fared musically under these cuts. My daughter Laura, a sixth-grade student at Mesquite Elementary, has 50% fewer days of band instruction than other students in the district because she has band on Wednesdays and Fridays.

I decided to do my own informal survey of parents to see what their feelings were about the pilot program. I used the Christmas program from the band and strings concert and then tried to match the names of those students to last year’s school directory. I did not have a current directory. I made up a list of questions and was able to call about twenty or so parents. Then I kept a tally of parents’ answers to my questions. Again, this was an informal survey, and not every parent was asked every question. I tried to be very neutral as I conducted the survey.

Of those I called, six students were in fifth grade and fifteen were in sixth grade. Eleven were in band and nine were in strings. Five parents were aware that this was a pilot program and fifteen were not aware that this was a pilot program, so I explained the changes to them; i.e. what the current schedule was like and what the six day schedule had been. One parent and a student liked the pilot program. The parent’s comment was, “I like that they are learning a talent.” This parent was not aware of the pilot program until I tried to explain it to her. The student’s comment was, “I like that I get to be with my friends.” Ten parents were neutral towards the pilot program. Of these ten, none had been aware that this was a pilot program until I explained it to them. Eleven parents disliked the pilot program. Of these parents, several had noticed the changes, but thought that they were due to budget cuts. Ten students had participated in morning band and one had not. One mother liked morning band, one mother liked the one-on-one time that her son had received in morning band. Eleven preferred band during school. Almost every parent commented that they supported morning band because they wanted their children to be have music in their curriculum. Of the strings students, six would have supported a morning strings time so their child would have additional instructional time. One would not have supported morning strings during school.

Four fifth graders would continue their instrument next year; two would not. Ten sixth-graders would continue their instrument next year; two would not, and two were undecided. I then mentioned that in junior high, choir was available as well as band and strings: fifteen would continue with music in junior high, one would not, and two were undecided. Only one student definitely was not continuing in music in junior high.

After doing this survey, I was left with the following impressions:

- Parents without prior experience in elementary school or with the music program were not aware of the changes made by the pilot program.
- Parents who had prior experience in elementary school or the music program were unhappy with the pilot program.
- Almost all the parents I spoke to really valued music and wanted it as part of the daily curriculum. Most supported morning band only because they wanted to have that experience in music for their children. They preferred band during school.
- At least two parents told me how difficult or impossible it was for their student to participate in morning band, mostly because of younger siblings.

I hope that the board members will consider this survey as they make their decision on the pilot program. I do think that music really adds to the educational experience and is a great advantage to our Gilbert schools.
School Board Members:

My name is Julie Duty. I am a parent in the district of three children. I am also a former music educator in this school district. I believe that as both a parent and music educator, I stand in a unique position. **I have looked in depth at the proposed five day schedule and I am deeply troubled and saddened that a schedule with such deep cuts to music education was even proposed.**

As we have moved into what seems a much more imminent position of adopting said changes, in spite of my passion for Gilbert, I have started to investigate my other options for providing my children the quality time I believe they deserve where music is concerned. The attached is a summary of what I have found. I was in attendance at the January 26th board meeting and tried in vain to be able to present this information. The board was presented with partial information during that work study on so many issues, but this is a very important one.

I hope you will take a moment to view the pdf attached and look carefully to see where we are headed before it is too late. We were told in that meeting that our premiere music programs would be replaced by introductory ones. We were lead to believe that this would put our district in line with our neighbors. In fact, I have found the opposite. We are currently on par with them. I sincerely believe that to drop below all of our neighboring school districts in terms of quantity and frequency of music instruction opportunities will be a huge mistake.

I agree with the district's stance that a change is necessary. I stand firm in my position that the change before you is NOT the best possible solution and would welcome the opportunity to participate in the process of finding a better one. Please feel free to contact me at any time.

Thank you for your time and your service to our school district.

Sincerely,

Julie Duty

480-560-8731
3321 E. Lexington Ct.
Gilbert, AZ 85234
Gilbert education concerns…

Over the past month a group of concerned citizens have been tracking some of the challenges that our music programs appeared to be facing in Gilbert.

In the last couple of weeks the issues and concerns have come clearly into focus.

For parents who understand the importance of music, this is what I would call an all-hands-on-deck issue for music education in Gilbert.

We need parents who value music education and the outstanding academic results that are generated through music to be at the Gilbert Board of Education public hearing on Thursday, February 18th at 6:00pm. See the message included below from the District Office and please mark your calendar if you are available to attend.

May we be successful in our efforts and get the Board to reconsider the proposed 5-day schedule. The 5-day schedule would reduce music instruction at the 5th and 6th grade level by more than 35%. This would be a tragedy!

The current issues can easily be solved without causing a 35% decrease in music instruction in the 5th and 6th grades. Anything we can do to help the GPS Board find or embrace a better proposal would be wonderful!

It is important that parents arrive 15 minutes early in order to get a seat in the Board room.

Parents who attend should be prepared to support and applaud our music students, music educators and those who will address the Board at the meeting.

Please forward this message to friends and associates who value keeping a strong and vibrant music program in Gilbert Public Schools.

It would be great if you could take some time now and forward this message to other parents who either have students currently involved in music or who have had students involved in music – and encourage them to attend the Board meeting next Thursday.

We only have one week to get parents to attend the meeting!

We need at least 200 parents in attendance at the meeting in order to send a clear message, that music matters when it comes to producing high academic results and meeting our stated goals for educating our youth in Gilbert.

Let’s not make the same mistake that other cities have made by imposing decisions that would dismantle such a valuable community asset.

If you need more details regarding the issues that will be addressed at the Board meeting or if anyone who received this message would like more details regarding the issues, please do not hesitate to give me a call or send me an email message requesting more information.

I can be reached by phone at (480) 570-2021 cell or by email at blgeddes@gmail.com.
Thanks for all you do and have done for the youth in our community.

As we have seen many times, our youth can do hard things, good things, like learn to master a musical instrument or their voices in song. By accepting and taking on challenges to learn music, valuable lessons are taught to our youth as they are prepared to tackle the challenges of the future and be ready for a lifetime of service.

If the new 5-day schedule is passed we will see fewer of our youth accepting the challenge to learn music in the 5th and 6th grades. We need to find ways to get more of our youth involved in music… not fewer!

If the new 5-day schedule is passed, the music instruction will drop by one-third which will, in turn, greatly reduce the skill advancement and result in a significant drop in both the tangible and intangible benefits that our students and our community have derived from the robust and successful music program in the Gilbert schools.

This is not just an elementary school issue, if the new 5-day schedule is passed then fewer students will enhance their education experience with music in the 5th and 6th grades which means there will be fewer students involved in music at the Junior High and High School grades as well. The current proposal will negatively impact music education across the entire district and across all grades.

Let me know if you have any questions.

Thanks,
Berkeley Geddes
Parent of six children
Citizen of Gilbert
Someone who has seen first hand, the value of a strong public education music program
(480) 570-2021 cell
Dear Friends, Neighbors, School Board, and Administration,

30 years ago as a brand new 7th grader, I hadn't yet caught the fire that is a school music program. But, Larry Baedke, became one of the top most influential people in my life as he invited me to join the jazz band. There the fire caught hold and can never be extinguished. I've since learned why. Jazz and its blues roots are a uniquely American contribution to the art of music on par with a Bach Fugue or a Beethoven Symphony. American jazz created the foundation for rock, pop, country, bluegrass, R&B, soul, and the huge role that the many forms of American music have played in the modern world. It embodies the individualism, spontaneity, energy, and invention core to the American psyche and greatness. When I moved to Gilbert in 10th grade, I found out I had to be in marching band in order to be in jazz band. I naively tried to find a way around the requirement. I'm so glad I didn't thanks to Phil Hatler, the next guy to land on my "most influential" list. We have music educators of that same caliber and influence in Gilbert today that need our support. An irreplaceable and still driving force in my life is the electrifying rush of accomplishment that came after months of hard, hard, work culminating shoulder to shoulder with my closest friends as we raised the bleachers and discovered the power of music to thrill, chill, move, and inspire.

I've since gone on to get a degree in music education and now produce, write, and perform in my recording studio in Gilbert to great satisfaction. I even got to teach in the Gilbert High Band program. But, none of that compares with the powerful emotions I felt just a few weeks ago as my oldest daughter, now a senior horn player in my very own Gilbert Tiger Marching Pride, joined her closest friends in delivering a stunning and, to my critical ear, stellar performance of a tough yet inspiring program. Last night, I arrived at a Gilbert band concert just a little down from all the seemingly discouraging news we seem to be bombarded with these days. I look at all those kids up there and wondered what kind of future is waiting for them? Then the band played a piece that contained so much energy and optimism that I thought, "If those kids can do that, then all is well for their future!" As a parent, what is the value of watching your kids experience discipline, team work, commitment, achievement, and excellence at that level? Priceless!

I've achieved success outside of music that I attribute to what music has taught me. I see the same now in my own children. We don’t teach music only to train the next Stravinsky. We teach music to nurture more compassionate, collaborative, creative, and inspiring future leaders, builders, inventors, engineers, lawyers, judges, law makers, teachers (of course) and all the rest of the fabric that makes a strong and enduring society. To reduce the quality of the musical education in the Gilbert School District does great detriment not only to the overall quality of education we deliver, but to the quality of life for the coming generations. The greatness of nations and communities is built in part on the greatness and dignity of its art, music, culture, and general creative spirit. In a world where arts and culture is not just declining, but becoming more negative and degrading, school music programs are the only access many young people have to the art forms that can and should elevate and inspire them, and enable them to perpetuate the greatness older generations have been blessed to know. To me, that is a stewardship for which we should all be accountable. In these tough economic times, we in Gilbert must now decide how we shall account for that stewardship. I for one say: Preserve what is great among us!

Jason Barney
December 11, 2009
480-818-2000
jason@jasonbarney.com
To whom it may concern,

My child attends 6th grade at Mesquite Elementary. He is taking his second year of band. I was unaware that there was a pilot program being tested. I am glad to hear that was a pilot program because I have been unhappy with band this year. I feel that he does not have band class enough. We are committed to the band program. This year we bought our son's instrument. We tried to attend early morning band, but his mornings are already full with his piano lessons, Student Council Meetings, Video Announcement club, and Mesquite's Battle of the Books program. Also without the help of neighbors, my son wouldn't have participated in early morning activities. We can only do so much. It is too hard to get his four younger siblings out the door early in the morning.

My husband and I are concerned that the program is already being stretched with the band director serving at three schools this year. We're concerned that the program is being phased out of the curriculum. Also we feel that our son missed out because he wasn't able to attend early morning band.

Please don't fix the inadequacies of the pilot band program with early morning practice. The MAIN reason I chose Mesquite Elementary over a charter school that had better academic test scores, was because Mesquite offered band during school. The charter school tried to squeeze its band program into before or after school.

I want a school that values band/art as much as math and language. I want to see my child's education enriched with a band/string program during school. A program during school makes it accessible to every child.

Sincerely,
Brent and Tamara McKendrick
Dear Mr. Stump,

As you are aware, I brought my concerns about the pilot program for music and specials at Mesquite Elementary to the attention of the board in September. My concerns center around the cut in the number of lessons in band and strings. Rather than meeting four times every six days, as the rest of the elementary schools do, our school meets only twice each week, once with other members of their class and once as a full band. I think that they do receive an extra five minutes each time to help make up for this cut. This a cut to PE and art as well as band and strings.

Because I brought my concerns to the attention of the board, this deficiency was addressed by having a morning band time at our school. This was instituted after fall break. Mrs. Dektor, our band teacher, has been truly dedicated, and this extra morning practice time has saved our program. There is morning practice every day of the week: one morning for fifth grade band, one morning for sixth grade band, one for woodwinds, one for brass, and one morning for percussion. I do not think Mrs. Dektor has been compensated for all the extra work and time that she has put into this. This is her preparation time and she is putting in five extra periods of instruction time per week. I personally think that she should be compensated for this.

At the Christmas concert, our band students did well, but the strings students struggled. They did better at the evening concert after some more practice, A few days later, I was able to discuss this with another mom. She said that the sixth grade strings are behind now where they were at Christmas last year as fifth graders.

The last few days I have informally surveyed other Mesquite Elementary School parents to find out their thoughts on the pilot program. I have spoken to approximately 20 parents. Five were aware that this was a pilot program, fifteen were not aware of the pilot program. Six had students in fifth grade and 15 had students in sixth grade. Eleven were in band and nine were in strings.

Ten students participated in morning band, one did not. One parent preferred morning band, one parent preferred the one-on-one help her child received in morning band, and eleven preferred band during school. Most band students were continuing with their instrument next year, but only two strings students were. Both of these students' parents seem to really value music in their family. When I brought up music choices in junior high, i.e. band, strings or choir, only one student would not continue music, two were undecided, and fifteen were continuing music in some form.

From the survey, I determined that the families I talked to valued music education, that they wanted a good experience in music for their children, and that they were quite willing to share the pluses and minuses of the program. I hope to share some of these comments at another time.

I appreciate your interest in elementary band. I look forward to working with you on this issue.

Jill Humpherys  
518 South Jacob Street  
Gilbert AZ 85296  
480-633-0792  
January 21, 2010
Dear Jill,

Thank you for contacting me about the pilot music program at Mesquite Elementary. I want to list a few of my concerns:

1) I did not know Mesquite El was participating in a pilot music program. I don't remember receiving any information on that, either from the Strings teacher or the school. I thought music went to twice a week due to cuts.

2) I am concerned about my child being prepared to participate in Junior High Strings next year. She has fallen behind this year and now am considering lessons to get her ready for 7th grade.

3) I went to the Christmas concert and heard the 5th grade band and strings play. They sounded terrible compared to concerts I have been to in the past 3 years.

4) I have a child that will be going to 5th grade next year and would like to see music go back to every other day.

Just as an aside, I also don't like that my children have P.E. once a week. I prefer the old 6 day schedule that had P.E. twice a week and band/strings three times a week.

Thank You,
Claudine Salanski
claudine_salanski@yahoo.com
To whom it may concern,

My child attends 6th grade at Mesquite Elementary. He is taking his second year of band. I was unaware that there was a pilot program being tested. I am glad to hear that was a pilot program because I have been unhappy with band this year. I feel that he does not have band class enough. We are committed to the band program. This year we bought our son's instrument. We tried to attend early morning band, but his mornings are already full with his piano lessons, Student Council Meetings, Video Announcement club, and Mesquite's Battle of the Books program. Also without the help of neighbors, my son wouldn't have participated in early morning activities. We can only do so much. It is too hard to get his four younger siblings out the door early in the morning.

My husband and I are concerned that the program is already being stretched with the band director serving at three schools this year. We're concerned that the program is being phased out of the curriculum. Also we feel that our son missed out because he wasn't able to attend early morning band.

Please don't fix the inadequacies of the pilot band program with early morning practice. The MAIN reason I chose Mesquite Elementary over a charter school that had better academic test scores, was because Mesquite offered band during school. The charter school tried to squeeze its band program into before or after school.

I want a school that values band/art as much as math and language. I want to see my child's education enriched with a band/string program during school. A program during school makes it accessible to every child.

sincerely,

Brent and Tamara McKendrick
tapm@cox.net
To Whom It May Concern:

I am a parent at Mesquite Elementary with a 6th grader that plays the violin and I haven’t been happy this year with the music program. We are using a pilot program that does not seem to benefit our students.

Last year, our strings had four “High/Low” days and a “Full String” day. On the two High Days all the violins would practice together and on the two Low Day the violas and cellos would practice. This really helped the kids learn their individual instruments. Then on the Full Days the kids all worked together. They no longer get the “High/Low” days. I don’t think they are learning at the rate they should be. From what I understand, many kids do not even want to continue next year and the few that do will be very behind next to kids from other schools.

I do understand (and do not like) that cut backs have caused this problem. What I don’t understand is that even though we have all these cut backs, our band seems to get “special” treatment. I really would like to understand why our band gets “morning band”? They get to come in early most days and have band practice, before school, with a teacher. Why do we not have “morning stings” practice? I am sure there are many who would do this. It was not even offered. If a school program is going to have cut backs, those cut backs need to be done evenly.

A Concerned Parent
Dear Lee,

I’m Ilene Whipple and I just wanted to say THANK YOU!!!! My son was involved in the Choir and Strings Festival this past week at Highland High. They were FABULOUS!! In fact my mother called my sister in Utah and said, “you have to move your kids here this music program is fantastic. There are not enough words of praise I could give you to let you know what a great opportunity you are giving these kids and quality, WOW!!

Thank you thank you!!!
Ilene Whipple
Dear School Board Members,

As a parent of children attending Highland Park Elementary, I continue to be concerned with the district-wide proposal to reduce elementary music education to accommodate scheduling issues. **Music education is extremely important to me as a parent and I encourage the board to continue to look for a resolution that does not unfairly impact music over other subjects.**

As I look back on my education (I am a proud product of Gilbert Public Schools), the first experiences that come to mind always revolve around my music classes. My own musical education opportunities gave me a lifelong love for quality music and helped me find success in other critical subjects such as math, science and literature. I was a better student in college and graduate school because of music and I am a better person now because of music. I want that same solid foundation for my elementary school children who are now at such an impressionable age. I know it will forever change their lives for the better!

**I support the efforts of GAME/GMM and hope you will work with all interested parties to find a way to protect music as an important segment of our children's education.**

With respect and gratitude for your service,

Ben Cooper
3660 E Page Ave
Gilbert, AZ 85234
Gilbert High School, Class of 1989
Dear School Board,

I not only live in Gilbert, and have grandchildren in the Highland Park elementary school taking part in the music program there, but also have worked at 4 different 55+ communities as an Entertainment Coordinator (and now as an Activities Director) over the past 10 years and have had the Highland High School Orchestra perform every year to sold-out audiences... not just because they're kids, but because of their professionalism. I personally know many families who have moved specifically to the Gilbert school district BECAUSE of your amazing music program throughout the district. You are well known for this. On the elementary level, the music teachers prepare the students for the extraordinary program they will be experiencing in the upper grades. Why would you want to downsize your program in any way from the level you have masterfully achieved? Please know that all Activities Directors throughout the east valley KNOW about the music program you have provided in the past and would hope you will continue to provide in the future, not only for our enjoyment but for the children individually. Our residents not only support the shows students perform in our resorts, but also come to the shows the Gilbert music students do at the schools themselves.

Please consider the ramifications of downsizing, in any way, the music program. Also how it would dilute the education of these youth. I feel it would be a tragedy.

Sincerely,
Sheri Whiting
Activities Director
Sun Life Vacation Resort
Cal-Am Resorts  
480-299-4176
To whom it may concern:

I grew up in Gilbert, and attended Patterson Elementary, Gilbert Jr. High, and Gilbert High School (Class of 1991). I was fortunate to be exposed to one of the great music programs in the state of Arizona. Gilbert schools have continued to produce some of the best musicians and groups in the state, and country. Because of the opportunities I received in Gilbert Public Schools, coupled with the support of my parents, I was awarded a music scholarship in Trombone performance at Arizona State University. In addition, I learned some of the great lessons in life through my study of music.

Currently, my children are participating in the music programs at Highland Jr High and Carol Rae Ranch elementary. I am grateful for the dedicated instructors my kids have. I am thrilled with their progress and musicianship. I am gravely concerned about any proposed budget cuts to the music program that would hinder their development and opportunities in this critical area.

I would hope that you would strongly reconsider your proposal. Thank you for your time.

Sincerely,
Erik Huso

480-813-1610
More History of Success and Achievement in Gilbert Music

Highland High School Performance and Awards History

This is just a snapshot of just the band program at just one High School over several years. This illustrates the amount activity and success in our music programs.

<table>
<thead>
<tr>
<th>Group</th>
<th>Year</th>
<th>Type of Award</th>
<th>Name of Festival</th>
<th>Rating/Ranking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Band I</td>
<td>2007</td>
<td>Rated Performance</td>
<td>ABODA Area Concert Festival</td>
<td>Excellent</td>
</tr>
<tr>
<td>Concert Band II</td>
<td>2007</td>
<td>Rated Performance</td>
<td>ABODA Area Concert Festival</td>
<td>Excellent</td>
</tr>
<tr>
<td>Symphonic Band</td>
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Marching Band 2002 Caption: Visual Performance Temecula Valley HS "Golden Valley Classic" Sweepstakes
Marching Band 2002 Caption: General Effect Temecula Valley HS "Golden Valley Classic" Sweepstakes
Marching Band 2002 Caption: Auxiliary Temecula Valley HS "Golden Valley Classic" Sweepstakes
Marching Band 2002 Rated Performance Temecula Valley HS "Golden Valley Classic" Sweepstakes
Winter Guard 2002 Rated Performance GHS WG Festival- Regional A Class Excellent
Wind Ensemble 2002 Rated Performance WG Regional A MHS Good
Symphonic Winds 2002 Rated Performance ABODA Area Concert Festival Excellent
Marching Band 2001 Rated Performance Chandler Marching Invitational Excellent
Marching Band 2001 Caption: Musical Performance Chandler Marching Invitational Outstanding
Marching Band 2001 Rated Performance Gilbert Marching Invitational Superior
Marching Band 2001 Caption: Color Guard Southwest Regional Tournament of Bands 1st Place
Marching Band 2001 Caption: Percussion Southwest Regional Tournament of Bands 1st Place
Marching Band 2001 Caption: General Effect Southwest Regional Tournament of Bands High
Marching Band 2001 Rated Performance Southwest Regional Tournament of Bands Sweepstakes
Marching Band 2000 Rated Performance 32nd Annual Los Altos Field Show Tournament - Open Div- 3rd Place
Marching Band 2000 Rated Performance Drums under the stars Outstanding
Marching Band 2000 Caption: Musical Performance Drums under the stars Outstanding
Marching Band 2000 Caption: Auxiliary Drums under the stars Outstanding
Marching Band 2000 Caption: Percussion Drums under the stars Outstanding
Marching Band 2000 Caption: Drum Majors Drums under the stars Outstanding
Marching Band 2000 Rated Performance Drums under the stars Superior w/Dist.
Marching Band 2000 Rated Performance Las Vegas Invitational 1st Place
Marching Band 2000 Rated Performance Las Vegas Invitational 1st Place
Marching Band 2000 Caption: Musical Performance Las Vegas Invitational Outstanding
Marching Band 2000 Caption: Visual Performance Las Vegas Invitational Outstanding
Marching Band 2000 Rated Performance San Francisco Music Festival Outstanding
Marching Band 2000 Rated Performance ABODA Concert Festival Excellent
Symphonic Winds 2000 Rated Performance ABODA Concert Festival Superior
Wind Ensemble 2000 Rated Performance ABODA Concert Festival Excellent
Winter Guard 2000 Rated Performance MHS WG Festival Regional A 1st Place
Wind Ensemble 2000 Rated Performance San Diego Heritage Festival 1st
Concert Band 1999 Rated Performance Music in the Parks Disneyland AA 1st Place
Concert Band 1999 Rated Performance Fiesta Bowl National Band Championship 4th Place
Marching Band 1999 Rated Performance Gilbert Days Parade 1st Place
Marching Band 1999 Caption: Visual Performance NAU Festival Outstanding
Marching Band 1999 Caption: Musical Performance NAU Festival Outstanding
Marching Band 1999 Caption: Auxiliary NAU Festival Outstanding
Marching Band 1999 Caption: Percussion NAU Festival Outstanding
Marching Band 1999 Rated Performance NAU Festival Superior
Marching Band 1999 Caption: Drum Majors Rising Star Invitational Field Tournament - Open Div- 1st Place
Marching Band 1999 Caption: Percussion Rising Star Invitational Field Tournament - Open Div- Sweepstakes
Marching Band 1999 Caption: Musical Performance Rising Star Invitational Field Tournament - Open Div- Sweepstakes
Symphonic Band 1999 Rated Performance ABODA Concert Festival Superior
Symphonic Winds 1999 Rated Performance ABODA Concert Festival Excellent
Wind Ensemble 1999 Rated Performance ABODA Area Concert Festival Excellent
Marching Band 1998 Rated Performance Gilbert Days Parade 1st Place
Marching Band 1998 Rated Performance Palm Springs Field Show Tournament Sweepstakes
Marching Band 1998 Caption: General Effect Palm Springs Field Show Tournament Sweepstakes
Marching Band 1998 Caption: Auxiliary Rising Star Invitational Field Tournament - Open Div- 4th Place
Marching Band 1998 Caption: Color Guard Southwest Regional Tournament of Bands 4th Place
Marching Band 1998 Caption: Visual Performance Southwest Regional Tournament of Bands High
Marching Band 1998 Caption: General Effect Southwest Regional Tournament of Bands High
Marching Band 1998 Caption: Musical Performance Southwest Regional Tournament of Bands High
Marching Band 1998 Rated Performance Southwest Regional Tournament of Bands Sweepstakes
Marching Band 1998 Caption: Percussion Southwest Regional Tournament of Bands Sweepstakes
Marching Band 1998 Rated Performance U of A Band Day Superior
Symphonic Band 1998 Rated Performance ABODA Concert Festival Excellent
Wind Ensemble 1998 Rated Performance ABODA Concert Festival Superior w/Dist.
Wind Ensemble 1998 Rated Performance ABODA State Concert Festival Excellent
Marching Band 1997 Caption: Auxiliary Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Caption: Percussion Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Caption: Drum Majors Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Caption: Visual Performance Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Caption: Musical Performance Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Caption: Director's Award Flowing Wells HS Show of Shows Outstanding
Marching Band 1997 Rated Performance Gilbert Days Parade 1st Place
Marching Band 1997 Caption: Drum Majors Mira Mesa Invitational Field Tournament 1st Place
Highland High School Orchestra History and Accomplishments

1997
- One of three high school orchestras selected from across the United States to perform at the prestigious Midwest International Band and Orchestra Clinic in Chicago, IL.

2000
- Clinic Orchestra for Arizona Music Educators Association (AMEA) 2000 State Conference with Dr. Sandra Dackow, January, 2000.
- 20 students selected to 2000 Arizona Central Region Orchestra February, 2000
- 2 students selected to 2000 Arizona All State Orchestra, April 2000
- Received "Gold Award" (Div. I), "Outstanding Instrumental Group", and "Outstanding Instrumental Program" at San Diego Heritage Festival, April, 2000.

2001
- 29 students selected to 2001 Arizona Central Region Orchestra, February, 2001
- 6 students selected to 2001 Arizona All State Orchestra, April, 2001

2002
- 20 students selected to 2002 Arizona Central Region Orchestra, February, 2002
- 4 students selected to 2002 Arizona All State Orchestra, April, 2002
- Received "Gold Award" (Div. I), "Adjudicator’s Award", "Outstanding Instrumental Group", and “Outstanding Instrumental Program” at Anaheim Heritage Festival, April, 2002.

- In March 2002, the Highland Symphony was rated “Superior with Distinction” at the ABODA Area Concert Festival – an award given to only 18 groups out of 150 statewide.
- The Highland Symphony releases their first CD on November 1, 2002.
- On December 1, 2002, the Highland Symphonic Strings make their debut at the world renowned Carnegie Hall in New York City to a sold out house and enthusiastic response from the audience. They are the first high school orchestra from the State of Arizona, and the first music group from Gilbert to perform on this well known stage.

2003
- Clinic Orchestra for E. Daniel Long at AMEA State Conference, January, 2003
- 23 students selected to 2003 Arizona Central Regional Orchestra, February, 2003
- 9 students selected to 2003 Arizona All State Orchestra, April 2003
- The Highland Symphony releases their second CD, entitled Jubilee, on December 1, 2003.

2004
- 20 members of Symphony string section featured in concert with New York composer Daniel Roumain at Gammage Auditorium in Tempe.
- 20 students selected to 2004 Arizona Central Regional Orchestra, February, 2004
- 7 students selected to 2004 Arizona All State Orchestra, April 2004
- The Highland Orchestras release their third CD, (the first one that features all four orchestras) on December 1, 2004

2005
- 17 students selected to 2005 Arizona Central Regional Orchestra, February, 2005
- 4 students selected to 2005 Arizona All State Orchestra, April 2005
- 2 students selected to perform with the 2005 National High School Honors Orchestra, sponsored by ASTA with NSOA, in Reno NV.
- The Highland Orchestras release their fourth CD, Voyage, featuring all four orchestras on December 1, 2005

2006
- 17 students selected to 2006 Arizona Central Regional Orchestra, February, 2006
- 3 students selected to 2006 Arizona All State Orchestra, April 2006
- Highland Symphony receives the highest score of the festival (97.3) at the San Diego World of Music Festival, April, 2006. Highland HS music department named Sweepstakes winner for the festival.
- The Highland Orchestras release their fifth CD, An Evening at the Symphony, featuring all four orchestras on December 1, 2006.

2007
- 17 students selected to 2007 Arizona Central Regional Orchestra, February, 2007
- 5 students selected to 2007 Arizona All State Orchestra, March, 2007
- The Highland Orchestras release their sixth CD, Choreography, on September 1, 2007.
- The Highland HS Symphonic Strings become the first performing group ever from Arizona to perform for a second time at the Midwest International Band & Orchestra Clinic in Chicago, IL. (This is the premier performance venue for high school bands and orchestras.) Their Midwest concert includes the world premiere of the work Ghosts of Brandenburg, commissioned specifically for this performance by the nationally known composer Richard Meyer.

2008
- 18 students selected to 2008 Arizona Central Regional Orchestra, February, 2008
- 8 students selected to 2008 Arizona All State Orchestra, March, 2008
- 4 students selected to perform with the 2008 National High School Honors Orchestra, sponsored by ASTA, in Albuquerque, NM.
- The 2008/2009 school year marks the addition of a fifth orchestra, Sinfonia, due to the tremendous growth in the size and scope of the Highland Orchestra Program.
- The Highland Orchestras release their seventh CD, Ghosts of Midwest, on December 1, 2008.

2009
- 22 students selected to 2009 Arizona Central Regional Orchestra, February, 2009
- 5 students selected to 2009 Arizona All State Orchestra, March, 2009
- The internationally known string group Barrage performs to a sold out auditorium in October, 2009. The Highland Symphonic Strings perform with them that evening. The director and cast of Barrage state that they have not performed with a high school group of this talent level in years.
- Due to unprecedented demand, The Highland HS Orchestras perform their December holiday concert, Home for the Holidays, on two consecutive nights, performing to sold out crowds both nights.
- The Highland Orchestras release their eighth CD, Suite Concertante, on December 1, 2009.

2010
- 21 students selected to 2010 Arizona Central Regional Orchestra, February, 2010.

- The Highland Orchestra program has grown from 70 students in three orchestras in the fall of 1993 to over 270 students in five orchestras in the spring of 2010.

- The Highland Symphony has received Superior (Div. I) ratings at all festivals entered since the school opened in 1993 – including Arizona Band & Orchestra Directors Association (ABODA) Fall Orchestra Festivals, Area & State Concert Festivals.

- The Highland Sinfonia, Chamber Orchestra and Concert Orchestra (training ensembles for the Highland Symphony) have consistently received Superior (Div. I) ratings at all festivals entered since their inception.
Mesquite High School Band Program

Ron André & Sean Dennison - Directors

Mesquite High School is the third high school to open in the Gilbert Public School District. The philosophy of the band program at Mesquite High School is to give all band students a wide variety of musical experiences.

The program is comprised of three concert bands that run year-round and a competitive marching band in the fall semester. In the spring semester, students have the opportunity to participate in two sections of jazz band and a full symphony orchestra. Mesquite also has a winterguard and 2 indoor drumlines that compete in the spring. Students are encouraged to participate in multiple ensembles whenever possible. Even in it’s early history, the Mesquite High School Band Program has established a strong tradition of excellence.

1998-1999 Accomplishments

Marching Band:
- ASU Band Day - Superior Rating
- Chandler Festival - Excellent Rating
- State Marching Festival - Excellent Rating

Concert Bands:
- EAC Concert Festival - Concert Band I, Superior Rating
  Concert Band II, Excellent Rating

Jazz Bands:
- Mountainside Jazz Festival - Jazz Band I, Excellent Rating
  Jazz Band II, Excellent Rating

1999-2000 Accomplishments

Marching Band:
- ASU Band Day - Excellent Rating
- Chandler Festival - Excellent Rating
- State Marching Festival - Excellent Rating

Concert Bands:
- Area Concert Festival - Symphonic Band, Superior w/Distinction Rating
- State Concert Festival - Symphonic Band, Excellent Rating
**Jazz Bands:**
- Mountainside Jazz Festival - Jazz Band I, Excellent Rating
  Jazz Band II, Good Rating

**Winterguard:**
- Gilbert Invitational - Superior Rating

**Indoor Drumline:**
- Gilbert Invitational - Superior Rating

**2000-2001 Accomplishments**

**Marching Band:**
- U of A Band Day - Superior Rating
- Marcos De Niza Festival - Superior Rating
  Music, Visual, Drum Majors, Drumline Caption Awards
- Southwest Regional Tournament - Sweepstakes Winner
  2nd Place Percussion, 3rd Place Colorguard
- State Marching Festival - Excellent Rating

**Concert Bands:**
- Area Concert Festival - Wind Ensemble, Superior Rating
  Symphonic Band, Excellent Rating
  Concert Band, Excellent Rating
- State Concert Festival - Wind Ensemble, Excellent Rating
  Symphonic Band, Excellent Rating

**Jazz Bands:**
- Mountainside Jazz Festival - Jazz Band I, Excellent Rating

**Winterguard:**
- Gilbert Invitational - Superior Rating
  WGAZ Championships - Excellent Rating

**Indoor Drumline:**
- Gilbert Invitational - Superior Rating
  WGAZ Championships - Excellent Rating

**2001-2002 Accomplishments**

**Marching Band:**
- ASU Band Day - Superior Rating
- Gilbert Festival - Superior Rating
  Drumline Caption Award
- Marcos De Niza Festival - Superior Rating
  Music, Visual, Drum Majors, Caption Awards
- State Marching Festival - Superior w/Distinction Rating
  Music, Visual, Drum Majors, Drumline, Guard Caption Awards

**Concert Bands:**
- Area Concert Festival - Wind Ensemble, Excellent Rating
  Symphonic Band, Excellent Rating
  Concert Band, Good Rating
- World of Music Festival - Wind Ensemble, 2nd Place
Jazz Bands:
Mountainside Jazz Festival - Jazz Band I, Excellent Rating

Winterguards (Blue & Silver):
- Gilbert Invitational - Excellent Ratings
- Coronado Invitational - Superior Ratings
- WGAZ Championships - Superior Ratings

Indoor Drumline:
- Sabino Invitational - Good Rating
- Gilbert Invitational - Excellent Rating
- Coronado Invitational - Excellent Rating
- WGAZ Championships - Excellent Rating

2002-2003 Accomplishments

Marching Band:
- ASU Band Day - Excellent Rating
- Gilbert Festival - Superior Rating
- Highland Festival - Superior Rating
- Marcos De Niza Festival - Superior Rating
- State Marching Festival - Excellent Rating

Concert Bands:
- Area Concert Festival - Wind Ensemble, Superior Rating
- State Concert Festival - Wind Ensemble, Excellent Rating

Winterguard:
- Deer Valley Invitational - Good Rating
- MX Invitational - Excellent Rating
- WGASC Las Vegas - 2nd Place
- WGAZ Championships - Superior Rating

Indoor Drumline:
- Deer Valley Invitational - Good Rating
- MX Invitational - Excellent Rating
- WGI Las Vegas - Finalist
- WGAZ Championships - Excellent Rating

2003-2004 Accomplishments

Marching Band:
- ASU Band Day - Excellent Rating
- U of A Band Day - Excellent Rating
- Highland Festival - Superior Rating
- AZPAS - Superior Rating
- Las Vegas Invitational - Finalist
- State Marching Festival - Excellent Rating

Concert Bands:
- Area Concert Festival - Wind Ensemble, Excellent Rating
Symphonic Winds, Excellent Rating

**Winterguard:**
- WGAZ Championships - State Runner-Ups

**Indoor Drumline:**
- WGAZ Championships - Superior Rating

### 2004-2005 Accomplishments

**Marching Band:**
- ASU Band Day - Excellent Rating
- Highland Festival - Superior Rating
- Goldwater Festival - Excellent Rating
- NAU Band Day - Superior Rating
  - Music, Visual, Drumline, Guard Caption Awards
- State Marching Festival - Excellent Rating
  - Music, Visual, Drumline, Guard Caption Awards

**Concert Bands:**
- Area Concert Festival - Wind Ensemble, Superior Rating
- Goldwater Festival - Symphonic Winds, Excellent Rating
- Peoria Festival - Drumline Caption Award
- State Marching Festival - Superior w/Distinction Rating
  - Music, Marching, Guard, Drumline Caption Awards

**Winterguard:**
- WGAZ Championships - Scholastic A State Champions

**Indoor Drumline:**
- WGAZ Championships - Recipient: Shawn Patrick Reidy Award

### 2005-2006 Accomplishments

**Marching Band:**
- ASU Band Day - Superior Rating
- AZPAS - Superior Rating
- Goldwater Festival - Snare, Tenor and Cymbal Caption Awards
- Peoria Festival - Drumline Caption Award
- State Marching Festival - Superior w/Distinction Rating
  - Music, Marching, Guard, Drumline Caption Awards

**Concert Bands:**
- AREA Concert Festival - Wind Ensemble, Excellent Rating
- State Concert Festival - Symphonic Winds, Excellent Rating

**Indoor Drumline:**
- WGAZ State Finals - Scholastic A State Champions
  - Recipient: Shawn Patrick Reidy Award

### 2006-2007 Accomplishments
Marching Band:
- ASU Band Day - Superior Rating
- AZPAS - Superior Rating
- NAU Band Day - Excellent Rating
- State Marching Festival - Superior w/Distinction Rating

Concert Bands:
- AREA Concert Festival - Wind Ensemble, Superior Rating
- State Concert Festival - Wind Ensemble, Superior Rating

2007-2008 Accomplishments

Marching Band:
- ASU Band Day - Superior Rating
- AZPAS - Superior Rating
- State Marching Festival - Superior w/Distinction Rating

Concert Bands:
- AREA Concert Festival - Wind Ensemble, Superior w/Distinction Rating
- Heritage Festival - Wind Ensemble, 2nd Place

Winterguard:
- WGAZ Championships - Scholastic A State Champions

Indoor Drumline:
- WGAZ Championships - Scholastic A State Champions

2008-2009 Accomplishments

Marching Band:
- ASU Band Day - Superior Rating
- AZPAS - Superior Rating
- State Marching Festival - Superior w/Distinction Rating

Concert Bands:
- AMEA State Conference - Wind Ensemble Special Performance
- AREA Concert Festival - Wind Ensemble, Superior w/Distinction Rating
- State Concert Festival - Wind Ensemble, Superior w/Distinction Rating

Winterguard:
- WGI Phoenix - 3rd Place
- WGAZ Championships - Scholastic A State Runner-ups
Indoor Drumline:
WGI Phoenix - Finalist

2009-2010 Accomplishments

Marching Band:
AZPAS - Superior Rating
    Tenor and Snare Caption Awards
NAU Band Day - Superior w/Distinction Rating
    GE, Marching, Guard Caption Awards
State Marching Festival - Superior w/Distinction Rating
MESQUITE JUNIOR HIGH SCHOOL:
1993-94:
2 individual ratings of Superior, 1 individual rating of Excellent @ State Solo/Ensemble Festival
2 students selected to Arizona JH All-State Band
8th Grade Band received Superior Rating @ State Contest

GILBERT JUNIOR HIGH SCHOOL:
1994-95:
3 individual ratings of Superior, 4 individual ratings of Excellent @ State Solo/Ensemble Festival
2 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
8th Grade Band received Superior Rating @ ABODA State Contest

1995-96:
1 individual rating of Superior, 2 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
7th Grade Band received Excellent Rating @ State Contest
8th Grade Band received Unanimous Superior Rating @ State Contest

1996-97:
4 individual ratings of Superior, 4 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
7th Grade Band received Excellent Rating @ State Contest
8th Grade Band received Unanimous Superior Rating @ State Contest

1997-98:
8 individual ratings of Superior, 11 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
7th Grade Band received Superior Rating @ State Contest
8th Grade Band received Superior With Distinction Rating @ State Contest

HIGHLAND JUNIOR HIGH SCHOOL:
1998-99:
17 individual ratings of Superior, 14 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
7th Grade Band received Superior Rating @ State Contest
8th Grade Band received Superior With Distinction Rating @ State Contest

1999-2000:
23 individual ratings of Superior, 19 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band received Unanimous Superior Rating At ABODA Jazz Festival
7th Grade Band received Superior Rating @ State Contest
8th Grade Band received Superior With Distinction Rating @ State Contest
2000-01:
30 individual ratings of Superior, 34 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
HHS Marching Band in Pasadena Tournament of Roses Parade
Jazz Band Invited to Phoenix College Jazz Invitational - Superior Rating

2000-01:
30 individual ratings of Superior, 34 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
HHS Marching Band in Pasadena Tournament of Roses Parade
Jazz Band Invited to Phoenix College Jazz Invitational - Superior Rating
7th Grade Band #1 received Excellent Rating @ State Contest
7th Grade Band #2 received Excellent Rating @ State Contest
8th Grade Band received Unanimous Superior Rating @ State Contest

2001-02:
54 individual ratings of Superior, 33 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band invited to Phoenix College Jazz Invitational - Superior Rating
8th Grade Band received Superior Rating @ State Contest

2002-03:
44 individual ratings of Superior, 22 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
Jazz Band invited to Phoenix College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2003-04:
3 students selected to Arizona JH All-State Band
Jazz Band invited to Phoenix College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2004-05:
HHS Marching Band in the Macy's Thanksgiving Day Parade
40 individual ratings of Superior, 21 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
7th Grade Jazz Band Created
7th and 8th Grade Jazz Bands invited to Phx. College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2005-06:
39 individual ratings of Superior, 7 individual ratings of Excellent, 1 individual rating of Good @ State S/E Festival
3 students selected to Arizona JH All-State Band
7th and 8th Grade Jazz Bands invited to Phx. College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2006-07:
34 individual ratings of Superior, 16 individual ratings of Excellent, 3 individual ratings of Good @ State S/E Festival
3 students selected to Arizona JH All-State Band
7th and 8th Grade Jazz Bands invited to Phx. College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2007-08:
41 individual ratings of Superior, 14 individual ratings of Excellent, 4 individual ratings of Good @ State S/E Festival
3 students selected to Arizona JH All-State Band
7th and 8th Grade Jazz Bands invited to Phx. College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest

2008-09:
23 individual ratings of Superior, 8 individual ratings of Excellent @ State Solo/Ensemble Festival
3 students selected to Arizona JH All-State Band
7th and 8th Grade Jazz Bands invited to Phx. College Jazz Invitational
8th Grade Band received Superior With Distinction Rating @ State Contest
HIGHLAND HIGH SCHOOL CHOIR
The Highland choir has 210 students currently enrolled
The Highland ADVANCED VOCAL ENSEMBLE has received Superior Ratings (DIVISION 1) at the NAU Jazz/Madrigal Festival every year since 1993
The Highland CONCERT CHOIR has received Superior Ratings (DIVISION 1) at the state festival every year since 1993

1997
8 students in the Central Regional Choir
2 students in the All State Jazz Choir
4 students in the All State Choir
Superior rating at the Festival of Gold
Released "Winter Solstice" CD
Featured on Santa Barbara Music Press Promotional CD

1998
4 students selected to the AZ All State Jazz Choir
13 students selected to the Central Regional Choir
8 students selected to the Az. All State Choir
Concert Choir selected to perform at the prestigious National Music Educators Convention March 2008
Concert Choir selected to perform at the Az. Music Educators state Conference

1999
3 students selected to the All State Jazz Choir
10 students selected to the Central Regional Choir
3 students selected to the All State choir
Superior Rating Heritage Festival

2000
Selected for National recording of acappella choirs
8 students selected to Central Region Choir
3 students selected to All State Jazz Choir
3 students selected to All State Choir
Superior Rating NAU Jazz/ Madrigal Festival

2001
3 Students selected to the All State Jazz Choir
10 students selected to the Central Regional Choir
4 students selected to the All State Choir
Superior Rating NAU Jazz/Madrigal Festival

2002
5 students selected to the All State Jazz Choir
10 students selected to the Central Regional Choir
7 students selected to the All State Choir
Received Gold Award (Division 1) and Choral Adjudicators Award for Outstanding Choral Group Heritage Festival, Anaheim
Superior Rating NAU Jazz/Madrigal Festival
Advanced Women's Chorale selected to perform at the Az Music Educators Conference
2003
4 students Selected to the All State Jazz Choir
13 students selected to the Central Regional Choir
10 students selected to the AZ All State Choir
Concert Choir selected as in of 6 choir nationally to perform at Orchestra Hall, Chicago Illinois, National Heritage Festival April 2003
Concert Choir selected to perform at the State Music Educators Conference January 2003
Superior Rating NAU Jazz/Madrigal Festival

2004
5 students selected to the Arizona All State Jazz Choir
12 students selected to the Central Region Choir
8 students selected to the AZ All State Choir
Superior Rating NAU Jazz/Madrigal Festival

2005
2 students selected to the Az All State Jazz Choir
9 students selected to the Central Region Choir
5 students selected to the All State Choir
Superior Rating NAU Jazz/Madrigal Festival

2006
3 students selected to AZ. All State Jazz Choir
16 students selected to the Central Region Choir
6 students selected to the AZ. All State Choir
Superior Rating World of Music Festival San Diego CA. April
HHS Music Department named Sweepstakes winner for the festival
Superior Rating NAU Jazz/Madrigal Festival

2007
4 students selected to Az All State Jazz Choir
17 students selected to Central Region Choir
5 students selected to the Az All State Choir
Concert Choir one of 4 high School nationally selected to perform at Carnegie Hall
Superior Rating NAU Jazz/Madrigal Festival

2008
7 students selected to the AZ All State Jazz Choir
14 students selected to the Central Region Choir
8 students selected to the All State Choir
Concert Choir Selected for demonstration choir for sight-reading clinic for the Az. Music Educators Conference
Superior Rating NAU Jazz/Madrigal Festival
Superior Rating Heritage Festival Of Gold

2009
4 students selected to the Az. All State Jazz Choir
17 students elected to Central Region Choir
6 students selected to the All State Choir
Advanced Women's Chorale selected to perform at the AZ Music Educators Conference
Concert Choir and Advanced Vocal Ensemble received Superior Rating at the Fame Festival, LA, CA.
Superior Rating NAU Jazz/Madrigal Festival

2010
3 students selected to the Az All State Jazz Choir
13 students selected to the Central Region Choir
Superior Rating NAU Jazz/Madrigal Festival

Rita Scholz
Choral Music
Highland High School
813-005 ext 2752
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Mesquite High Orchestra

Strolling Strings- featured performance group at Disney festival of honor in Florida, on news channel 3 featured performance group 3 times. Performed for Governor Janet Napolitano Inauguration, performed for Grammy Award Winning Mark O'Connor reception, Performance at Arizona State Federal Courthouse, Performance at Biltmore for Phoenix Symphony Gala Ball Fundraiser. Performance at AMEA state conference as session group performance. Actively performs around community and beyond for parties, receptions, and other special events.

MHS Orchestras- Earned Excellent, Superior, and Superior with Distinction Awards at Fall Orchestra Festival, Area Concert Festival, and State Concert Festivals for last eleven years. 1st place awards at Music in the park and other festivals in California 1999-2007. Symphonic Strings won 2nd place at NAU Blue Sky Orchestra Competition, won Grand Champion Performance group, 1st place Symphony Orchestra, Overall Judges Favorite, and top performance group of festival at Heritage Festival of Gold in 2008. Selected and awarded Arizona Music Educators Association Honor Performance as String Group in 2009. Selected and Awarded as a performance group at the National Band and Orchestra festival in Carnegie Hall, NYC this April. Performance on Good Morning News Channel 3 last month promoting string group and district music programs. One of highest producing number of Regional Honor orchestra participants in region and state, actively involved with ASU, NAU, and UNM school of music faculty as partnering with recruitment, retention, and clinics.

Amber Dudley
Director of Orchestras
Mesquite High School
632-4750 x4714

Superstition Springs Elementary
Finley Farms Elementary
Patterson Elementary

2008 Scottsdale Concert Band Festival - FFE 6th Grade Band - Superior w/Distinction

2006 (might have been 2005) Phoenix College Jazz Festival - SSE 6th Grade Jazz Band - Non-Graded Festival, one hour performance/clinic with nationally recognized jazz performer/educator, one hour sectional workshops, listened to advanced college and high school groups. We were the only elementary level group at the festival. We composed our own jazz tune in preparation and performed it there, all solos (many) were improvised. The clinician told us that while our technique might not be at the level of the high school and college groups they heard that day, our "concept of jazz and improvisation" was actually ahead of some of the groups. He told us that, because of the things that we were doing and the enthusiasm we had for it, we were his favorite group of the day. It was an extremely positive experience.
**Additional Research on Music Education Merits**

There are extensive studies, policy statements, research, and quotes regarding the critical role of music and the arts in education. Additional material is provided on the pages that follow. You can also visit [www.GilbertMusicMatters.com](http://www.GilbertMusicMatters.com) for updates, links, and further access.
Music Education + Standardized Tests = Best Results for Students

A UCLA analysis of a U.S. Department of Education database tracking more than 25,000 students over ten years showed that students involved in music generally tested higher in reading proficiency exams and standardized tests than those who had no musical involvement. The study noted higher scores for musicians in all socioeconomic groups.

Keep music education strong: Go to www.SupportMusic.com

Source: Edward B. Fiske, “Involvement in the Arts and Human Development,” Champions of Change: The Impact of the Arts on Learning. President’s Committee on the Arts and the Humanities and AEP, 1999
Band Members Get Higher Scores in State Math, Science and Language Tests

Study finds link between music instruction and academic achievement as measured by statewide standardized tests

A recent study explored the relationship of instrumental music instruction and academic achievement for the senior class of Lee County High School in Leesburg, Georgia. Significant correlations were found between the number of years of band instruction and higher academic achievement as measured by the Georgia High School Graduation Test (GHSGT) Mathematics and Science exams.

Keep music education strong: Go to www.SupportMusic.com

Source: University of Sarasota study, Jeffrey Lynn Kluball, 2000
Music Education Earns “A”s

According to a Gallup Poll, people hold music education in high regard

- Music is part of a well-rounded education = 94% agree

- Schools should offer instrumental music instruction as part of regular curriculum = 94% agree

- School band is a good way for young people to develop teamwork = 96% agree

- Participation in school music corresponds with better grades/test scores = 85% agree

- States should manage music education so all students have opportunity to study music = 82% agree

Keep music education strong: Go to www.SupportMusic.com

Take Note: Music Study Enhances Memory and IQ

A study by researchers at McMaster University in Canada indicated that young children who received a year of musical training showed brain changes and superior memory when compared with children who did not receive the instruction. That the children taking music lessons improved more than the others in non-musical abilities such as literacy, verbal memory, visuospatial processing, mathematics and IQ.

Keep music education strong: Go to www.SupportMusic.com

Music Advocacy’s Top Ten Quotes

Source: http://www.childrensmusicworkshop.com/advocacy/toptenquotes.html

1. “During the Gulf War, the few opportunities I had for relaxation I always listened to music, and it brought me great peace of mind. I have shared my love of music with people throughout this world, while listening to the drums and special instruments of the Far East, Middle East, Africa, the Caribbean, and the Far North, and all of this started with the music appreciation course that I was taught in a third-grade elementary class in Princeton, New Jersey. What a tragedy it would be if we lived in a world where music was not taught to children.”
   - General H. Norman Schwarzkopf — United States Army

2. “Music is exciting. It is thrilling to be sitting in a group of musicians playing (more or less) the same piece of music. You are part of a great, powerful, vibrant entity. And nothing beats the feeling you get when you've practiced a difficult section over and over and finally get it right. (yes, even on the wood block.) Music is important. It says things you heart can't say any other way, and in a language everyone speaks. Music crosses borders, turns smiles into frowns, and vice versa. These observations are shared with a hope: that, when schools cut back on music classes, they really think about what they're doing - and don't take music for granted.”
   - Dan Rather — CBS News

3. “In every successful business…there is one budget line that never gets cut. It’s called ‘Product Development’ – and it’s the key to any company’s future growth. Music education is critical to the product development of this nation’s most important resource – our children.”
   - John Sykes — President, VH1

4. “The things I learned from my experience in music in school are discipline, perseverance, dependability, composure, courage and pride in results. . . Not a bad preparation for the workforce!”
   - Gregory Anrig – President, Educational Testing Service

5. “Music is an essential part of everything we do. Like puppetry, music has an abstract quality which speaks to a worldwide audience in a wonderful way that nourishes the soul.”
   - Jim Henson – television producer and puppeteer

6. “Should we not be putting all our emphasis on reading, writing and math? The ‘back-tobasics curricula,’ while it has merit, ignores the most urgent void in our present system – absence of self-discipline. The arts, inspiring – indeed requiring – self-discipline, may be more ‘basic’ to our nation survival than traditional credit courses. Presently, we are spending 29 times more on science than on the arts, and the result so far is worldwide intellectual embarrassment.”
   - Paul Harvey – syndicated radio show host
7. “It's [music education] terribly important, extremely important -- because when you are a child, you are in a receptive age ... In high schools, public schools -- that's where they must have the best influence, the first influence, which will go through their whole life.”
- Eugene Ormandy – conductor of The Philadelphia Orchestra

8. “It is our job, as parents, educators, and friends, to see that our young people have the opportunity to attain the thorough education that will prepare them for the future. Much of that education takes place in the classroom. We must encourage our youngsters in such pursuits as music education. In addition to learning the valuable lesson that it takes hard work to achieve success, no matter what the arena, music education can provide students with a strong sense of determination, improved communication skills, and a host of other qualities essential for successful living.”
- Edward H. Rensi – President and Chief Operation Officer, U.S.A. McDonald's Corporation

9. “A grounding in the arts will help our children to see; to bring a uniquely human perspective to science and technology. In short, it will help them as they grow smarter to also grow wiser.”
- Robert E. Allen – Chairman and Chief Executive Officer, AT&T Corporation

10. “Some people think music education is a privilege, but I think it’s essential to being human.”
- Jewel – singer, songwriter, and instrumentalist
Research Briefs: Merits of Music Education

Source: http://www.amc-music.com/research_briefs.htm

The pace of scientific research into music making has never been greater. New data about music’s relationship to brainpower, wellness and other phenomena is changing the way we perceive mankind’s oldest art form, and it’s having a real-world effect on decisions about educational priorities.

The briefs below provide a glimpse into these exciting developments. For a more in-depth treatment of current music science, visit The International Foundation for Music Research, and to see updates on the latest findings, check the "Build Your Case" section of SupportMusic.com.

Did You Know?
Middle school and high school students who participated in instrumental music scored significantly higher than their non-band peers in standardized tests. University studies conducted in Georgia and Texas found significant correlations between the number of years of instrumental music instruction and academic achievement in math, science and language arts.
Source: University of Sarasota Study, Jeffrey Lynn Kluball; East Texas State University Study, Daryl Erick Trent

Did You Know?
Students who were exposed to the music-based lessons scored a full 100 percent higher on fractions tests than those who learned in the conventional manner. Second-grade and third-grade students were taught fractions in an untraditional manner ‹ by teaching them basic music rhythm notation. The group was taught about the relationships between eighth, quarter, half and whole notes. Their peers received traditional fraction instruction.
Source: Neurological Research, March 15, 1999

Did You Know?
Music majors are the most likely group of college grads to be admitted to medical school. Physician and biologist Lewis Thomas studied the undergraduate majors of medical school applicants. He found that 66 percent of music majors who applied to med school were admitted, the highest percentage of any group. For comparison, (44 percent) of biochemistry majors were admitted. Also, a study of 7,500 university students revealed that music majors scored the highest reading scores among all majors including English, biology, chemistry and math.
Sources: "The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," Peter H. Wood, ERIC Document No. ED327480
"The Case for Music in the Schools," Phi Delta Kappan, February, 1994

Did You Know?
Music study can help kids understand advanced music concepts. A grasp of proportional math and fractions is a prerequisite to math at higher levels, and children who do not master these areas cannot understand more advanced math critical to high-tech fields. Music involves ratios, fractions, proportions and thinking in space and time. Second-grade students were given four months of piano keyboard training, as well as time using newly designed math software. The group scored over 27 percent higher on proportional math and fractions tests than children who used only the math software.
Source: Neurological Research March, 1999
Did You Know?
A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction.

Did You Know?
Data from the National Educational Longitudinal Study of 1988 showed that music participants received more academic honors and awards than non-music students, and that the percentage of music participants receiving As, As/Bs, and Bs was higher than the percentage of non-participants receiving those grades.

Did You Know?
Research shows that piano students are better equipped to comprehend mathematical and scientific concepts. A group of preschoolers received private piano keyboard lessons and singing lessons. A second group received private computer lessons. Those children who received piano/keyboard training performed 34 percent higher on tests measuring spatial-temporal ability than the others even those who received computer training. "Spatial-temporal" is basically proportional reasoning - ratios, fractions, proportions and thinking in space and time. This concept has long been considered a major obstacle in the teaching of elementary math and science.
Source: Neurological Research February 28, 1997

Did You Know?
Young children with developed rhythm skills perform better academically in early school years. Findings of a recent study showed that there was a significant difference in the academic achievement levels of students classified according to rhythmic competency. Students who were achieving at academic expectation scored high on all rhythmic tasks, while many of those who scored lower on the rhythmic test achieved below academic expectation.
Source: "The Relationship between Rhythmic Competency and Academic Performance in First Grade Children," University of Central Florida, Debby Mitchell

Did You Know?
High school music students score higher on SATs in both verbal and math than their peers. In 2001, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts.
Did You Know?
College-age musicians are emotionally healthier than their non-musician counterparts. A study conducted at the University of Texas looked at 362 students who were in their first semester of college. They were given three tests, measuring performance anxiety, emotional concerns and alcohol related problems. In addition to having fewer battles with the bottle, researchers also noted that the college-aged music students seemed to have surer footing when facing tests.
Source: Houston Chronicle, January 11, 1998

Did You Know?
A ten-year study, tracking more than 25,000 students, shows that music-making improves test scores. Regardless of socioeconomic background, music-making students get higher marks in standardized tests than those who had no music involvement. The test scores studied were not only standardized tests, such as the SAT, but also in reading proficiency exams.
Source: Dr. James Catterall, UCLA, 1997

Did You Know?
The world's top academic countries place a high value on music education. Hungary, Netherlands and Japan stand atop worldwide science achievement and have strong commitment to music education. All three countries have required music training at the elementary and middle school levels, both instrumental and vocal, for several decades. The centrality of music education to learning in the top-ranked countries seems to contradict the United States' focus on math, science, vocabulary, and technology.
Source: 1988 International Association for the Evaluation of Educational Achievement (IAEEA) Test

Did You Know?
Music training helps under-achievers. In Rhode Island, researchers studied eight public school first grade classes. Half of the classes became "test arts" groups, receiving ongoing music and visual arts training. In kindergarten, this group had lagged behind in scholastic performance. After seven months, the students were given a standardized test. The "test arts" group had caught up to their fellow students in reading and surpassed their classmates in math by 22 percent. In the second year of the project, the arts students widened this margin even further. Students were also evaluated on attitude and behavior. Classroom teachers noted improvement in these areas also.
Source: Nature May 23, 1996

Did You Know?
"Music education can be a positive force on all aspects of a child's life, particularly on their academic success. The study of music by children has been linked to higher scores on the SAT and other learning aptitude tests, and has proven to be an invaluable tool in classrooms across the country. Given the impact music can have on our children's education, we should support every effort to bring music into their classrooms."
Source: U.S. Senator Jeff Bingaman (NM)

Did You Know?
"The nation's top business executives agree that arts education programs can help repair weaknesses in American education and better prepare workers for the 21st century."
Dear School and Education Community Leaders:

At this time when you are making critical and far-reaching budget and program decisions for the upcoming school year, I write to bring to your attention the importance of the arts as a core academic subject and part of a complete education for all students. The Elementary and Secondary Education Act (ESEA) defines the arts as a core subject, and the arts play a significant role in children’s development and learning process.

In June, we received the 2008 National Assessment of Educational Progress (NAEP) in the Arts results for music and visual arts. I was reminded of the important role that arts education plays in providing American students with a well-rounded education. The arts can help students become tenacious, team-oriented problem solvers who are confident and able to think creatively. These qualities can be especially important in improving learning among students from economically disadvantaged circumstances. However, recent NAEP results found that only 57 percent of 8th graders attended schools where music instruction was offered at least three or four times a week, and only 47 percent attended schools where visual arts were offered that often.

Under ESEA, states and local school districts have the flexibility to support the arts. Title I, Part A of ESEA funds arts education to improve the achievement of disadvantaged students. Funds under Title II of ESEA can be used for professional development of arts teachers as well as for strategic partnerships with cultural, arts, and other nonprofit organizations. In addition, the Department’s Arts in Education program supports grants for model program development and dissemination and for professional development for arts educators. Moreover, local school districts can use funds under the State Fiscal Stabilization Fund through the American Recovery and Reinvestment Act for the arts along with other district expenses.

Because of the importance of the arts in a well-rounded curriculum, the Department of Education’s National Center for Education Statistics (NCES) plans to undertake a survey to assess the condition of arts education in grades K-12. This fall, elementary and secondary principals will be asked about their schools’ offerings in music, dance, theater, and visual arts. Next spring, NCES will survey elementary classroom teachers as well as music and visual arts specialists at the elementary and secondary levels about their programs and resources. In early 2011, the Department expects to begin reporting findings from this comprehensive profile, the first since the 1999-2000 school year. This data will help practitioners and policymakers make more informed decisions about arts education.
We encourage you to visit the Department's Web site for arts education at http://www.ed.gov/about/offices/list/oii/programs.html to learn more about our grant programs and find resources to meet the challenges ahead. Together, we can and should do better for America's students.

Sincerely,

/s/

Arne Duncan
State of Arizona
Department of Education

Superintendent Horne supports a comprehensive curriculum
Superintendent Horne knows that a comprehensive curriculum, including the arts, benefits all students, and supports the comprehensive curriculum envisioned by the State Board of Education.

- A school curriculum should include all of the content areas covered by Arizona’s Academic K-12 Standards, including the arts. “All students will achieve the essentials level in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation.”
  - Arts Standards Rationale

- As outlined in Arizona’s state statutes, students in grades K-8 at a minimum “shall demonstrate competency as defined by the State Board-adopted Essential Skills…in the following required subject areas…Music, Visual Arts.” High School students must receive “one credit of fine arts (performing or visual) or vocational education” in order to graduate from high school.
  - R7-2-301; R7-2-302

- The new federal authorization for schools entitled No Child Left Behind lists the arts as part of the core curriculum.
  - Title IX, Part A, Section 9101 (1)(D)(11), Definitions

How can you use this information?

1. **Educate your school leaders.** Many school board members, administrators, parents, even arts teachers are not aware of the requirements to include arts in the core curriculum.

2. **Present information to your school leaders about the power of arts education.** Arts learning not only promotes creativity and the development of workplace skills, it also promotes learning in other subject areas. Visit the Arizona Department of Education’s web-site for more information.

3. **Form an Arts in Education Council** and harness the advocacy power of your parent supporters. For more information on beginning a council for your school, join the Arizona Alliance for Arts Education by contacting Jacky Alling at idjra@aol.com or 602/264-0299.

4. **Invite the Arizona Department of Education** to present to your school leaders on the importance of arts education. Contact Lynn Tuttle at ltdra@ade.az.gov or 602/364-1534.

5. Receive arts education information including funding opportunities via the Arizona Commission on the Arts. Visit the Commission’s web-site at www.arizonaarts.org/arts_education and sign up for the arts in education on-line newsletter.

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**Useful Links:**

**Arts Standards:**
http://www.ade.az.gov/standards/arts/arts-rationale.asp

**State Education Law:**
http://www.sosaz.com/public_services/title_07/7-02.htm#ARTICLE%203.%20CURRICULUM%20REQUIREMENTS%20AND%20SPECIAL%20PROGRAMS

**Arizona Department of Education:**
www.ade.az.gov/arts

**No Child Left Behind:**
www.nochildleftbehind.gov

**Arts Education Research:**
http://www.aep-arts.org
There is more than one type of learning. A committee of colleges, led by Benjamin Bloom (1956), identified three domains of educational activities:

- **Cognitive**: mental skills (*Knowledge*)
- **Affective**: growth in feelings or emotional areas (*Attitude*)
- **Psychomotor**: manual or physical skills (*Skills*)

Since the work was produced by higher education, the words tend to be a little bigger than we normally use. Domains can be thought of as categories. Trainers often refer to these three domains as KSA (Knowledge, Skills, and Attitude). This taxonomy of learning behaviors can be thought of as "the goals of the training process." That is, after the training session, the learner should have acquired new skills, knowledge, and/or attitudes.

The committee also produced an elaborate compilation for the cognitive and affective domains, but none for the psychomotor domain. Their explanation for this oversight was that they have little experience in teaching manual skills within the college level (I guess they never thought to check with their sports or drama department).

This compilation divides the three domains into subdivisions, starting from the simplest behavior to the most complex. The divisions outlined are not absolutes and there are other systems or hierarchies that have been devised in the educational and training world. However, Bloom's taxonomy is easily understood and is probably the most widely applied one in use today.
Cognitive Domain

The cognitive domain (Bloom, 1956) involves knowledge and the development of intellectual skills. This includes the recall or recognition of specific facts, procedural patterns, and concepts that serve in the development of intellectual abilities and skills. There are six major categories, which are listed in order below, starting from the simplest behavior to the most complex. The categories can be thought of as degrees of difficulties. That is, the first one must be mastered before the next one can take place.

<table>
<thead>
<tr>
<th>Category</th>
<th>Example and Key Words</th>
</tr>
</thead>
</table>
| Knowledge: Recall data or information. | **Examples**: Recite a policy. Quote prices from memory to a customer. Knows the safety rules.  
**Key Words**: defines, describes, identifies, knows, labels, lists, matches, names, outlines, recalls, recognizes, reproduces, selects, states. |
| Comprehension: Understand the meaning, translation, interpolation, and interpretation of instructions and problems. State a problem in one's own words. | **Examples**: Rewrites the principles of test writing. Explain in one's own words the steps for performing a complex task. Translates an equation into a computer spreadsheet.  
**Key Words**: comprehends, converts, defends, distinguishes, estimates, explains, extends, generalizes, gives Examples, infers, interprets, paraphrases, predicts, rewrites, summarizes, translates. |
| Application: Use a concept in a new situation or unprompted use of an abstraction. Applies what was learned in the classroom into novel situations in the work place. | **Examples**: Use a manual to calculate an employee's vacation time. Apply laws of statistics to evaluate the reliability of a written test.  
**Key Words**: applies, changes, computes, constructs, demonstrates, discovers, manipulates, modifies, operates, predicts, prepares, produces, relates, shows, solves, uses. |
**Analysis**: Separates material or concepts into component parts so that its organizational structure may be understood. Distinguishes between facts and inferences.

**Examples**: Troubleshoot a piece of equipment by using logical deduction. Recognize logical fallacies in reasoning. Gathers information from a department and selects the required tasks for training.

**Key Words**: analyzes, breaks down, compares, contrasts, diagrams, deconstructs, differentiates, discriminates, distinguishes, identifies, illustrates, inferences, outlines, relates, selects, separates.

**Synthesis**: Builds a structure or pattern from diverse elements. Put parts together to form a whole, with emphasis on creating a new meaning or structure.

**Examples**: Write a company operations or process manual. Design a machine to perform a specific task. Integrates training from several sources to solve a problem. Revises and process to improve the outcome.

**Key Words**: categorizes, combines, compiles, composes, creates, devises, designs, explains, generates, modifies, organizes, plans, rearranges, reconstructs, relates, reorganizes, revises, rewrites, summarizes, tells, writes.

**Evaluation**: Make judgments about the value of ideas or materials.

**Examples**: Select the most effective solution. Hire the most qualified candidate. Explain and justify a new budget.

**Key Words**: appraises, compares, concludes, contrasts, criticizes, critiques, defends, describes, discriminates, evaluates, explains, interprets, justifies, relates, summarizes, supports.
**Affective Domain**

The affective domain (Krathwohl, Bloom, Masia, 1973) includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. The five major categories are listed from the simplest behavior to the most complex:

<table>
<thead>
<tr>
<th>Category</th>
<th>Example and Key Words</th>
</tr>
</thead>
</table>
| **Receiving Phenomena:**     | **Examples:** Listen to others with respect. Listen for and remember the name of newly introduced people.  
                               | **Key Words:** asks, chooses, describes, follows, gives, holds, identifies, locates, names, points to, selects, sits, erects, replies, uses.          |
| **Responding to Phenomena:** | **Examples:** Participates in class discussions. Gives a presentation. Questions new ideals, concepts, models, etc. in order to fully understand them. Know the safety rules and practices them.  
<pre><code>                           | **Key Words:** answers, assists, aids, complies, conforms, discusses, greets, helps, labels, performs, practices, presents, reads, recites, reports, selects, tells, writes. |
</code></pre>
<p>| <strong>Valuing</strong>                   | <strong>Examples:</strong> Demonstrates belief in the democratic process. Is sensitive towards individual and cultural differences (value diversity). Shows the ability to solve problems. Proposes a plan to social improvement and follows through with commitment. Informs management on matters that one feels strongly about. |</p>
<table>
<thead>
<tr>
<th>Learner's overt behavior and are often identifiable.</th>
<th><strong>Key Words</strong>: completes, demonstrates, differentiates, explains, follows, forms, initiates, invites, joins, justifies, proposes, reads, reports, selects, shares, studies, works.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong>: Organizes values into priorities by contrasting different values, resolving conflicts between them, and creating an unique value system. The emphasis is on comparing, relating, and synthesizing values.</td>
<td><strong>Examples</strong>: Recognizes the need for balance between freedom and responsible behavior. Accepts responsibility for one's behavior. Explains the role of systematic planning in solving problems. Accepts professional ethical standards. Creates a life plan in harmony with abilities, interests, and beliefs. Prioritizes time effectively to meet the needs of the organization, family, and self. <strong>Key Words</strong>: adheres, alters, arranges, combines, compares, completes, defends, explains, formulates, generalizes, identifies, integrates, modifies, orders, organizes, prepares, relates, synthesizes.</td>
</tr>
<tr>
<td><strong>Internalizing values</strong> (characterization): Has a value system that controls their behavior. The behavior is pervasive, consistent, predictable, and most importantly, characteristic of the learner. Instructional objectives are concerned with the student's general patterns of adjustment (personal, social, emotional).</td>
<td><strong>Examples</strong>: Shows self-reliance when working independently. Cooperates in group activities (displays teamwork). Uses an objective approach in problem solving. Displays a professional commitment to ethical practice on a daily basis. Revises judgments and changes behavior in light of new evidence. Values people for what they are, not how they look. <strong>Key Words</strong>: acts, discriminates, displays, influences, listens, modifies, performs, practices, proposes, qualifies, questions, revises, serves, solves, verifies.</td>
</tr>
</tbody>
</table>
**Psychomotor Domain**

The psychomotor domain (Simpson, 1972) includes physical movement, coordination, and use of the motor-skill areas. Development of these skills requires practice and is measured in terms of speed, precision, distance, procedures, or techniques in execution. The seven major categories are listed from the simplest behavior to the most complex:

<table>
<thead>
<tr>
<th>Category</th>
<th>Example and Key Words</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Perception</strong></td>
<td>Examples: Detects non-verbal communication cues. Estimate where a ball will land after it is thrown and then moving to the correct location to catch the ball. Adjusts heat of stove to correct temperature by smell and taste of food. Adjusts the height of the forks on a forklift by comparing where the forks are in relation to the pallet.</td>
</tr>
<tr>
<td></td>
<td>Key Words: chooses, describes, detects, differentiates, distinguishes, identifies, isolates, relates, selects.</td>
</tr>
<tr>
<td><strong>Set</strong></td>
<td>Examples: Knows and acts upon a sequence of steps in a manufacturing process. Recognize one's abilities and limitations. Shows desire to learn a new process (motivation). NOTE: This subdivision of Psychomotor is closely related with the &quot;Responding to phenomena&quot; subdivision of the Affective domain.</td>
</tr>
<tr>
<td></td>
<td>Key Words: begins, displays, explains, moves, proceeds, reacts, shows, states, volunteers.</td>
</tr>
<tr>
<td><strong>Guided Response</strong></td>
<td>Examples: Performs a mathematical equation as demonstrated. Follows instructions to build a model. Responds hand-signals of instructor while learning to operate a forklift.</td>
</tr>
<tr>
<td></td>
<td>Key Words: copies, traces, follows, react, reproduce, responds</td>
</tr>
</tbody>
</table>
| **Mechanism** | **Examples:** Use a personal computer. Repair a leaking faucet. Drive a car.  
**Key Words:** assembles, calibrates, constructs, dismantles, displays, fastens, fixes, grinds, heats, manipulates, measures, mends, mixes, organizes, sketches. |
|---|---|
| **Complex Overt Response** | **Examples:** Maneuvers a car into a tight parallel parking spot. Operates a computer quickly and accurately. Displays competence while playing the piano.  
**Key Words:** assembles, builds, calibrates, constructs, dismantles, displays, fastens, fixes, grinds, heats, manipulates, measures, mends, mixes, organizes, sketches. |
| **Adaptation** | **Examples:** Responds effectively to unexpected experiences. Modifies instruction to meet the needs of the learners. Perform a task with a machine that it was not originally intended to do (machine is not damaged and there is no danger in performing the new task).  
**Key Words:** adapts, alters, changes, rearranges, reorganizes, revises, varies. |
| **Origination** | **Examples:** Constructs a new theory. Develops a new and comprehensive training programming. Creates a new gymnastic routine.  
**Key Words:** arranges, builds, combines, composes, constructs, creates, designs, initiate, makes, originates. |

**Mechanism:** This is the intermediate stage in learning a complex skill. Learned responses have become habitual and the movements can be performed with some confidence and proficiency.

**Complex Overt Response:** The skillful performance of motor acts that involve complex movement patterns. Proficiency is indicated by a quick, accurate, and highly coordinated performance, requiring a minimum of energy. This category includes performing without hesitation, and automatic performance. For example, players are often utter sounds of satisfaction or expletives as soon as they hit a tennis ball or throw a football, because they can tell by the feel of the act what the result will produce.

**Adaptation:** Skills are well developed and the individual can modify movement patterns to fit special requirements.

**Origination:** Creating new movement patterns to fit a particular situation or specific problem. Learning outcomes emphasize creativity based upon highly developed skills.
Other Psychomotor Domains

As mentioned earlier, the committee did not produce a compilation for the psychomotor domain model, but others have. The one discussed above is by Simpson (1972). There are two other popular versions:

**Dave's (1975):**

- **Imitation:** Observing and patterning behavior after someone else. Performance may be of low quality. Example: Copying a work of art.
- **Manipulation:** Being able to perform certain actions by following instructions and practicing. Example: Creating work on one's own, after taking lessons, or reading about it.
- **Precision:** Refining, becoming more exact. Few errors are apparent. Example: Working and reworking something, so it will be "just right."
- **Articulation:** Coordinating a series of actions, achieving harmony and internal consistency. Example: Producing a video that involves music, drama, color, sound, etc.
- **Naturalization:** Having high level performance become natural, without needing to think much about it. **Examples:** Michael Jordan playing basketball, Nancy Lopez hitting a golf ball, etc.

**Harrow's (1972):**

- **Reflex movements** - Reactions that are not learned.
- **Fundamental movements** - Basic movements such as walking, or grasping.
- **Perception** - Response to stimuli such as visual, auditory, kinesthetic, or tactile discrimination.
- **Physical abilities** - Stamina that must be developed for further development such as strength and agility.
- **Skilled movements** - Advanced learned movements as one would find in sports or acting.
- **No discursive communication** - Effective body language, such as gestures and facial expressions.
**Bloom's Revised Taxonomy**

Lorin Anderson, a former student of Bloom, revisited the cognitive domain in the learning taxonomy in the mid-nineties and made some changes, with perhaps the two most prominent ones being, 1) changing the names in the six categories from noun to verb forms, and 2) slightly rearranging them.

This new taxonomy reflects a more active form of thinking and is perhaps more accurate:

![Bloom's Revised Taxonomy Diagram]

### Reference

Howard Gardner's work around multiple intelligences has had a profound impact on thinking and practice in education - especially in the United States. Here we explore the theory of multiple intelligences; why it has found a ready audience amongst educationalists; and some of the issues around its conceptualization and realization.

I want my children to understand the world, but not just because the world is fascinating and the human mind is curious. I want them to understand it so that they will be positioned to make it a better place. Knowledge is not the same as morality, but we need to understand if we are to avoid past mistakes and move in productive directions. An important part of that understanding is knowing who we are and what we can do... Ultimately, we must synthesize our understandings for ourselves. The performance of understanding that try matters are the ones we carry out as human beings in an imperfect world which we can affect for good or for ill. (Howard Gardner 1999: 180-181)

Howard Earl Gardner's (1943-) work has been marked by a desire not to just describe the world but to help to create the conditions to change it. The scale of Howard Gardner's contribution can be gauged from following comments in his introduction to the tenth anniversary edition of his classic work *Frames of Mind. The theory of multiple intelligences:*

In the heyday of the psychometric and behaviorist eras, it was generally believed that intelligence was a single entity that was inherited; and that human beings - initially a blank slate - could be trained to learn anything, provided that it was presented in an appropriate way. Nowadays an increasing number of researchers believe precisely the opposite; that there exists a multitude of intelligences, quite independent of each other; that each intelligence has its own strengths and constraints; that the mind is far from unencumbered at birth; and that it is unexpectedly difficult to teach things that go against early 'naive' theories of that challenge the natural lines of force within an intelligence and its matching domains. (Gardner 1993: xxiii)

One of the main impetuses for this movement has been Howard Gardner's work. He has been, in Smith and Smith's (1994) terms, a paradigm shifter. Howard Gardner has questioned the idea that intelligence is a single entity, that it results from a single factor, and that it can be measured simply via IQ tests. He has also challenged the cognitive development work of Piaget. Bringing forward evidence to show that at any one time a child may be at very different stages for example, in number development and spatial/visual maturation, Howard Gardner has successfully undermined the idea that knowledge at any one particular developmental stage hangs together in a structured whole.
In this article we explore Howard Gardner's contribution and the use to which it has been put by educators.

**Howard Gardner - a life**

Howard Gardner was born in Scranton, Pennsylvania in 1943. His parents had fled from Nürnberg in Germany in 1938 with their three-year old son, Eric. Just prior to Howard Gardner's birth Eric was killed in a sleighing accident. These two events were not discussed during Gardner's childhood, but were to have a very significant impact upon his thinking and development (Gardner 1989: 22). The opportunities for risky physical activity were limited, and creative and intellectual pursuits encouraged. As Howard began to discover the family's 'secret history' (and Jewish identity) he started to recognize that he was different both from his parents and from his peers.

His parents wanted to send Howard to Phillips Academy in Andover Massachusetts - but he refused. Instead he went to a nearby preparatory school in Kingston, Pennsylvania (Wyoming Seminary). Howard Gardner appears to have embraced the opportunities there - and to have elicited the support and interest of some very able teachers. From there he went to Harvard University to study history in readiness for a career in the law. However, he was lucky enough to have Eric Erikson as a tutor. In Howard Gardner's words Erikson probably 'sealed' his ambition to be a scholar (1989: 23). But there were others:

My mind was really opened when I went to Harvard College and had the opportunity to study under individuals—such as psychoanalyst Erik Erikson, sociologist David Riesman, and cognitive psychologist Jerome Bruner—who were creating knowledge about human beings. That helped set me on the course of investigating human nature, particularly how human beings think. (Howard Gardner quoted by Marge Sherer 1999)

Howard Gardner's interest in psychology and the social sciences grew (his senior thesis was on a new California retirement community) and he graduated *summa cum laude* in 1965.

Howard Gardner then went to work for a brief period with Jerome Bruner on the famous MACOS Project ('Man: A course of study'). Bruner's work, especially in *The Process of Education* (1960) was to make a profound impact, and the questions that the programme asked were to find an echo in Gardner's subsequent interests. During this time he began to read the work of Claude Levi-Strauss and Jean Piaget in more detail. He entered Harvard's doctoral programme in 1966, and in the following year became part of the Project Zero research team on arts education (with which he has remained involved to the present). Howard Gardner completed his PhD in 1971 (his dissertation was on style sensitivity in children). He remained at Harvard. Alongside his work with Project Zero (he now co-directs it with David Perkins) he was a lecturer (1971-1986) and then professor in education (1986- ). His first major book, *The Shattered Mind* appeared in 1975 and some fifteen have followed. Howard Gardner is currently Hobbs Professor of Cognition and Education at the Harvard Graduate School of Education and adjunct professor of neurology at the Boston University School of Medicine.

Project Zero provided an environment in which Howard Gardner could begin to explore his interest in human cognition. He proceeded in a very different direction to the dominant discourses associated with Piaget and with psychometric testing. Project Zero developed as a major research centre for education - and provided an intellectual home for a significant grouping of researchers. A key moment came with the establishment of the Project on Human Potential in the late 1970s (funded by Bernard van Leer.)
Foundation) to ‘assess the state of scientific knowledge concerning human potential and its realization’. The result was *Frames of Mind* (1983) Howard Gardner’s first full-length statement of his theory of multiple intelligences.

**Howard Gardner on multiple intelligences - the initial listing**

Howard Gardner viewed intelligence as ‘the capacity to solve problems or to fashion products that are valued in one or more cultural setting’ (Gardner & Hatch, 1989). He reviewed the literature using eight criteria or ‘signs’ of an intelligence:
- Potential isolation by brain damage.
- The existence of idiots savants, prodigies and other exceptional individuals.
- An identifiable core operation or set of operations.
- A distinctive development history, along with a definable set of ’end-state’ performances.
- An evolutionary history and evolutionary plausibility.
- Support from experimental psychological tasks.
- Support from psychometric findings.
- Susceptibility to encoding in a symbol system. (Howard Gardner 1983: 62-69)

Candidates for the title ‘an intelligence’ had to satisfy a range of these criteria and must include, as a prerequisite, the ability to resolve ‘genuine problems or difficulties’ (*ibid.*: 60) within certain cultural settings. Making judgements about this was, however, ‘reminiscent more of an artistic judgement than of a scientific assessment’ (*ibid.*: 62).

Howard Gardner initially formulated a list of seven intelligences. His listing was provisional. The first two have been typically valued in schools; the next three are usually associated with the arts; and the final two are what Howard Gardner called ‘personal intelligences’ (Gardner 1999: 41-43).

**Linguistic intelligence** involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to accomplish certain goals. This intelligence includes the ability to effectively use language to express oneself rhetorically or poetically; and language as a means to remember information. Writers, poets, lawyers and speakers are among those that Howard Gardner sees as having high linguistic intelligence.

**Logical-mathematical intelligence** consists of the capacity to analyze problems logically, carry out mathematical operations, and investigate issues scientifically. In Howard Gardner’s words, it entails the ability to detect patterns, reason deductively and think logically. This intelligence is most often associated with scientific and mathematical thinking.

**Musical intelligence** involves skill in the performance, composition, and appreciation of musical patterns. It encompasses the capacity to recognize and compose musical pitches, tones, and rhythms. According to Howard Gardner musical intelligence runs in an almost structural parallel to linguistic intelligence.

**Bodily-kinesthetic intelligence** entails the potential of using one’s whole body or parts of the body to solve problems. It is the ability to use mental abilities to coordinate bodily movements. Howard Gardner sees mental and physical activity as related.
Spatial intelligence involves the potential to recognize and use the patterns of wide space and more confined areas.

Interpersonal intelligence is concerned with the capacity to understand the intentions, motivations and desires of other people. It allows people to work effectively with others. Educators, salespeople, religious and political leaders and counsellors all need a well-developed interpersonal intelligence.

Intrapersonal intelligence entails the capacity to understand oneself, to appreciate one's feelings, fears and motivations. In Howard Gardner's view it involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.

In *Frames of Mind* Howard Gardner treated the personal intelligences 'as a piece'. Because of their close association in most cultures, they are often linked together. However, he still argues that it makes sense to think of two forms of personal intelligence. Gardner claimed that the seven intelligences rarely operate independently. They are used at the same time and tend to complement each other as people develop skills or solve problems.

In essence Howard Gardner argued that he was making two essential claims about multiple intelligences. That:

The theory is an account of human cognition in its fullness. The intelligences provided 'a new definition of human nature, cognitively speaking' (Gardner 1999: 44). Human beings are organisms who possess a basic set of intelligences. People have a unique blend of intelligences. Howard Gardner argues that the big challenge facing the deployment of human resources 'is how to best take advantage of the uniqueness conferred on us as a species exhibiting several intelligences' (*ibid.*: 45).

These intelligences, according to Howard Gardner, are amoral - they can be put to constructive or destructive use.

**The appeal of multiple intelligences to educators**

Howard Gardner's theory of multiple intelligences has not been readily accepted within academic psychology. However, it has met with a strongly positive response from many educators. It has been embraced by a range of educational theorists and, significantly, applied by teachers and policymakers to the problems of schooling. A number of schools in North America have looked to structure curricula according to the intelligences, and to design classrooms and even whole schools to reflect the understandings that Howard Gardner develops. The theory can also be found in use within pre-school, higher, vocational and adult education initiatives.

This appeal was not, at first, obvious.

At first blush, this diagnosis would appear to sound a death knell for formal education. It is hard to teach one intelligence; what if there are seven? It is hard enough to teach even when anything can be taught; what to do if there are distinct limits and strong constraints on human cognition and learning? (Howard Gardner 1993: xxiii) Howard Gardner responds to his questions by first making the point that psychology does not directly dictate education, 'it merely helps one to understand the conditions within which education takes place'. What is more:
Seven kinds of intelligence would allow seven ways to teach, rather than one. And powerful constraints that exist in the mind can be mobilized to introduce a particular concept (or whole system of thinking) in a way that children are most likely to learn it and least likely to distort it. Paradoxically, constraints can be suggestive and ultimately freeing. (op. cit.)

Mindy L. Kornhaber (2001: 276), a researcher involved with Project Zero, has identified a number of reasons why teachers and policymakers in North America have responded positively to Howard Gardner's presentation of multiple intelligences. Among these are that:

... the theory validates educators' everyday experience: students think and learn in many different ways. It also provides educators with a conceptual framework for organizing and reflecting on curriculum assessment and pedagogical practices. In turn, this reflection has led many educators to develop new approaches that might better meet the needs of the range of learners in their classrooms.

The response to Howard Gardner is paralleled by the adoption of Kolb's model of experiential learning by adult and informal educators. While significant criticism can be made of the formulation (see below) it does provide a useful set of questions and 'rules of thumb' to help educators to think about their practice. The way in which Howard Gardner's theory of multiple intelligences has been translated into policy and practice has been very varied. Howard Gardner did not, initially, spell out the implications of his theory for educators in any detail. Subsequently, he has looked more closely at what the theory might mean for schooling practice (e.g. in The Unschooled Mind, Intelligence Reframed, and The Disciplined Mind). From this work three particular aspects of Gardner's thinking need noting here as they allow for hope, and an alternative way of thinking, for those educators who feel out of step with the current, dominant product orientation to curriculum and educational policy. The approach entails:

**A broad vision of education.** All seven intelligences are needed to live life well. Teachers, therefore, need to attend to all intelligences, not just the first two that have been their tradition concern. As Kornhaber (2001: 276) has noted it involves educators opting 'for depth over breadth'. Understanding entails taking knowledge gained in one setting and using it in another. 'Students must have extended opportunities to work on a topic' (op. cit.).

**Developing local and flexible programmes.** Howard Gardner's interest in 'deep understanding', performance, exploration and creativity are not easily accommodated within an orientation to the 'delivery' of a detailed curriculum planned outside of the immediate educational context. 'An "MI setting" can be undone if the curriculum is too rigid or if there is but a single form of assessment' (Gardner 1999: 147). In this respect the educational implications of Howard Gardner's work stands in a direct line from the work of John Dewey.

**Looking to morality.** 'We must figure out how intelligence and morality can work together', Howard Gardner argues, 'to create a world in which a great variety of people will want to live' (Gardner 1999: 4). While there are considerable benefits to developing understanding in relation to the disciplines, something more is needed.

**Are there additional intelligences?**

Since Howard Gardner's original listing of the intelligences in *Frames of Mind* (1983) there has been a great deal of discussion as to other possible candidates for inclusion (or candidates for exclusion). Subsequent research and reflection by Howard Gardner and
his colleagues has looked to three particular possibilities: a naturalist intelligence, a spiritual intelligence and an existential intelligence. He has concluded that the first of these 'merits addition to the list of the original seven intelligences' (Gardner 1999: 52).

**Naturalist intelligence** enables human beings to recognize, categorize and draw upon certain features of the environment. It 'combines a description of the core ability with a characterization of the role that many cultures value' (ibid.: 48).

The case for inclusion of naturalist intelligence appears pretty straightforward, the position with regard to **spiritual intelligence** is far more complex. According to Howard Gardner (1999: 59) there are problems, for example, around the 'content' of spiritual intelligence, its privileged but unsubstantiated claims with regard to truth value, 'and the need for it to be partially identified through its effect on other people'. As a result:

It seems more responsible to carve out that area of spirituality closest 'in spirit' to the other intelligences and then, in the sympathetic manner applied to naturalist intelligence, ascertain how this candidate intelligence fares. In doing so, I think it best to put aside the term _spiritual_, with its manifest and problematic connotations, and to speak instead of an intelligence that explores the nature of existence in its multifarious guises. Thus, an explicit concern with spiritual or religious matters would be one variety - often the most important variety - of an existential intelligence.

**Existential intelligence**, a concern with 'ultimate issues', is, thus, the next possibility that Howard Gardner considers - and he argues that it 'scores reasonably well on the criteria' (ibid.: 64). However, empirical evidence is sparse - and although a ninth intelligence might be attractive, Howard Gardner is not disposed to add it to the list. 'I find the phenomenon perplexing enough and the distance from the other intelligences vast enough to dictate prudence - at least for now' (ibid.: 66).

The final, and obvious, candidate for inclusion in Howard Gardner's list is **moral intelligence**. In his exploration, he begins by asking whether it is possible to delineate the 'moral domain'. He suggests that it is difficult to come to any consensual definition, but argues that it is possible to come to an understanding that takes exploration forward. Central to a moral domain, Howard Gardner suggests, 'is a concern with those rules, behaviours and attitudes that govern the sanctity of life - in particular, the sanctity of human life and, in many cases, the sanctity of any other living creatures and the world they inhabit' (ibid.: 70). If we accept the existence of a moral realm is it then possible to speak of moral intelligence? If it 'connotes the adoption of any specific moral code' then Howard Gardner does not find the term moral intelligence acceptable (ibid.: 75). Furthermore, he argues, researchers and writers have not as yet 'captured the essence of the moral domain as an instance of human intelligence' (ibid.: 76).

As I construe it, the central component in the moral realm or domain is a sense of personal agency and personal stake, a realization that one has an irreducible role with respect to other people and that one's behaviour towards others must reflect the results of contextualized analysis and the exercise of one's will.... The fulfilment of key roles certainly requires a range of human intelligences - including personal, linguistic, logical and perhaps existential - but it is fundamentally a statement about the kind of person that has developed to be. It is not, in itself, an intelligence. 'Morality' is then properly a statement about personality, individuality, will, character - and, in the happiest cases, about the highest realization of human nature. (ibid.: 77)

So it is, that Howard Gardner has added an eighth intelligence - naturalist intelligence - to his list. He has also opened the door to another possibility - especially that of existential intelligence - but the court is out on that one.
Howard Gardner’s multiple intelligences - some issues and problems

There are various criticisms of, and problems around, Howard Gardner’s conceptualization of multiple intelligences. Indeed, Gardner himself has listed some of the main issues and his responses (1993: xxiii-xxvii; 1999: 79-114). Here, I want to focus on three key questions that have been raised in debates. (There are plenty of other questions around - but these would seem to be the most persistent):

Are the criteria Howard Gardner employs adequate? John White (1997) has argued that there are significant issues around the criteria that Howard Gardner employs. There are questions around the individual criteria, for example, do all intelligences involve symbol systems; how the criteria to be applied; and why these particular criteria are relevant. In respect of the last, and fundamental question, White states that he has not been able to find any answer in Gardner’s writings (ibid.: 19). Indeed, Howard Gardner himself has admitted that there is an element of subjective judgement involved.

Does Howard Gardner’s conceptualization of intelligence hold together? For those researchers and scholars who have traditionally viewed intelligence as, effectively, what is measured by intelligence tests - Howard Gardner’s work will always be problematic. They can still point to a substantial tradition of research that demonstrates correlation between different abilities and argue for the existence of a general intelligence factor. Howard Gardner (1993: xxiv) disputes much of the evidence and argues that it is not possible, as yet, to know how far intelligences actually correlate. More recent developments in thinking around intelligence such as Robert Sternberg’s (1985, 1996) advancement of a ‘triarchic model’ have shared Gardner’s dislike of such standard intelligence theory. However, in contrast to Howard Gardner, Robert Sternberg does not look strongly at the particular material that the person is processing. Instead he looks to what he calls the componential, experiential and contextual facets of intelligence. A further set of criticisms centre around the specific intelligences that Howard Gardner identified. For example, it can be argued that musical intelligence and bodily-kinesthetic intelligence are better approached as talents (they do not normally need to adapt to life demands).

Is there sufficient empirical evidence to support Howard Gardner’s conceptualization? A common criticism made of Howard Gardner’s work is that his theories derive rather more strongly from his own intuitions and reasoning than from a comprehensive and full grounding in empirical research. For the moment there is not a properly worked-through set of tests to identify and measure the different intelligences. I once thought it possible to create a set of tests of each intelligence - an intelligence-fair version to be sure - and then simply to determine the correlation between the scores on the several tests. I now believe that this can only be accomplished if someone developed several measures for each intelligence and then made sure that people were comfortable in dealing with the materials and methods used to measure each intelligence. (Gardner 1999: 98)

Howard Gardner himself has not pursued this approach because of a more general worry with such testing - that it leads to labelling and stigmatization. It can be argued that research around the functioning of the brain generally continues to support the notion of multiple intelligence (although not necessarily the specifics of Howard Gardner’s theory).

There are further questions around the notion of selfhood that Howard Gardner employs - something that he himself has come to recognize. In the early 1990s he began to look to
the notion of distributed cognition as providing a better way of approaching the area than focusing on what goes on in the mind of a single individual (Hatch and Gardner 1993) (see the discussion of social/situational orientations to learning).

**Conclusion**

While there may be some significant questions and issues around Howard Gardner's notion of multiple intelligences, it still has had utility in education. It has helped a significant number of educators to question their work and to encourage them to look beyond the narrow confines of the dominant discourses of skilling, curriculum, and testing. For example, Mindy Kornhaber and her colleagues at the Project SUMIT (Schools Using Multiple Intelligences Theory) have examined the performance of a number of schools and concluded that there have been significant gains in respect of SATs scores, parental participation, and discipline (with the schools themselves attributing this to MI theory). To the extent that Howard Gardner's multiple intelligences theory has helped educators to reflect on their practice, and given them a basis to broaden their focus and to attend to what might assist people to live their lives well, then it has to be judged a useful addition.

Project SUMIT (2000) uses the metaphor of *Compass Points* - 'routes that educators using the theory have taken and which appear to benefit students'. They have identified the following markers that characterize schools with some success in implementing practices that attend to multiple intelligences theory.

**Culture: support for diverse learners and hard work.** Acting on a value system which maintains that diverse students can learn and succeed, that learning is exciting, and that hard work by teachers is necessary.

**Readiness: awareness-building for implementing MI.** Building staff awareness of MI and of the different ways that students learn.

**Tool:** MI is a means to foster high quality work. Using MI as a tool to promote high quality student work rather than using the theory as an end in and of itself.

**Collaboration:** informal and formal exchanges. Sharing ideas and constructive suggestions by the staff in formal and informal exchanges.

**Choice:** meaningful curriculum and assessment options. Embedding curriculum and assessment in activities that are valued both by students and the wider culture.

**Arts.** Employing the arts to develop children's skills and understanding within and across disciplines.

Informal educators can usefully look at this listing in respect of their projects and agencies. The multiple intelligences themselves also provide a good focus for reflection. Arguably, informal educators have traditionally been concerned with the domains of the interpersonal and the intrapersonal, with a sprinkling of the intelligences that Howard Gardner identifies with the arts. Looking to naturalist linguistic and logical-mathematical intelligences could help enhance their practice.

**Further reading and references**

The main Howard Gardner writings on multiple intelligences are as follows:

466 + xxix pages. (All references in this article refer to this second, 10th Anniversary, edition). A major addition to the literature of cognitive psychology being the first full length explication of multiple intelligences.


References


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