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Powerful Learning with Public Purpose

WHAT
Kids
CAN DO

This story originally appeared on www.whatkidscando.org | December 2003



Cappies (top left), Douglas C. Campell (lower right)

Close Harmony: Teens and Music

The second that Evan, 16, walks out of school, he snaps on his Discman and cranks up the volume. "At home, my mom is always telling me to turn down the music, and at school, it's against the rules to listen," he says. "Don't they know? Teens and music, they go together."

It's a match the nation's recording industry counts on, and with good reason. When *USA Weekend* magazine polled 60,000 teenagers about their music listening habits, 79 percent said they listened to music while they did chores, 73 percent while on the computer.

In what could only be bad news for teachers and parents, 72 percent added that they did their

See also:

Music education resources, pp. 17-21.

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homework to music, one-third said they listened to music while eating meals at home, and 18 percent confessed to listening in the classroom.

But as much as Evan loves listening to CDs, making music matters even more to him. “Nothing compares, nothing,” he says. “Jazz band—that’s what I live for. Instead of people writing about teens stealing music from the Internet, they should tell about the great music kids can make together.”

On a recent Friday night in Providence, Rhode Island, for instance, middle school kids fill up on pizza, then take out their stringed instruments to practice for an upcoming performance at the church down the street. At the Kennedy Center in Washington, DC, a group of high school thespians from across the country brings the crowd to its feet with a musical composed especially for them. At a PBS recording studio in Boston, young virtuosos perform for a radio show that showcases the nation’s most talented musical prodigies. At Santa Monica High School in southern California, the award-winning Viking Marching Band takes the field with 88 proud years behind its buoyant strides.

Programs like these speak to the transformative power of music-making for youth, whatever their level of proficiency—even as budget cuts and standardized testing push music education out the school door. And while research links music education to benefits like reduced dropout rates or higher math scores, the teens and adults at the center of these stories remind us why music-making exerts such an extraordinary pull.

Storefront Strings

“Next week after we play this piece, wouldn’t it be great if the audience went, ‘Wow, listen how completely together they sounded!’” — Sebastian Ruth, **Community MusicWorks**

When violinist Sebastian Ruth graduated from Brown University in 1997, he left with an unusual mission: taking Bach and Mozart to young people in Providence neighborhoods where classical music rarely travels. Six years later, Ruth’s **Community MusicWorks** (CMW) enrolls 60 seven- to 17-year olds in its education program—a combination of lessons, monthly performance parties, and concert trips—with another 80 on a waiting list. It boasts a one-of-a-kind resident string quartet made up of 20-somethings who pair promising careers with a local ministry of music and performance.



As CMW’s first students move from grade school to middle and high school, Ruth and his colleagues work hard to keep their teenaged musicians wielding their bows despite the competing allure of hip-hop. Remembering their own experiences in the nation’s best summer music camps, where capture-the-flag mixed with chamber ensembles and classical music was cool, they create their own version of music camp on weekend nights in a Providence storefront that once sold spandex clothing.

On this night, fourteen self-conscious yet boisterous seventh and eighth graders bolt down their last bite of pizza. “Everyone done?” asks 29-year-old violinist Jesse Holstein, “It’s time for charades with a twist!” The kids form a circle and get their instructions.

Forty-five minutes later, the games give way to chairs and music stands. Ruth works with the first violinists while 27-year-old Sara

Stalnaker rehearses the cellists. Holstein coaches the second violinists as 29-year-old Minna Choi practices with the ensemble's one violist.



“Here’s where the composer throws us a curve ball,” Holstein cautions his violinists. “We have to do two up-bows in a row.” “This means two up-bows on G?” asks Ashley. “You got it,” Holstein says.

Stalnaker stops her cellists. “Up to now, we’ve been accompanying. What does accompaniment mean?” Jovanne is ready with an answer. “It means you’re not the melody,” she says, “you’re the harmony, the backup.”

Eventually, Ruth moves to the front and everyone hushes. “So far tonight, we haven’t heard many moments of quiet. But one of the most important things about music is the silence that precedes and follows it. It’s like a picture frame. It defines the space. So when I bring the baton up, that means sacred silence. When I let it drop, start to play.”

This is the second time the kids have played together and their initial run-through of Suzuki’s Andantino is rough. Ruth and his colleagues coax them through each section, working out the kinks.

“Cellos and viola, here you need to come in like stampeding horses, then go out with a whisper,” says Ruth as they reach the last section. “Note the fortissimo at the beginning and the decrescendo at the end.” The group plays. “Well, you stampeded in like horses—that was great—but you also stampeded out! Let’s try it again.”

This time the first violinists point the finger at the second violins. “You ended too loud,” says Wendolyn. Next time it’s the second violinists chiding their peers. “Couldn’t be,” the first violinists answer back.

On the final run-through, all fourteen bows end in unison, quiet as a cloud. “The Boston Symphony couldn’t do it better,” Ruth exclaims.

The kids strike their stands and move to one last game. When it’s time to go, two girls, who barely knew each other when they arrived, leave arm in arm. “My friends won’t believe I spent Friday night this way,” says one. “This rocks.”

From a conversation with CMW’s young musicians

Marconi: There was a point where I wasn’t sure I wanted my friends to know I played the viola. But going to Apple Hill [music camp] changed that. Once I was back, I told them stuff I did over there, how I got the scholarship to get there. Now all my friends know that I play the violin and viola—and they know it’s a talent not everyone can do, that it’s hard. And they’ve seen from me how playing an instrument shows discipline, concentration, patience—a lot of patience. They see how it grows your personality, too.

So now when I tell my friends “I play the viola,” they say, “That’s cool!”

See pp. 7-9 for complete interview

Musical Theater

“These kids want more. They want what lies beyond normal teenage life, past the schoolyard and in the spotlight. They want to share themselves with the world as performers, actors, and actresses of the finest quality.” — Caitlin Howarth, student theater critic for Cappies

Nerves were fraying and tempers flashing at Washington, DC's Kennedy Center last August as a group of teen actors prepared to take the stage with their new musical, *Go-Go Beach*, set in 1960s California. "By dinner, everyone was kind of grumpy," recalls Kristin Garaffo, a cast member and area high school student. "I was having trouble breathing after my hair was half done, techies were yelling at me to get on stage for a mike change, my eyelashes weren't on, and I wasn't in costume. I was really nervous."



Cappies

The director gathered cast and crew for a pep talk. "We all realized that this was it—this was our last performance together," Kristin remembers. "It was so emotional, and we hadn't even started the show!"

Kristin is one of a group of high school students nationwide who belong to the Critics and Awards Program, known as **Cappies**, which celebrates the outstanding work of teenagers in the performing arts. Begun in the Washington, DC area but now in ten other cities, Cappies teaches high school theater and journalism students how to be critics as well as actors. During the school year, they attend one another's shows and, under the guidance of volunteer teacher-mentors, write reviews for local newspapers.



Cappies

In May, the student critics mete out awards (from "best song" to "best choreography") at a Tonys-style gala complete with evening gowns and tuxedos. *The Washington Post* publishes a two-page color spread featuring DC's nominated lead actors. "Just like an all-league sports team, except theater students!" writes a former Cappies critic currently attending college in Virginia.

Come July, 40 Cappie award nominees and winners from across the U.S. have a chance at a coveted prize: performing original plays and musicals at the Kennedy Center with the Cappies National Theater. For three weeks they sing, dance, rap, and tap like mad as they rehearse scenes, brainstorm sketches, and coordinate steps—and then perform live for three successive weekends. This past summer, they opened with *Starz*, a 34-part revue that featured aching love songs and fast-paced dance numbers, and closed with *Go-Go Beach*. Cappies student critics, watching from the audience, gave the productions high marks.

"These kids realize that they have more to give than their youth and beauty—and again, cast and characters seemed to share a voice," wrote one in her review of *Go-Go Beach*. She continued: "The vocal range of Brooke Rucidlo (Cincinnati, OH) gave the audience a pleasant shock with its sweet highs and sultry lows... Jared Timmons (Springfield, VA) charmed his audience with smooth moves and smoother songs." Impressed by the great range of voice of one performer, another

From a student review of *Go-Go Beach*

"*Go-Go Beach* has all the makings for teeny-bopper pop appeal, circa 1966. A beach full of California kids compete in dance and surfing contests for coveted spots in the latest movie by pop sensation Mindy Chinchilla. Yet it stops short of being saccharine, its message shifting from shallow aspirations to a more tribal love that many will recognize as vintage San Francisco..."

See pp. 11-12 for complete review

From Kristin's summer journal

"From July 12- August 4, I performed in a revue that showcased some of the most talented high school students from around the United States. I was in a play where I got to wear feathery masks and scream, cackle, and take out someone's heart and throw it around, and I was in the first full production of a brand new musical making it's way to the Great White Way. All at the Kennedy Center..."

See p. 10 for complete journal entry

student critic wrote, “On the lower notes, her voice has a deep quality reminiscent of an Aretha Franklin growl.”

Kristin sums up the experience in her journal. “What more could I have asked for this summer,” she writes. “I met people from Cincinnati, Kansas City, Dallas, El Paso, Florida, and lots of kids from around here. Each and every one of them had something to offer, and the talent was incredible. We were all there for the same reason, because we all loved to perform and we all loved theater.”

From the Top

“You don’t have to be a classical music fan to love this show... It’s great music and great kids, but better than that, it’s normal kids playing great music.” — Jamie Gangel, NBC News

On a Sunday afternoon in June, the familiar sounds of Rossini’s *William Tell Overture*, performed at a galloping pace by the New England Conservatory’s Youth Philharmonic Orchestra (YPO), fill Boston’s Jordan Hall. As the applause dies, Christopher O’Riley, the program’s piano-playing host, invites several young players to the microphone.

“Pay no attention to the fact that your conductor is sitting right there listening to you,” teases O’Riley as he asks Ethan, a 17-year-old cellist, to compare playing in a youth versus a professional orchestra. “We’re all young, we’re all doing it because we want to, not because we’re getting paid,” Ethan responds quickly. “It’s fresh. We’re loving it, and that’s why we’re doing it.”



Welcome to ***From the Top***, a weekly showcase of the best young classical musicians in the country—“public radio’s answer to MTV,” as *The Boston Herald* put it. Taped before live audiences in performance halls from New England to Texas, the show combines stunning performances with interviews, sketches, and musical games. Hundreds of thousands of kids nationwide tune in.



From the Top

O’Riley moves to Winton, a 17-year-old trumpet player who devotes nine hours a week to playing in two Boston area youth orchestras. At one time, Winton was also a first-class runner; now he tells O’Riley how he settled his focus on music. “I had a lesson with my namesake, Wynton Marsalis, and he told me to get more involved with my music—and to stop doing everything else that’s not your passion.”

“Which is more exciting, being in a track meet or being in an orchestra concert?” O’Riley asks. “They’re different,” Winton replies. “For me, I get more of a rush playing classical music, because I can put more emotion into it. But for track, it’s more aggression and—” Winton pauses, chuckling a little as he continues, “it’s more like cutting people’s hearts out.”

“Trust me, there’s plenty of that in classical music, as well!” adds O’Riley.

The sounds of Ravel and Bartok soon fill the concert hall. This time, when the applause fades,

15-year-old “Roving Reporter” Hayley Goldbach bursts on stage and announces that she has devised a way to make the next number, Tchaikovsky’s *Romeo and Juliet*, “a little more relevant. We’re always trying to make the point around here that classical music is for lots of kids,” she explains. “And here we are doing *Romeo and Juliet*, which as everyone knows is about teenage love... So, I’ve asked several of the musicians to write dedications to go with sections of the music.”

A girl named Adrian who plays second violin stands up:

“I want to dedicate this next passage of *Romeo and Juliet* to a certain guy in the cello section. Okay, okay, so he doesn’t exactly know my name yet. In fact it’s been a whole year, and he still keeps calling me Anne. But hey, at least he knows my name begins with A! So I hope you’re listening to this, over there in the cello section, shifting up on your fingerboard the way you do with your muscles rippling...”

Then the baton rises once more, and these normal kids are again playing great music—with, as YPO’s conductor Benjamin Zander notes, “the passion and the love and the engagement and the willingness to give everything they have without holding back.”

A Musical Powerhouse

“Yes, the Santa Monica High School band is alive and kicking. We are in our 88th consecutive year!”—Terry Sakow, Santa Monica High School band director

Once relatively prosperous, **Santa Monica High School** (dubbed Samohi) has changed in recent decades; it now mirrors the diverse ethnic and socioeconomic mix of California’s student population. But this high school clings to a tradition rich with music: a beginning strings class, a string orchestra, two full symphonic orchestras, a chamber orchestra, five concert bands, a jazz band, and five choirs. One-fifth of the school’s 3,500 pupils put music-making in their schedule. Their awards come like a drum-roll one after another, year after year. Most recently, the marching band represented California at the 2003 Independence Day parade in Washington, DC; the symphony orchestra played in Carnegie Hall, Vienna, and Spain.



Douglas C Campbell

This almost century-long story owes less to sheer talent, points out high school principal Ilene Straus, than to a community’s steadfast investment in music education—even in the face of budget cuts. And it’s about building talent, from the bottom up. In the elementary and middle grades in this coastal Southern California city, almost half of the students “take instruments.”

The talent-building continues in high school. “These students are,

From an 18-year-old Julliard student, written after playing his violin, twelve hours straight, for rescue workers at September 11th’s “Ground Zero”

“Never have I played for a more grateful audience. Somehow it didn’t matter that, by the end, my intonation was shot and I had no bow control. I would have lost any competition I was playing in, but it didn’t matter. The men would come up the stairs in full gear, remove their helmets, look at me, and smile.”

See pp. 13-14 for complete letter

From a 15-year-old composer

“The invention in five-four came to mind. I tried to run through the latest edits in my head, found myself too nervous to remember them, and instead just began to play. In the stark quiet of Lea’s living room, the notes were so much more bare, dull, and repetitive than they were even on the static of my tape recorder.”

See pp. 14-15 for complete essay.

relatively speaking, just starting out,” cautions band director Terry Sakow as 35 mostly ninth graders take their seats in the school’s spacious rehearsal room at the start of third period. “They’ve had maybe a year or two of beginning instruction.”

“Quiet, shhhh, quiet please,” Sakow exhorts. “I need your full attention, I need *everyone* participating. Sit up—put yourself into it.” He seizes a fragile hush and launches the group into counting exercises. The chatter returns as students shift to practicing a larger piece. “In this classroom, I’m not the one who makes things happen—you are,” Sakow reminds them.

The bell rings and the most advanced band students—64 juniors and seniors—enter and warm up, filling the room with their musical jumble. This time silence falls within seconds, when Sakow climbs the podium and lifts his baton. For the next 50 minutes, students move like clockwork from scales to exercises to their concert folder, playing with a polish that seems worthy of L.A.’s new Disney Hall.



Douglas C Campbell

When these young musicians—regardless of their proficiency—take tubas and timpani to the football field and the parade route, however, they move to a new level. This year, the 150-plus students in Samohi’s Viking Band are working hard on performing while they march. “These kids sound as good as anyone when standing still,” Sakow notes.

And on competition days, they test their endurance along with their precision. Dressed in their blue band shirts, students board buses at sunrise. By the time they return home, close to midnight, they will have unloaded, set up, and struck their equipment four or five different times; changed in and out of their uniforms several times; rehearsed repeatedly when not gobbling down sandwiches; and competed twice, putting their best shine on all they have learned in the classroom and on the school’s marching field.

Few students quit music at Samohi. What keeps them going, besides an extraordinary ladder of music-making opportunities? “Well, there’s the sheer sound of the music,” answers Sam, a ninth grader. “And the fact that it’s both you and the whole band, working together, doing the best you can. It’s fun. It’s active. Plus in other classes, the only thing that matters to you is yourself and how you are doing. Here, everyone counts.”

Lauren puts down her flute to explain. “It’s about harmony,” she says.

From an essay by SAMOHI tenth grader Alice Ollstein

My story is not the flowery tale of the little girl who wandered through the music store until she found the one instrument that fit perfectly in her little hands. Nor did overbearing parents shove sheet music through the bars of my crib, shouting, “When Mozart was your age, he’d written four symphonies already!” I simply found my clarinet in the hall closet. . . I rushed in to get my sticky eight-year-old fingers on the secrets I believed it held. The pads on the clarinet were falling off, dust had collected in every crevice, and the once shiny keys were dull and rusted. I thought it was beautiful.

See pp. 15-17 for complete essay

Impromptus: Community MusicWorks Interviews

WKCD spoke informally with several of Community MusicWorks' oldest students as they waited for their lessons with members of CMW's resident string quartet. Vanessa and Ruth, both 15, have 12 years of violin studies between the two of them. Elisabeth, 14, has played the violin for five years. Her 17-year-old brother, Marconi, was CMW's first student, and for the past two summers he has attended Apple Hill, a chamber music camp in New Hampshire. All four of these young musicians play in the Ocean State Youth Orchestra.

On playing with a group, belonging, and performing

Ruth: It's the experience of being in a group with other kids, talking about whatever and then making music together too, that makes playing an instrument fun. And then there's the nervousness and the excitement of playing before an audience. Sometimes you go into a performance dreading it, but you always come out the other end delighted that you did it! The applause makes it all worthwhile.

Marconi: Going to Apple Hill was a wonderful experience. The first summer I went, I had no idea what to expect and was pretty apprehensive. I thought the people there would be into music only, just music, just practicing and performing. But what I found was a community, where playing games, talking, and friendship were just as important as the music. I got to meet people from all over the world who love music like I do but also care about other things, too. The community and the music—they worked off each other.

Elisabeth: Last year we went on a [CMW] retreat and it was the best. We kept our teachers up all night, we stuffed ourselves on food, we hiked and played Ocean's Eleven. We also rehearsed Lift Every Voice and Wade in the Water for our next concert.

On the ups and downs of playing

Vanessa: I've gone through lots of phases. When I was first starting out, and the music was easy, I pretty much liked it. The past couple of years, when I get a really tough piece, it makes me want to cry and quit. And finding the time to practice has gotten harder and harder. But when I come here and get a chance to talk and hang out with the other kids and the teachers or when we go on retreats, I think, "This is fun!" So you'd have to call me confused!

Ruth: For me, it's been the opposite. When I first began playing the violin, it seemed hard and I felt discouraged. But for the sake of my teacher and my mom, I kept at it. Now it seems much easier, even though the music is harder. Once I got over that first big hump, it's been all downhill. I really like playing the violin.

Elisabeth: If you put my feelings about playing the violin on a graph, I guess they would average out at a 75. Some days they hit zero, other days they reach 95.

Marconi: My graph would steadily go up. Sure, there are frustrating times, but as my knowledge of the violin grows, so does my satisfaction.

On teaching other students

[**Note:** CMW has started to encourage its oldest and most experienced students to help teach beginners.]

Elisabeth: This year I'm teaching and it's fun. You learn more about yourself from teaching. I've learned I have patience, not a lot, but I do have patience. And I've learned things I'd forgotten, like wrist position and fingering.

Ruth: ... And how to keep a right and steady tone.

Marconi: It isn't only what I'm teaching them, but what they're teaching me. They bring me back to when I first started. I remember how tough it was, especially knowing where to put the fingers to get the right pitch. When you first start out, you often put on tape to train your fingers. Then the day arrives when the tape comes off, and you hope and pray those fingers know where to go. Teaching reminds me how playing a string instrument is all about pitch.

On a mother's push

Vanessa: It was my mom who discovered the violin. It was one of those things she thought would be good for me!

Elisabeth: I owe the violin to my mom. I was taking ceramics and always coming home dirty. Then my mom heard about Community MusicWorks and figured that with the violin, I could still do arts but keep clean.

Ruth: One of my mother's dreams was for me to play an instrument.

Marconi: My mother says she loves to hear me play. She comes to as many concerts as she can and when she's there, we're both proud.

On playing for life

Marconi: There was a point where I wasn't sure I wanted my friends to know I played the viola. But going to Apple Hill changed that. Once I was back, I told them stuff I did over there, how I got the scholarship to get there. Now all my friends know that I play the violin and viola—and they know it's a talent not everyone can do, that it's hard. And they've seen from me how playing an instrument shows discipline, concentration, patience—a lot of patience. They see how it grows your personality, too. So now when I tell my friends "I play the viola," they say, "That's cool!"

Ruth: Will I still be playing the violin when I'm old? I've never thought about that before, but now that I do, the answer is "Yes!"

Marconi: I hope to keep playing, even when I'm out of the program. Even if it's just me practicing by myself, coming back and doing lessons with Sebastian when I can. I wish to play as long as I can. I don't really know why I like playing the violin and viola so much. I've been doing it for so long, it's part of my life.

Cappies Student Critic Review

Review of *Go-Go Beach*

by **Caitlin Howarth**, Washington-Lee High School

Reviewed on August 3, 2003

These kids want more. They want what lies beyond normal teenage life, past the schoolyard and in the spotlight. They want to share themselves with the world as performers, actors and actresses of the finest quality.

Those words could be said of both the cast and the fictional characters of “Go-Go Beach,” presented by the Cappies National Theater. Three weeks of non-stop rehearsals and two other productions behind them, the Cappies all-star cast gave its all in the 60s-style musical of “Go-Go Beach” in a display of true professionalism. That veteran attitude maintained the high quality of performance despite some severe technical mishaps, demonstrating just how polished these young actors have become since they began.

“Go-Go Beach” has all the makings for teeny-bopper pop appeal, circa 1966. A beach full of California kids compete in dance and surfing contests for coveted spots in the latest movie by pop sensation Mindy Chinchilla. Yet it stops short of being saccharine, its message shifting from shallow aspirations to a more tribal love that many will recognize as vintage San Francisco. These kids realize that they have more to give than their youth and beauty—and again, cast and characters seemed to share a voice.

Frankly, everyone onstage had more to give and it has been evident since their first performance that this national ensemble is uniquely rich in talent. Yet some have been held back in the past few weeks, saving themselves for this production. Brooke Rucidlo (Cincinnati, OH) was one. Her range of vocal ability gave the audience a pleasant shock with its sweet highs and sultry lows. Julia Mancini (Washington, D.C.) delivered yet another strong vocal performance; her talent has been hinted at in past performances but never fully realized until showcased in two stunning solo pieces. Jared Timmons (Springfield, VA) charmed his audience with smooth moves and smoother songs, as did the incredibly quirky, incredibly funny Jared Hill (Raymore, MO). For comparison, think of Zach and Screech from “Saved by the Bell.”

Outstanding in supporting roles were Laura Mays (Manassas, VA) and Troy Davidson (Coral Springs, FL) as Honey and Fingers. They demonstrated along with all named above that excellence in singing is just one part of an actor’s skills. Comedic timing, physical expressiveness and commitment to character stood at their finest here, and were well-displayed against the rest of the ensemble’s all-out dancing and vocal efforts. Professional sets and costumes lent an appropriate polish to the stage appearance, as did suave orchestral accompaniment.

This brilliant cast and crew has had many shining moments over the past three weeks. And with “Go-Go Beach” they’ve sent a call out to anyone with dreams like theirs: “You’ve got to start today—don’t look the other way.” The Cappies National Theater has shown just how much its members have to give. Every person poured their all out every day—and even without a spotlight, no one could help shining.

From “Kristen's Journal”

All Good Things Must Come To An End...

by Kristen Garaffo, Hayfield Secondary School

Submitted on August 25, 2003

So this is my Cappies National Theatre entry.

I will try and make it as short as possible, because I could probably talk about the past 3 weeks for hours and hours and if I typed everything out, it would take forever, ok so here goes.

From July 12- August 4, I performed in a revue that showcased some of the most talented high school students from around the United States, I was in a play where I got to wear feathery masks and scream, cackle, and take out someone's heart and throw it around, and I was in the first full production of a brand new musical making it's way to the Great White Way. All at the Kennedy Center.

I was quoted in a few newspapers and had my picture in the Washington Post, I was interviewed by someone from WTOP and was on the radio, and I was interviewed for Red Apple 21 that will be showing on SchoolScene later this month, and Bill Strauss and Judy Bowns will also be showing the video footage to the School Board.

I met people from Cincinnati, Kansas City, Dallas, El Paso, Florida, and lots of kids from around here. Each and every one of them had something to offer, and the talent was incredible. We were all there for the same reason, because we all loved to perform, and we all loved theatre.

What more could I have asked for this summer?

It was an absolute amazing experience that I will never forget.

Go-Go Beach went very very well. Monday was such a crazy emotional day. John and Brent (the writer and one of the composers) came from Toronto (where it's being previewed) to see our performance. I told John how excited I was when we first got there, and he said, "You're excited? I'm excited!!," and he gave me a big hug. We hadn't seen him since auditions, so it was so nice to see him again, he is the coolest guy. They left when we started running the show with tech, and it made me really nervous that they would be there that night. Everyone was very nervous, and by dinner, everyone was kind of grumpy. But, it was show time. I was having trouble breathing after my hair was half done, techies were yelling at me to get on stage for a mike change, my eye lashes weren't on, and I wasn't in costume. I was really nervous. When I kind of got myself together, Harriet (the director) and Jen (the choreographer) got everyone in the dressing rooms for a pep talk. As they started talking, we all realized that this was it, this was our last performance together. And soon, we were all in tears. It was so emotional, and we hadn't even started the show!

Then they called places and I turned all my emotion into energy. I was sooooo pumped up!!! During the opening number, my heart swelled with happiness. We were sold out. At The Kennedy Center. The show went so well, and I had such a wonderful time on that stage. During the 2nd act, I did my favorite scene (where I crawled out from behind the platform and found Woody and Mindy, and then threw the towel at Woody, haha), and I made my crazy costume change for the first time! Then we came to my last scene. Oh buddy, that's when it started.

When we were done, the minute I was off that stage, I started crying. "I'm done" That's what I said, when people asked me what was wrong. It made me so sad. I was done. I cried straight through the end of the show into curtain call. People came up and hugged me and told me the nicest things that just made me cry more.

"You are so talented, Kristen. No one could have played a better J.J."

Aw jeez...

The whole cast went on for the finale, except Me, Jared (Einstein) and Thomas (Sammy), since we were off in Hollywood. We were huddled in the wings singing along with them, but I was rather choking on tears. Then curtain call. Goodness, more crying. Then I went out to see my family and friends. (I love all of you.) I did a quick TV interview, then went back to the dressing rooms. They were striking the set and putting away costumes. I got my things together, and when I went to give Kate my costumes, she told me to keep my Go-Go dress. That made me so happy. I also grabbed a Popteen Magazine prop. Everyone got to keep at least 1 prop or set piece from the show, so it was almost like we weren't really striking the set, we were just moving it in pieces to our houses :)

Then cast party lasted until 4 am. I talked with John and Brent, who were ecstatic, and told me I did a wonderful job, and John also said I looked like Barbara Streisand :) Talked with Bill and Judy, who told me that this really was the finest group of teenage talent ever assembled, and that this musical was written just for this group of kids, and that no one will ever perform it better than our cast at the Kennedy Center. And then the goodbyes. I hate saying good bye. Everyone was sobbing. It was the hardest thing I've done in a long time. My favorite goodbye moment was with Jared Hill, who was our Einstein, who lives in Missouri. I had the J.J. doll I bought and was planning on bringing it home. So I had it with me for awhile, but as Jared was leaving, I gave it to him. I told him it was my gift to him for such an awesome show, and he looked at me, and I saw tears in his eyes. He's such a talented guy, I won't forget that moment.

Wow, I've written way too much for trying to keep this short. So, I will leave you with the prayer Craig said before the show. It made me cry (surprise surprise):

"There is magic in the theatre.

And the Theatre is magic.

Blessed are those who have the ability to create that magic.

The gift you have is a gift from God.

What you do with that gift is your gift to God.

Break a leg. Amen."

To everyone involved with the Cappies National Theater, thank you. From the bottom of my heart.

From the Top Student Essays

A letter from a young musician, written in the wake of the September 11th tragedy

Sept. 17, 2001

Yesterday I had probably the most incredible and moving experience of my life. The Juilliard School organized a quartet to go play at the Armory. The Armory is a huge military building where families of people missing from Tuesday's disaster go to wait for news of their loved ones. Entering the building was very difficult emotionally, because the entire building (the size of a city block) was covered with missing posters. Thousands of posters, spread out up to eight feet above the ground, each featuring a different, smiling, face.

I made my way into the huge central room and found my Juilliard buddies. For two hours we sight-read quartets (with only three people!), and I don't think I will soon forget the grief counselor from the Connecticut State Police who listened the entire time, or the woman who listened only to "Memory" from Cats, crying the whole time.

At 7:00 p.m., the other two players had to leave; they had been playing at the Armory since 1:00 and simply couldn't play any more. I volunteered to stay and play solo, since I had just got there. I soon realized that the evening had just begun for me: a man in fatigues who introduced himself as Sergeant Major asked me if I'd mind playing for his soldiers as they came back from digging through the rubble at Ground Zero.

Masseuses had volunteered to give his men massages, he said, and he didn't think anything would be more soothing than getting a massage and listening to violin music at the same time. So at 9:00 p.m. I headed up to the second floor as the first men were arriving. From then until 11:30 I played everything I could do for memory: Bach B Minor Partita, Tchaikovsky Concerto, Dvorak Concerto, Paganini Caprices 1 and 17, Vivaldi Winter and Spring, Theme from Schindler's List, Tchaikovsky Melodie, Meditation from Thais, Amazing Grace, My Country 'Tis of Thee, Turkey in the Straw, Bile Them Cabbages Down.

Never have I played for a more grateful audience. Somehow it didn't matter that, by the end, my intonation was shot and I had no bow control. I would have lost any competition I was playing in, but it didn't matter. The men would come up the stairs in full gear, remove their helmets, look at me, and smile.

At 11:20, I was introduced to Col. Slack, head of the division. After thanking me, he said to his friends, "Boy, today was the toughest day yet. I made the mistake of going back into the pit, and I'll never do that again." Eager to hear a first-hand account, I asked, "What did you see?" He stopped, swallowed hard, and said, "What you'd expect to see." The Colonel stood there as I played a lengthy rendition of Amazing Grace which he claimed was the best he'd ever heard. By this time it was 11:30, and I didn't think I could play anymore. I asked Sergeant Major if it would be appropriate if I played The National Anthem. He shouted above the chaos of the milling soldiers to call them to attention, and I played The National Anthem as the 300 men of the 69th Division saluted an invisible flag.

After shaking a few hands and packing up, I was prepared to leave when one of the privates accosted me and told me the Colonel wanted to see me again. He took me down to the War Room, but we couldn't find the Colonel, so he gave me a tour of the War Room. It turns out that

the division I played for is the Famous Fighting 69th, the most decorated division in the U.S. Army. He pointed out a letter from Abraham Lincoln offering his condolences after the Battle of Antietam—the 69th suffered the most casualties of any division at that historic battle. Finally, we located the Colonel.

After thanking me again, he presented me with the coin of the regiment. “We only give these to someone who’s done something special for the 69th,” he informed me. He called over the division’s historian to tell me the significance of all the symbols on the coin. As I rode the taxi back to Juilliard (free, of course, since taxi service is free in New York right now) I was numb. Not only was this evening the proudest I’ve ever felt to be an American, it was my most meaningful as a musician and a person as well. At Juilliard, kids are hypercritical of each other and very competitive. The teachers expect, and in most cases get, technical perfection. But this wasn’t about that. The soldiers didn’t care that I had so many memory slips I lost count. They didn’t care that when I forgot how the second movement of the Tchaikovsky went, I had to come up with my own insipid improvisation until I somehow (and I still don’t know how) got to a cadence. I’ve never seen a more appreciative audience, and I’ve never understood so fully what it means to communicate music to other people.

And how did it change me as a person? Let’s just say that, next time I want to get into a petty argument about whether Richter or Horowitz was better, I’ll remember that when I asked the Colonel to describe the pit formed by the tumbling of the Towers, he couldn’t. Words only go so far, and even music can only go a little further from there.

William Harvey is an 18-year-old violinist from Indianapolis, IN, currently residing in New York, NY.

Driven to Write Music Submitted by Judith, age 15

The piece I performed at my very first piano recital was one I wrote myself when I was too small for my feet to reach the floor. Paula let me go first, as her newest student, and I soaked up the attention as the ham that I have always been. Since that first piece, I wrote countless others which were progressively worse. Paula, although a fabulous teacher with a piano education beginning in her early days in Lithuania, does not teach composition. Instead, she pointed out my largest mishaps and told me gently to try again some other time. For a while I was completely discouraged—up until last summer.

Being too stupid to stick to a comfortable interest like music, I’d developed fondnesses for acting, drawing, cinematography, dancing, linguistics, and writing. I began a practice novel about a young pianist, and conceived the wild idea of assigning an original piece of music to each chapter and printing each in an appendix in the back. This, of course, meant that I had to write the music. Without the advantage of instruction or even a library card, I listened to pieces obsessively, picking out the individual instruments’ tunes and noting patterns and key changes. I tried my hand at improvising arrangements, and got a gig at my synagogue on Friday nights. I took a sudden liking to five-four time after a bizarre encounter involving a musical and many mattresses, from which sprung a piece.

What a piece. It sang. My fingers swooned in lustful agony each time they were granted that highest honor of playing it. And after it, writing music was easy. Ignoring my sight-reading issues, I found great use for a hand-held tape recorder. I would kidnap my mother and model my newest ideas for her. In my head, they were gorgeous; on the tapes, they were ... well, less than gorgeous, so I elaborated, altered speed, octaves, a little something here and there. In the

comfort of my piano corner, I watched them blossom.

The ultimate test, however, came when I found myself at a fellow piano junkie's house, and she casually asked me to play something.

The invention in five-four came to mind. I tried to run through the latest edits in my head, found myself too nervous to remember them, and instead just began to play. In the stark quiet of Lea's living room, the notes were so much more bare, dull, and repetitive than they were even on the static of my tape recorder. Halfway through, I considered stopping and apologizing for my insolence at claiming to be a composer of music, but it occurred to me that I might at least seem devoted if I went down trying. And so I continued, finished with a bold flourish, and looked up, ready to receive my very first criticism. Lea was silent for several seconds... but when she finally opened her mouth: 'Judith,' she said, 'you made me cry. That was the most beautiful thing I've ever heard.'

Since then, I have sought and gained approval from my other friends. We've jammed in basements, written five-minute musicals, and talked about record labels; I'm still a bit too critical to consider making a demo CD, but that ever-nearing wonder, college (the prospect of theory lessons, a major in musical composition at Oberlin Conservatory) has inflamed my drive to write music. It comes once, twice a week now. I've filled tapes and even tackled sheet music. I get my own compositions stuck in my head now, hum them on the bus, put words to them and sing them in the shower. I write tunes for people I meet, objects I like, dogs that bite me. I 'la' in harmony with the vacuum cleaner and doodle staves on my worksheets at school. I no longer write only for piano, either: my accordion has been attacked, my guitar, my cello, my friend's banjo.

Music is still not my only obsession. In fact, my largest dream still remains to someday make a blockbuster film... with a score, of course, composed by me.

Santa Monica High School

My Opus: A Symphony in Four Movements

by Alice Ollstein

I. Prelude

My story is not the flowery tale of the little girl who wandered through the music store until she found the one instrument that fit perfectly in her little hands. Nor did overbearing parents shove sheet music through the bars of my crib, shouting, "When Mozart was your age, he'd written four symphonies already!" I simply found my clarinet in the hall closet.

This particular closet was always locked, so naturally the one time I found it open I rushed in to get my sticky eight-year-old fingers on the secrets I believed it held. The pads on the clarinet were falling off, dust had collected in every crevice, and the once shiny keys were dull and rusted. I thought it was beautiful.

II. Poco a poco

You are climbing up the downward-moving escalator at Macy's. It's monotonous. Your legs ache from the exertion. But you are determined to make it to the top floor, the designer department. The longer and more vigorously you climb, the higher you ascend. Stop climbing,

and you are plunged into the depths of the bargain basement. This is what practicing a musical instrument is like.

After I got into Wind Ensemble, my school's highest ensemble, I thought I deserved a break from practicing. I emerged from the cave of the band room into the sunlight. I stopped whistling Mozart incessantly. I got a tan. A month later, when I remembered the upcoming solo competition, I feverishly picked up my clarinet to prepare. When I tried playing the same piece I had mastered a month before, I was horrified. My musical skills had withered from neglect. My anarchistic fingers cavorted about, independent of my brain. My tongue, which once darted speedily, making clean *tut-tut* sounds, now flopped lazily, hitting the reed with a dull thud. I played the piece once. It was putrid. I played it again. Still putrid. By the end of the third run-through I wanted to throw my clarinet, javelin-style, out the window. By the end of the fourth I decided to save the clarinet to impale myself.

But nothing inspires one to be better than realizing how much worse one has gotten. I narrowed my eyes. I squared my shoulders. A little Mozart was not about to scare me. I cranked the metronome back down to *largo*, picked the hardest passage, and played it. Still putrid. I played it again, slower. Slightly less putrid. I was back on the escalator again.

III. Dissonance

In band, chair placement is the epitome of competition: stressful, embarrassing, and bloodthirsty. The person who plays the best in an audition is awarded "first chair": a seat in full view of the audience, automatic favoritism, and all the solos. As the chair number goes up, the skill level goes down; the sulky "last chair" makes his home practically out in the wings. I have known the pride of being placed in the top three chairs of a section more than 20 strong, but I have also known the shame of the long walk to the back row.

No place is more competitive than the music camp I attend every summer. Before the audition that will determine our chairs for the entirety of camp, hordes of clarinetists warm up outside the wooden classroom nestled in the woods. Nervousness spurs cruelty. One boy plays gaudy warm-ups, noodling around on really high notes like the next Benny Goodman. Several girls all loudly claim to be first chair at their respective schools. While warming up on my audition piece, I turn to find a girl reading over my shoulder. "Oh, the Mozart Clarinet Concerto," she sneers. "I played that two years ago."

I am asked what chair I am at my school before I am asked my name. "We don't have chair placement at my school," I reply casually, and even the obnoxious showoff falls silent. "Sometimes we place people by alphabetical order," I continue nonchalantly, "sometimes by age..." Jaws drop. Eyes widen. The concept of a school where the focus falls on making music together instead of beating out your fellow musicians is mind-boggling.

I have probably enhanced Santa Monica's reputation as hippies who sing Kumbaya around the beach bonfire and eat tofu with chopsticks at yoga class. However, our school's music program isn't anything like a day at the beach. At the beginning of this year, Mr. Sakow spoke to the band. "I don't care what happens out there," he said, gesturing towards the door of the band room, indicating the rest of the school, or perhaps, the rest of the world. "You are responsible for acting with maturity and honor. Everyone looks to you to set the standard for how to behave." This holds true. From local parades to national television, we are Samohi's most public group, and we represent our school with honor. However, our directors know that sometimes we can't help but let our inner teenager out. Last year, when passing out an extremely difficult piece, our director told us, "You're going to have to grow up about ten years to play this piece." We did. It was beautiful.

IV. Harmony

As an art form, music exists only as long as you create it. As soon as I stop blowing life's breath into my clarinet, it becomes a dead piece of wood and silver. As soon as the last echoes die away in a recital hall, audience members have only the emotions the music has stirred within them. They cannot go back and gaze lovingly at the music hanging in a frame on the wall. They cannot photograph it. They cannot take their favorite pieces home in plastic baggies to enjoy later.

Some people spend their lives trying to create a masterpiece that will endure forever, but I seek something more. The electric joy I feel when I'm creating music—whether I'm playing a solo or contributing to a 120-piece band—surpasses the beauty of any painting. I can hold in my hand great works of art by Mozart, Beethoven, Weber. And yet, without me, these masterpieces are nothing more than black dots on a page. I am the art.

Alice Ollstein, 15, plays in four musical groups at Santa Monica (CA) High School, where she is in the tenth grade.



Music Education Resources

American Composers Forum

<http://www.composersforum.org/>

The American Composers Forum (AFC) links communities with composers and performers, encouraging the making, playing, and enjoyment of new music. Through grants, commissions, and performance programs, AFC supports composers nationwide. Its website posts news and program information, links to ten regional chapters, newsletter archives, and opportunities for residencies, commissions, competitions, grants, workshops, and conferences. The site also provides extensive links to music sites, individual composers, and copyists with rates and contact information.

American Music Center

<http://www.amc.net/>

The American Music Center (AMC) is a national service and information center for new American music. AMC's online offerings include a monthly web magazine, a library and listening room, and grant, professional development, and career-support opportunities. The 9/11 Project collects works created in response to the events of September 11, 2001; the New American Music for Young Audiences is a searchable online catalogue, updated regularly, of contemporary American music composed specifically for students. Additional online resources include publications order forms, information assistance—which invites site visitors to submit questions about new American music—and links to over 500 member websites of individuals, organizations, and ensembles.

American Music Conference

<http://www.amc-music.org/>

A national nonprofit founded in 1947, the American Music Conference (AMC) promotes the importance of music, music-making, and music education to the general public. AMC's website posts news and events, family activities, recent articles on music education, plus research findings and statistics about how making music relates to learning, social behavior, wellness, and children's physical development. The site also offers an advocacy toolkit for schools with sample letters and press releases, brochures, video, and tips for persuading local decision-makers to support music education. And AMC's TheMusicEdge.com, a special website just for teens, features interviews with popular artists, reviews of new releases, tips for starting a band or club, contests, MP3 downloads, and a discussion board.

ASCAP Foundation

<http://www.ascapfoundation.org/>

The ASCAP Foundation nurtures emerging composers and songwriters, recognizes the achievements of established creators, and promotes music education to students. The website provides information about ASCAP Foundation awards, grants, and talent development programs like songwriter workshops, residencies, camp scholarships, and commissions. Its Living Archive Project videotapes prominent ASCAP songwriters and composers to document their place in music history. The ASCAP Foundation also has teamed with the Music Education Coalition, the nation's largest grass roots initiative to support school music programs, to launch SupportMusic.com. The website simplifies the advocacy process by helping community members customize their campaigns to specific local issues.

American String Teachers Association

<http://www.astaweb.com/>

The American String Teachers Association (ASTA) advances string education and performance; its members include K-12 teachers, university faculty, performers, students, and string industry representatives. Its recently launched National Foundation marshals needed resources to bring the joy of string playing to more children and administers all ASTA grants, awards, competitions, and outreach. The ASTA website features events, professional development opportunities, and job openings, plus an online bookstore and discussion groups. It also posts national standards for high school string teachers, plus archives and writer guidelines for ASTA's journal.

American Symphony Orchestra League

<http://www.symphony.org/>

The American Symphony Orchestra League provides leadership to American orchestras while communicating to the public the value of orchestras and the music they perform. The website is a comprehensive source of information on topics ranging from board and governance, community relations, and marketing to education, career services, and links to children's music sites. A Government Affairs department works to ensure continued federal, state, and local financial support for symphony orchestras and updates legislative developments through a quarterly newsletter. A Youth Orchestra Division promotes youth orchestras as essential musical, educational, and cultural assets; its online resources include a newsletter, handbook, discussion groups, and calendar of events and opportunities.

BMI

<http://www.bmi.com/home1.asp>

A non-profit founded in 1940, BMI is an American performing rights organization representing approximately 300,000 songwriters, composers, and music publishers. It collects license fees then distributes royalties for public performances of approximately 4.5 million compositions. The BMI Foundation, founded in 1985, has established a number of fully endowed funds—awards, scholarships, internships, grants, and commissions—for the encouragement of young composers. The BMI website features organizational information, a listening room, and links to U.S. music and entertainment industry associations and international copyright groups. It also posts BMI handbooks and guides in English and Spanish on topics like copyright, royalties, and music publishing terminology; a bibliography of music industry books; plus updates regarding federal, state, and local legislative activities on copyright issues.

Chamber Music America

<http://www.chamber-music.org/>

Chamber Music America promotes artistic excellence and economic stability within the profession and helps make chamber music a vital part of American life. The website posts

program information about commissions, new works, and residencies, plus discussion boards and an events calendar. Online publications include a newsletter, Chamber Music magazine, and directories of members and professional opportunities.

Eyeneer Music Archives

<http://www.eyeneer.com/>

Eyeneer Music Archives is both an educational website that makes available comprehensive information about music and an entertainment center that presents new and unique music. Online offerings for a variety of musical genres include biographies, discographies, new releases and reviews, photos, video, and sound samples. Site visitors can also purchase CDs.

The GRAMMY Foundation and The National Academy of Recording Arts & Sciences

<http://www.grammy.com/foundation/>

Established in 1957, the National Academy of Recording Arts & Sciences, Inc. improves the cultural environment for music and its makers—and sponsors the GRAMMY Awards. Its non-profit arm, the GRAMMY® Foundation, offers a variety of music and arts education programs and services. The Leonard Bernstein Center For Learning, the Foundation's signature program, is an arts-based, comprehensive, K-12 school reform model that prepares teachers to use the arts to reinforce teaching and learning in all subjects. A special recognition program rewards top high school jazz musicians with a visit to the host city of the GRAMMY Awards, where student ensemble members rehearse and perform at GRAMMY-week activities. Other initiatives offer students day-long conferences about the recording industry and a mentoring program that pairs at-risk high school music students with music professionals. The GRAMMY Foundation website offers detailed information about these and other programs, along with an online store, calendar, news bulletins, current and archived issues of GRAMMY Magazine, photo galleries, and video samples from the GRAMMY telecast.

International Association for Jazz Education

<http://www.iaje.org/>

With 8,000 members in 40 countries, the non-profit International Association for Jazz Education (IAJE) works for the continued growth and development of jazz through education and outreach. The website posts program information about efforts like IAJE's teacher training institutes, annual conference, and its Artist Outreach Network, which fosters communication between students and artists through grants and an online database that connects jazz musicians with educational venues for clinics and workshops. The site also features an online publications catalogue, current and back issues of Jazz Education journal, links to a variety of jazz resources, and a Gallery of Masters—streaming audio and video of American jazz masters presented in partnership with the National Endowment for the Arts.

International Bluegrass Music Association

<http://www.ibma.org/>

The International Bluegrass Music Association (IBMA) works for high standards of professionalism, a greater appreciation of its music, and the success of the worldwide bluegrass community. The website posts articles from current and past issues of IBMA's newsletter International Bluegrass, market research information and industry statistics; career and educational listings with contact information of college-level bluegrass and music business programs; and links to periodicals, books, videos, and museums. Other online offerings include information on IBMA's teacher workshops and mini-grants for in-school bluegrass music programs, plus an implementation manual that assists both artists and classroom teachers interested in developing educational bluegrass programs. Also available is an order form for a 34-minute video and six-page lesson plan that covers the history and origins of bluegrass

music, a demonstration of harmony structure, the instruments used in bluegrass, and live bluegrass music.

Meet the Composer

<http://www.meetthecomposer.org/index2.htm>

Meet the Composer (MTC) increases opportunities for composers by fostering the creation, performance, dissemination, and appreciation of their music. Through a range of commissioning, residency, education, and audience interaction programs, Meet The Composer has helped establish broadly accepted standards of payment and opened opportunities for working in cultural institutions of all kinds. The website posts program descriptions, applications, and announcements; a calendar of performances and events; interviews with MTC composers; and lengthy listings of composer contacts and industry links.

MENC: The National Association for Music Education

<http://www.menc.org/>

MENC: The National Association for Music Education advances music education by encouraging the study and making of music by all. Formerly Music Educators National Conference, the association changed its name in 1998 to better reflect a growing membership of not just teachers and university faculty but college and high school students as well. The website offers a wealth of information about music education, on topics like jazz, chorus, band, orchestra, technology, government affairs, and legislation. The site also posts research findings, statistics, and scores of the books, magazines, journals, videos, and compact discs MENC publishes. Also available online are the National Standards for Music Education, accompanied by more than 20 documents detailing instructional techniques for helping students accomplish the standards. Interactive features include online surveys, contests, awards' nominations, discussion areas, and a career center with listings from both job seekers and employers.

Mr. Holland's Opus Foundation

<http://www.mhopus.org/>

Inspired by the motion picture of the same name, Mr. Holland's Opus Foundation (MHOF) was founded by the film's composer in 1996 as his commitment to the future of music education. MHOF provides new and refurbished musical instruments to under-served schools, community music programs, and individual students nationwide. The website posts grant guidelines, applications, and recipients, plus a photo gallery and links to helpful music resources.

Music Education Online

<http://www.childrensmusicworkshop.com/>

Sponsored by Children's Music Workshop, Music Education Online provides a database searchable by zip code, instrument, musical style, or skill level that helps students locate music teachers in their area. The site also posts dozens of articles about the importance of music education, links to grant opportunities and other resources, an online store offering thousands of music books, CDs, and videos at substantial discounts, plus a chat room for music educators.

National Guild of Community Schools of the Arts

<http://www.nationalguild.org/>

The Guild fosters broad access to high quality arts education designed to meet community needs. To that end it provides service, advocacy, and leadership for community arts education organizations. The website includes program information about efforts like the Young Composer Awards and the MetLife Youth Music program, a three-year collaboration that makes available free, private, and group music instruction to middle school children from under-served communities in ten cities. The site also posts facts and figures about community schools for the

arts, a directory of 600+ member schools, a publications order form, and links to arts resources.

OPERA America

<http://www.operaam.org/>

OPERA America strengthens the field of opera by providing a variety of informational, technical, and administrative resources to the greater opera community. The website is a comprehensive source of information about all facets of opera. Online educational materials include a distance learning center and quick facts about opera attendance, performances, and audience demographics. A growing library features publications, research findings, newsletters, interviews, legislative advocacy updates, and policy briefings. The site also highlights opera education programs, career services, and professional development events. Particularly helpful are the site's extensive listings, directories, and searchable databases that catalogue the following: opera companies, composers, and artists; basic information on North American works of opera, featuring composer, premiere date and place, length, and musical style; opera season schedules, including broadcasts on television, radio, and the Internet; and a production directory of sets, costumes, props, and musical materials available for rent from member organizations.

SupportMusic.com

<http://www.supportmusic.com/>

SupportMusic.com is a public service of the Music Education Coalition that advocates for music education in schools and the community. The site helps visitors overcome budget cuts, time constraints, and other obstacles to build the case for school music programs. Online resources include supporting facts, research findings, case studies, and proven arguments from leaders in the field, plus tips on organizing. The site also provides a good list of links to other music resources.

VH1 Music Studio

<http://www.vh1musicstudio.com/>

VH1 Music Studio airs commercial-free, educational programming for use in the music and cross-curricular classroom each month. The website posts program schedules with downloadable lesson plans and a calendar of professional development opportunities for teachers. VH1's non-profit arm, Save The Music Foundation, purchases new musical instruments to restore music education programs in America's public schools. The Foundation also conducts musical instrument drives, fundraising events, and campaigns to raise awareness of the positive impact music participation has on students. It posts online profiles and video clips of young musicians who have benefited from the program.

MUSICA

The Music & Science Information Computer Archive

Research Guide

An updated music research abstract research tool



Facts and Figures: Music Research

In January 1998, then-Governor Zell Miller stood at the podium inside the Georgia capitol asking state lawmakers to fund an unusual project. Armed with a recording of Beethoven's Ode to Joy, Miller proposed giving a classical music CD to the mother of every newborn baby in the state.

Ever since, the idea that music makes kids smarter has gained currency among American policymakers and the general public alike. It is bolstered by a growing body of recent research that suggests a linkage between studying music and increased intellectual skills and academic achievement, particularly in math. Movies like *Mr. Holland's Opus* and *Music of the Heart* add an emotional dimension to its hold on the American imagination, particularly at a time when budget cuts have drastically curtailed school music programs.

Some claims, however, are clearly overblown: "Bach in the bassinet and Beethoven with the bottle. Next stop, the Ivy League!" advertises the recording company that eventually agreed to fund Governor Miller's CDs for Georgia newborns.

A researcher and author of several prominent music studies cautions against such obvious overstatements. "I find that 'Mozart makes you smarter' thing is quite a bit of a leap," says Frances Rauscher in an *Education Week* article by Debra Viadero. Hyperbole notwithstanding, the findings are promising, Rauscher concludes: "I think the evidence is solid enough to say, 'Let's improve and expand our music education programs for young children.'"



Einstein playing his violin

On the pages that follow, we present a mini-collection of musical facts, figures, and survey results, including:

- a digest of research results that detail the benefits of music education, compiled in 2002 by MENC: The National Association for Music Education
- survey highlights from: a 2003 Gallup Poll on music making by Americans of all ages, a 2002 Pew Charitable Trusts survey on public support for the performing arts, and a profile of public school string and orchestra programs by the American String Teachers Association.

Music Education Digest of Research

The benefits of music education for children and older students include:

Success in developing intelligence

We can demonstrate that some measures of a child's intelligence are indeed increased with music instruction. Once again, this burgeoning range of data supports a long-established base of anecdotal knowledge to the effect that music education makes kids smarter. What is new and especially compelling, however, is a combination of tightly-controlled behavioral studies and groundbreaking neurological research that show how music study can actively contribute to brain development:

A research team exploring the link between music and intelligence reported that music training is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills, the skills necessary for learning math and science. — *Shaw, Rauscher, Levine, Wright, Dennis and Newcomb, "Music training causes long-term enhancement of preschool children's spatial-temporal reasoning," Neurological Research, Vol. 19, February 1997*

A University of California (Irvine) study showed that after eight months of keyboard lessons, preschoolers showed a 46% boost in their spatial reasoning IQ. — *Rauscher, Shaw, Levine, Ky and Wright, "Music and Spatial Task Performance: A Causal Relationship," University of California, Irvine, 1994*

"The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling—training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attentional skills, intelligence, and an ability for self-knowledge and expression." — *Ratey John J., MD. A User's Guide to the Brain. New York: Pantheon Books, 2001.*

"Music is one way for young people to connect with themselves, but it is also a bridge for connecting with others. Through music, we can introduce children to the richness and diversity of the human family and to the myriad rhythms of life." — Daniel A. Carp, Chairman and CEO, Eastman Kodak Company

Success in school

Any music teacher or parent of a music student can call to mind anecdotes about effectiveness of music study in helping children become better students. Skills learned through the discipline of music, these stories commonly point out, transfer to study skills, communication skills, and cognitive skills useful in every part of the curriculum. Another common variety of story emphasizes the way that the discipline of music study—particularly through participation in ensembles—helps students learn to work effectively in the school environment without resorting to violent or inappropriate behavior. And there are a number of hard facts that we can report about the ways that music study is correlated with success in school:

Data from the National Education Longitudinal Study of 1988 showed that music participants received more academic honors and awards than non-music students, and that the

"Music is about communication, creativity, and cooperation, and, by studying music in school, students have the opportunity to build on these skills, enrich their lives, and experience the world from a new perspective." — former President Bill Clinton

percentage of music participants receiving As, As/Bs, and Bs was higher than the percentage of non- participants receiving those grades. — *NELS:88 First Follow-up, 1990, National Center for Education Statistics, Washington DC*

Students with coursework/experience in music performance and music appreciation scored higher on the SAT: 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. — *College-Bound Seniors National Report: Profile of SAT Program Test Takers. Princeton, NJ: The College Entrance Examination Board, 2001.*

Students in two Rhode Island elementary schools who were given an enriched, sequential, skill-building music program showed marked improvement in reading and math skills. Students in the enriched program who had started out behind the control group caught up to statistical equality in reading, and pulled ahead in math. — *Gardiner, Fox, Jeffrey and Knowles, as reported in Nature, May 23, 1996*

According to statistics compiled by the National Data Resource Center, students who can be classified as “disruptive” (based on factors such as frequent skipping of classes, times in trouble, in-school suspensions, disciplinary reasons given, arrests, and drop-outs) total 12.14 percent of the total school population. In contrast, only 8.08 percent of students involved in music classes meet the same criteria as “disruptive.” — *Based on data from the NELS:88 (National Education Longitudinal Study), second follow-up, 1992.*

A study of 811 high school students indicated that the proportion of minority students with a music teacher role-model was significantly larger than for any other discipline. 36% of these students identified music teachers as their role models, as opposed to 28% English teachers, 11% elementary teachers, 7% physical education/sports teachers, 1% principals. — *D.L. Hamann and L.M. Walker, "Music teachers as role models for African-American students," Journal of Research in Music Education, 41, 1993*

Perhaps the basic reason that every child must have an education in music is that music is a part of the fabric of our society. The intrinsic value of music for each individual is widely recognized in the many cultures that make up American life—indeed, every human culture uses music to carry forward its ideas and ideals... And the value of music in shaping individual abilities and character are attested in a number of places:

The very best engineers and technical designers in the Silicon Valley industry are, nearly without exception, practicing musicians. — *Grant Venerable, "The Paradox of the Silicon Savior," as reported in "The Case for Sequential Music Education in the Core Curriculum of the Public Schools," The Center for the Arts in the Basic Curriculum, New York, 1989*

Physician and biologist Lewis Thomas studied the undergraduate majors of medical school

“During the Gulf War, the few opportunities I had for relaxation I always listened to music, and it brought to me great peace of mind. I have shared my love of music with people throughout this in a third-grade elem world... and all of this started with the music appreciation course that I was taught entary class in Princeton, New Jersey. What a tragedy it would be if we lived in a world where music was not taught to children.” — *retired General H. Norman Schwarzkopf*

“Music education opens doors that help children pass from school into the world around them— a world of work, culture, intellectual activity, and human involvement. The future of our nation depends on providing our children with a complete education that includes music.” — *former President Gerald Ford Success in society and life*

applicants. He found that 66% of music majors who applied to medical school were admitted, the highest percentage of any group. 44% of biochemistry majors were admitted. — *As reported in "The Case for Music in the Schools," Phi Delta Kappan, February 1994*

Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs). — *Texas Commission on Drug and Alcohol Abuse Report. Reported in Houston Chronicle, January 1998*

"Music has a great power for bringing people together. With so many forces in this world acting to drive wedges between people, it's important to preserve those things that help us experience our common humanity." — Ted Turner, Turner Broadcasting System

Survey Findings

2003 Gallup Poll Survey Shows Record Numbers of Americans Play Instruments

A recent survey conducted by the Gallup Organization (commissioned by NAMM, the National Association of Music Merchants) found that Americans are playing musical instruments at the highest levels since 1978.

Slightly more than one in two, or 54 percent, of households surveyed have a member who plays a musical instrument; in 48 percent of households where at least one person played an instrument, there were two or more additional members who also played.

Ninety-seven percent of respondents agreed that playing a musical instrument provides a sense of accomplishment and encourages expression, and 85 percent believe it makes one smarter. An equal number regretted not learning to play an instrument and 67 percent said they would still like to learn.

Americans of all ages continue to bring music into their lives, the survey found. The percentage of people ages of 5 to 17 who play an instrument is 31, up from 25 percent in 1985; 27 percent were between the ages of 18 to 24. Of those surveyed between the ages of 35 to 50, 42 percent currently play a musical instrument, up from 35 percent in 1985; in the over 50 group, 20 percent are still playing, up from 16 percent in the 1985 poll.

The vast majority of those questioned began their music education before their teens: 64 percent between the ages of 5 to 11 and 18 percent between the ages of 12 to 14. Forty percent credit their parents' encouragement for their interest in playing music, while 28 percent say they became interested on their own and 15 percent drew inspiration from a teacher.

At a time when school budgets shortfalls are taking a toll on music education programs, the survey found that 30 percent of the respondents learned how to play an instrument through lessons at school, and 9 percent learned by being part of a school band or orchestra.

Other survey results included:

- 97 percent said playing an instrument helps a child appreciate arts and culture.
- 96 percent said that school band was a good way to develop teamwork skills.
- 95 percent said music was part of a well-rounded education.

- 93 percent felt schools should offer musical instrument instruction as part of the regular curriculum.
- 93 percent said playing an instrument helps children make friends.
- 88 percent said playing an instrument teaches children discipline.
- 85 percent believed participating in a school music program corresponds with better grades.
- 79 percent felt states should mandate music education so all students have the opportunity in school.
- 78 percent said learning a musical instrument helps you do better in other subjects.
- 71 percent believed that teenagers who play an instrument are less likely to have discipline problems.

2002 Survey Finds Broad Support for the Performing Arts

Conducted by the Performing Arts Research Coalition (PARC) with funding from The Pew Charitable Trusts, a landmark study surveyed residents of five communities about the value they place on the performing arts. The findings, released in a March 2003 report indicate support for the performing arts that is broad and diverse. For instance, of those surveyed, (800 residents each from Alaska, Cincinnati, Denver, Pittsburgh, and Seattle) more people attended a professional performing arts event within the previous year than attended a professional sports event. Other findings include:

Broad appeal: The performing arts appeal to a wide segment of the public. Nearly two in three people surveyed reported attending a live professional performing arts event in the previous 12 months. The data also indicate little connection between age and attendance level, discounting the perception that arts audiences are dominated by older attenders. In most communities, the study observes only small percentage differences among attenders age 25 to 54.

High value to the individual and the community: The research indicates clearly that arts attenders place a very high value on the role of the arts in their lives in terms of enjoyment, creativity, understanding of themselves and other cultures, and connection to their communities. This holds true across age groups, income levels, and the presence of children at home. They believe even more strongly that the arts are a source of community pride and help share cultural heritage. Above all, they believe that the arts contribute to the education of children; more than nine out of ten respondents in each of the five communities agree or strongly agree that the performing arts contribute to the education and development of children. Especially noteworthy is the fact that a majority of nonattenders share similar views.

Barrier to Attendance Is Not Ticket Price: Of the 11 barriers suggested in the survey, only three are cited by a majority of respondents in the five communities. Among the three primary barriers “cost of tickets” consistently ranks lowest; “prefer to spend leisure time other ways” and “hard to make time to go out” rank as the top two most-cited barriers.

2002 Survey of Public School String/Orchestra Programs

Conducted by the American String Teachers Association with the National School Orchestra Association, a 2002 national study profiled public school string and orchestra programs. Its findings show a dramatic rise in the number of students participating in school string and/or

orchestra programs coinciding with a growing shortage of string teachers. For instance, between 1995-2000:

- two-thirds of existing string programs had increased student enrollment.
- only 40 percent of districts reported increases in the number of string teachers; between 24 and 43 percent of string teaching positions are unfilled.
- only 25 percent received increased financial support; 20 percent reported decreases in funding despite program growth.
- Other general findings corroborate those of earlier studies, such as:
 - orchestra enrollment continues to increase.
 - approximately 25 to 30 percent of string teachers are not string players.
 - string instruction most commonly begins in grade four or grade five.
 - orchestra student retention rates are high: the average rate from the first to second year of instruction and from elementary to middle school and from middle to high school was 73 percent.

For more information go to www.astaweb.com



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