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MUSIC EDUCATORS ASSOCIATION

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Joe Gulledge
SCMEA President

President's Message

Dear SCMEA Colleagues,

On behalf of SCMEA, I'd like to welcome you to the 2022-23 school year! I hope each of you has had a wonderful start to the new year and that things are beginning to settle in just a bit. It's very easy to get caught up in the stress of a new school year, but I encourage you to be sure to take time for yourself. Find time each day to step back, let it go and find the good, even if just for a moment. You will feel better and your students will benefit as well! Always keep your "why" as your anchor and allow yourself to focus on the positive. YOU make a difference to many, many more students than you realize and they deserve the best YOU possible!

HAPPY 75TH BIRTHDAY SCMEA! Yes, 2022-23 will be the 75th Anniversary for SCMEA and the board has been working diligently making plans so that the 2023 Professional Development Conference is our best yet! Some things to look forward to: New and improved conference app, dedicated exhibit times, and a 75th Anniversary celebration that will kick-off on Thursday afternoon with a performance by VOCTAVE! More details and specifics will be shared in the coming months, but we hope everyone will make plans to attend February 2-4 at the Columbia Metropolitan Convention Center!

In addition to planning our 75th Anniversary conference, we have been working for the past several years on updating and cleaning up the SCMEA By-Laws. Later this fall we will be sending out the proposed updates to the membership for approval. Please make sure that you review these updates when receive them and record your vote.

I look forward to working with each of you to make the SCMEA a positive force in providing superior educational opportunities for all music students in South Carolina. Please be sure to check our website www.scmea.net for all the latest updates and information. THANK YOU to Ryan Tinker for all of his work updating our website! I wish you a wonderful school year and please remember that the South Carolina Music Educators Association and our board is here for you!

Jake Henjes
SC Musician Editor

Editor's Note

Dear readers,

I would like to take a moment and introduce myself as the new editor of the SC Musician. I am a band director at Gregg Middle School in Summerville, SC. I would like to thank our previous editor, Dr. Susie Lalama, for her support and assistance as I begin this role. I hope to follow in her footsteps supplying quality work and continuing to grow the magazine. I plan to continue to bring fresh perspective and new ideas to the magazine. I look forward to adding new columns to the magazine similar to the String Review geared toward other divisions. I would like to serve and reach each division of SCMEA to the best of my ability. Please reach out to me if you have an article you would be interested in publishing or if you would like to advertise with us! Please send articles and inquiries to jake.henjes@scmea.net. I look forward to serving in this role!

BAND

Directors,

I hope that this finds you healthy and ready for a successful year with your programs! I'd like to welcome you to the South Carolina Band Directors Association and all of the great opportunities that are offered for instrumentalists and directors in our state. It's an honor to serve as president of SCBDA and to work with you, our directors, to promote instrumental music education and create positive impacts on our students. I encourage you to reach out to our committee chairs and myself if and when you need assistance or have questions regarding SCBDA policy.

Our Annual Fall Meeting will be held on Saturday, September 10, 2022 at River Bluff High School. Valuable information and ideas are shared at all meetings. Your presence at the committee meetings and general meeting is a way for your voice to be heard. It is our goal to serve the directors and instrumentalists of SCBDA, and create a welcoming environment for all. More information about our schedule will be coming out soon.

The 2021 - 2022 school year presented many challenges and I hope that the 2022-2023 school year will begin a healing process not only for ourselves and students, but for our schools and communities. You have diligently worked to save band for your students and communities. In many ways, these challenges have created extreme panic and fatigue. Moving forward, 2022 was the 85th Anniversary of the South Carolina Band Directors Association, and 2023 is the 75th Anniversary of the South Carolina Music Educators Association! There are many great events in the planning stages for all instrumentalists and directors to enjoy. We will also take many opportunities to reflect and show our gratitude to those who have led the way. I am so thankful for growing up in South Carolina and participating in SCBDA events as a student and now as your president.

Please reach out if I can be of any assistance or reassurance to you. See you all at our Annual Fall Meeting on September 10th!

Chuck Deen, *President*

PIANO

Greetings,

I hope everyone is having a good start to their school year. May it be a year filled with meaningful lessons of great learning and teaching for you and your students!

The 2022 Fall Piano Festival will be held in the late fall of this year. Since this is our first in-person festival since early 2020, festival sites and dates are forthcoming. For the most up to date information, please check the SCMEA website calendar page and the SCMEA Piano Division Facebook page. Our festival is for every student from beginning through advanced levels of study. There are no repertoire, scale, or memory requirements. The goal of the Piano Festival is to provide a positive performance experience for the student and their teacher. I know that my students have had a wonderful and meaningful experience preparing their pieces and recordings for the past several years. The festival includes solo and ensemble performances. Piano Festival judges will choose a selected number of students, based on musicality and preparedness from elementary, intermediate and advanced levels of study, to perform in the Piano Division Student Honors Recital and in the Master Class. Each student receives comments with a grade and a certificate of participation. The deadline for registration is October 1st, which allows time to schedule auditions and contact teachers. If you have any questions please contact Mr. Tim Thompson, Festival Chair.

At the 2022 SCMEA Professional Development Conference in February, the piano division will host events such as the student honors Recital, a session involving group teaching pedagogy, and a piano master class with Dr. Sara Ernst from the University of South Carolina.

The piano division board and myself are trying to get in contact with as many piano teachers across the state as possible. If you are currently teaching piano, whether it is your specialty or not, please let me know! We would love to support you and your group piano classes in any way that we can. We hope to see you at the professional development conference in February 2023.

Hunter Cox, *President*

HIGHER EDUCATION

Greetings, colleagues, and welcome back to another year of hope and determination. In the higher education division, our work in music teacher preparation is ever more vital this academic year. Music positions in South Carolina and across the nation have gone unfilled this fall, a serious circumstance infecting all subject areas. Reality suggests that we in the music education enterprise must "blow our own horns" ever stronger to inform and advocate for the crucial place of music in our schools.

Advocacy done well has many tentacles. In my opinion, all of us must make certain that we are going beyond our own "echo chambers" of support, striving to reach new levels of impact. Primary and secondary school educators should feel free to call on all of us for advocacy help, whether that be through dialogue, position statements, or even phone calls on behalf of music programs' efforts!

For sure, one facet of our collective struggle continues to be the "reach" of music education's work in secondary schools, where any number of scheduling hurdles and competing interests (AP and dual-enrollment courses, for example) are making it all the more difficult to attract and retain students in music. In a status report on secondary school scheduling paradigms compiled for this issue of SC Musician, I encourage continued, collective conversations with the goal of increasing secondary student participation rates. Each of us has a role to play, it seems to me, in advocating beyond our individual programs for the common good of all music offerings in our schools.

Not directly addressed in that status survey, one school calendar structure that appears to be surging in popularity is the "year-round school" concept, where the summer pause is shorter in exchange for longer breaks in fall and spring. This will be another arena where shared adaptive strategies will be a welcome discussion for K-12 music educators.

Whether it be calendar proposals, or other scheduling paradigms which are under discussion in one's district, music educators should stay tuned in to such proposals and claim their seat at the discussion tables. The adage "the only constant in Education is change" suggests that we have ongoing opportunities to contribute to those conversations in our local districts. While an individual's preferences may not always prevail, participation in those discussions can strengthen collaborative connections. And, adopting the outlook that every single calendar scenario still provides many opportunities is a healthy way to keep our hope flame burning brightly.

Already looking forward to the SCMEA 2023 conference, the higher education division's clinic sponsorships will focus on topics of access, i.e. "broadening the participation net." I hope all will plan now to attend February 2 – 4, 2023 in Columbia! In the meantime, here's wishing you good health and fulfillment in your important work this fall.

Patrick Casey, *President*

ELEMENTARY

Welcome back everyone! I can't believe as I write this we are only a few weeks from getting back into the swing of things. I hope everyone had a wonderful summer and you are rested, recharged and ready to start 2022-2023! I had the opportunity to attend CLIA (Curriculum Institute In the Arts) this summer. During this week I grew as a teacher by developing and teaching complex standards-based lesson plans with embedded assessment and studying models of best instructional practice, and as a Leader both in my District and as your President, by working with colleges in the arts discipline, studying arts education support strategies; and developing a multi-arts professional network. If you have never heard of or participated in this summer Professional Development class, I highly suggest you check it out as well as the other classes that the SCDE Summer Arts Institutes Professional Learning Opportunities. Also if you are looking for a terrific read for your last few weeks before schools starts, may I suggest "Steal Like An Artist - 10 things nobody told you about being creative" by Austin Kleon. Kleon's 10 transformative principles will get your creative juices flowing and inspire you to look beyond what you do from day to day in the classroom to all you can be as an Educator and an Artist!

As you get ready to think about the year, I hope you will consider attending SCMEA 2023. It is our 75th Anniversary and we have begun to plan many fabulous Clinicians for you, one is Katie Grace Miller, her fantastic resources including, "Beginners at the Bars" and "Awesome Books with Musical Hooks" are 2 of my personal favorites! Honor Choir will be back this year as well, many details will be coming!

Lastly, be sure to join us on September 11th for our Fall workshop. We will introduce our fantastic new treasurer Belinda Morse! We are so excited to have her aboard, Welcome Belinda! Look for an email from Leadership in the next few weeks with all the details! For now, enjoy the last few weeks before the 2022-2023 school year begins!

Please don't hesitate to reach out to me at denise.thomas@scmea.net

Denise Thomas, *President*

GUITAR

I hope that you are well as you read this. I also hope that you had a fruitful and restful summer… did it seem to fly by for anyone else? Anyway, it is a great year for guitar in our state, and we are very excited for this upcoming school year and I hope you are as well!

As a division we have planned our 2022-23 season similar to previous years as far as live events, performances, and conference sessions. We will have All State Guitar auditions on November 12th 2022. This year's audition again will be done by video submission. Details about audition requirements will be posted to our website in September. The 2022-23 SCMEA All-State Guitar Ensemble is scheduled to be the headlining performance at Guitarfest in May 2023.

We are in talks again with The Virtual Guitar Orchestra who along with The Augustine String Company and the Augustine Foundation has generously produced video performances featuring our All State Guitar Ensembles for the last two years, to again feature our All-State Guitar Ensemble in a video performance. This is part of an ongoing effort to document and showcase All State Guitar Ensembles from across the country and help advocate for classroom guitar nation-wide. We are honored again to be one of the states considered to be part of this project. We are also excited that the co-founder of the Virtual Guitar Orchestra Mak Grgic will be among our ranks as he joins the faculty at the Uof SC School of Music. We want to welcome you and your family to this great state and look forward to continuing to work with you and your team at VGO!

We are continually trying to update our membership and to get in contact with as many guitar teachers from across the state. If you are interested in teaching guitar, or have been teaching guitar, as our Piano Division brothers and sisters say: "whether it is your specialty or not, please let us know!" I hope you all have a great start to your year and we look forward to seeing you at the conference in February!

Benjamin Broughton, *President*

ORCHESTRA

Hello everyone and welcome back to another year with the SCMEA Orchestra Division.

I am still honored and privileged to have the opportunity to serve this outstanding division in South Carolina. I will finish serving in this role to the best of my abilities this coming year.

I would also like to extend a sincere thank you to our now retired Executive Director Sharon Doyle, whose leadership and guidance have been invaluable to the Orchestra Division and all Music Educators throughout South Carolina. We welcome Susan Wines (Wade Hampton HS) as our new Executive Director and look forward to working with her to continue the growth and development of our organization.

We are very excited as an organization to have successfully implemented the Outstanding Performance Award for the Orchestra Division this past year. We are very proud to have 26 of our programs who earned this great accolade. Earning this award was an accumulation of points for participation in all SCMEA sponsored events.

We are in the process of scheduling events for the upcoming scholastic calendar year, which will include live events in each of our 5 regions throughout the state. Our organization has been so thankful to have had these opportunities for our students over the past 2 years. Our diligent chairpersons are always working hard to prepare these events to be as successful and still be as safe as possible for all involved. All events will be posted on the SCMEA website under the Orchestra Division, as well as the main calendar page. Please update your membership information so that we can help you stay up to date. Please check your emails daily as our Region Representatives have been doing an outstanding job at keeping everyone informed.

Our organization has persevered and continues to grow. The obstacles we faced as individuals and educators have made us more determined and motivated to strive for success in the upcoming school year. Our students will be stepping through the door on Day 1 ready to learn whether we are prepared or not. I encourage everyone to prepare themselves both physically and mentally for the upcoming school year. Do not feel that you are alone during the year. Reach out to those around you who have more experience and do not be afraid to ask them the difficult questions. There are many issues educators face in which experience can be the simple, yet saving grace. Allow yourself as an educator to be human, and remind yourself daily (if necessary) that you may be the only bright spot in a child's day. Approach each day with an opportunity to teach something new to your students and an equal opportunity to learn something new for yourself.

Have yet another safe, healthy, and rewarding school year. Thank you for all you do to advance music education in the state of South Carolina.

Erik Hines, *President*

CHORAL

Dear Choral Colleagues,

I hope that everyone had a renewing and restful summer! Choral Arts Seminar is on for this year! It will be held at the Uof SC School of Music on Friday September 9th and Saturday, September 10th. Soon, the registration link will be available for this event. Please come and invite your friends who teach in your district for what I know will be a great time of inspiration. As you know, I have said multiple times that my "claim to fame" will be a new website for our Choral Division members! I am happy to report that Joshua Wald, Director of Choral Activities at West Ashley High School along with Ryan Tinker have designed a website that will be more user friendly for all. The plan is for the website to launch mid-August.

Our February In-Service Conference is packed with wonderful sessions and performances! Featured choral ensembles for this conference include: The University of South Carolina's University Choir, Fort Dorchester High School Patriot Singers, and Rollings Middle School of the Arts Vocal Core. We will have a myriad of in and out of state clinicians and presenters for our division. I wish you all a fruitful fall semester of teaching and music making!

David Richardson, *President*

String Review

With Contributions From

Amber Eubanks
Hughes Academy
Greenville, SC

Elizabeth Conrad
Woodmont
Greenville, SC

The String Review includes orchestra pieces that were reviewed by members of the SCMEA Orchestra Division. Thank you Susan Wines for organizing the review!

A Merry-achi Christmas, a piece arranged by Bob Phillips and John Nieto is an engaging grade 2 piece for your students that will support ensemble rhythmic growth through syncopation, dotted rhythm patterns, and changing meters. This piece will add a vibrant cultural element to your winter concert through the incorporation of three festive Mexican tunes. The Highland/Etling score describes each movement as follows: "The first piece, Campana Sobre Campana, carries the meaning of multiple bells ringing to celebrate and announce Christ's birth.....The second piece, Esta Noche Es Noche Buena, says 'Tonight is Christmas Eve' - a night when even the stars are more brilliant. The piñata is used in many celebrations in Mexico, and the final tune, Àndale Juana is a song that is sung while the piñata is being broken during Christmas festivities."

Amber Eubanks

Opening in the key of D Major, Campana Sobre Campana progresses in a meter of two with a festive violin melody performed over syncopated rhythms in the viola/cello section. This portion of the music will reinforce E-string notes and dotted quarter note rhythms for both first and second violins. It provides an excellent opportunity to develop skills in appropriate ensemble balance as the melody transitions back and forth between upper and lower strings. Even your bass players get the melody on this piece! The traditional First Noel melody acts as a bridge to Esta Noche Es Noche Buena. This excerpt commences in a slower meter of three with an enchanting viola/cello melody which can be used as an excellent opportunity to teach musicianship through four-bar phrases. The transition to the third melody in ms. 74 - 90 teaches controlled bow speed through slurred and tied bowing patterns as it moves to the key of G-Major for the final tune. The third lively excerpt, Åndale Juana is performed in a meter of three. Although it could be conducted in a fast three, conducting in a pattern of one gives students the opportunity to subdivide to a less familiar conducting pattern. You may also use this excerpt to reinforce the use of 4th finger E in the first violin section. This thrilling conclusion to Merry-achi Christmas will have your audience swaying back and forth to the violin melody. Students will experience an engaging and rewarding instructional experience when learning this song with an end product that leaves the audience and performer with delight and satisfaction.

Amber Eubanks

First-Year Teacher Perspectives: The Importance of Classroom Management

Elizabeth Conrad

The 2021-2022 school year was my first year of teaching. I had years of classically focused training and I presumed that would help to smooth the path of teaching public school orchestra. Intuitively, I knew it would not remove the challenge, but I thought that it would at least help me out in my first year. All that my personal musical training gave me was a great foundation to teach from, but it was not the key to having a successful year. The biggest lesson I learned as a first-year teacher was the crucial importance of classroom management - the make-it-or-break-it skill-set that determined the outcome of your classroom experience.

Before student teaching, I did not know what a public school orchestra was like. I did not know what to expect, what was normal, the skill levels that were typical for high school musicians, and any gaps that I might have to fix. During the junior practicum, I did have the opportunity to step into the teacher role briefly for approximately 30 minutes of a class period. I had a more extensive and immersive teaching experience senior year, but in both situations, I was stepping into a class structure created by another person. Half of the work was done already. That class would run relatively smoothly because the students were already used to certain procedures that my cooperating teacher had implemented since the first day of class. I was merely an enforcer of another person's management style. While I learned so much from working with my mentor teacher, my student teaching experience was slightly tainted by the fact that he was "too good" at maintaining his expectations in his classroom that the students were close to ideal. He later apologized for not giving me a truly authentic teaching experience in that area.

When I took my first job, I suddenly had the sole responsibility to create a structure of how I wanted my orchestra class to be run. I had to decide how I was going to introduce and reinforce it those first couple of days and weeks of the semester. I had been drilled by my college professors that classroom management was one of the toughest areas that new teachers struggled in. Where was I supposed to start? I organized my thoughts by asking myself two questions: What do I want my classroom to look like at the end of the year? What do my students and I need to do to make that happen?

When visualizing my ideal classroom, I looked at the examples of veteran teachers I wanted to be like, and adapted their classroom models to fit my personality and school culture. I had to know myself well because some classroom models worked best only because they fit the teacher's personality. As a petite Asian woman, I knew I wasn't going to intimidate high school students by my height or bodily presence like a football coach. I knew I could easily be mistaken as a student, so I had to dress a level above them. I naturally have a soft-spoken voice, so I didn't want to wear my voice out by using volume as a management tool. When voicing these insecurities to previous mentor teachers in college, I was constantly given the advice that I needed to be authentically myself and just follow through. Students intrinsically need structure, so I had to be consistent so they could rely on my word. For example, in rehearsal, I try to say "another time" rather than "one last time," to give myself the flexibility to play a section over again without a student calling me out for lying to the orchestra. Little consistencies like that are oddly important to students and are ways to help build the trust between you and them.

After getting a general idea of what I wanted my classroom to look like, I considered what I wanted my students to be responsible for, to minimize the work that was not necessary for me to do. As a recovering perfectionist, there was a time I never delegated tasks because I did not trust others to do the job to my exacting standards. A better way to train students to be independent learners is to give them responsibility and hold them accountable for that. I am actually robbing them of a healthy life experience with an unnecessary need for absolute control. I can focus more on teaching when I don't have to do tasks the students can do themselves. Example: Students getting their instruments out before class starts and self-tuning without having to be reminded. You waste so much class time when you constantly have to corral your

String Review Continued from pg. 11

students at the beginning of class. Setting the expectation that this is something students just have to do and reinforcing that behavior every day, eventually produces a self-automated routine.

Throughout the year I wanted to train student leaders and would call up different students to help me lead warm-ups. This gave me opportunities to teach my class how to rehearse effectively and how to listen and give constructive critique. By the end of the year, I could confidently ask certain students to lead warm-ups while I worked on something else. I heard my words echo back as those student leaders gave sound musical critiques. Whenever I was absent, my students ran rehearsal without me and kept each other in check much to every substitute's surprise. I would come back the next day and still be able to move forward with my rehearsal plan. Teaching my students to have ownership of their playing was one of the best classroom management successes of this first year.

In college, I had the idea that classroom management was just the list of rules teachers wrote in their syllabus and the poster they had on the wall. Teachers were the "classroom wardens" of the school handbook. While that is a foundational part of classroom management, it is not the heart of it. Heart - that is really where successful classroom management comes from. When my students know I care about them more than just their music playing ability. When I show them I want to trust them when I give them responsibility. When we can work hard but enjoy our time together as an orchestra family when we need to take a break. When my students can rely upon that I will be honest with them and only do things in the classroom that will benefit them. It is much easier to control a classroom when the majority of students are willing to be led.

This year I did not have a perfect classroom, but I genuinely feel I had a successful one thanks to amazing mentors who taught me how to create and reinforce structure from day one. Having a plan, having an end goal, and knowing yourself are all key ingredients of good classroom management. You just then have to try it! Then you can adapt things based on what worked well and what didn't with your unique performing group. There is a rhythm to learning so don't be afraid to try something to see if it works.

Becoming an Anti-Racist Music Educator: Resisting Whiteness in Music Education

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Juliet Hess

~Whiteness and Music Education~

Whiteness pervades music education. Following sociologists Charles Gallagher and France Winddance Twine, I view Whiteness as an expression of White supremacy.[8] Whiteness is present in our repertoire and in our curriculum. It is present in our emphasis on notation over aurality. It is present in the instruments that are available to students and in the comportment we expect of them. Moreover, it is present in who participates in ensembles and who can ultimately become a music teacher. Attending to the ways that Whiteness manifests in music education may allow teachers to address it and make moves toward anti-racism.

First, Whiteness manifests in repertoire chosen for the classroom and in the tradition of music represented. In the United States and Canada, music education in schools often aligns with an ensemble paradigm—a band, orchestra, or choir model of music education.[9] Ensembles offer many benefits to students.[10] They also require a type of repertoire that features predominantly White male composers. It is not uncommon to see primarily White male composers included on concert programs of major orchestras.[11] While teachers' research and effort can ensure the inclusion of composers of color and women, the form dictated by ensembles remains situated in a Western European tradition. Although the multicultural movement has spurred the addition of musics from other traditions,[12] the ensemble paradigm remains at the center of many music programs.[13] Acknowledging the ways that Eurocentricity is tangled up in Whiteness becomes part of the work needed to address the Whiteness of music education. Scholars of critical race theory (CRT) critique Eurocentricity[14] and encourage educators to center other traditions in our praxis.[15] In doing so, we must ensure that we are not tokenizing these traditions but rather that we provide rich contextualization that communicates their value.

Folk song repertoire also raises issues of racism. Many of the folk songs typically included in elementary classroom repertoire emerged from the blackface minstrelsy tradition, including songs like "Jump Jim Joe" ("Jump Jim Crow") and "Jimmy Crack Corn/Blue-Tail Fly."[16] Blackface minstrelsy dates back to the 1840s and originally involved White performers coloring their skin black in order to ridicule African Americans.[17] Performing minstrel songs in the classroom actively exposes students to a racist practice and also potentially communicates that the teacher condones the practice.

Second, Eurocentricity often dominates the curriculum.[18] Beyond the ensemble paradigm, in general music, musics selected for study are often situated in Western traditions. Folk music frequently makes up a significant portion of the curriculum. When teachers select musics that represent non-Western traditions for classroom use, it is unfortunately still possible to teach them in a way that centers Whiteness. We can ask ourselves, for example, which musical traditions make up the bulk of our curricula. Representation matters, and if the majority of music in our curricula is Western or Eurocentric, that communicates a message of what we value to students. If our curricula include a wide range of musics, we can ask other questions: Are we communicating an oral tradition through notation? Are we maintaining the complexity of the music studied? Are we communicating that this non-Western music is somehow simpler than the Western musics studied? Answers to these questions may help us recognize when we center Whiteness or Eurocentricity even when we introduce non-Western musics.

Third, notation and notational literacy dominate modes of transmission in music education.[19] Many musics beyond Western classical music center aurality as a primary mode of transmission. Students, as well, often prefer learning aurally.[20] When notational literacy is the goal, it reinforces Western classical music as the tradition worthy of study. The publishing industry aims to market and sell music resources to teachers, so non-Western musics are often notated. This effort makes them more accessible to music teachers, who typically read notation fluently and are comfortable with that mode of transmission.[21] Notating musics from oral traditions often leads to the complexity of those musics getting lost. Rhythms that may require double dots or ties are altered so that they fit more easily into Western standard notation.[22] Notation also fails to capture the elements of music not typically valued in Western traditions, such as timbre and the social context of the performance. Addressing

the Whiteness inherent in privileging Western standard notation as a mode of transmission requires becoming comfortable with aurality and employing it when teaching musics that people typically learn aurally. The musics themselves should dictate the mode of transmission, allowing teachers to focus on oral traditions when appropriate and varied notation systems, including Western standard notation, depending on the music.

Fourth, we see Whiteness reproduced through the instruments available for study. In the Western ensemble paradigm, instruments typically available to students include instruments that belong in the concert band, wind ensemble, or orchestra. These instruments predetermine the music played, and the music played simultaneously dictates the instruments required—an uneasy cycle that centers Eurocentric music and upholds Whiteness. While drumming, mariachi, steel pan, and popular music programs are becoming more prevalent in the United States and Canada, these programs may still play a supporting role in Western classical-centered curricula. In interrogating Whiteness, teachers can question which instruments are available to students and to which musics these instruments lead.

Fifth, Whiteness operates in the comportment we expect of our students in response to music. As critical race scholar Ruth I. Gustafson observes, ideal music listeners have the comportment of Auguste Rodin's sculpture The Thinker and listen to music without moving their bodies. They pay "attention to rhythmic detail but [make] no indication of it."[23] Still comportment in response to music is antithetical to many musical practices. It is a norm, however, in Western classical music and another signal of Whiteness when it becomes a classroom expectation.[24]

Sixth, as many music programs become optional, particularly at the secondary level, they often serve a population of students that is Whiter than the overall school population. Elpus and Abril observed that of the 21 percent of high school seniors in 2004 who participated in school music ensembles, White students were significantly overrepresented at 65.7 percent in ensembles. Ensemble participants also predominantly came from higher socioeconomic backgrounds, were native English speakers, performed well on standardized tests, were children of parents with advanced postsecondary degrees, and had high grade point averages. Their findings noted that music students are not representative of the overall population of U.S. high school students.[25] As we note the overrepresentation of White students in optional music ensembles, we might consider the Whiteness of ensemble practices and social norms and wonder how we might better serve BIPOC students.

Finally, we might also consider who becomes a music teacher. Music teachers in the United States are predominantly White.[26] Music education scholar Julia Eklund Koza points to the audition process at postsecondary institutions as a likely barrier to BIPOC students wishing to become music teachers. Indeed, she argues that the audition process operates as a covert "listening for Whiteness."[27] Students well-versed in traditions outside Western classical music often need to succeed at a Western classical audition to gain a place in a music education program. To do so requires extensive private lessons, which necessitate a higher socioeconomic status. The gatekeeping mechanism of auditions remains one of the ways of preserving Whiteness in music education.

I delineate some of the ways that Whiteness operates in music education not to discourage educators but rather to encourage us to notice how Whiteness pervades our field. Koza advocates listening for Whiteness in admissions processes not to affirm it, but to recognize its institutional presence, understand its technologies, and defund it.[28] We cannot address Whiteness in music education if we do not recognize its presence and modes of operation. Once we notice these technologies, however, we can work toward changing them. When we acknowledge the Whiteness in music education, as educators, we can make different choices and work toward anti-racism.

~ *Anti-Racism in Music Education* ~

Canadian anti-racist scholar George J. Sefa Dei describes anti-racism as an action-oriented educational strategy for institutional, systemic change to address racism and interlocking systems of social oppression. It is a critical discourse of race and racism in society that challenges the continuance of racializing social groups for differential and unequal treatment. Anti-racism explicitly names the issues of race and social difference as issues of power and equity, rather than as matters of cultural and ethnic variety.[29]

Dei's focus on power facilitates a strong critique of Whiteness embedded in the nature of anti-racism. The action orientation of anti-racism also becomes important. Anti-racism orients toward equity and justice and further seeks to address racism embedded in institutions and policies, moving beyond the scope of breaking down individual prejudices.[30] The anti-stance of anti-racism requires an action orientation. Rather than a passive stance, the "anti-" of anti-racism indicates active opposition to racism and White supremacy.[31]

Given that practices in music education serve to uphold Whiteness, what strides might we make in music education to become anti-racist—to defund Whiteness, as Koza suggests? As we consider the degree to which Whiteness is steeped in our practices, defensiveness may be a natural response. Rather than allow the defensiveness to impede action, however, I suggest that we take it as a clue that we need to dig deeper. Education philosopher Megan Boler suggests that a "pedagogy of discomfort" might be a way to challenge values and cherished beliefs and begin to notice what we choose not to see.[32] In music education, practices steeped in Whiteness have become cherished for many. Rather than turn away from the discomfort that comes with noticing the embedded Whiteness in cherished practices, I suggest that we turn toward this discomfort and see what it unearths. What might it mean to turn toward the Whiteness of music education? In the earlier vignettes, the teachers all leaned into what likely would become a difficult conversation. Acknowledging Whiteness and its manifestations requires this kind of leaning in.

Earlier in this article, I explored how Whiteness operates in music education through the centering of Western classical music and the ensemble paradigm, through repertoire, in curriculum, in the privileging of notation and still comportment, and in the instruments available to students. Whiteness also manifests in the bodies of the students who elect to participate in high school ensembles, as well as in the predominantly White music teaching force in the United States. Elsewhere I have suggested a "pedagogy of noticing" as a means to notice and challenge inequities and injustices.[33] To defund Whiteness, however, requires moving beyond noticing toward action.

~ *Positionality* ~

First, one of the crucial steps in defunding Whiteness involves attending to positionality in our classrooms. Black feminist Patricia Hill Collins puts forward the "matrix of domination" as a way to understand how different oppressions intersect across a range of contexts.[34] The matrix of domination accounts for all facets of identity, including but not limited to race, class, gender, disability, sexual identity, age, religion, and national status. The matrix helps us understand the uneven playing field upon which students are situated. It helps us see where students may have privilege and where they may be oppressed and allows us to act accordingly. What we see as students' "ability" is not inherent but rather structured by their privileges, which we can understand by applying the matrix framework. Accounting for these privileges means both putting structures in place to level the playing field in our own classrooms and understanding that "ability" is a social construct that may change entirely when we work, as educators, to address oppression.

~ *Moving away from Eurocentricity* ~

Second, much of the Whiteness embedded in music education is rooted in its Eurocentricity—the embrace of Western classical music, Western standard notation, and White, Western composers as the gold standard for music education. As noted, critical race theory specifically challenges Eurocentricity. Change, then, requires turning toward different musical practices. We can look, for example, to youth-driven music-making as a way to inform our curriculum. Attending to youth's music may lead us to hip-hop and other musics of import to youth. Turning toward these musics requires creating centers in music education that are not Eurocentric. Elsewhere, I have suggested multicentricity as a way forward.[35] Multicentricity centers students in their own experiences and grounds them in their own cultural referents before moving to the unfamiliar.[36] This pedagogy does not mean that we never engage with Eurocentric music. It simply means we situate that music as one among many and place equal if not greater import on musics that young people value.

~ *Turning toward Aurality* ~

Third, resisting Whiteness in music education also requires a turn toward aurality. Many of the world's musical practices use aural transmission. Valuing aurality means eschewing the "sound before symbol" approach of multiple elementary pedagogies. Instead, we can value sound for sound's sake and not assume that the only path of significance involves arriving at the symbol. Aurality, as it is currently situated in music education, often serves as a means to an end—notational literacy. Instead we can center aural practices and oral traditions and acknowledge their sophistication. Aurality in music education often manifests as teaching by rote. This "I sing a line; you sing it back" is antithetical to most oral traditions in which call-and-response, improvisation, or enculturation through repetitious hearing with increasing participation might be more prevalent. Encouraging the sophistication and complexity of aurality offers another way to unsettle Whiteness. Fostering aurality does not mean never using Western standard notation. Rather, we might situate notation as one possible path to music-making rather than the path. As noted earlier, the musics themselves should dictate the transmission approach. Teachers can replicate

a music's typical transmission practice in the classroom.

~ *Courageous Conversations*[37] ~

Fourth, we can also practice calling out Whiteness and racism when we see it and being open to students raising what they observe. These difficult conversations may be the most challenging to turn toward. Naming Whiteness and racism, however, are among the most important tools we have in resisting racial injustice. In a music education context, this might mean talking about how Western classical music has come to be privileged in music education. As expressed in the earlier vignettes, it might mean having frank conversations about the Whiteness of composers or the stereotypical nature of a piece of music. Noticing the Whiteness requires action. Like "Land of the Silver Birch," many of the songs that represent different groups in music education perpetuate stereotypes. As noted, some songs also emerge from the historical practice of blackface, such as "Jump Jim Joe" (formerly "Jump Jim Crow"). It is time to retire these songs. Embracing anti-racism in music education necessitates acting on the Whiteness and racism that we notice or the students notice in our classrooms. It necessitates challenging and improving the traditions in which we were trained.

~ *Addressing Policy* ~

While some of the moves away from Whiteness are pedagogical and curricular, others are rooted in policy. Music education scholar Patrick Schmidt argues that policy is a practice and advocates for educators to become well versed in policy and its influence on education in order to play an active role in policymaking and policy change.[38] As an example of policy that shapes music teaching, audition practices currently determine who becomes a music teacher. In the majority of postsecondary music institutions in the United States and Canada, studio teachers, as opposed to music education faculty, determine which students are admitted to music education programs through a Western classical audition. This practice means that students well versed in Western classical music and another musical practice may be admitted, but students fluent in only a non classical practice or who have limited experience with Western classical music will not be successful. Hip-hop musicians and pop music singer-songwriters without extensive experience with Western classical music will likely not be admitted and thus will not become music teachers. This policy means that the Whiteness of music teachers will continue, as Koza has demonstrated.[39] Ibram Kendi urges us to look at policies that perpetuate racism in our efforts toward anti-racism.[40] As teachers, we have much more control over the curricular and the pedagogical. Policy, however, as Schmidt notes, is the "realm in and through which educational vision is actualized."[41] As such, envisioning an anti-racist music education involves engaging with and challenging policies that propagate racism and Whiteness.

Challenging the Whiteness of music education remains a tall task. What I have suggested here are a few places to begin. I urge music educators to turn toward discomfort and defensiveness when they arise and work through them toward different possibilities. An anti-racist music education will likely foster a population different from the White high school students currently overrepresented in ensembles.[42] Youth-driven music education offers exciting possibilities—a wide array of musics and deep valuing of youth's lived experiences. Music education is steeped in Whiteness. Listening for Whiteness, however, will allow us to address it and move to action. In this moment—a moment when the public is coming to recognize the ways that anti-Black racism continually manifests—we all have a role to play. As music educators, we have to attend to the racism within our own field. Music education can contribute to justice efforts, and lifting up anti-racism in music education provides a clear path forward.

End Notes

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8.Charles Gallagher and France Winddance Twine, "From Wave to Tsunami: The Growth of Third Wave Whiteness," Ethnic and Racial Studies 40, no. 9 (2017): 1, 598–603.
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10.See, for example, Cecil Adderley, Mary Kennedy, and William Berz, "'A Home Away from Home': The World of the High School Music Classroom," Journal of Research in Music Education 51, no. 3 (2003): 190–205.
11.Philip de Oliveira, "After 100 Years, the Cleveland Orchestra Continues to Ignore Women, Minorities and Living Composers," Scene, March 28, 2018. https://www.clevescene.com/cleveland/after-100-years-the-cleveland-orchestra-continues-to-ignore-women-minorities-and-living-composers/Content?oid=16650734. In addition, see the statistics of concert programming compiled on the Institute for Composer Diversity website: https://www.composerdiversity.com/orchestra-seasons.
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14.Richard Delgado and Jean Stefancic, Critical Race Theory: An Introduction, 3rd ed. (New York: New York University Press, 2017).
15.Molefi Kete Asante, "The Afrocentric Idea in Education," Journal of Negro Education 60, no. 2 (1991): 170–80.
16.See Katya Ermolaeva, "Dinah, Put Down Your Horn: Blackface Minstrel Songs Don't Belong in Music Class," Medium, October 30, 2019. https://gen.medium.com/dinah-put-down-your-horn-154b8d8db12a.
17.Ermolaeva, "Dinah, Put Down Your Horn."
18.See Bartel, Questioning the Music Education Paradigm; and Edward Sarath, David Myers, and Patricia Shehan Campbell, Redefining Music Studies in an Age of Change: Creativity, Diversity, and Integration (New York: Routledge, 2016). Sarath, Myers, and Campbell acknowledge the Eurocentricity of the curriculum in postsecondary education and offer a vision of a way forward. The Eurocentric focus at the undergraduate level shapes what future teachers will teach in K–12 schooling. See also Deborah Bradley, "Standing in the Shadows of Mozart: Music Education, World Music, and Curricular Change," in College Music Curricular for a New Century, ed. Robin D. Moore (New York: Oxford University Press, 2017), 205–22.
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24.See Hess, "Musicking Marginalization," 325–46, for further discussion.
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26.Elpus, "Music Teacher Licensure Candidates in the United States"; Talbot, "Introduction."
27.Julia Eklund Koza, "Listening for Whiteness: Hearing Racial Politics in Undergraduate School Music," Philosophy of Music Education Review 16, no. 2 (2008): 145–55.
28.Koza, "Listening for Whiteness."
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30.See also Kendi, How to Be an Antiracist.
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34.Patricia Hill Collins, Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment, 2nd ed. (New York: Routledge, 2000).
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38.Patrick K. Schmidt, Policy as Practice: A Guide for Music Educators (New York: Oxford University Press, 2020).
39.See Koza, "Listening for Whiteness."
40.Kendi, How to Be an Antiracist.
41.Schmidt, Policy as Practice, ix.
42.Elpus and Abril, "High School Music Ensemble Students in the United States."

Maximizing Musical Excellence: The Perception and Approach of Culturally Responsive Teaching in the Music Classroom

Sharese Pearson-Bush, Ed.D

I have served in many roles over the course of my teaching career, and one of them, in addition to being an Orchestra director, is as a Music Appreciation teacher. In years past, I would be one of many instrumental teachers that would simply cringe at the idea of teaching a Music Appreciation course. The dislike of these courses is from a scheduling perspective, where students are, as we say, "dumped" into Music Appreciation from the general school population to receive an arts/humanities credit. Rather than succumbing to the negative mindset of this situation, I have altered my general mindset: To develop an understanding of why music matters for ALL students. This simple, yet eye opening viewpoint expanded beyond Music Appreciation courses, where my Orchestra classes have flourished beyond the notes on a page—We Imagine, We Believe, and We Achieve through an inclusive atmosphere, maximizing musical excellence by allowing students the freedom to express and share their world for all to see.

This open-minded approach was one of many sparks that influenced my doctorate research to examine the phenomenon, of a minimal rate, at which African American students participate in music programs. Based on such findings, an inclusive prediction of race, culture, musical preference, physiological needs, socioeconomic level, and community or family structures are variables that create significant inequities and lack of inclusion that influence the recruitment and retention of African American students in school-based band and/or orchestra programs [1]. This article will focus on one of two formal theories from my research study: Culturally Responsive (Relevant) Teaching.

Cultural Identity and Student Achievement

°°°

Black Butterfly
You can do most anything
your heart desires.
Freedom comes from
understanding who you are.
It's time to reclaim your place
amongst the stars.
Spread your wings and fly.
Awaken--A genius that has been
asleep too long…
(Sounds of Blackness, "Black Butterfly")[2]

Student achievement in instrumental music classes is based on social and cultural themes that influence the environment of the music classroom. Culturally Responsive pedagogy enhances music curriculum to create an environment to view cultural relationships, relate to students of different ethnicities, influence teachers to plan culturally meaningful lessons, and help teachers understand their role in the school and surrounding communities[3]. In addition, as expressed by Fitzpatrick-Harnish (2015), "in the field of music education, where creativity and personal expression are valued, it is especially important to address the disconnect that students may perceive between home and school cultures"[4]. Therefore, by exploring an array of musical styles and genres, music educators can create an equal opportunity based on the racial make-up of the school, which leads to bridging affluence gaps and accessibility to band and orchestra programs for all students [5].

Understandably, there are challenges to culturally responsive teaching in the music classroom. Music teachers may feel uncomfortable straying from the curriculum, method books, and music repertoire distinctly recommended for classroom study because the typical music education curriculum is influenced by White-European classical history [6]. Conventionally, the curriculum of music classes is established through the lens of Western music, which, according to Kelly-McHale & Abril (2015), "takes the viewpoint of the dominant cultural group and presents diverse material through a Western European lens, allowing little room for alternate perspectives" [7].

In addition, some music educators instruct and select music repertoire using a multicultural approach rather than fully immersing themselves to culturally responsive teaching. Music educators should use caution when applying a multicultural approach because the cultural identity of students is stripped, placing their culture into a category of "uniqueness", creating a generic fiction that ignores strife [8]. According to Fitzpatrick-Harnish (2015), "multicultural content alone does not automatically lead to increased cultural competency or to better alignment between home and school life for our students" [9]. Therefore, when music educators use this type of multicultural approach to the curriculum, students may not find relevance in learning about other cultures, minimizing the artistic significance of culture through music.

Cultural Competence

°°°

You don't know my story.
You don't know the things
that I've come through.
You cannot imagine, The pain,
the trials that I've had to endure.
You don't know my story.
[You just don't know]
The anguish and the guilt t
hat consumed me.
Grateful I can tell it….
(John P. Kee and New Life, "Life and Favor") [10]

Music teachers have the ability to use cultur al competence to bridge a positive bond between themselves and students. By using unbiased perceptions to develop and strengthen artistic curriculum and music performance, Lind & McKoy (2016) proclaim that teachers should allow themselves the freedom to:

1."Function, communicate, and coexist effectively in settings with individuals who possess cultural knowledge and skills that differ from their own"; and

2."Affirm the varied and unique cultural experiences, values, and knowledge their students bring to the classroom, and use these resources as tools to teach more effectively, thereby increasing student learning and achievement [11].

In addition, from the research of Fitzpatrick-Harnish (2015), music educators should approach teaching "through our interactions with [students] that students learn the most about our expectations of them and our intentions in fostering their growth as members of multiple cultural communities" . Therefore, music teachers should not assume that the perspective of "music as a universal language" is the same as being culturally competent within a music curriculum.

Cultural Competency Framework

°°°

From the heart
It's a start, a work of art
To revolutionize make a change
nothing's strange
[People, people we are the same]
No we're not the same
'Cause we don't know the game
What we need is awareness,
we can't get careless…
Make everybody see,
in order to fight the powers that be…
(Public Enemy, "Fight The Power") [13]

As a solution to address cultural awareness in the music classroom, music educators should use cultural competence when developing strategies to maximize student learning. Respecting student race, ethnicity, and culture should be considered when determining the most suitable means to teach music. As recommended by Gibson (2002), culturally responsive teaching should:

1. Guide teachers in meeting the needs of diverse student groups;
2. Assist teachers to act upon understanding through all interactions with students and their families;
3. Improve student academic achievement and attitude toward schooling; therefore,
4. Students who maintain their cultural identity while working to adopt ideas of the United States public school system are successful in school [14].

Culturally Responsive Teaching through Music Repertoire

On May 18, 1803, Ludwig van Beethoven wrote to a patron:

"I do not hesitate to recommend
to you the bearer,
Herr Bridgetower, a very capable virtuoso
who has a complete command of his
instrument." He referred to
George Bridgetower, violin virtuoso
supreme and composer,
and of African ancestry.
(Hutchinson, 2016) [15].

When respecting student race, ethnicity, and culture, teachers should look beyond Western music as "the best music" . When music teachers specifically focus on Western music, which is characterized as classical music. Bradley (2015) stated that teachers are providing a "misguided sense . . . overlooking the fact that such musical curricular choices represent a specific and narrow cultural perspective" [17]. Even though classical music has a widespread influence around the world as a great musical tradition, this genre should not be assumed to be better than others, nor unworthy of study. As expressed in Fitzpatrick-Harnish (2015):

> A music that is known so widely, has captured the interest and participation of so many musicians and their audiences internationally, has such a rich repertory, and represents so many cultures strikes as a human endeavor of inherent interest and worth [18].

To fully capture the human endeavor of music through a culturally relevant perspective, Bradley (2015) expressed that an equitable music education should recognize nonwritten or aural musical practices because these curriculum areas "convey cultural information [within] the music of cultures not dependent upon notation" [19]. For example, proper learning sequence is fundamental in how students learn music, therefore the terms "sound before symbol" or "rote to note" represent aural learning in music that students are naturally apt to perform through folklore and other aural traditions unique to their identities [20].

By allowing students to explore and expand their aural capacities, students can develop an in-depth sense of musicianship. Music teachers should motivate musicianship beyond the traditional modern Western assumption that being a true musician involves only literacy in reading music. Therefore, when students participate in music activities away from school that are taught without note reading, teachers should avoid the assumption that such talent is not formal. When teachers create a negative perception toward aural tradition as non-formal pedagogy, cultural relevance for certain students is lost, creating a lack of belonging in a school music program [21].

Cultural relevance is significant in the lives of students in the school atmosphere because students' self-image can be motivated through music curriculum [22]. As recommended by Lind & McKoy (2016) a well-rounded musician in a school music program can be motivated to participate and continue interest based on:

> Tapping into oral/aural traditions to show that [teachers] value what students bring to the classroom, and can continue to support musicianship by connecting with what [students] already know. Additionally, because music is a part of who we are as humans, connecting to music traditions outside of school can help us better understand our students [23].

Conclusion

°°°

When people ask me as an African American
What do I see for tomorrow in the human
plan? Is it possible for all the people of the
world to co-exist? I say unity is only as big as
our vision And if its narrow, try to expand be-
yond the horizon..'Cause the world vision I see
is the one-
-We for everybody…
(Stevie Wonder, "Positivity")24

The core objectives of culturally responsive teaching are to create legitimacy and validity of students' culture and social experiences through curriculum and pedagogy. Improving student achievement through the pedagogy of culturally responsive teaching is based on understanding the emphasis of culture. Therefore, culture, as expressed by Delgado-Gaitan (1991), is a standard of "social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others"[25].

In conclusion, as music educators-- Believe in the power of appreciating cultures…stretching the mind to enjoy aspects of society that are unimaginable. Most importantly,

believe in the power that you hold as the music educator: To intensify student achievement of ALL musicians through an inclusive atmosphere, maximizing musical excellence by allowing students the freedom to express and share their world for all to see.

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23. *Lind and McKoy. Culturally Responsive Teaching in Music Education: From Understanding to Application. p. 45. 2016.*
24. *Stevie Wonder. "Positivity," audio track 14 on A Time to Love. Motown. 2005.*
25. *Delgado-Gaitan and Trueba (1991) as cited by Geneva Gay. Culturally Responsive Teaching: Theory, Research, and Practice (3rd ed.). New York, NY: Teachers College Press. p. 8. 2018.*

A Status Report regarding Music programs within various School scheduling structures in South Carolina's secondary schools

Patrick F. Casey

The purpose of this status report is to encourage ongoing conversations among music educators around shared scheduling challenges and opportunities in South Carolina secondary schools. A hearty "THANK YOU" is extended to all SCMEA colleagues who contributed to this particular survey in April and May, 2022. Readers who are veteran teachers surely understand that most of these scheduling paradigms and their related challenges are not at all new. Perhaps, though, it is time for some fresh perspectives to bring to the discussions. [i]

In this spring 2022 South Carolina music educators' survey, those primarily administering orchestra programs had the highest response rate per cohort with 49 members participating. Teachers leading choruses were also well represented, with 52 middle and high school choral educators participating. And, although not nearly as high a sample size for their population, 34 colleagues who are principally band directors also participated, along with several educators who identified AP Music Theory, Guitar, Musical Theatre and Piano as their principal teaching areas.

The most common scheduling structure reported among all 146 respondents (35.6%, N=52) was a strict 4x4 block schedule*, i.e. 4 semester-long courses meeting every day each ½ year. The other two most reported types were the traditional 7-period day** (19.2%, N = 29) and the modified 4x4 block (18.5%, N = 27) with "skinnies" to accommodate year-long scheduling of courses such as the performing arts. The remaining 24% of respondents (N = 40) expressed a variety of modified or hybrid structures, including 10 respondents who indicated they saw students every day on a traditional 8-period*** (or 7-period with a zero hour) structure.

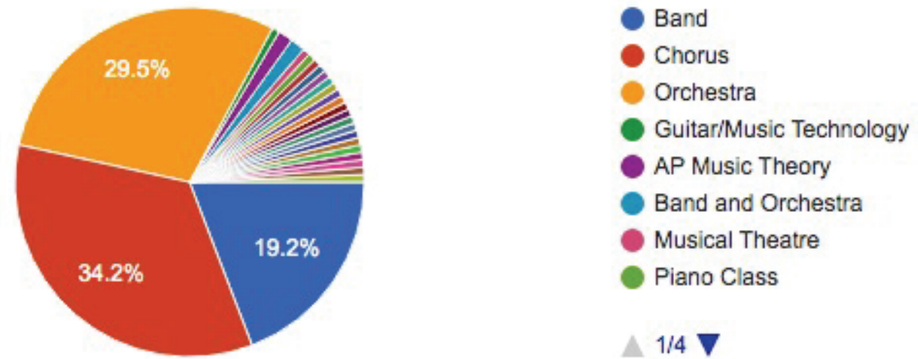
*All strict 4x4 block programs reported are in high school settings

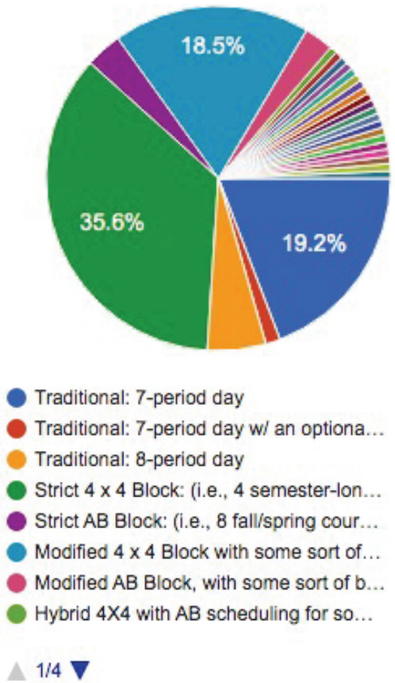
**24 of the 29 traditional 7-period day schools reported are in middle school settings [ii]

***6 of the 8 traditional 8-period day programs reported are in middle school settings

It seems interesting to note that 41% of respondents (61 of 146) reported having taught within at least one other scheduling scenario in the past couple of years. Such a level of change seems to suggest both the dynamic nature of school and district-wide scheduling paradigms in recent times, as well as some indication of mobility within our music educator community. (A question about how long each teacher has taught in their current teaching placement was not included.)

Pluses and Minuses to current scheduling structures were offered by nearly every respondent, and most also offered some anecdotes, or adaptive strategies that will be highlighted later in this article.





But first, a few comparisons, with this simple acknowledgement: No music program is an "average" of anything, but rather, it exists with it's unique and varied set of circumstances. Having said that, it is hoped that general comparisons and specific adaptive ideas brought forward below are useful to consider when reflecting on one's own circumstances. [iii]

Program enrollment-trend data organized by scheduling scenarios are provided below for the reader's curiosity.

At a glance, these figures above suggest a picture that leans towards declining enrollments across most scheduling scenarios. To be sure, many variables influence program health and participations, with one recent sizeable program-sustaining challenge for all of us no doubt being the "remote learning" pivots in COVID times. [iv]

From other angles, when comparing program enrollment-trend data by secondary school type, middle school versus high school (with 9th grade centers counting as "high school"), there were no remarkable differences. Schools reporting student body sizes smaller than 1020
(n =50) had slightly better enrollment trends on average than larger schools. And, when observing enrollment trends of Title I schools (n=36) and Not-Title-I schools (n=110) from these survey responses, the Title I schools reported a more encouraging recent-years enrollment trend, with 50% reporting "stable" or "increasing" compared to only 40% of the Not-Title-I schools indicating those same positive trends. None of these comparisons above disaggregated the data by specific program types of band, orchestra, chorus, or other.

As further general context, survey participants primarily teaching band in middle or high schools reported serving roughly 10% of their school's student body on average in spring 2022. Similarly, orchestra teachers reported serving roughly 7% and choral educators indicated a rough average of 6% of their student body involved in their programs. While this is a limited snapshot, the reported average student body percentage of choral participants appears significantly lower than national averages observed in the past decade. [v]

So, unpacking the choral data from this current survey, the chart below represents a snapshot of the average student-body "reach" of all middle and high school choral programs reporting within each scheduling scenario. Calculations were based on respondents' figures for program size and student body size in spring 2022.

Even with low sample sizes within most scheduling types, what can be noted is that the largest group of this chorus subset, 23 high school directors teaching in the strict 4x4 block, posted a spring 2022 participation rate of just 5% of their student body on average, and the two schools on the other unmodified block structure (strict A/B) reported that same low vicinity of "instructional reach." Each scheduling type that allows for year-long, daily contact shows a higher average percentage of student-body engagement.

Aside from the "long-game" of initiating discussions with allied colleagues that may eventually result in creative instructional-time scheduling results, there's a more immediate, critical question: How can music educators (all of us) attract and retain students more effectively within the scheduling structures in which we work?

Survey respondents offered adaptive strategies they have found effective within their circumstances. These responses are summarized below by most frequently noted scheduling types. While this is not a comprehensive listing of all survey responses, perhaps this representative sample includes approaches that can be useful to fellow secondary music educators grappling with the same scheduling structures. [vi]

Strict 4x4 block (52 respondents)
Selected adaptive strategies:
On Scheduling:
- (HS Band of 50 students; school size ≈ 1000) "I schedule kids with class conflicts for spring band. That way, they still will be playing in the fall at after school marching band rehearsals. They will, of course, miss out everything else we do in regards to the marching band show that we do in class, but it's the lesser of all evils."
- (HS Band, 43 of ≈ 880) "After-school rehearsals for band students who are not currently in the class happen for 90 minutes three times a week."
- (HS Band, 70 of ≈ 1100) "Offer honors credit for band, offer PE credit for [marching] band, map out a way for

Reported Enrollment trends by Most Frequent Scheduling Scenarios

Schedule Structure	Diminished Dramatically	Diminished Somewhat	Remained Stable	Increased Somewhat	Increased Dramatically
Strict 4x4 block **(N=52)**	*23% (12)*	*29% (15)*	*27% (14)*	*15% (8)*	*6% (3)*
Traditional 7-periods **(N=29)**	*28% (8)*	*31% (9)*	*7% (2)*	*31% (9)*	*3% (4)*
Modified 4x4 with "skinnies" **(N=27)**	***33%*** *(9)*	*30% (8)*	*15% (4)*	*19% (5)*	*4% (1)*
Traditional 8-periods **(N=7)**	*14% (1)*	*43% (3)*	*0% (0)*	*29% (2)*	*29% (2)*
Strict A/B block **(N=6)**	*50% (3)*	*33% (2)*	*17% (1)*	*0% (0)*	*0% (0)*
Modified A/B with "skinnies" **(N=4)**	*0% (0)*	*0% (0)*	*75% (3)*	*25% (1)*	*0% (0)*
COMBINED **(N=146)**	***26% (38)***	***30% (44)***	***21% (30)***	***17% (25)***	***6% (9)***

Schedule Structure	**Ave. % of Student Body in *Choral Programs***
Strict 4x4 block ***(N=23)***	5%
Traditional 7-periods ***(N=4)***	7%
Modified 4x4 with "skinnies" ***(N=13)***	5.9%
Traditional 8-periods ***(N=1)***	(unclear as reported)
Strict A/B block ***(N=2)***	4.5%
Modified A/B with "skinnies" ***(N=4)***	9.7%

students to take band 2 semesters all 4 years."

- (HS Chorus, 87 of ≈ 1000) "We have a non-traditional scheduling option [outside the school day] for students who are not able to be in chorus during the regular school day. These students have to take chorus for at least one semester before they are eligible to audition for this option."

- (HS Chorus, 45 of ≈ 600) "Incorporated honors credit for 11th-12th grade students - many students did not want to take two credits of chorus because it would bring down their GPA. Honors credit has drastically helped this problem."

- (HS Chorus, 78 of ≈ 950) "Splitting students that are in multiple related arts. Band/Chorus or Chorus/Orchestra or Orchestra/Band - We collaborate to create our own [skinnies] schedule independently from the school's strict 4x4." (Editor's note: This sounds like a collaborative win/win…would like to learn more about it!)

- (HS Chorus, 22 [in spring] of ≈ 574) "Holding rehearsals three days a week during lunch has been helpful in growing numbers. The students who cannot stay after school are able to participate in the ensemble during the school day. --Exposing students by having them perform at school functions gives the ensemble a presence and promotes the fine arts."

On effective use of the large
(80-90 minute) time block:

- (9-10 Orchestra, 30 of ≈ 1150) "I don't spend the entire class rehearsing, but we do spend the entire class playing. I also take time every day for fundamentals and sight reading. … I can easily split class into a rehearsal time and either sectional time or individual practice time where I can float through students and give them some individual attention."

- (HS Orchestra, 40 of ≈ 1100) "I scaffold since I teach 4 levels of orchestra [], students can work on different shifting abilities based on years played. I also rotate through units on a yearly basis so students learn new material regardless of what level they are in." (Editor's note: This educator also is assigned to teach chorus (n=20) and piano (n=25), and offered this additional observation: "Most string teachers in my district used to be hired by the district and taught only strings, at multiple schools. Most string teachers now have to also teach chorus or band to keep them at one school, and it is not helping our district…."

- (HS Orchestra, 27 of ≈ 1000, enrollment lower in spring) "Pair stronger playing students with students who need help. Form chamber groups with mixed abilities with the stronger students as leaders (honors students who are earning honors credit)."

- (HS Chorus, 38 of ≈ 710, enrollment lower in spring) "Student led learning [Peer Growth] Having students strategically placed in order to help strengthen their growth. Repeating materials, skills, and concepts across lessons.

- (HS Chorus, 97 of ≈ 1850, enrollment lower in spring) "Lots of different activities (songs, theory, aural skills, warm ups, sight reading, etc) to keep things moving during the 90 minutes. Require Honors level students to take choir all year - it takes up 2 of their classes, but worth it to have the consistency from semester to semester."

- (6-12 Band, 150 of ≈ 1000) "[I] haven't found any except to abandon the idea of concert band as the hub of the band wheel. Now, we focus on small ensembles and marching band. Not ideal, but we try not to get upset that our biggest challenge is our own school district."

Traditional 7-period Day
(29 respondents)
Selected adaptive strategies offered:

- (MS Orchestra, 131 of 1146) "Keep content moving during lesson, plan so that various activities move seamlessly from one to the other, focus on making skill building 'fun.'"

- (HS Chorus, 45 of ≈ 1450) "Using online program – Schoology - for continued instruction ; includes recording options, assignments, and more". (Editor's note: This educator reported a dramatic decline in their HS chorus enrollments, from 120 in spring 2020 to 45 just two years later, explaining: "[Our] Middle schools no longer have Chorus (since 2020); students have many other offerings that include CTE, Career CTR, Early College, Dual Enrollment, more elective options at school that take multiple periods." vii

- (MS Band, 74 of ≈ 800) "Splitting 7th grade into a winds class and percussion class. Splitting 6th grade into woodwinds/percussion and brass."

Modified 4x4 with "skinnies"
(27 respondents)
Selected adaptive strategies offered:

- (MS Band, 120 of ≈ 1000) "Classes are split into instrument families (Brass, woodwind, and percussion). I have sacrificed a planning period to ensure I have all three sections."

- (HS Band & Guitar, 54 of ≈ 850) "Rotate through aspects of musicianship in daily routines, to touch on everything over the course of 5-day weeks. Rotate through repertoire in a similar manner."

- (MS Choir, 88 of ≈ 700) "Cooperative Grouping (for small ensembles singing), open inquiry, and personalized recording tracks based on mastery levels."

- (HS Orchestra & Guitar, 80 of ≈ 1000) "Supportive technology platforms (Google Slides with Videos) to support student learning."

Traditional 8 periods (7 respondents)
Selected adaptive strategies offered:

- (7-8 Band, 80 of ≈ 500) "Common planning with other academic arts teachers, using video recordings for tests as to not take up class time"

- (5-12 Band, 45 of ≈ 250) "I have students come play with other groups during their lunches and classes when time permits."

- (7-8 Orchestra, 25 of 511) "Relationship-building"

Author's survey-project Reflections

In sifting through these 146 survey responses, I found myself inspired by the dedication and commitment to students that our colleagues in music education display. No matter what scheduling limitations, or other global circumstances exist outside of their immediate control, music educators are showing a special motivation and devotion to "making it work" for their students.

Participation numbers must obviously remain a central focus for secondary music programs. Despite external factors that may impact enrollments, local measures of relevance or value are inescapably connected to program numbers. As testimony to one recent victory, a high school band & guitar educator in a Title I school of 850 students reported his/her program's significant enrollment increase when the school recently converted from a strict 4 x 4 block to a modified block with "skinnies" for year-long participation: "Concert band and percussion classes increased dramatically when students were able to be scheduled all year long. Instead of about half of band students enrolled in the fall, and half in the spring, all band students are now together all of the time, essentially doubling the size of the band this year. Good news!" Good news, indeed.

Red flags abound, for sure. Several colleagues in middle school settings expressed major scheduling challenges, citing other electives or high-school credit offerings happening simultaneous to their ensemble offering(s). One high school band director was compelled to share this veteran perspective: "I have been teaching 23 years, so I have seen a lot. I never, not once, had a class conflict when I was in a neighboring district (9 years) due to the arts class being "singleton" classes and [hardly any other] classes were offered alone on top of them. My highest number at my current location was 21% of my students were not able to have band. I have fought for a change in scheduling but I was told it would 'never change.' I hate block scheduling...." Similarly, a high school choral colleague also on the strict 4x4 block explained: "With a rise in dual credit courses (and AP), it is becoming more difficult to have students enrolled year-long in the class on the 4x4 schedule. I wish we had more flexibility for year-long learning." Could these be situations ripe for the idea offered earlier by another HS colleague where, at their school the performing arts faculty collaborate to create their own year-long skinnies independently from the school's strict 4x4? That seems worth exploring.

Another high school choral colleague brought forward a different, yet related dilemma: "We have been discouraged from having our students try out for all-state chorus; we were told students needed to be enrolled all year long to be able to participate. This practice can't continue."

Music educators' autonomous choices to go many "extra miles" are both inspiring and sometimes alarming. Here's a vivid example: one HS band and choir director at a school of around 850 students, testifying to the demanding solutions s/he has chosen for coping with the school's 4x4 block schedule: "After-school band for students that are not in that particular semester. This enables students to keep their "chops" up, but … we only practice 270 minutes after school, and many students don't participate due to athletics. …after school practice with band AND chorus. I am at school until 5pm daily in non-marching season. It may be good for the program, but I can't keep this up much longer."

"…but I can't keep this up much longer." If that

final statement resonates with you as well, I truly hope your personal reflections give you the courage to find some "less is more" solutions. We all know there's a fine line between extreme dedication and burn-out. Each of us must decide what level of work-life balance or, more commonly in music education, "work-life blend" we are committed to pursuing.

Two final encouragements: (1) This first thought was echoed by several survey respondents: Seek and maintain good working relationships with those directly in charge of class scheduling in your building. Together with your performing arts colleagues, find other scheduling allies within your school and/or district and collaborate in brainstorming scheduling improvement efforts! (2) To the music educator's scheduling challenges, SCMEA colleague Kolman McMurphy (Clinton HS) states our advocacy-challenge succinctly in his recent review of school-scheduling literature: "…Music educators need to become aware of the barriers to enrollment in their music programs, including structural factors in the school at large (i.e. class conflicts, socio-economic factors, etc.) and policy decisions within the music programs, so that they can effectively advocate for the health of music in schools….It is in the interest of students, parents, and communities at large that music is meaningful and accessible in the public school system." viii

Even after decades of nationwide studies, there does not appear to be a single, definitive one-size-benefits-all structure with school-scheduling across the curriculum. Administrators may latch onto a certain study or two here and there. However, what seems more at play than a "preponderance of evidence" are scheduling decisions justified by local rationales and preferences. The fluid dynamics in SC schools, stirred by the pandemic, may well have bolstered a desire for collective rethinking of "time" in your school's scheduling structure. Secondary music programs can exercise evermore influence on matters of change if they come together around common interests and strengths.

> Colleagues, it is my sincere hope that some of the information and ideas shared in this status report may be useful in your ongoing, noble efforts. Since collective conversations, idea-sharing, and advocacy are sustaining hallmarks of our profession, I am personally willing to present to the SCMEA Board your further thoughts, questions, and ideas on cross-divisional strategies towards increased student participation in all secondary musical offerings here in South Carolina.
> Let's have this important conversation—
> feel free to contact me at:
> patrick.casey@scmea.net
> MUSIC, Ever Onward!

i A simple google search on school scheduling can yield some fairly comprehensive, nationwide survey data. One 2020 study of 3,758 schools across the country, for example, prompted those researchers to include the following statement in their summary commentary on 2018-2019 data: "…The good news is that promising tools and examples of success across a variety of contexts mean that time's untapped potential could be the next major innovation in education…" https://unlockingtime.org/assets/Unlocking-Time-Survey-Results-2-2020.pdf

End Notes

ii For a detailed listing of many nuanced middle school scheduling scenarios identified over twenty years ago, check out Michael Rettig's "Designing Quality Middle School Master Schedules" (2000) [https://schoolschedulingassociates.com/handouts/MiddleSchool102408.pdf]

iii The full spreadsheet of survey responses can be found here: https://docs.google.com/spreadsheets/d/1okCRYtSdMINPaAAFH2LhGQzGmpPafYdiTeQLUNZe6Us/edit?usp=sharing

iv Many colleagues articulated program-enrollment challenges of the pandemic time. The following testimony from a middle school string teacher echoes those sentiments: "Enrollment went way down due to Covid - trying desperately to re-build now that we can visit elementary schools in person and have them come here for cluster concerts."

v in Abril and Elpus, "Who Enrolls in High School Music? A New National Profile." In Teaching Music, April 2020, vol. 27, no. 4, high schools nationwide reported higher average student-body engagement from choral programs--13% of students had been in HS chorus--than in band or orchestra.

vi Once again, the full spreadsheet of survey responses can be found here: https://docs.google.com/spreadsheets/d/1okCRYtSdMINPaAAFH2LhGQzGmpPafYdiTeQLUNZe6Us/edit?usp=sharing

vii The elimination of middle or high school chorus offerings, in my opinion, should concern every single SCMEA member. It is my fervent hope that colleagues throughout our organization engage in action-oriented conversations about this and related course-offering topics going forward. While many districts' resources remain strained in these times, there may be some leverage possible through the language of ESSA. (Check out NAfME's "Everything ESSA" resources for helpful insights and discussion points: https://nafme.org/advocacy/essa/)

viii McMurphy, K. (2020) "The Effects of Block Schedule on Music Enrollment and Achievement: A Review of Literature", unpublished manuscript. For Mr. McMurphy's complete document, contact him directly at: kolmanmcmurphy@lcsd56g.com

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