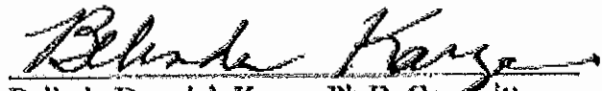


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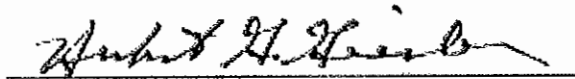
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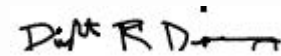


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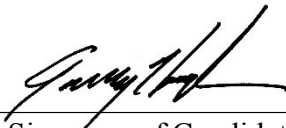
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THE INCLUSION OF ALL STUDENTS IN A MUSIC CURRICULUM FOR
CALIFORNIA PUBLIC COMPREHENSIVE HIGH SCHOOLS

by

Anthony Joseph Hughes

A Dissertation

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ABSTRACT

Music Education at the secondary level has some barriers preventing all students an opportunity to participate in music during their high school career. This mixed method research study evaluates the secondary public high school music education programs in the Los Angeles and Orange counties of Southern California. This research focused on four music education inclusion and equity questions which included: 1) Does each school site have different degrees of inclusion in music education within the student population?; 2) What is the current participation and availability of music courses in other high schools, with a functioning music program, in Los Angeles and Orange County?; 3) Do all students have access to music education on the high school campus regardless of any disability?; 4) How can the music educator adapt their educational methods to ensure success for all students?

This study examined the music programs at 24 high schools; representing a student population of over 31,000 students. The findings of this study indicate that there is a gap in the inclusion of all student populations including students with special needs. Educator modifications in daily lessons to ensure all student populations understand the content area are not always completed. Changes to traditional funding streams have changed how money is allocated for music classes; where funding now is mostly provided by students. Professional development at school sites, in music education, is non-existent and a plan to develop a meaningful professional development is needed.

TABLE OF CONTENTS

	Page
TABLE OF CONTENTS.....	i
LIST OF TABLES.....	v
LIST OF FIGURES.....	vii
ACKNOWLEDGMENTS.....	ix
CHAPTER 1: INTRODUCTION.....	1
Statement of the Problem.....	1
Purpose of the Study.....	2
Research Questions.....	3
Theoretical Framework.....	3
Significance of the Study.....	4
Definitions of Terms.....	5
Limitations.....	6
Delimitations.....	7
Summary.....	7
CHAPTER 2: REVIEW OF LITERATURE.....	8
The Brain and Music.....	9
Early Educator Career Lesson Adaption for Students with Special needs.....	11
Experienced Educator Lesson Adaptation for Special Education Students.....	12
Peer Mentoring with Special Education Students.....	15
Socialization of Special needs Students with Mainstream Students.....	16
Inclusion of Special Education Students in the Music Classroom.....	17
Special Education Inclusion Strategies That Work in the Music Classroom.....	19

Classroom Management with Special Needs and Mainstream Students.....	21
The Incorporation of Technology to Support in an Inclusive Classroom.....	23
Historical Funding Streams.....	24
Serrano v Priest.....	25
California Senate Bill 90 (1972).....	25
California Proposition 13 (1978).....	26
Assembly Bill 8 (1979).....	27
Proposition 34 / 1984 California Lottery Proposition.....	28
Proposition 20 (2000).....	28
Not Only California.....	29
Free Education.....	29
Systems Thinking.....	35
Leadership Priorities.....	36
Curricular reform.....	37
Staff Development and profession collaboration.....	38
Instructional strategies.....	39
Learning Settings.....	39
Performance-Based Assessment.....	40
Making the Jump into Technology.....	41
Fiscal Support of Music Technology.....	41
Student Behavior and Social Benefits of Technology in the Classroom.....	43
Meaningful Curriculum and Purpose.....	44
The Value of Professional Development in Music Education.....	46

Technological Gender Bias in Music.....	47
Music Students with Special Needs.....	48
CHAPTER 3: METHODOLOGY	49
Setting and Participants	49
Procedures	49
Instrumentation and Measures	50
Reliability.....	51
Validity	51
Data Collection.....	52
Data Analysis	54
Ethical Issues	55
Description of the Sample.....	55
Summary	57
CHAPTER 4: FINDINGS	58
Survey Demographics	58
Data Analysis	61
School Funding of Music Education	61
Music Education Access.....	67
Access and Curriculum Design.....	75
Music Educator Professional Development and Training.....	88
Summary	91
CHAPTER 5: DISCUSSION.....	92
Summary of the Study	92

Discussions on Findings.....	94
Research Question One	94
Research Question Two.....	98
Research Question Three.....	101
Research Question Four	104
Validity and Reliability.....	105
Ethics.....	106
Limitations	106
Implications on Findings.....	107
Recommendations for Further Research.....	108
Sample Music Education Professional Development Series.....	110
Summary and Conclusion.....	112
REFERENCES	114
APPENDICES	
A Survey Instrument	129
B Informed Consent	136
C Research Authorization	137

LIST OF TABLES

Table 1. Teacher County of Employment.....	56
Table 2. Respondent Years Teaching Music Education.....	56
Table 3. Respondent Employment Status.....	56
Table 4. Respondent Level of Education in Music.....	59
Table 5. Respondent Level of College Education.....	59
Table 6. Respondent Level of Concern for Future District Providing Funding in the LCFF.....	64
Table 7. Response to Statement: Based on the Current Funding Levels of Music Education in the State, Please Describe the Most Significant Hurdle your Music Program will Face in the Coming School Year.....	66
Table 8. Guidance Counselors Influence on Participation in Music Education Classes..	69
Table 9. Students with Special Needs are Placed in Music Education Classes.....	71
Table 10. Students with Special Needs Have External Support in Music Classrooms.....	72
Table 11. Response to Statement: From your Perspective on Comments your Students Counselors, Parents, and Administration, What are some of the Consequences your Students or Potential Students face when they are not allowed to take music classes.....	74
Table 12. Response to Statement: In what creative ways has your school site made accommodations for including students in special populations, students with special needs, gifted, etc., in music education courses?.....	76
Table 13. Response to Statement: If students with special needs are included in your program, please describe how you have modified your instruction for their	

participation in your class?.....	78
Table 14. Response to Question: What are the course names of all music education courses on your camps?.....	82
Table 15. Response to Question: Based on your experience at your school site, which instrumental music courses would you like to include in course offerings for the coming year?.....	84
Table 16. Response to Question: If you were able to change the curriculum for the music education program, what changes would you implement?.....	86
Table 17. Number of Professional Development Opportunities for Teachers.....	89
Table 18. Number of Music Professional Development Hours Attended for the Previous Year.....	91
Table 19. 2018 CASMEC Breakout Sessions.....	110
Table 20. 2019 Southern California School Band and Orchestra Association Breakout Sessions.....	111

LIST OF FIGURES

Figure 1. Data Collection.....	52
Figure 2. Survey Respondent’s Gender.....	60
Figure 3. Survey Respondent’s Age	60
Figure 4. I am satisfied with the annual budget for my school’s music education program	61
Figure 5. Percentage of Annual Music Education Expenses Funded by Student Fundraising.....	62
Figure 6. Are Music Education Courses Included in your School’s Local Control Funding Formula (LCFF) Spending.....	63
Figure 7. Historical District Funding of Music Education Courses (two-year).....	64
Figure 8. Funding Source	65
Figure 9. Music is Important to a Child’s General Development.....	68
Figure 10. Guidance Counselors Influence in Music Class Selections.....	69
Figure 11. Educator Influence in the Placement of Students with Special Needs into Music Education Courses.....	70
Figure 12. Music Course Access for All Students.....	71
Figure 13. Factors that Prevent Access to Music Courses.....	73
Figure 14. Music Students in Advanced Placement Courses.....	73
Figure 15. Educator Skill in Creating Lessons for Students with Special Needs.....	81
Figure 16. Educators Modifying Lessons for Students with Special Needs.....	81
Figure 17. Curriculum Supports Learning for all Students.....	82
Figure 18. Ideal Grade to Start a Music Education.....	86
Figure 19. Educators Value of Continued Education.....	89

Figure 20. Music Education Professional Development Sessions..... 90

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CHAPTER 1: INTRODUCTION

Plato wrote, “Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything (Wordsworth Dictionary of Musical Quotations, 1991, p.45)”. Music should be in every student’s high school experience (West, 1992).

In music education, there are only a limited number of research studies that focus on access for all students. No available studies that included the topics of access to the music curriculum, the inclusion of all high school students, including those with special needs, and the financial requirements of a music program in the California secondary public-school setting are available.

As an active educator in the music education in public schools and the community for 25 years, the researcher has been in many classroom settings with a variety of different student personalities, developmental abilities, academic excellence, and disabilities. The researcher was interested in the investigation of ways to aid in the interactions of all students. Do high schools in Los Angeles and Orange County support music education in their schools?

In many public high schools, not all students have the same access to every course. Some courses need prerequisites; some are not offered at the secondary school. Due to budget constraints courses might not be offered even if they are determined to be a required subject for graduation and college entry requirements. Other courses have auditions or try-outs to be a part of the activity. While there are many courses students may select, students that have been identified with special needs, behavioral and social challenges often miss out. These students who often come from lower social, economic low performing schools, attend an impacted school due to state test scores, funding, or district insolvency, do not have the same access as their peers to a complete music curriculum in their secondary high school experience.

Purpose of the Study

The primary purpose of this study is to examine the benefits of music programs that provide all students with access to a music curriculum following the California State and National Music Standards (CSMS; NSM). The study investigated the educational, professional development and curriculum modifications to ensure that a holistic education in music is included for every student.

Students including those with special needs, with a mental or physical handicap, could be left out of the beautiful world of music due to the lack of programming in their schedules to include music courses. In the origins of education, in ancient times, music was one of the required subjects that students had as part of their education (The Pleasure of Musical Company - Coleman Chamber Music, 2014). The driving purpose of this desire comes from the researcher's first experience of the availability of music education for all students. The opportunity came from the researchers own family. The researcher's uncle, "Charlie," was diagnosed as a person with severe Down Syndrome. The researcher's earliest memory of this uncle was in his room at the house playing music or in the back of the grandparent's bakery business. He did not have friends, did not go to school, or go out with anyone besides grandparents. Nor did he experience life outside of those two locations. His only escape was his record player and the guitar. He loved to listen to music from the fifties on his record player and then play along with his guitar.

The researcher's family is very musical. The researcher's father played trombone; mother played piano, grandfather played clarinet and often in the earliest memories, the researcher remembers family members playing together at various houses. The researcher later learned that the state did not require or have facilities for all students with special needs. Parents kept their

children at home. This lack of state requirements upset the researcher due to the lack of the ability to make a friend or meet other people because everyone does have feelings and humans need human contact.

The researcher wants to address the problem of inclusion for all students by evaluating and supplying information on the implementation, improvement, and building of future capacity in a secondary school music program.

Research Questions

This study will answer some questions for the evaluation and access to music programs within the state. The primary research questions included:

1. Does each school site have different degrees of inclusion in music education within the student population?
2. What is the current participation and availability of music courses in other high schools, with a functioning music program, in Los Angeles and Orange County?

Secondary research questions discussed the following issues:

3. Do all students have access to music education on the high school campus regardless of any disability?
4. How can the music educator adapt their educational methods to ensure success for all students?

Theoretical Framework

According to Tomlinson's Direction Instruction model, all students vary in three fundamental ways: their readiness, interests and learning profiles (Tomlinson et al., 2003). Tomlinson (2004) states that multiple factors are essential for teachers to recognize when providing instruction, as they influence how students interpret new information.

Teachers may differentiate for students based on their interests or curiosity about specific topics (Tomlinson et al., 2003). Another way that teachers may differentiate is based on students' specific learning profiles, which takes into account the way that students learn best (Tomlinson et al., 2003). Learning profiles are comprised of a myriad of factors that influence students' learning preferences, such as group-work or independent settings, noise level, and the way that students prefer to present their understanding of the subject, such as through writing, speaking or artistic representation (Tomlinson, 2004).

Using a variation of Tomlinson's theoretical framework, this study shows correlations between music education programs in Los Angeles and Orange Counties. In chapter two, the study shows a thorough presentation of the current research in music education related to the research questions. The research includes brain development and the relation to music education, special education access to music education, funding music education programs in California, leadership curriculum and teacher education about the music education curriculum, and current technology in the music education classroom.

In chapter four the results and findings are presented. In chapter five, a summary of the research along with recommendations are presented.

Significance of the Study

The significance of this study is the endeavor as every child in the California educational system, including those students with special needs, is entitled to have a free and complete education including the musical arts. This study will also be beneficial to the students, instructors, and administration at a school site that evaluates this study and applies data from this study to include a music education curriculum. Fiscal considerations using the new funding formula of Local Control Funding Formula (LCFF) will be incorporated into the school site and

district level evaluations of the cost of running a music education program. By understanding the costs of a music program, district personnel will be able to distribute the right resources for both innovative programs and established music programs within the state secondary school system. Moreover, this study will supply recent relevant data that will aid the California legislature and local educational agencies to develop and improve funding music education in state secondary schools.

Definitions of Terms

There are many educational, financial, medical, and musical terms presented in this study and the following definitions should be applied to the terms:

Individual Education Plan (IEP): is a legal document that details a child's disability, present levels of performance and goals that the student will achieve in a year.

Intellectual Disability (ID): previously known as Mental Retardation (MR), is a disability that is characterized by severe impaired cognitive functioning

Autism (AUT): is a disability characterized by impaired social interaction, verbal and non-verbal communication, and repetitive behaviors.

Speech or Language Impairment (SLI): is a disability that is characterized by difficulty with hearing, speech, language, and fluency.

Inclusion: occurs when special education students are given access to the general education environment while still providing the services the students need to be successful.

Attention deficit, hyperactivity disorder (ADHD): is a neurodevelopmental psychiatric disorder in which there are significant problems with executive functions.

Local Control Funding Formula (LCFF): a new California state budget method that is used to fund California schools.

Limitations

The study is limited to a set time of a few months during a school year. This study does not have the luxury of being developed into a longitudinal study over a vast number of years. Additionally, as participants are surveyed and interviewed, subjects will include only the subjects that were willing to take part in the study and will not include unwilling participants. Finally, due to the privacy of the participants and individual students, school names are masked with alternative school names to prevent any litigation on the interpretation of this study.

The focus of this study is secondary students in Los Angeles and Orange County high schools and therefore does not represent all secondary school age students. The primary grades of the students in this study are in grade 9-12. The participants of this quantitative research plan include 24 music education teachers in Los Angeles and Orange Counties of Southern California. These two counties represent 34 percent or roughly one-third of the population of the state of California (California Department of Finance, 2015). San Bernardino, San Diego, and other southern California counties have not been included due to the convenience of access to the sample population, and the researcher is not avoiding the remaining counties for any purpose other than the convenience of the collection of the data. Following suggestions by Lunenburg and Irby (2008), to ensure the validity of data, the researcher ensured the groups were as similar as possible on as many variables.

This group has similar demographics to provide consistency in the evaluation of the data. These demographics included that each participant was a currently practicing music teacher with the minimum of a bachelor's degree in any music field. The groups of participants consisted of

members of the Southern California Band and Orchestra Association or an active educator in California secondary high schools that have taken part in interschool competitions.

Additionally, the group is currently working educators in a secondary school that is funded by state funds and is not a private school that does not receive state and federal funds educational programs. The teachers have instrumental music programs at the school. One of the music programs at the school is an instrumental music program that uses traditional band instruments. The term “Traditional Band instruments” will include instruments that were adopted by John Philip Sousa in his traveling band during the late 1800s (Bierley, 2007).

Delimitations

This study’s focus is on the inclusion of all students into a public-school music education program and not the holistic course of study in secondary education in California. The population chosen includes the populous and accessible areas of the state to the researcher.

Summary

The primary goal for all student populations is to have access to a cultural, artistic method of developing a higher cognitive understanding and physical ability to produce music in the secondary school setting. Moreover, the intention is to provide an archeological snapshot of the state of California secondary school’s music education programs and the methods that are currently applied in the early 21st century. This snapshot will provide future researchers with a platform for their research in music education curriculum development and application.

CHAPTER 2: REVIEW OF THE LITERATURE

Music education in California public high schools has many considerations to identify for students to have complete access. The review of the literature focuses on four distinct areas of research. The four areas include technology in music education, financial considerations, access to music education courses, and in providing music education programs. Why does each school site have different degrees of inclusion within the student population, often leaving students without the opportunity to participate in music? Is this due to the lack of understanding and motivation by staff, faculty, and administration on the school site? Research on special populations of students about access to the education curriculum becomes the focus of this investigation exploring how the brain functions and processes information from creating, listening and observing music.

What is the current situation in other high schools, with a similar population of students with special needs and a functioning music program? To address this question and anticipate results from the research, an investigation of the history of California's educational fiscal management will be evaluated. This research section includes the recently implemented California Local Control Funding Formula.

How can the music educator adapt their educational methods to ensure success for all students? To address this research question an investigation of current practices in music education pedagogy, professional development, and music-focused educational technology that can be used in music education. An investigation of what is currently working, what modifications, for all students, could be applied to current educational methods for high school educators.

The Brain and Music

The central nervous system includes the brain and spinal cord, peripheral nerves and their receptors that send messages to the brain and efferent nerve fibers and their muscles and glands (Flohr & Trollinger, 2015). Research has explored that while some connections in the brain are predetermined genetically, other connections could develop from environmental influences, including music (Flohr, 2010).

Flohr (2010) describes the concept of left- and right-brained person and every activity a person participates in is associated with either hemisphere of the brain. The brain is very adaptable and that if there is severe trauma to an area of the brain, it will adapt and reassign function from the damaged part to a part that is not damaged (Caine & Caine, 1994; Thulborn, Carpenter, & Marcel, 1999). Snowden (1997) found that music helps keep the brain pliable and assists the brain in remaining adaptable.

In the development of the brain for music, Schlaug et al. (1995) sampled a group of 60 musicians and non-musicians that started music before the age of seven and found that the group with musical training had an increased corpus callosum size. Catterall and Rauscher (2008) found that students with music instruction showed gains in general knowledge and had stronger visual skills than verbal skills. Flohr (2010) purports that while music does increase the use of the areas and size of the brain, there are more factors involved and the results on the totality of research of the brain is fluid and variable based on studies conducted.

Research has also found that the brain neurons are specifically sensitive to “pure tone, complex harmonic relationships, rhythm, and melodic contour” (Weinberger & Mckenna, 1988, p. 37) Weinberger (1998) states that the right hemisphere processes melody, while the left hemisphere processes language. Weinberger evaluates the success of music in the development

of a child in the years before formal school and before age five. Weinberger (1998) found that during a musical performance “virtually the entire cerebral cortex is active while musicians are playing” (p. 39).

Research does show that there are positive short-term effects on general cognitive abilities of children that are in a music class (Bilhartz, Bruhn, & Olson, 1999; Brochard, Dufour, & Despres, 2004; Costa-Giomi 1999; Costa-Giomi, 2015; Gromko & Poorman, 1998; Hetland, 2000; Hurwitz, Wolff, Bortnick, & Kokas, 1975). While there are short-term positive results on cognitive abilities there are only a few studies in the long term that are conducted and to find a sample is difficult as most studies are only one to two years long (Costa-Giomi, 2015).

All students in the California education system have the right to participate fully in the education process regardless of their disability (California Education Code § 200-201 (a), 2013). Students with special needs can be in classrooms with non-special needs students because of the Education for All Handicapped Children Act (1975) and in 1990 reauthorized as the Individuals with Disabilities Act (IDEA). This change was made to focus on the person, not the disability (U.S. Department of Education, Office of Special Education and Rehabilitative Services, 1997, p. 46537). Special education students benefit from “Zero Reject,” where public schools must accept and educate all students, regardless of their disabilities (Hammel & Hourigan, 2011). The number of students that need assistance in public school programs for children with special needs is increasing yearly due to many factors including illnesses, drug-use of parents, injuries, low birth weight and the better ability to identify these children (Pamuk, Makuc, Heck, Rueben, & Lochner, 1998). Part of a complete education for all students in music instruction and most school music educators typically include students with special needs in their instruction (Geist & Hayes, 2011). “In recent years, music teachers in the school system have seen increasing

numbers of students who have various mental and physical disabilities in their classrooms, and private music teachers are being approached by students with special needs who wish to study music” (Birkenshaw-Fleming, 1993, p. 75). Adamek and Darrow (2005) confirmed Birkenshaw-Fleming’s research in their study on the increasing number of students in the United States education system. Ockelford, Welch and Zimmerman (2002) state that although there are increases in the social abilities of the students, there is no proven study that singularly proves that music increases any student’s cognitive abilities.

“When children learn the words and sing songs, socialization is encouraged, and defective speech is often improved” (Thresher, 1970, p. 681). Music, she explains “stimulates the senses and gives aesthetic pleasure, and musical responses including the release of emotions and tensions” (p. 681).

Early Educator Career Lesson Adaptation for Students with Special Needs

The Individuals with Disabilities Education Act (IDEA) (U.S. Department of Education, Office of Special Education and Rehabilitative Services, 1997, p. 46539) opened the door for music teachers, special education teachers, and administrators to begin creating and modifying lessons to ensure that the lessons incorporated special learners (Colwell & Thompson, 2000, p. 206). Colwell and Thompson (2000) state: "This requires that music educators be prepared to accept and work with students with disabilities regardless of type or severity" (p. 206). Sadly, too often many music teachers have had limited contact with students with special needs. Because of this limited contact, some music educators have been unable to resolve their preconceived attitudes about children with special needs (Kaiser & Johnson, 2000).

When music teachers start their career, they often find themselves unsupported and inadequately prepared within the school sites to instruct students with special needs (Wilson &

McCrary, 1996). Research shows that most music education curriculums only have grade level modifications of lessons and limited instruction for modifications for students with special needs (Wilson & McCrary, 1996). Further, during credential classes, new music teachers do not get specialized instruction of the application of modifications to lessons. Socialization of students, both mainstream and students with special needs, are not even discussed at any length in music education courses neither in teacher credential classes at the pre-education service level nor in music curriculum (VanWeelden & Whipple, 2007).

Experienced Educator Lesson Adaptation for Special Education Students

Due to the lack of instruction in the music educator's music education courses and teacher credential classes, the new music teachers are usually required to experiment with lessons they create based on individual experiences in their classrooms. Once a music educator has been in the classroom for many years, they start to develop lessons, tasks, and methods that work with students with special needs. VanWeelden (2011) claims that it can be challenging to know which accommodation for special learners should be used in the class setting. One part of the solution to this challenge is that the student's IEP will detail many requirements accommodations, and modifications for the student (Gallegos, 2006). This document will enable the new teacher to be able to identify which accommodations and modifications are required for each student (Rivera, 2011). Many articles and information from experienced teachers recommended using specific adaptation methods, including written words, icons, color coding, visual aids, assistive and supportive technology, echoing and peer mentoring to assist with the classroom (VanWeelden, 2011).

There are many ways to adapt lessons. Even in the music classroom, VanWeelden (2011) found that the use of written words assists all students. Of the adaptations of lessons that are

effective, the most useful include using written words. “Written words are key concept words that are emphasized within a lesson, such as composer names, composition titles, and music terms” (VanWeelden, 2011, p. 40). The use of these words strengthens the concepts used in the music class. The use of the composer’s name helps students with remembering how to play the music stylistically. When a music piece is introduced, a written word with the composition title will help all students with the recognition of the correct spelling. The most valuable written words are musical terms. These terms on the classroom wall will help reinforce the day’s curriculum and serve as a reference point. A student can look up at the word as their mind wonders, helping them stay engaged with sub-conscious learning even when they are not paying direct attention to the lesson. VanWeelden (2011) shared that supported words may be highlighted as a crucial concept word for the lesson. This strategy may help remind and determine what should be included in modified assessments, which can be particularly useful when preparing to assess students with intellectual disabilities (VanWeelden, 2011)

An instructor can accommodate for a musical lesson by including various levels of music for the same musical piece. This example would lend to harder parts for the more experienced players, moderate parts for students that have a little experience and simplified parts for students that need more help with playing the instruments. This is adaptable to special education music instruction by following the same formula for their level of severity of their abilities.

Additionally, visual aids can be incorporated. Visual aids include icons, which are pictures or symbols that represent written words. The icons are used to replace the written words where a picture could represent a composer’s name, or a drawing could represent a style of music. The student could be encouraged to refer to this icon every time a word or concept is discussed, so there is an association between the two items (VanWeelden, 2011).

Color-coding uses the same color for like objects. Color-coding is using the same colored background or font like-type objects, concepts, or terms. To assist all students, including those with special needs, the identification of color in written music and the use of color highlighting the text is proven to assist with the comprehension of the concept. Examples of this concept could include composers on green posters, music piece names on red posters, and blue posters could be information type posters that have daily words on them. According to VanWeelden (2011) “Color coding is like iconic representation and is often paired with other educational supports such as written words and icons” (p. 40) Additionally, adaptations that include highlighting, enlarging, and creating large-sized music scores.

In addition to visual aids, the introduction of technology to assist in the adaptation of lessons helps students learn and function within the class. Assistive Technology is valuable in all special education classes and is a required item for discussion on Individual Education Plans (Assistive Technology for Education, LLC., 2013). An example of assisted technology in the music room would include items that are “switch access.” These items are for individuals with limited physical access to their bodies. If the student can move a chin, finger, knee, toe or head, a switch can be placed there to allow for turning of music pages. In the 21st-century learning environment, they could be playing a switch-based instrument that would trigger once they moved their body part on the trigger (Assistive Technology for Education, LLC., 2013). Low technology items including laptop armrests that fit wheelchairs, Velcro tape attach picks, sticks, and mallets can be placed in student’s hands to assist with functioning and performing on their instruments. High technology items, like adaptive devices that read, write, and magnify music can assist. Additionally, in the 21st century classroom tablets are incorporated to assist with the adaption of lessons (VanWeelden, 2011). Both VanWeelden (2011) and Mazur (2004) agree one

low to no technology resource that is often forgotten by newly credentialed teachers but used by experienced teachers is to consult special education teachers and other school-based therapists to gain ideas of what assistive technology is available and would be helpful to students in their music classrooms.

Peer Mentoring with Special Education Students

VanWeelden (2011) suggests the purpose of Peer Mentoring is to provide “students with the type of individual attention they need to participate fully within a class, especially if paraprofessionals are unable to assist” (p. 41). Research further advises that a small training session should also be required for all peer mentors, so they understand their role and responsibilities (VanWeelden, 2011). A peer mentor program can foster both educational and social benefits for students with special needs. Peer mentors can also benefit from this experience since they will use their natural leadership and nurturing abilities. VanWeelden (2011) concludes teachers will find they do not have to stop their instruction multiple times to answer questions or give aid to specific students, which will allow greater lesson flow when peer mentoring is in use.

Jellison, Brooks and Huck (1984) found that positive social relationships between special needs and mainstream students appear to be facilitated not by the music class experience alone but rather by the teacher's careful structuring of social events before classroom activity and subsequent reinforcement of desirable social interactions.

Gallegos (2006), states, “If we want to facilitate the development of social skills, then the music environment has to be structured in such a way that allows interaction [between] the students to happen” (p. 47). In the music classroom, a sense of team goals is created because each song requires the verbal, non-verbal, and full attention of all students in the music class. All

students develop bonds and a sense of “Esprit De Corps” or a common spirit of comradeship, enthusiasm, and devotion to the group (Gallegos, 2006). Because of this “Esprit De Corps”, she then concludes that when given a variety of music activities can be structured to encourage and promote social interactions between the students.

Socialization of Special Needs Students with Mainstream Students

The in-group music setting is ideal for socialization and interpersonal interactions (Pellitteri, 2000). Research shows that when the members of the group play music together, they are using familiar musical beats, and by playing together, they get a sense of community. Creating and playing different musical motifs or different-sounding instruments in a song allows children to express their individuality while participating as a group (Pellitteri, 2000). Pellitteri (2000) further discusses that when there are different instruments and the students must wait their turn the students experience the socializing behavior required to function in the mainstream classroom. “When music is experienced in a group setting all students, including special needs students, can experience enjoyment and proves to be a great normalizing mainstream activity” (Pellitteri, 2000, p. 387)

In addition to playing with the group and expressing their individuality, increasing their social interaction with other students is important. McCord (2002) recommends that teachers assist in student socialization with other students to encourage the student to use their ability to be creative in their performances. She further discusses that instead of finding the one correct answer; the student should use creativity and choose a different answer that would fit musically in the piece. In the music class, an example would be the use of different notes for a selection. “There is a clear need to understand more about how to provide opportunities for children with

disabilities to be musically creative” (McCord, 2002, p. 25) For example, if one student picks a Bb for the ending note, another could select a G# and both could be correct.

One challenge to the socialization of the students with special needs in the classroom is the concept of “learned helplessness.” This concept is when the student feels it is easier to say, “I don’t know” instead of being wrong (McCord, 2004, p. 30). This concept almost always produces students with special needs when they are presented with something new. She further advises that teachers need to recognize the signs of learned helplessness and adapt their instructional methods accordingly. McCord (2004) concludes that “Children with disabilities must be given the time they need for exploration as well as additional attention and praise for using divergent thinking” (p. 30).

Inclusion of Special Education Students in the Music Classroom

The classroom of today has a varied, diverse population of students with a wide variety of needs. Often these classrooms include students with mild to severe physical, emotional, and intellectual disabilities (Mazur, 2004). Mazur (2004) states that inclusion is vastly different from the past, where students with special needs were segregated and received an entirely separate education away from the remainder of the school population. Working toward inclusion in a classroom would be to have students with special needs participate in a regular classroom for one part or more periods, or sessions, during the day, and then they can spend the remaining portion of the day in their designated special education classroom (Montgomery, 2001).

Mazur (2004) advises that in 1990, the IDEA updated the previous laws to help ensure special-needs students were receiving an equal education in an inclusive setting whenever possible. The inclusive classroom is founded on the belief that children should begin in the regular classroom and be moved to another environment only if proper accommodations cannot

be made. According to Mazur's (2004) investigations, special-needs students are now participating in inclusive classrooms, meaning they should be in the regular classrooms for a significant amount of the school day.

While inclusion is now required and being put into place across the country, historically music educators most likely did not correctly get training on how to instruct students with special needs (National Association of Schools of Music, 2013). More state credential boards are starting to incorporate and require training to include students with special needs, but for many teachers, this requirement is too late as they have already started their education career (Mark & Charles, 1999). Now all schools that have specific music education degrees and are affiliated with the National Association of Schools of Music have required components that incorporate special education training for all future educators (National Association of Schools of Music, 2013).

Mazur (2004) states that realistically all music educators cannot become experts in teaching students with special needs. Mazur states that instead, "teachers need to be able to experiment with ways to help all students become successful in music and not to focus on what students cannot do but focus on what they can do."

Jellison (2002) believes that many teachers know what they need to do; "they just need to trust themselves" (p. 348). Mazur (2004) agrees that teachers often already have the skills to adapt lessons successfully. Both Jellison (2002) and Mazur (2004) agree that many teachers adapt their lessons every day to engage students with different learning styles and adapting for special-education students is merely an extension of those techniques. Birkenshaw-Fleming (1993), VanWeelden (2011), Mazur (2004), Cassidy (1990) and Jellison (2002) all agree to assist teachers in adapting their lessons and for support, teachers should call on administrators,

paraprofessionals, and colleagues for assistance and must learn to use this help during their teaching careers. Mazur (2004) concludes that educators need to be working toward including special-needs students in the music.

Additionally, Mazur (2004) says it is essential for them to not only to learn music but also to socialize with other students and have positive experiences as part of the more extensive inclusive music classroom. It is in these experiences that mutual growth and learning are achieved. Most teachers already have the skills necessary to begin successfully including special-needs students in their classroom, which are the same skills and strategies essential to be an excellent teacher.

Special Education Inclusion Strategies That Work in the Music Classroom

After music educators have learned the basics, training, and resources on the inclusion of students with special needs into the classroom, there is a need to find methods and strategies that work. Lapka (2009) believes that it is challenging to include special with severe and multiple disorders in performing ensembles. However, there are strategies and solutions for music educators to incorporate all students in every music setting (Lapka, 2009). According to Hammel (2004), research, study, and practice have identified some critical strategies that have been used in many music classrooms with great success. Further, implementing these strategies can lead to greater success when working with all students, special and general learners alike, in inclusive settings (Hammel, 2004). Research shows the following strategies have been proven to work when incorporating students with special needs into a mainstream music classroom.

The first strategy is to know the students. Hammel (2004), VanWeelden (2011) and Jellison (2002), all agree that a music educator should talk with a teacher that is familiar with the individual students. Access to the students Individualized Education Program (IEP) will also

provide a wealth of knowledge of the accommodations that must be taken to assist in the education of the students (Hammel, 2004). Rivera (2011) suggests investigating the IEP to ensure educators are meeting the required modifications in their classroom a review of a specific behavior management plan and curricular adaption suggestions are critical to the success of the student in the classroom.

The second strategy is to speak with the special education staff member assigned to the student to discuss the IEP, limiting conditions, and possible positive changes that have happened over the past few months before the student became a member of the class (Hammel, 2004). Hammel (2004) points out that the identification of a student peer or current friend in the class could assist with the content and success. Hammel (2004) further discusses methods to contact the student and parent outside of the classroom including phone calls, emails, or home visits to introduce yourself and class and that the student would be a welcome addition to the class.

The third and fourth strategies suggested by Hammel (2004) are to get to know the special education faculty and administration to find their expertise: so that it might assist the students in your classroom. One method to learn about the special education faculty is to visit their classrooms, find out whom the aides are, find out which person is responsible for scheduling meetings, and find the department head for the department and discuss with them any new possible methods in special education (Hammel, 2004). Administration, according to Hammel (2004), should be the last resort and before you speak with an administrator, ensure you have tried multiple methods, you have reached out to other faculty and staff, have spoken with parents and the student.

The fifth strategy for the successful inclusion and one of the most discussed sections of special education law states that students are to participate with their classmates in the "least

restrictive environment" (Hammel, 2004). These concepts mean that the student will do the best in the environment that requires the least number of modifications and adjustments to the educational plan of the student. Hammel (2004) believes if a student is not able to succeed in your classroom with the use of all available supplementary aids and services, the current classroom environment may not be the least restrictive environment for that student.

Gallegos (2006), Hammel (2004) and Jellison (2002) all agree that a teacher who runs a well-organized and tidy classroom will help special learners be successful. The classroom organizational methods of the teacher must be evident in the classroom and free of clutter or distractions to prevent learning from not only the students with special needs but to all students. Hammel (2004) further discusses that it is vital for teachers to orient special learners in the classroom and make them aware of safety issues. He suggests that if you make any physical changes to the room, inform the special learners--in advance, if possible. Adapting to changes in the room applies to all special learners because a change in routine can be challenging for them.

Classroom Management with Special Needs and Mainstream Students

Research shows there is a need to manage these music classrooms by adopting behaviors and methods of educators to accommodate students with special needs (Cassidy, 1990). Cassidy (1990) states that "many music educators who have had no experience in dealing with handicapped children in an integrated setting voice similar concerns about the mainstreaming process including concerns about lack of direction as to how to prepare lessons that will accomplish curricular goals yet include all members of the class; and, because of a lack of specialized coursework in college, concerns about dealing with special learners' academic and social behavior."

One method in the management of the classroom that includes special needs students is the attitude and organization of the teacher. There is evidence that children can make appropriate progress in a mainstream setting if specific curriculum differentiation and teaching strategies are employed (Manset & Semmel, 1996). Cassidy (1990) states that special need children can interact with mainstream children in a positive and normalizing environment, thereby developing social and academic skills that may transfer into other life situations. She further argues that mainstream students can change their perceptions of inability or deviance in disabled children, thereby creating the probability that mainstream students will initiate future interactions. The mainstreaming process is furthered intended to benefit all children in the classroom and not only the students with special needs.

A challenge of ensuring the full inclusion of students is the desire, by the teacher, to find the most effective method for the student. There is currently no solution for the issue of a “lack of useful and valid research evidence on which to base conclusions about effective pedagogy for children with special education needs” (Rix, Hall, Nind, Sheehy, & Wearmouth, 2009). The researchers above evaluated over two thousand research papers to discover which methods are used most often and are most effective. In their research they discovered the teacher must take ownership in the responsibility of instructing the students, they need to ensure to use their teacher community for answers, and to plan group work by assigning leaders carefully, writers, researchers, to ensure the equity of assignments. While these methods are the most common, the researchers advised that the hands-on method, which is a direct instruction method that is used in the music education classroom, offer one of the best solutions to assist with classroom management (Rix, Hall, Nind, Sheehy, & Wearmouth, 2009).

In addition to developing methods to assist in the mainstreaming of students, the design of lessons is another way an educator can manage the mainstreamed classroom is to design lessons that include the special education room. Such lessons would take place in a familiar and non-threatening environment for the special education child, allow the music teacher to practice teaching music in an integrated setting, and allow mainstream peers to learn appropriate ways to help the student with special needs. An example of a lesson is when the instructor creates a lesson that has everyday tasks for all student and small group learning requiring co-operative behavior, individual accountability and responsibility from each group member (Gibb, Tunbridge, Chua, & Frederickson, 2011). The method of instruction would have both sections, or all instruments playing together, and individual part playing, where each student is the only one playing the part. Awareness and the celebration of the differences of the students is another method to assist in the management of the classroom. Cassidy (1990) suggests that special education teachers should visit regular classrooms or provide information on what the student with special needs can and should be done alone and other activities or tasks they will need help completing.

The Incorporation of Technology to Support in an Inclusive Classroom

As 21st century learners, both students with special needs and students that do not have special needs can receive help from technology in the classroom (Criswell, 2011). The financial burden of materials, software, and hardware are usually the first concerns. Criswell (2011) suggests “the purchase of assistive devices can often be written directly into a child's IEP, and any accommodations included in that IEP can legally be purchased through special education funds rather than the music program's budget” (p. 29). Criswell (2011) also shows that many available devices and software that incorporate different user interface controls are the most

successful. Devices like Music Interface Direct Input and touchpads can assist in special education student's participation in the classroom. The iPad, a tablet that has unlimited applications, can be used as anything from a drum to a violin. Criswell (2011) found that technologies such as the Soundbeam software translates body movements into sound, can be used for students that have limited movement skills. Another software application is called deep listening, which is free and available for all computers. This software takes a picture with the computer's webcam and controls it with sound. Finally, Criswell (2011) points out that technology like "MIDI" Control pads like the Akai MPD16, which has buttons for the user to press, give students with physical and cognitive impairments more chances to participate in music classes. A notable example of one of the technology tools above is Soundbeam Software. This device is an ultrasonic beam that responds to movement by producing sounds (McCord, 2004). This device encourages creativity and could be used by all students in the class, not only the ones with special needs. As a student moves a body part, stands up or sits down, the sound changes. By making rapid movements or gestures, the sound can play one thing, and if the students do slow movements or gestures, the sound will play something different (McCord, 2004). By moving into the classroom with other students, the students could create original music selection that would be unique to that moment, and the actual process makes learning music fun for all.

Historical Funding Streams

Before 2014 when the Local Control Funding Formula (LCFF) system was placed in the education system, California utilized many different methods for funding education that contributed to the current budgetary problem. California was a model education spending state in the country. In 1965, California was ranked 1st in per-pupil spending due to the ability of local

district decisions on the tax rates charged to its constituents (Gray, 1974). Local school districts were left free to decide to increase or lower taxes based on their fiscal needs and requirements. Because of this variety of perceived needs, there were significant differences throughout the state based on the perceived needs of each school district (Brimley, Verstegen, & Garfield, 2012).

Serrano v Priest

From the beginning of public education funding in California, most district revenues came from local property taxes. One of the first challenges to charging property taxes to landowners was the Serrano v Priest case. The landmark case Serrano v Priest (1971) proved how local school districts are violating the equal protection clause of the 14th amendment, showed how California's current education system allows lower-income district to charge more than affluent districts in property taxes for schools and brought a claim of constitutionality, based on the 14th amendment of the education financing model (Goldstein, 1972).

California Senate Bill 90 (1972)

A result of the Serrano v. Priest case, the California legislature drafted Senate Bill 90 in the last days of the 1972 legislative session. The Governor and the Assembly Speaker incorporated proposals that were designed to be a short-term fix to get the state to be able to satisfy the Serrano I court case (Singleton, 1979). The bill increased the state's share of costs from 35% to 43% and \$225 million in additional state money for a school report (Singleton, 1979). An additional \$220 million was proved to reduce tax rates in high taxed low-income areas (Singleton, 1979).

SB90 also permitted the raising of a foundation level of funding to aid the most impoverished districts (Singleton, 1979). Most importantly, SB90 prohibited local agencies and districts on their expenditures making the ability to raise taxes only if there were a justifiable

inflation cost and an adjustment were made for districts based on their wealth (Singleton, 1979). This bill, while not wholly reforming educational spending it had two primary effects. These effects included that revenue for education was gained somewhat equally and there will be a revenue limit of how much a district could increase tax rates per year (Singleton, 1979).

California Proposition 13 (1978)

A result California Legislation including the Senate Bill 90, an increase of population to California, the Vietnam conflict, Richard Nixon's directives, the attack of Israel by Syria and Egypt, the OPEC embargo in 1973-1974, and consumer goods inflation, all contributed to the introduction and passage of Proposition 13 (Hamilton, 1985). Chaffee (1979) states that because of world events and population increases the value of homes in California increased drastically during the 1970's. The proposition succeeded in changing the property tax rate to 1%, and it had the immediate result of reducing property taxes by 60% due to the drastic increases in property taxes based on the change of value (McCombs & Carroll, 2005). The second success of the proposition was that any tax change would require a 2/3 majority vote to change the taxes in the future.

Proposition 13 is a single historical act that dramatically changed the education system. De La Rosa (2015) commented on how the educational system in California changed after the proposition was enacted. Before the proposition, De La Rosa (2015), a music teacher in a lower income less affluent area of the Los Angeles basin, was recruited to teach at a school in 1971. In his recruiting process, the school flew him to the site for the interview, arranged his hotel, taxis, meals, and other sundries as required during his stay (De La Rosa, 2015). Upon accepting the position, he was given a school car to drive, a personal secretary, a budget for instrument repair and replacement, a music purchase budget, an unlimited supply budget, access to funds to

provide uniforms and concert clothing for the students, and transportation for both local and long distance trips as he deemed relevant for the program (De La Rosa, 2015). De La Rosa (2015) explained that because of the small district and access to funding he was able to run a music program that was a top-performing group in the state.

After Proposition 13, De La Rosa (2015) commented that funds that were previously available to him were taken away. Over the next few years, all the items; the car, the budgets, the supplies, and the secretary were also removed (De La Rosa, 2015). At the state level, California went from 1st to 14th in per-pupil spending immediately after the bill passed and within one-year spending dropped to 22nd place (Fensterwald, 2013). This trend continued in 1988 when the state fell below the national average. As of 2013, the state is now ranked 49th with only Nevada and Utah spending less (Fensterwald, 2013).

While Proposition 13's was an important thing for homeowners and reducing property taxes, because of the method of how the state provided funding for schools in the 1970s, the proposition was the single item in the past 60 years that decimated the educational funding streams today.

Assembly Bill 8 (1979)

What Proposition 13 did to education and local government's revenue streams, Assembly Bill 8 was enacted to ensure that local governments would receive property tax revenues at a base amount, the same amount it received in the previous year, along with a share of the growth or decrease due to property sale assessments and property reassessments (Taylor, 2012).

Proposition 34 / 1984 California Lottery Proposition

California's legislators were inventive in trying to increase education budgets without jeopardizing their political future. The legislators passed Proposition 34; the California State

Lottery Act of 1984 is to increase funding for public school education without raising taxes (California State Lottery Act of 1984, 2012). Because of the passage of this act California schools have received over \$28 billion in revenue without an increase in taxes (Contribution to Public Education, 2015).

Proposition 20 (2000)

In 2000, Proposition 20 suggested amending the allocated funds from the California Lottery. It did not alter the total percentage of lottery monies funneled into education. However, it set aside a portion of any increase over the original 34% specifically for textbooks and materials (California Secretary of State, 2000). Half of any money more than the original 34% was earmarked for instructional materials as of the 1998-1999 fiscal years (Eckersall, 2015). Supplies for classrooms, according to the legislators, would be funded by the lottery, provided people purchase lottery tickets, scratchers, and other miscellaneous items of the California Lottery. The Lottery has caused a considerable problem in the availability of funds for supplies. Jones (2015) described the availability of supplies for the music classroom when the lottery funds were first implemented. Jones (2015) stated at first lottery money was not allowed to be used for supplies, but after Proposition 20 there was a limited number of funds available to him to purchase required items like mouthpieces and reeds. While there was a new funding stream, the money the lottery provided was nowhere near what fiscal resources were available before Proposition 13 (Jones, 2015). Jones (2015) revealed that there are never enough funds to run the program and because lottery money is divided among all classes throughout the school, his class only benefits from a small number of available funds.

Not Only California

Educational funding of supplies varies worldwide. In Turkey, Ekinci (2010) outlines how there is a dire need for educational supplies. Through a qualitative research study, Ekinci sampled over 100 principals and teachers on the availability of supplies for their schools and classrooms (Ekinci, 2010). Ekinci (2010) determined that the social environment and governmental support of all aspects of education, including supplies be necessary to ensure that supplies to teach the curriculum are available.

In New York City, Charter Schools must balance the availability of supplies with the schools' bottom line. While entirely funded by tax dollars, the entire business model of the school is dependent on the fiscal solvency of spending taxpayer money on curriculum and instruction while balancing salaries and facility costs (Peterson & Petrilli, 2014). While charter schools have complete autonomy in how they run their schools, the bottom line is the bottom line and the area where items can be cut are traditionally the extra supplies in the classroom are the first to be cut (Peterson & Petrilli, 2014)

Free Education

Students in California have many benefits to them while they attend school. One of these benefits is the absolute requirement that they must be provided a free education as they do not have to pay anything during their education up to the age of 18 or when they graduate from high school. Before 1984, this was interpreted by local school boards and districts and thus a fee for extra items, like baseballs, footballs, physical education clothes, cheerleading costumes, and AP test fees. These fees were charged and collected by school officials for these "extra" needed items. In 1984 everything changed. In that year, the California State Supreme Court case (Hartzell v. Connell, 1984), ruled that public schools could not charge students or families any

fees for participating in “educational programs,” including extracurricular activities (The America Civil Liberties of Southern California, 2010). This ruling clarified that all schools that charge fees, deposits, or other costs not explicitly allowed by law are violating the current statutory law.

At the highest level of enforcement, the California State Code of Regulations, Section 350, explicitly states: “A pupil enrolled in a school shall not be required to pay any fee, deposit, or another charge not specifically authorized by law” (2013). Code Section 350 is based on the authority of Article IX, Section 5, of the California State Constitution which states, “The Legislature shall provide for a system of common schools by which a free school shall be kept up and supported in each district at least six months in every year, after the first year in which a school has been established (CA Const., Art. IX, §5). Confirming the state constitution and the code of regulations, the requirement of a free education applies to all current and future residents of the state of California. Every adult and child are obligated to abide by these laws and regulations. Students benefit by having a free education until chargeable by law and every other person in the state is required to ensure that fees, charges, and deposits are not charged to these students.

The enforcement of ensuring that section 350 is followed is a more laborious task than just saying “every other person” oversees ensuring fees, charges, and deposits are not charged to students. Due to the settlement of Doe vs. California (2010) and with the current complaint process because of the Williams settlement, the public has 30 days (Doe V. California, 2010) to file in writing a universal complaint form on the violation of section 350. Information on the complaint process and procedures are in every classroom in the state of California. In the case, Eliezer Williams et al. vs. the State of California, et al. (2000), known as “Williams” was filed as

a class action in San Francisco County Superior Court. The basis of the lawsuit was that the agencies failed to provide public school students with equal access to instructional materials, safe and decent school facilities, and qualified teachers (Elizer Williams, et al., vs. State of California, et al., 2000). One of the outcomes of the case was to require placement of notices inside each classroom. The enforcement of section 350 benefits from this document as it has references to complaint procedures and introduces the Uniform Complaint Form or UCF.

The settlement of Doe vs. California (2010) requires “the complainant no later than 30 working days after the date the complaint was received describing the basis for the complaint and, as appropriate, a proposed remedy for the issue described in the complaint.” The case instructions directly mean that the person must complete the document and then give the document to the school principal or designee of the district superintendent. Further, Education Code Section 35186 Complaints creates the procedure for filing complaints concerning deficiencies related to Section 350 and other items. This Universal Complaint Form can require a response or be submitted anonymously (California Education Code § 35186).

In addition to the universal complaint form and codes that allow it in the educational system, the process chain and procedure is dually essential. The process chains of the requirements for a free education start with the State Board of Education. The state board of education has reiterated that no fees are to be charged except where expressly authorized by law (Ashendorg, 2008). The local county of education then must follow the state board of education, then the local district then must follow the guidelines and requirements of the State and County. The district cannot have a system where they offer basic education, then for a fee to incorporate some extra supplies or items. The homeschool administration would then ensure that each

teacher, club, activity, co-curricular, sport, and extra-curricular activity would not violate the laws and codes based on charging fees.

To ensure there are no fee violations, the local administrator, teacher, coach, or activity leader needs to know what is and is not allowable to charge that follows all laws and codes. Education Code determines what can be charged. In section 39807.5, transportation to and from school is a non-educational activity so students can be charged (California Education Code § 39807.5, 2013). In section 39837, a district can charge for transportation to summer employment (California Education Code § 39837, 2013). When it comes to food, section 38082 and 38084 allow districts to charge for food (California Education Code § 38082, 2013). If a student is going to make something in class and then take possession of that item, to take home and keep, then section 17551 would allow the district to charge the cost of the materials only (California Education Code § 17551, 2013). If a student loses or damages school property, section 48904 allows the district to hold the parents or guardians liable up to a maximum of \$10,000 for repair or replacement of the item (California Education Code § 48904, 2013). The actual cost of duplication of public records or student records. The California Public Records Act authorizes public agencies to charge direct costs of duplication for its records (Ashendorg, 2008). What the direct cost of duplication standard also applies to reproductions of the prosperous of school curriculum would be covered under education code section 49091.14 (Ashendorg, 2008). When it comes to field trips, section 35330(4) b states “No pupil shall be prevented from making the field trip or excursion because of lack of sufficient funds. To this end, the governing board shall coordinate efforts of community service groups to supply funds for pupils in need” (California Education Code § 35330 (4) B, 2013). There are many other allowable fees, within the context of

this paper they have been omitted and are clearly outlined in the California Education Code under numerous sections.

In contrast to the legal fees, the opinions of the Attorney General indicate that many items do not allow fees to be charged (California Education Code § 49011, 2013). Starting with books for educational purposes, districts are not allowed to charge for books or deposits (California Education Code § 49011, 2013). Many schools required students to purchase books for assignments; this is not allowed (California Education Code § 49011, 2013). In Tuition fees or charges for enrollment in any class or course of instruction, including a fee for attendance in a summer or vacation school (California Education Code § 49011, 2013). A registration fee, a fee for a catalog of courses, a fee for an examination in a subject, a late registration or program change fee, a fee for the issuance of a diploma or certificate, or a charge for lodging is illegal (Ashendorg, 2008). No school can require the purchase of an ASB card as a condition for enrollment or participation in athletic or other curricular or extra-curricular activities sponsored by the school (Ashendorg, 2008).

Education is required to be free, but is it fair or does it hinder educational programs? Looking into the history of California and the transition from the Mexican landowners to the statehood of California, the ancestors of California wanted to ensure that all income levels were provided access to education. Based on the current California Constitution that was put into effect in the late 19th century, the framers wanted education to be free to everyone (CA Const., Art. IX, §5). In the landmark decision of 1984 up to the American Civil Liberties Union lawsuit in 2010 about charging for items in schools shows that there are different interpretations of free education. While this author does also agree that education should be free, there need to be additional modifications to ensure that the California underfunded education system could be

supplanted or supplemented. Understanding that ultimately, we the people pay for everything, via taxes, local control, and fiscal control should be allowed at the district level.

Fiscal local control is needed in many of the identified areas of education. Fiscally costly subjects are often eliminated. Fine Arts is an example. This curriculum pathway is part of every student required studies and completion of these classes are required for both graduation and college entry. Sadly, fiscally, these classes are not part of the “Magic” four subjects that most of the education money is earmarked for including English, Math, Science, and Social Studies.

As an example of where a fee makes sense in education and a need to re-evaluate the costs of education, and the application of fees can be shown in instrumental music. Instruments in band cost money yearly to maintain and upkeep. Reeds are needed for Woodwind instruments; strings are needed for string instruments, oil and mouthpieces are needed for brass instruments, Heads, sticks, and padding is needed yearly for percussion instruments. These instruments generate a cost of about \$100 per student per year. If schools could charge fees for this activity, the district and ultimately taxpayers would save up to \$10,000.

Instrumental music is a class that does not have size limits, so there could be over 100 students in the class. If the instrumental music program goes to competitions, the yearly costs to run the programs can reach \$60,000. This direct cost includes transportation, music, entrance fees, cleaning fees, uniform costs, clothing costs, color guard equipment, and maintenance of instruments. Most schools cannot afford to deduct such a sizable portion of general funds to support a music program, and thus, the classes are eliminated or severely cut due to funding. If the instrumental program could charge a fee of \$300 a year, this would provide all students with the required items for class instruction. Because the law is in place to protect students that cannot

pay a fee, there could be an option that would protect everyone. A proposed option could be to either pay the fee, be required to participate in fundraisers or a combination of both to ensure that each required amount per student is reached. The option will allow equal access to the activity and allow the activity to collect money to pay for the activity. While this is a great solution, the state constitution does not allow any of it.

Ultimately, the state constitution prohibits the charging of fees, taxpayers are paying lots of taxes, education funding is being cut due to economic conditions, brilliant “options” are ruled illegal, and there is no foreseeable change in the current system of fees. Fees should be allowed. Local authorities should be allowed to charge fees based on the needs of the students in the district. However, to ensure checks and balances, the people, via vote, should be the ultimate decision-makers of any new fees. Our local state assemblyperson and state senator would be our first contacts to start this change. The year 1984 changed everything, 2019 could be the year that solves everything.

Systems Thinking

Von Bertalanffy (1956) explained the General System Theory (GST) concept to help explain the behavior of complex, integrated, organized systems. This theory translates well to the educational arena. In education systems, the theory becomes systems thinking. Systems thinking is the ability to understand (and sometimes to predict) interactions and relationships in complex, dynamic systems (Senge, Cambron-McCabe, Lucas, Smith, & Dutton, 2012).

In the reformation of education curriculum, understanding the causes and effects of each area inside and outside of the classroom, inside and outside of the school site, how the students contribute to the district, how the district interacts with the community, and how the community votes for local and national officials are all portions of the “system” that educational leaders

must include as stakeholders and participants of the reform. Betts (1992) argues that Von Bertalanffy's theory classifies unitary systems as systems that have a clear goal. Education, on the other hand, cannot be classified as a unitary system but it is highly pluralistic with many conflicting goals (Betts, 1992). Betts further states that the challenge of reform is that often compromises must be made due to conflicting legal mandates that require a consensus of the participants. To understand the complexities of systems thinking and the interrelationship between all stakeholders, a reformation in the educational system would be possible.

Leadership Priorities

Second only to the complex systems theory and thinking of a school-site, is the in-depth understanding of the site's leadership priorities. Leadership transcends education and is an essential need for every institution. Collins (2001) identified nine areas that change companies from good to great companies. A message that Collins repeats is that when management has a narrowly focused objective along with making sound decisions that is the key to the success of the business (Collins, 2001). Translating a business sense to the school site, a school leader is charged with making sound decisions, while weighing all stakeholder input in deciding on their priorities for the school or educational department.

A school leader's contribution to any educational reform is needed to be successful. To assist with leadership priorities in changing the curriculum of the school, Reeves (2009) suggests that ensuring the mission and values of your organization must be able to fit on one business card. This concept of a clear statement of direction is helpful when they are articulating the values, practices, traditions, and relationships that must undergo during the avocation of change in the educational system (Reeves, 2009).

Eberts and Stone (1988) argue that the leaders of a school and their priorities influence student's achievement. Because leaders influence individual student's success, arguably there must be priorities that can be accepted or understood by the entire faculty and staff. Additionally, when leaders set clear priorities, evaluation processes, participate in staff development, and mediating personal staff disputes provide strong support for changes at the school site (Eberts & Stone, 1988). Further, these priorities can be shared and distributed out to the entire campus through a model that Dimmock and Walker (2005) state could assist the complex system of a school through shared leadership, using a distributed leadership model where tasks and priorities are shared among fellow leaders, site administrators, department heads and other staff members.

Curricular reform

“Schools, teach.” Cuban (1993) substantiates that the most common strategy that reformers use to increase student's knowledge and success is to change the curriculum. Curricular reform is how both private and public interests influence their agenda to change the curriculum and values of the next generations and ultimately change the culture of the United States of America (Cuban, 1993). Darling-Hammond (2010) discusses the educational curriculum models in many countries in the world and how successful those third world developing countries with significant funding for education, monarchical leadership, limited population bases, and isolated totalitarian regimes have been successful due to their political, educational changes and curricular reforms.

Before the curriculum is reformed, this author's first question to the educators, administrators, and community is, is something broken with the current system and is there data to prove it? Once this is evaluated, then the curricular reforms can take place. Minor, Desimone, Spencer and Phillips (2015) reiterate that most of the educational data related to curricular

reform focus on the achievement gap, race inequalities, gender inequalities, and limited resources of schools across the country.

In Finland, Hemmi and Ryve (2015) show that the reform is not curricular, but the reform starts with the teacher. Educators are the conveyor of information, so, therefore, they are required to be highly educated with at least a master's degree in the subject they are teaching (Hemmi & Ryve, 2015). The curriculum of a school involves every aspect of a learning institution from the book's students read to the amount of time spent playing on a playground. Focusing on the educator and their development as an educator would significantly assist with the acquisition of knowledge from their students. Therefore, before any curriculum is modified an investigate staff development and professional collaboration should be conducted first.

Staff development and professional collaboration

As the Finnish and Swedish have done, it may be wise to look beyond the students themselves and focus on the pedagogy and delivery to find solutions. Senge, Cambron-McCabe, Lucas, Smith, and Dutton (2012) defined organizational learning as a group of people that continually enhance their capacity to create what they want to create. Dimmock (2015) states a successful teacher professional development is often grounded in teacher collaboration.

Staff development includes not only meetings with the administration but also with peer classroom visits, peer teaching, two-way support, and complementary skills development between teachers (Dimmock, 2015). In the present status of the educational system in the United States and the lack of meaningful professional development and collaboration, there is a difference between what should be done and what is happening in the classroom (Minor, Desimone, Spencer, & Phillips, 2015).

Educational methods and traditional curriculum often are not being followed as designed; they are often not used due to lack of resources or training of the teachers (Minor, Desimone, Spencer, & Phillips, 2015). Teachers could also benefit from the learning community of their fellow teachers. In Lebanon and the Democratic Republic of Congo, teachers use learning circles as a method where teachers rely on each other to assist in staff development and collaboration when there is no external available of experts (Dimmco, 2015).

Instructional strategies

Teacher learning circles is another method of developing a sound instructional strategy. Research shows that if teachers are allowed time and space each week to collaborate with other teachers to share experiences and knowledge will not only assist with content delivery, but it will also help establish an *Esprit de corps* within the organization (Dimmco, 2015). Dimmco (2015) elaborates that effective co-teaching requires teachers to teach together. By teaching together, a less experienced teacher could be assisted by a master teacher to help develop both classroom management and instructional techniques that are required in diverse schools today (Dimmco, 2015).

Learning Settings

When there are no books for the lower social, economic schools or if there are no resources for students whose primary language is not English, create an environment within a school site that could segregate learning settings between students. Senge (2014) reveals that learning does not only happen in the classroom, but learning occurs in many different settings. One of the most profound concepts and attributes to any learning session is the act of conversation (Senge, 2014). Just as oral traditions are passed down through generations, stories from aboriginal tribes of Australia, Alaskan bush people communicating the latest weather

together, people and societies need to rely on the act of communication through conversation to have a productive learning environment. Senge (2014) shows that in the future educational settings are not only limited to educational institutions. To ensure that all learnings have access to materials, highly qualified educators, and a safe environment, checks need to be put in place to ensure the learning setting, wherever it is, allows for the transmission of knowledge between the educator and student.

Performance-Based Assessment

In the reform of education that will create the next experts in content and the final item that will stop the hemorrhaging of the United States education system is the overhaul of the performance-based assessment as it stands today. In the current model, a student is given an exam and then is scored based on the answers to the exam (California Department of Education, 2015). The scores are then combined with the other scores of the school and through a complicated formula and process create a ranking of schools in the state of California (California Department of Education, 2015). The score is then used by schools, realtors, community members, banks, and all stakeholders in the community to determine if students have reached competency in the content (California Department of Education, 2015). Ultimately, these scores determine the amount of funding specific programs receive, possibly creating a gap or services for students (California Department of Education, 2015). The future of education needs to have this process modified. A better way of measuring content mastery, including multiple vehicles of conveying knowledge, varied assessment methods, adaptable rubrics and other scoring methods to allow for diverse student population requirements and traditions, and optional delivery methods including electronic, visual, performance, and written methods must be included to

ensure that all students can prove they have the skills and ability to prove their content knowledge.

The introduction of innovative technology, the internet, phone applications, tablets, and data clouds into a music classroom allow for a symbiotic relationship between the latest developments in technology and the forefront of instruction in music curriculum for all students.

Making the Jump into Technology

A substantial curriculum change is the incorporation of technology into any classroom. In the music field, the change can occur without too much difficulty, but the primary question you must ask yourself is are you ready to integrate technology (Olson, 2010). Most often the students are more technologically savvy than educators because of social media and the use of portable devices (Olson, 2010). Olson (2010) also states that students want to use technology as they are using technology all day on their portable devices. Being prepared as an educator, knowing how to use the technology, having clear lessons that could address most foreseeable problems that could arise and have technological devices programmed, charged, and ready to function are vital to the success of a class setting (Olson, 2010; Ho, 2004)

Fiscal Support of Music Technology

To fully realize a successful technological music program in a classroom many elements and requirements need to be addressed in addition to the social issues that could arise in the development of the curriculum. To have technological resources in a music classroom, there is a requirement for financial support from the local control spending plan, the school budget, and the district allocation of funds (Gall, 2013). Ho (2004) shows that even though most teachers have access to computers and technology in their classrooms, most schools do not have enough

financial resources for all the available technology for every classroom. More recently, Little Kids Rock (2014) confirmed that resources continue to be a problem in the educational setting.

Limited financial resources of a school site often do not make it into the music class and are allocated for core subjects (Crawford, 2008). Funding a technological plan is one of the most considerable barriers in schools (Crawford, 2008). Crawford (2010) explains that in most cases schools have computer labs, some have music software, but most of the time the quality of the available resources is low and there is often a disconnect in the latest technology and what is available to the school and classroom. Crawford (2010) also addresses that subjects that are important for the success of a student's educational career, including English and Mathematics, are the top priority for educational technological expenses.

Many research resources are available to assist with funding a new technological music classroom. One of these corporations is called Little Kids Rock (2014), which provides free instruments to any teacher that is willing to teach new music to use modern devices. In this curriculum, teachers use computers, mp3 players, phones, tablets, and electronic instruments to teach students to learn how to understand music by using technology in which they are already familiar (Little Kids Rock, 2014). Another corporation, DonorsChoose.org, allows teachers to select various types of technology for their classrooms and then the items are crowd-funded via the donorchoose.org website.

Studer (2005) has developed many techniques to assist with the fiscal burden of incorporating music technology. The first adaption would be to use PowerPoint and a projector, that is available in most schools, to introduce music audio and video clips of famous musicians and composers (Studer, 2005). Many choir teachers do not have the luxury of a paid accompaniment for daily instruction (Studer, 2005). Audio recordings could assist with having

the teacher remove themselves from behind the piano and teach the singing (Studer, 2005). A method to assist the choir teacher with instruction would be to use a computer and a recording of the audio performance for a choir to practice performing with an entire band, solo piano, or orchestra (Studer, 2005). Studer (2005) also suggests using current technology resources in a small group format to allow groups of students to participate while the rest of the group is working on difficult passages in the music.

Casey (2005) has a financial solution when there are limited computers available. A classroom with only a few computer workstations can be developed to create a music learning center (Casey, 2005). In this center, students would be placed in groups to complete the assignment after the teacher modeled the lesson via a projector and plain whiteboard (Casey, 2005). Casey (2005) suggests that each workstation is labeled with a different musical term or concept and when students are at that station, the students only work on that concept.

Student Behavior and Social Benefits of Technology in the Classroom

Charissi and Rinta (2014) show that as well as the challenges finding funding for music programs, there are potentially vast changes in social and musical behaviors of students when their music making activities are supported by the latest digital tools. In a non-technological music classroom music composition is a solitary process involving individual thought and discovery (Charissi & Rinta, 2014). In a technological classroom, students could create music collaboratively by interacting with the composition where groups of students have the freedom to select different elements of music and share ideas of compositions as they are created (Charissi & Rinta, 2014). Charissi and Rinta (2014) explain their study of how using digital tools in music making activities affect how the student thought musically. They evaluated a student throughout seven months on how the student thought musically (Charissi & Rinta, 2014). They found that

the compositions did not have lower level problems of “exploration” of musical ideas, but the compositions showed a more organized composition process and the pieces showed advanced level compositional motifs (Charissi & Rinta, 2014).

Additionally, the student’s interaction with their peers during the digital sessions, mostly from verbal communication, increased including topics of how the software assisted their compositions and performances (Charissi & Rinta, 2014). Charissi and Rinta (2014) also discovered that student’s social skills increased from common courtesies to a true “sharing their feelings during the process of their music-making” (p. 49). They concluded that because of the integration of digital activities in the student’s music learning process, the students were more social and willing to explore a more extensive variety of musical compositional ideas in a group setting (Charissi & Rinta, 2014). Crawford’s (2010) case study on cultural diversity and socioeconomic status of students shows that students that were identified with severe behavior issues were solved with music taught using technological methods.

Meaningful Curriculum and Purpose

In Addition to the fiscal impact and social interaction of students in the music classroom, there is a need to have a purpose of using the technology. Laakso (2011) addressed four simple examples of using music technology in classrooms. The first example, at the elementary level, the smart board is used as an interactive note naming game, play with musical notation, and hear musical examples (Laakso, 2011). His second example is at the middle school level. In middle school YouTube videos that have correct fingerings, embouchure technique and performance videos assist students with how to play their instruments correctly (Laakso, 2011). The third example is when the students are in High School, using music creation software, like Sibelius and Finale to create professional looking copies of their modified music (Laakso, 2011). Finally,

Laakso (2011) conducted research that shows using technology in college music classes could include using sequencing programs like Fruit loops, Audacity, or Acid Pro to write and professionally edit MP3's of student compositions for music competitions.

McDowall (2008) investigated the types of platforms and software that is used in the classroom and its actual application to the education process. In the research, students use available technology in secondary schools for aural training, music theory practice, and music production (McDowall, 2008). Using software programs in the classroom that included *Super Duper Music Looper* and *MidiPads* increased the students' ability to compose music quickly using pre-built sounds and rhythms that can be strung together to form a song (McDowall, 2008). Additionally, web site developers have created web based or virtual software that allows students to practice music theory without the need to buy specialized software (MusicTheory.net, 2014). For music practice and rehearsal, a software program called SmartMusic allows students to practice with bands, orchestras, pianos, like instruments, or any other combination to allow for a more integrated technological music experience (Smartmusic, 2014).

One technology that is currently in use in the music classroom is the iPad (Riley, 2013). Riley (2013) states the iPad has assisted in the revolution of music education. Tablets have changed how music is delivered. In a choir room, instead of individual music sheets for each member, a folder for the music, and storage space for the folders, the iPad can hold all the music for an entire music library and is portable (Riley, 2013). A further purpose for a tablet is to use it as a pitch reference for notes and intonation of the played or sung a note (Riley, 2013). There are metronome applications that can assist the students with keeping correct tempos in their music (Riley, 2013).

Additionally, the iPad can support the motivation students to move beyond mobile devices for social media and blogging to a more meaningful educational application in music (Riley, 2013). iPad technology is becoming available in different school districts due to the transformation of a paper textbook resource to one that is digital (Ybarra, 2011). Riley (2013) states that the iPad is a beautiful device for encouraging students to make music and write music using basic to very advanced techniques in different music applications.

Another pedagogical approach to using technology is using the iPad with an application called BeBot (Wetzel-Thomas, 2012). Wetzel-Thomas (2012) brought the device to a class of elementary students and used the robot application to show the different pitches in their voices, show movement of how the higher they sing the robot moves around the screen, and they can vocalize sires up and down to have the robot parachute through fun parachute rides. Using the device as a tool to keep the students interested and motivated to learn using visual and aural feedback assisted the teacher in creating an environment where learning was taking place, yet it was perceived as fun to the students (Wetzel-Thomas, 2012).

In addition to Wetzel-Thomas' approach, Kaluf (2011) uses the Apple application GarageBand to have students learn how to play together in a rock band format. The application gives video instruction for playing drums, guitar, piano, and bass (Kaluf, 2011). This is much like the concept of Little Kids Rock (2014) where musical notation is not the primary concern, but the actual playing of the instruments and interacting with a group of students is the priority.

The Value of Professional Development in Music Education

Software applications and the web-based curriculum are only useful if the educators and teachers have access to professional development in musical technology (Moore, 2009). Moore (2009) evaluated a large school district and their professional development for teachers in music

technology. Based on the findings of the evaluation, a learning community, model lessons, cross-curricular integration and mentor and peer coaching teachers were developed to facilitate introduction and mastery on the latest technology devices for music education (Moore, 2009). Moore (2009) also encouraged schools to create reflective strategies in journaling and reflective methods to establish new norms in successful educational methods. In professional development, there is a need to have teachers that are competent and experts in technology to assist and lead discussions, meetings, and in-service sessions that enhance the adaption of the new methods of instruction (Moore, 2009). Gall (2013) describes what would happen if there are no professional development days. Students will often not be able to learn with 'hands-on' methods due to lack of time and resources for teachers to become familiar with the latest music technology resources (Gall, 2013). A portion of the professional development must be dedicated to the instruction of technology to students with special needs (VanWeelden & Whipple, 2007). This instruction should include how to adapt the software, hardware, or virtual resources to accommodate all students including those that have challenges with special needs, language or any 504 plans for the students (VanWeelden & Whipple, 2007).

Technological Gender Bias in Music

When an educator is in the classroom, they must be aware of any possible gender biases that could develop within a music technology classroom. Technology has been wrongly associated as a male-dominated area that does not have a place for females (Armstrong, 2008). In research, Armstrong (2008) argues that music technology has tended to lean toward masculine domination in class and females take a submissive role in the classroom. Her research shows that in a recording classroom, there was only one female student in the course and she in turn dressed like the male students, wore similar clothes and had to adapt her techniques to fit in with the

others in the class (Armstrong, 2008). In higher education courses, Armstrong (2008) revealed that most music technology was overwhelmingly male and very few female students enrolled in the courses. At the secondary school level, research showed that when males were around the computers for music composition, females were less likely to experiment in music composition (Armstrong, 2008). Female students using computers in the secondary school classroom for composition, when the male students were absent, produced music like the male students and were often more creative than their male counterparts (Armstrong, 2008). Armstrong (2008) concludes that while there are some attempts to equalize the male-dominated technology use in music classrooms, females have the same abilities and determination to become experts in the technology field.

Music Students with Special Needs

The music technology classroom has a 90 percent chance that there will be students with special needs in their classrooms (McCord, 2002). Educators in these classrooms need to be able and willing to adapt to the different learning requirements and needs of each student (McCord, 2002). McCord (2002) evaluated many music students and their interaction with various music software programs. The findings showed that if adoptions were allowed in the software program and the teachers were able to understand the individual learning plan of the student music technology could enhance a student's ability to succeed in the content of the class (McCord, 2002). VanWeelden and Whipple (2007) advise that students with special needs will thrive in technological environments as long as the teachers are trained in how to adapt the lessons to their educational practices.

CHAPTER 3: METHODOLOGY

Currently, there are only a limited number of research studies, in music education, that focus on access for all students. No available studies that include the topics of access to the music curriculum, the inclusion of all students, including those with special needs, and financial requirements of a music program in the California secondary public-school setting could be located. Limited funding and the current systematic elimination of music education programs in schools could be a contributing factor to the lack of educational research in this area.

This mixed method design research study evaluated the secondary public high school music education programs in the Los Angeles and Orange counties of Southern California. The primary focus determined the status of inclusion and access to a music education curriculum in Southern California High Schools. The secondary focus evaluated the current condition of these high schools' funding and curriculum.

Setting and Participants

The groups of participants included members of the Southern California Band and Orchestra Association, California Band and Orchestra Association members, California Association of school educators and other music educators currently teaching in inclusive classrooms in Los Angeles and Orange Counties that have participated in at least one interschool competition in the past ten years. The research includes a collection of data, via surveys and interviews, from a minimum of 20 secondary school sites within Los Angeles and Orange Counties.

Procedures

The procedures for the collection of data includes electronic internet-based surveys using a survey tool that is free and accessible to all participants. Selected school music directors were

interviewed, based on their responses to the survey, using an additional set of questions that expand on the anticipated results of the survey.

The primary instrument utilized for this research is a Likert-based researcher-created survey. The first instrument was delivered via email to 100 secondary music educators requesting their participation in this research project. Following Likert's (1932) method of measuring attitudes and opinions, the survey will incorporate the same structure.

The study's survey measurements include multiple formats including yes-no questions, multiple choice options, propositions to respond to by degrees of approval, and a series of articles to approve or disapprove. The survey also includes demographic information to allow the researcher to determine the three schools that are similar and conflicting to the methods and curriculum at the researcher's home school.

The secondary instrument was developed based on the responses of the first instrument. Further in-person interviews of participants addressed specific answers to the primary instrument and elaborations of questions from the responses of the primary instrument.

The results were collected and synthesized to determine common answers and themes related to the research questions.

Instrumentation and Measures

The researcher created and participated in the survey, collected the survey data, and conducted the interviews with the survey participants. The researcher performed an analysis of differences between the schools, differences between the researcher's homeschool and the differences between each county of study.

The narrative structure that is selected for this research study is to use dialogue between the researcher and the participants. Ensuring validity, Clandinin and Connelly's (2000) method

of 3-dimensional space by guiding the narrative by looking backward and forwards, inwards and outwards, and relating experiences that are currently in place was the driving force of the study. The research study included historical information of public schools, evaluated the current educational curriculum availability in music education, and forward-looking trends in the educational curriculum and access in music courses.

Reliability

The researcher applied Charmaz (2006) methods as the data was collected. The researcher participated in the survey, collected the survey data, and conducted the interviews with the survey participants. As a music educator, the researcher performed an analysis of differences between the schools, differences between the researcher's homeschool and the differences between each county of study. The procedures for the collection of data included electronic internet-based surveys using a survey tool that is free and accessible to all participants. Selected school music directors were interviewed, based on their responses to the survey, using an additional set of questions that will expand on the anticipated results of the survey.

Validity

To ensure the validity of data, the researcher used Hsieh and Shannon's (2005) ideas of using theory as a guide for the analytic process. The research started with the theory that there is not enough inclusion nor access to music programs in the research group. To ensure data analysis is complete and multiple data sources are investigated, the data was placed into a qualitative data analysis program that assisted in finding relevant evidence and themes. The data analysis tools included Dedoose.

To further the validation process, a peer review of the findings was conducted after the data analysis. A debrief of the results was presented to the survey respondents for their further input or potential future clarifications.

The Whitemore, Chase and Mandle (2001) idea of validity including the use of synthesized perspectives of validity at two levels helped provide the credibility to the sensitivity of the different research participants. Creswell's (2012) perspectives on validation were a recurring theme during the analysis process.

The researcher used Best and Kahn's (2006) ideas of using theory as a guide for the analytic process. The research started with the theory that there is not enough inclusion nor access to music programs in the research group. To ensure data analysis was complete and multiple data sources were investigated, the data was placed into a quantitative data analysis program that assisted in finding relevant evidence and themes. The data analysis tool that was used was IBM's include SPSS (IBM Corporation, 2015).

To supplement the validation process, a peer review of the findings was conducted after the data analysis. A debrief of the results was presented to the survey respondents for their further input or potential future clarifications.

Data Collection



Figure 1. Data Collection

The initial and subsequent surveys were conducted with the two-week response time. After two weeks, a reminder was delivered to all the participants that have not completed the

study. After three weeks, the final survey results were analyzed. Using content validity, the sample responses were validated to ensure the items answer the questions. Additionally, the responses were used to interpret the data from various school music programs.

For the research questions, research participants made responses to the Likert (1932) survey questions that collect primary data that is required provide results for the research. This quantitative survey was incorporated into questions regarding inclusion, financial support or challenges, and other music education-related questions that addressed the research questions. The survey quantified the current situation in high school music programs by asking demographic and quantitative questions about their current functioning music program. An additional qualitative survey was conducted on the responses from the schools that have identified special populations that are involved with the instrumental music program.

To ensure participation in the initial and continuing research, all survey participants had a chance to win a drawing of \$50. All the survey respondents had an equal chance to win the drawing. As a gesture of thanks for the remaining survey respondents, the researcher electronically delivered a gift card in the amount that allowed the respondent to buy a cup of coffee or tea. Each survey respondent was sent a link for the survey results with an infographic summary of the survey results. The funding for all awards of the survey was directly from the researcher's finances.

An overall timeline of the research process was an initial two-week survey response window, an additional two weeks for late responses, and then three weeks to complete the analysis. This process took three weeks. The initial survey was conducted, and then a follow-up more specific survey with preliminary results was delivered to selected participants. The entire research data period was two months.

Of these 24 school sites, the top two sites based on the practices and methods were evaluated on their implementation and status of their inclusion programs via interviews of stakeholders. The qualitative survey featured questions regarding inclusion, financial support or challenges, and other music education-related questions that addressed the research questions.

Data Analysis

Once the data was collected, an in-depth reading session occurred to gain a sense of the overall responses to the questions that were categorized into themes and areas to code. Following Chentiz and Swanson (1986) methods of data analysis, the researcher incorporated a coding system that identified similar terms, topics, and responses to the interviews and surveys. The coding of the data followed the conventional method of coding categories as the data drove the results. In the analysis of data, the procedure of triangulation using at least three different methods of each analysis area was incorporated.

This researcher understands that the individual experiences of the researcher and their contribution to music education could have an influence on the interpretation of the data, but by utilizing a peer debriefing of the data collected assisted in ensuring that personal biases of the researcher did not influence the results of the study. Data was collected via the internet using a popular survey software that is available for free to the public. The responses were translated into the Microsoft Excel software to allow for further analysis. Once the initial data was analyzed, the data was converted into a data protocol for statistical software for further investigation.

The results of the surveys allowed the researcher to develop a predictive validity of music programs in two Southern California Counties. Blair, Czaja and Blair (2013) suggest the use of the Cronbach Alpha method along with the Kuder-Richardson 20 to be applied to the survey results to assist with the analysis of the data. To discover hidden causal relationships and

exploring relationships between the data elements of the research, the IBM SPSS software suite was incorporated in the analysis due to the ability to enable the researcher to “identify and visual trends and patterns in analytics that can have profound effect[s] on analysis” (IBM Corporation, 2015, p. 8).

Ethical Issues

There were no perceived ethical issues during this study. The researcher understood that bias is in every aspect of education. The researcher ensured that personal biases are not an influence on the results of the study. Another ethical issue was the concerted planting of answers in the research subject’s opinions by flyers, emails, or advertisements. To circumvent this potential issue, the researcher developed questions in multiple formats and asked clarification questions to help ensure that data is true and accurate.

Description of the Sample

During the data collection period, 24 secondary instrumental music educators participated in the study. All the respondents teach music in secondary schools in either Los Angeles or Orange Counties. Most of the respondents (16 out of 24, or 66.7%) teach in Los Angeles County. The minority of respondents teach music in Orange County (6 out of 24, or 25%). Two respondents chose not to answer the question related to their county of instruction (2 out of 24, or 8.3%) (see Table 1).

Table 1

<u>County</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Los Angeles	16	66.7	66.7	75.0
Orange	6	25.0	25.0	25.0
No response	2	8.3	8.3	100.0
Total	24	100.0	100.0	

The respondent's teaching experience in music education, while varied in length, determined that most taught between six and ten years (9 out of 24, or 37.5%), and 20 or more years (9 out of 24, or 37.5%). There was, however, a statistical difference in the proportions of years in education between the respondents with more than 91.7 percent (22 out of 24, or 91.7%) of the respondents having taught more than five years in secondary school music (see Table 2). All but two respondents were tenured “permanent” teachers (22 out of 24, or 91.7%, Table 3).

Table 2

<u>Years of Experience</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
0 - 5 years	2	8.3	8.3	8.3
6 - 10 years	9	37.5	37.5	45.8
11 - 15 years	2	8.3	8.3	54.1
16 - 19 years	2	8.3	8.3	62.4
20+ years	9	37.5	37.5	100.0
Total	24	100.0	100.0	

Most of the teachers in the sample have been in education for six to ten years ($n=9$) and more than 20 years ($n=9$).

Table 3

<u>Employment Status</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Probationary	2	8.3	8.3	8.3
Permanent – Tenured	22	91.7	91.7	100.0
Total	24	100.0	100.0	

Most of the teachers in the sample are permanent tenured teachers at their schools ($n=22$).

Summary

Music education in Southern California secondary schools in need of a complete curriculum and funding makeover due to the current situations at many school sites. This research will strive to prove that access and funding, while difficult; can be accomplished to ensure the fair and adequate application of funds and curriculum to all student populations.

CHAPTER 4: FINDINGS

This study intended to examine the different degrees of inclusion in music education within the secondary public-school student population and evaluate the current participation and availability of music courses in high schools in Los Angeles and Orange County. Chapter Four provides a descriptive analysis of the results of the 3 Likert based and open-ended questions answering the research questions:

1. Does each school site have different degrees of inclusion in music education within the student population?
2. What is the current participation and availability of music courses in other high schools, with a functioning music program, in Los Angeles and Orange County?
3. Do all students have access to music education on the high school campus regardless of any disability?
4. How can the music educator adapt their educational methods to ensure success for all students?

Survey Demographics

The survey respondent's education level in music education varied. Most respondents only had a bachelor's degree in music (11 out of 24, or 45.8%). One respondent only had high school training in music and no college training (1 out of 24, or 4.16%). Two respondents had some college training, but no formal music degree (2 out of 24, or 8.3%). Eight respondents completed a master's degree in music (8 out of 24, or 33.3%). One respondent had over 75 units after their master's in music. No survey respondents had a doctoral degree in music (1 out of 24, or 4.16%). One respondent had a bachelor's and master's in music composition, along with a

teaching credential, but no formal training in music education (1 out of 24, or 4.16%) (See Table 4).

Table 4

Respondent level of education in music

<u>Music Education</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
High School	1	4.16	4.16	4.16
Some College	2	8.3	8.3	12.46
Undergraduate Music Degree	11	45.8	45.8	58.26
Graduate Music Degree	8	33.4	33.4	91.66
Doctoral Music Degree	0	0	0	91.66
75+ units post Graduate Music Degree	1	4.16	4.16	95.82
Bachelor and master's degree in composition, music teaching credential	1	4.16	4.16	100.0
Total	24	100.0	100.0	

In comparison to the respondent's music education training, the respondent's actual education differed from their music education training. Most of the respondents (13 out of 24, or 54.1%) have a master's degree. One respondent only has an associate degree (1 out of 24, or 4.16%). One respondent has a doctoral degree (1 out of 24, or 4.16%). The remaining respondents have bachelors degrees (9 out of 24, or 37.5%) (See Table 5).

Table 5

Respondent level of college education

<u>Years of Experience</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Associate Degree	1	4.16	4.16	4.16
Bachelor's Degree	9	37.5	37.5	41.66
Master's Degree	13	54.1	54.1	95.76
Doctoral Degree	1	4.16	4.16	100.0
Total	24	100.0	100.0	

Nearly all the music teacher respondents who identified with gender were male (19 out of 24, or 79.2%). The remaining music teacher respondents identified as a female in gender (5 out

of 24, or 20.8%) (see Figure 2). The age groups of the respondents were divided among only four of the five age groups (n=24). While three respondents were aged 18-29 (3 of 24, or 12.5%), the remaining respondents fell within the three age groups of 30-39 (7 of 24, or 29.2%), 40-49 (7 of 24, or 29.2%), and 50-59 (7 of 24, or 29.2%). There were no respondents that were about the age of 60 or above (see Figure 3).

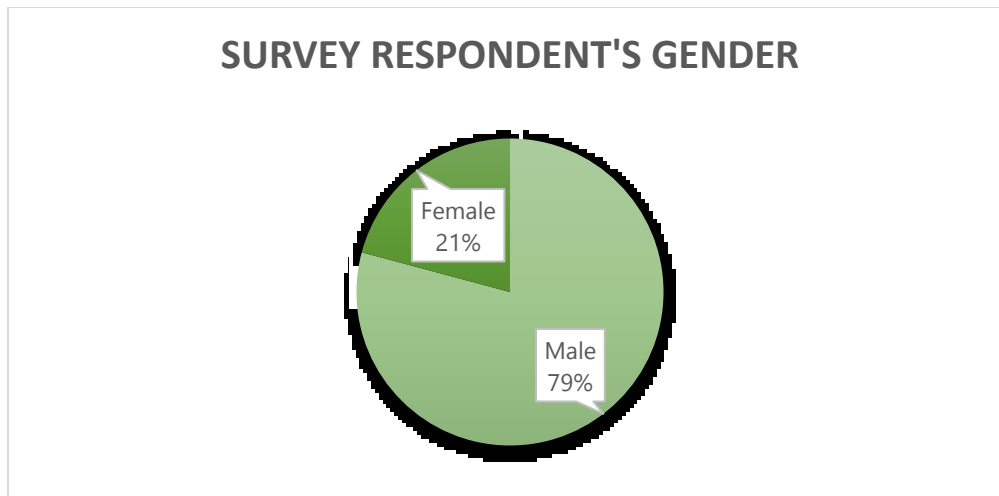


Figure 2. Demographics: What is your gender?

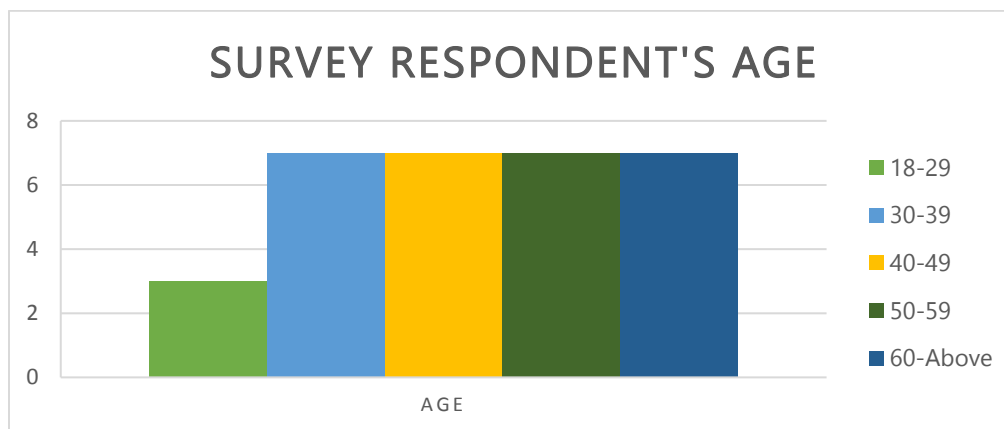


Figure 3. Demographics: What is your age range?

Data Analysis

School Funding of Music Education Curriculum

Addressing the research question, “What is the current participation and availability of music course in other high schools, with functioning music program, in Los Angeles and Orange County,” seven questions in the survey investigated the status quo in secondary music programs.

In the statement: *I am satisfied with the annual budget for my school’s music education program*, the respondents were to evaluate their programs budget for the current and past school years. Responding participants, five (20.8%) were satisfied, eight (33.3%) were equally dissatisfied and satisfied, seven (29.2%) were dissatisfied, and five (20.8%) were extremely dissatisfied with the annual budget of their school’s music education program (see Figure 4).

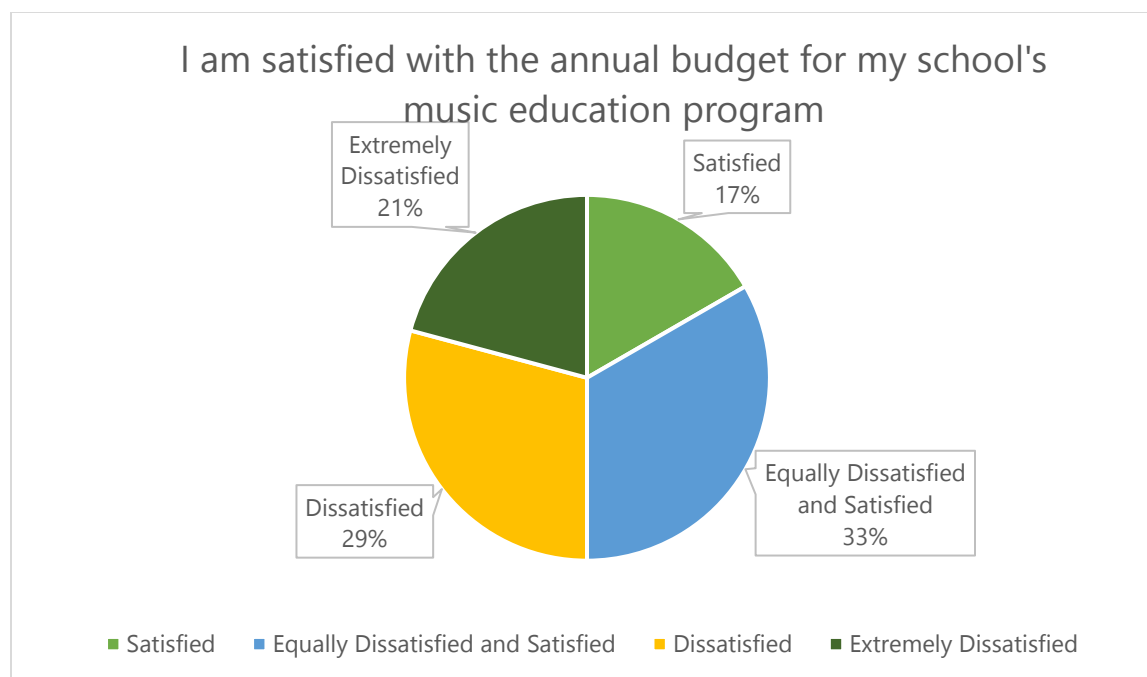


Figure 4. School Funding of Music Education Curriculum: I am satisfied with the annual budget for my school’s music education program.

A viable music program in a secondary school relies on funds from several sources. The state, county, district, school, parent associations, and students provide funding for music education. Therefore, in the statement: *What percentage of your annual Music Education*

expenses are funded by student fundraising, showed responding participants, six (25%) none, five (20.8%) 1% to 5%, two (8.3%) 26% to 50%, two (8.3%) 51% to 74%, and nine (37.5%) 75% to 100% of the annual music expenses are funded by student fundraising (Figure 5). Of all the survey respondents, 45.8% (n=11) of the school's music programs were funded primarily by student fundraising and not the district, county, or state educational funds.

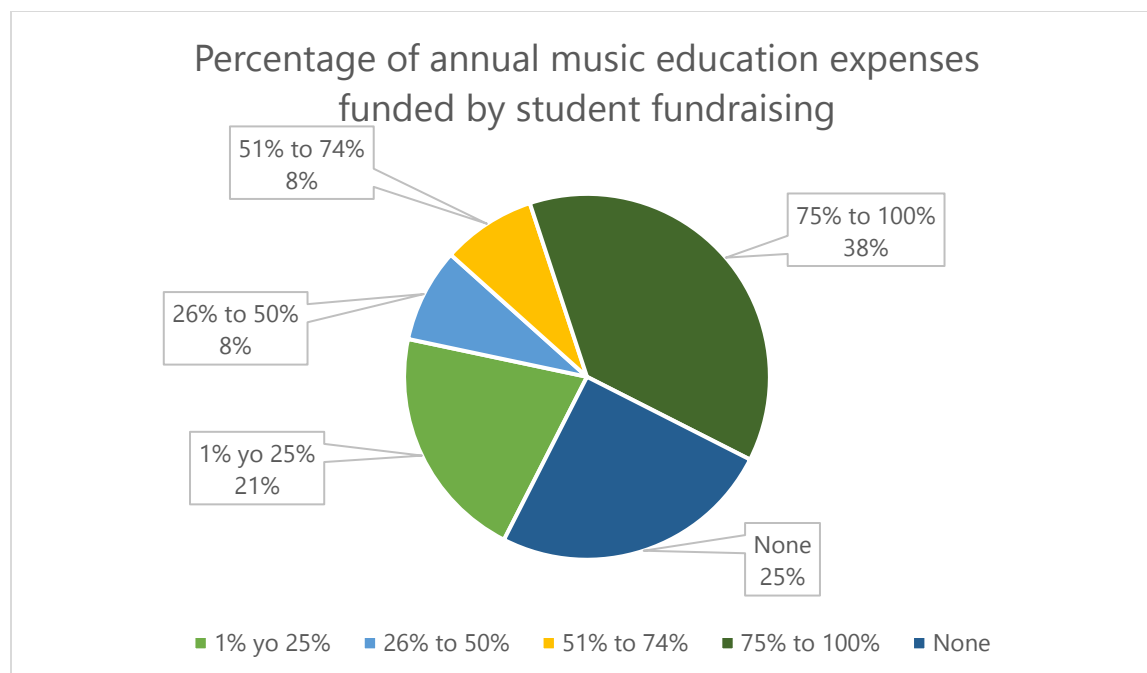


Figure 5. School Funding of Music Education Curriculum: What percentage of your annual music education expenses are funded by student fundraising?

California Funding for California secondary schools has changed to an LCFF (Local Control Funding Formula). The LCFF allows local education authorities to control on how education funds are allocated. Participants were asked whether the funding of the music education classes was included in the school's new LCFF. Only 33.3% (n=8) confirmed that their classes were explicitly included in the formula. 25 percent (n=6) confirmed the classes were not included. Most of the respondents 41.7% (n=10) did not know if their classes were included in the funding or not (Figure 6).

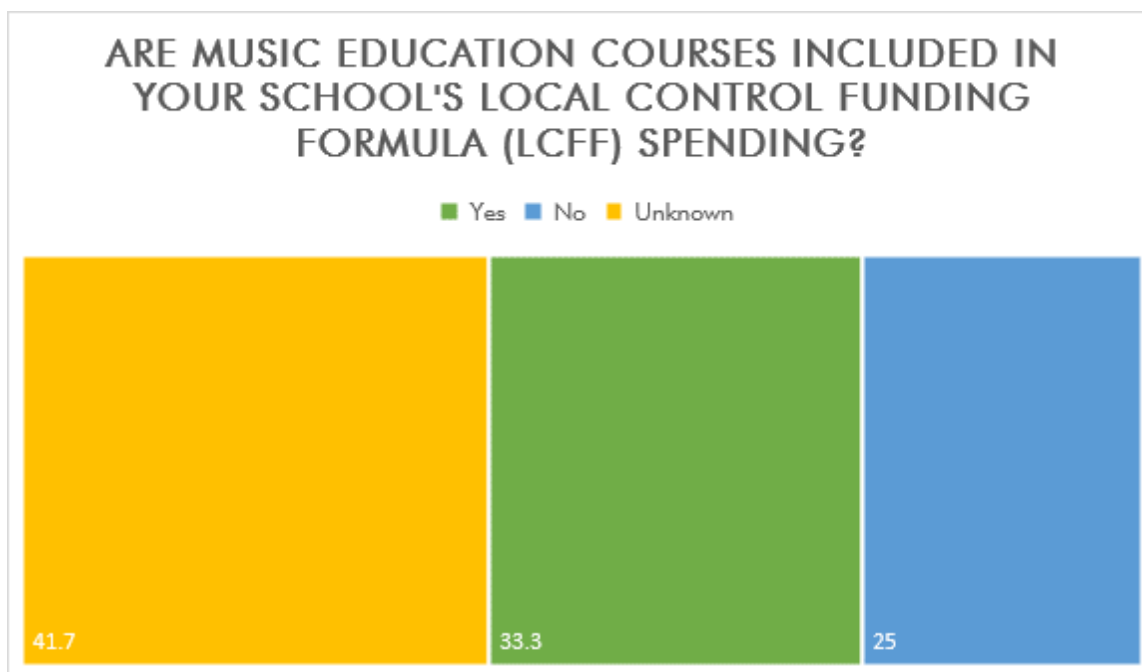


Figure 6. School Funding of Music Education Curriculum: Are music education courses included in your schools Local Control Funding Formula (LCFF) spending?

The music teacher respondents were asked on their level of concern for future funding from their districts and the implementation of the LCFF. Therefore in the statement: *Please indicate your level of concern of your future district provided funding of music education programs, with the implementation of the Local Control Funding Formula*, showed responding participants, 29.2% ($n=7$) were extremely concerned, 25% ($n=6$) were concerned, 12.5% ($n=3$) were somewhat concerned, 16.7% ($n=4$) were slightly concerned, 16.7% ($n=4$) were not concerned at all (Table 6).

In the statement: *Please complete the following statement: Over the past two years, the district provided funding of music education for my school has __*, allowed the educator respondents to investigate their funding since the LCFF program was implemented by the state of California. Of the respondent's, 45.8% ($n=11$) responded that their funding levels stated the same, 20.8% ($n=5$) indicated their funding increased, 20.8% ($n=5$) advised their funding

decreased, and 12.5% ($n=3$) did not know the financial information of funding for their school music programs (Figure 7).

Table 6

Respondent level of concern for future district provided funding in the LCFF

<u>Level of Concern</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Extremely concerned	7	29.2	29.1	29.1
Moderately concerned	6	25.0	25.0	54.1
Somewhat concerned	3	12.5	12.5	66.6
Slightly concerned	4	16.7	16.7	83.3
Not at all concerned	4	16.7	16.7	100.0
Total	24	100.0	100.0	

Figure 7

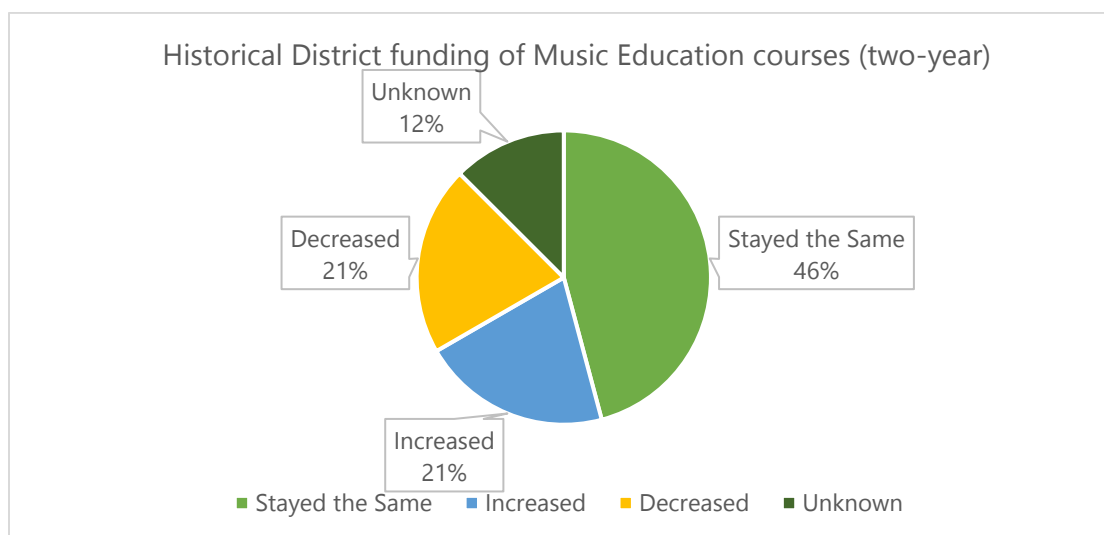


Figure 7. School Funding of Music Education Curriculum: Please complete the following statement: Over the past two years the district provided funding of music education for my school has _____.

Participants were asked to answer the question: *Describe sources of income/budgets for your music classes*, 66.6% ($n=16$) identified the district, 4.1% ($n=1$) school tuition, 41.6% ($n=10$) a booster club, 4.1% ($n=1$) private lessons from students, 4.1% ($n=1$) funds from the associated student body, 8.2% ($n=2$) from private and government grants, 29.2% ($n=7$) from community, student, and parent donations, 4.1% ($n=1$) from federal Title I funds, 50% ($n=12$)

from fundraising by students, 4.1% ($n=1$) from California Career Technical Education (CTE) funds, 4.1% ($n=1$) from the sale of performance concert tickets, 4.1% ($n=1$) from music clubs formed by students, 4.1% ($n=1$) from parents not in a booster club or organization, 16.6% ($n=4$) directly from school site budgets, 8.2% from teacher's personal funds (Figure 8).

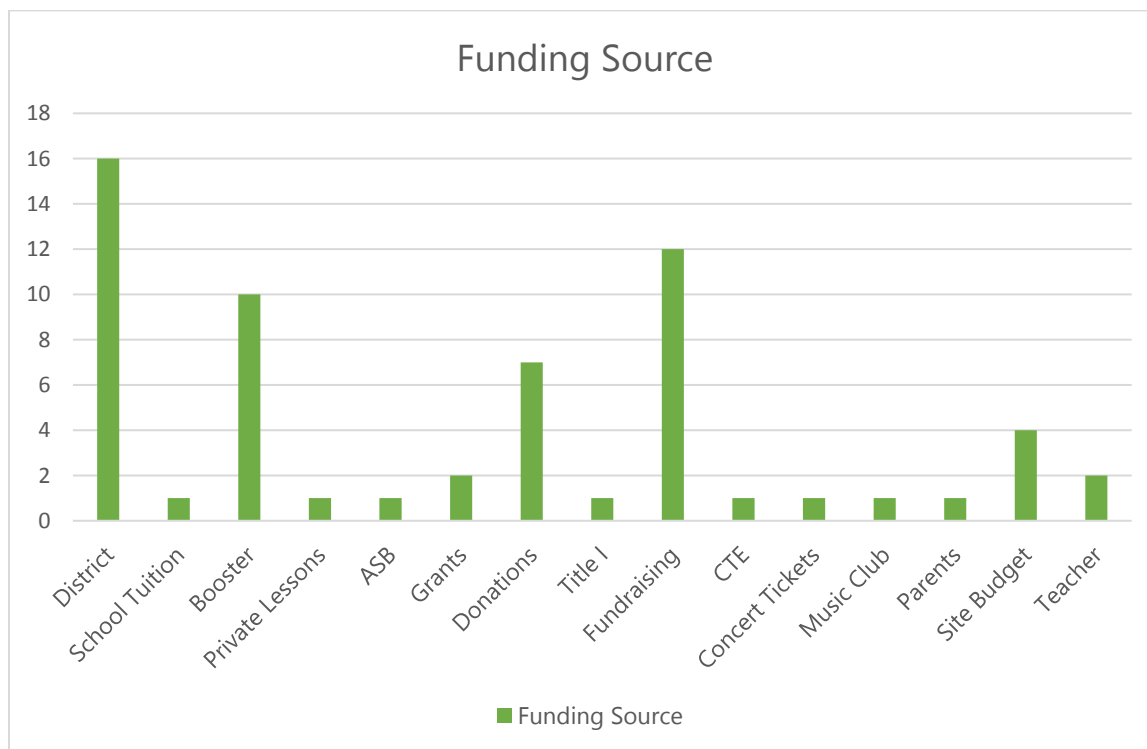


Figure 8. School Funding of Music Education Curriculum: Describe sources of income/budgets for your music classes.

Hurdles are presented daily to music educators in the state of California. Respondents were asked the statement: *Based on the current funding levels of music education in the state, please describe the most significant hurdle your music program will face in the coming school year.*

Table 7 identifies a multitude of responses from the survey respondents.

Table 7

Response to Statement: *Based on the current funding levels of music education in the state, please describe the most significant hurdle your music program will face in the coming school year.*

Respondent	Hurdle to the music program
Music Educator 1	"I will have none next year. My district just secured \$1.5 million in grant money for the music program."
Music Educator 2	"Finding a way to pay for coaches and masterclasses."
Music Educator 3	"Access to school provided instruments."
Music Educator 4	"The hurdle is the same every year; being able to maintain all of the same programs and offerings we did the year before."
Music Educator 5	"Competitive programs such as marching band, color guard, and winter percussion face significant funding hurdles even to be possible. "
Music Educator 6	"Instrument replacement funds."
Music Educator 7	"Instrument replacement."
Music Educator 8	"Declining enrollment ravaging our budgets."
Music Educator 9	"Keeping the school instruments in playing condition."
Music Educator 10	"Student matriculation from feeder schools."
Music Educator 11	"Instrument repair and new instrument purchases."
Music Educator 12	"Participation in competitions (Disneyland prices increase which prevents students from participating)"
Music Educator 13	"New equipment."
Music Educator 14	"New instrument acquisition."
Music Educator 15	"None"
Music Educator 16	"Money"
Music Educator 17	"None"
Music Educator 18	"The program is after school only."
Music Educator 19	"We are trying to start a String Orchestra program. It would be nice to hire additional teachers for expansion of the music program."

Music Educator 20	“Enrollment and scheduling.”
Music Educator 21	“Not enough instruments for the incoming students as we have a new middle school music program that was just implemented in their school schedule.”
Music Educator 22	“New instruments for incoming students.”
Music Educator 23	“Maintaining interest as schools push AP Classes and Academies over Arts Education.”
Music Educator 24	“Being able to maintain instructional coaches with more restraints on fundraising efforts, Upkeep of instruments.”

Music Education Access

To address the research question: *Does each school site have different degrees of inclusion in music education within the student population*, nine questions were included in the research instrument.

Participants were allowed to reflect and answer questions relating to their school’s access to music education. The primary question in the section of the survey instruments was the respondent’s feelings on the importance of development. With this line of thinking, the respondents were asked to evaluate the prompt: *I feel that learning music is important to a child’s general development*. 62.5% ($n=15$) Strongly Agreed, 25% ($n=6$) Agreed, 12.5% ($n=3$) Strongly Disagreed that music is important to a child’s general development. None of the respondents Disagreed or were Neutral (Figure 9).

For the question: *How influential do you perceive the guidance counselors are on campus on the music participation of students*, 25% ($n=6$) believed that guidance counselors were very positively influential, 29.2% ($n=7$) stated that they were somewhat positively influential, 12.5% ($n=3$) believed they are not influential, 25% ($n=6$) believed they are somewhat negatively

influential, 8.3% ($n=2$) stated they are very negatively influential on the participation in music education classes on campus (Table 8). Of the respondents, 33.3% ($n=8$) believed that guidance counselors negatively influence students away from music education classes. In contrast, 54.2% ($n=13$) respondents believe that guidance counselors actively promote music education courses at their schools (Figure 10).

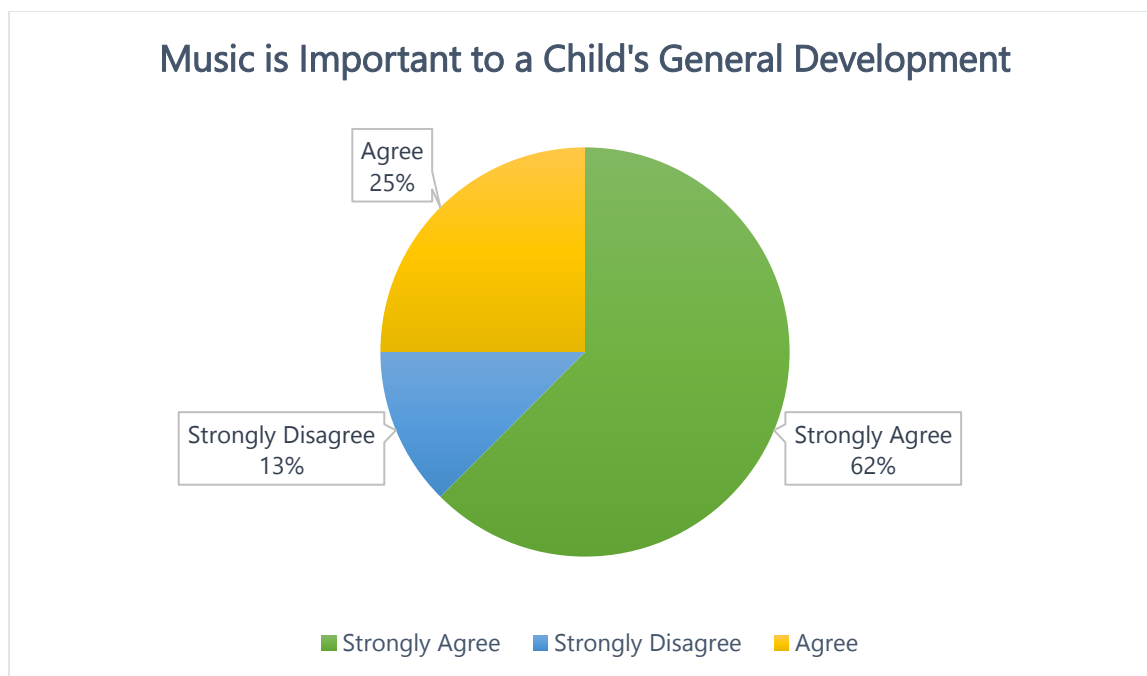


Figure 9. Music Education Access: I feel that learning music is important to a child's general development.

Students with Special needs are on California high school campuses. These students are placed in music education courses and other mainstream courses. When presented with the statement: *Regarding students with special needs, what level of input do you have in their placement in your classes*, 50% ($n=12$) of the study respondents did not have any level of input how the students were placed into their classes. 12.5% ($n=3$) of the respondents were positively influential on the placement in their classes, 29.2% ($n=7$) respondents were somewhat positively influential, 4.2% ($n=1$) were somewhat negatively influential, and 4.2% ($n=1$) were very

negatively influential in the placement of students with special needs into an educator's music education course (Figure 11).

Table 8

Guidance counselors influence on participation in music education classes

<u>Influence Level</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Very Positive	6	25%	25%	25%
Somewhat Positive	7	29.2%	29.2%	54.2%
Not Influential	3	12.5%	12.5%	66.7%
Somewhat Negative	6	25%	25%	91.7%
Very Negative	2	8.3%	8.3%	100%
Total	24	100.0	100.0	

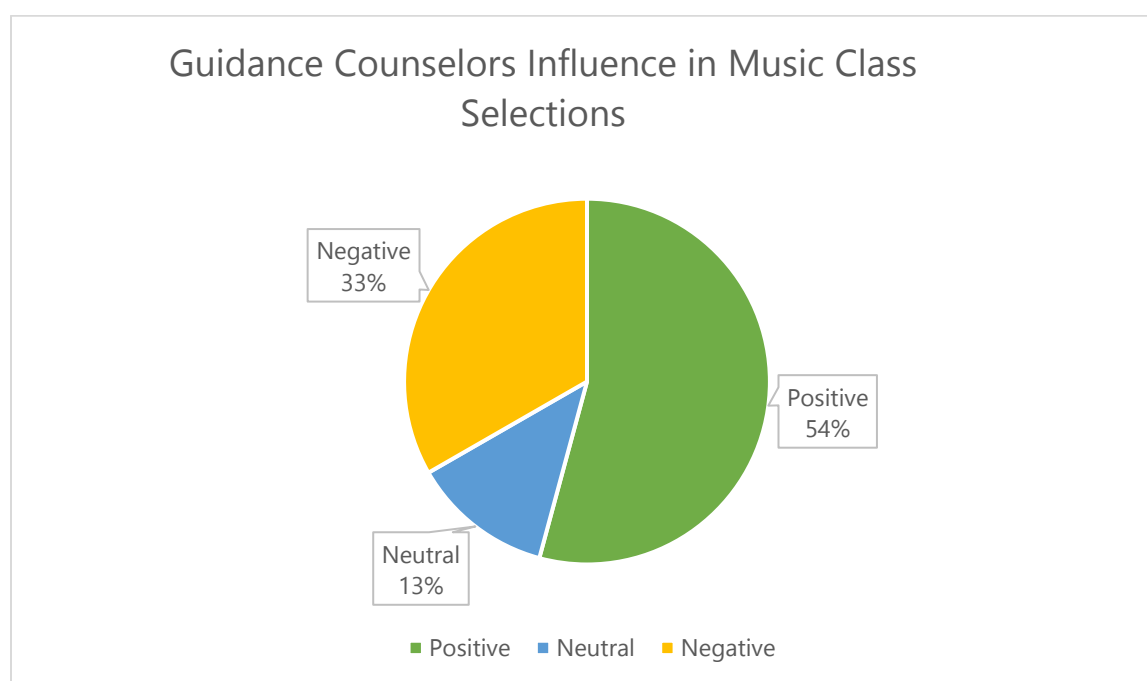


Figure 10. Music Education Access: How Influential do you perceive the guidance counselors on campus as being on the music participation of students?

Addressing access to a complete education for all students, for the statement: *Students with special needs are being placed into music education courses at my school*, 20.8% (n=5) strongly agree, 62.5% (n=15) agree, 12.5% (n=3) neither agree or disagree, 0.0% (n=0) Disagree, and 4.2% (n=1) strongly disagree that all populations of students are included in music

education courses (Table 9). Of all respondent's only 83.3% ($n=20$) of the schools have students with special needs in their classrooms (Figure 12).

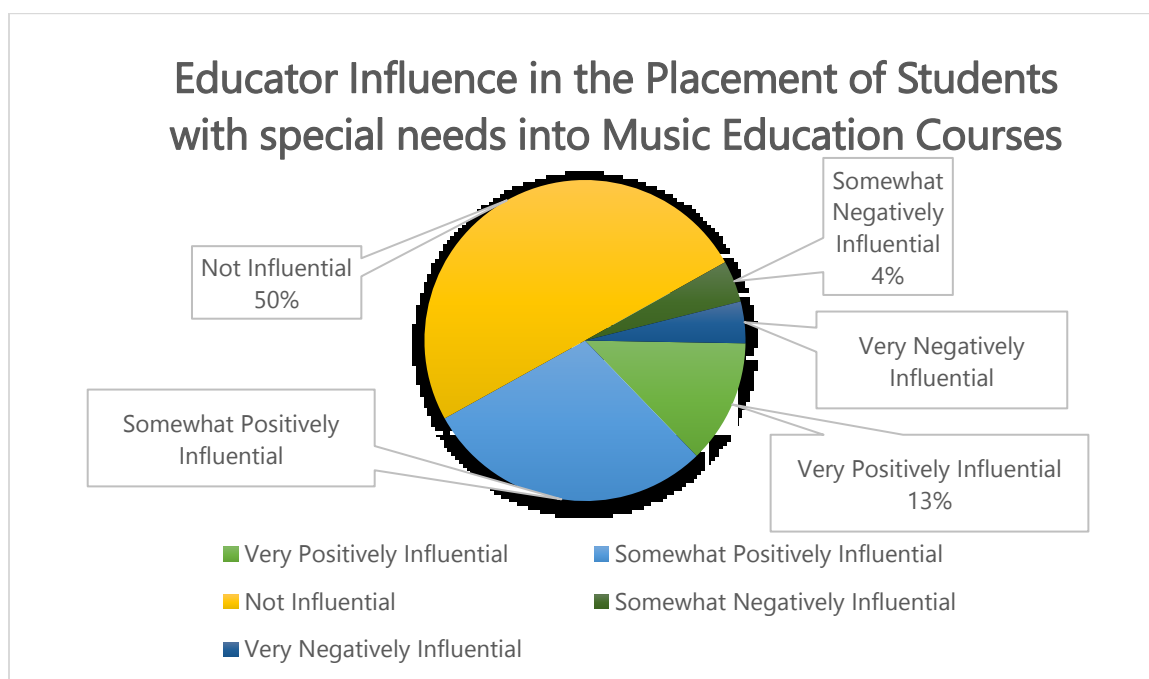


Figure 11. Music Education Access: Regarding students with special needs, what level of input do you have in their placement in your classes?

In addition to access for all student populations, students with special needs would need to have external support to succeed in music education courses. When asked the statement: *There is an external level of educational support for teaching students with special needs in my music classroom*, 4.2% ($n=1$) strongly agreed, 33.3% ($n=8$) agreed, 16.7% ($n=4$) neither agree or disagree, 25% ($n=6$), and 20.8% ($n=5$) strongly disagree that there is external support for students with special needs in their music classrooms (Table 9).

Table 9

Students with special needs are placed in music education classes

<u>Students are placed in Music Education Classes</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Strongly Agree	5	20.8%	20.8%	20.8%
Agree	15	62.5%	62.5%	83.3%
Neither Agree or Disagree	3	12.5%	12.5%	95.8%
Disagree	0	0%	0%	95.8%
Strongly Disagree	1	4.2%	4.2%	100%
Total	24	100.0	100.0	

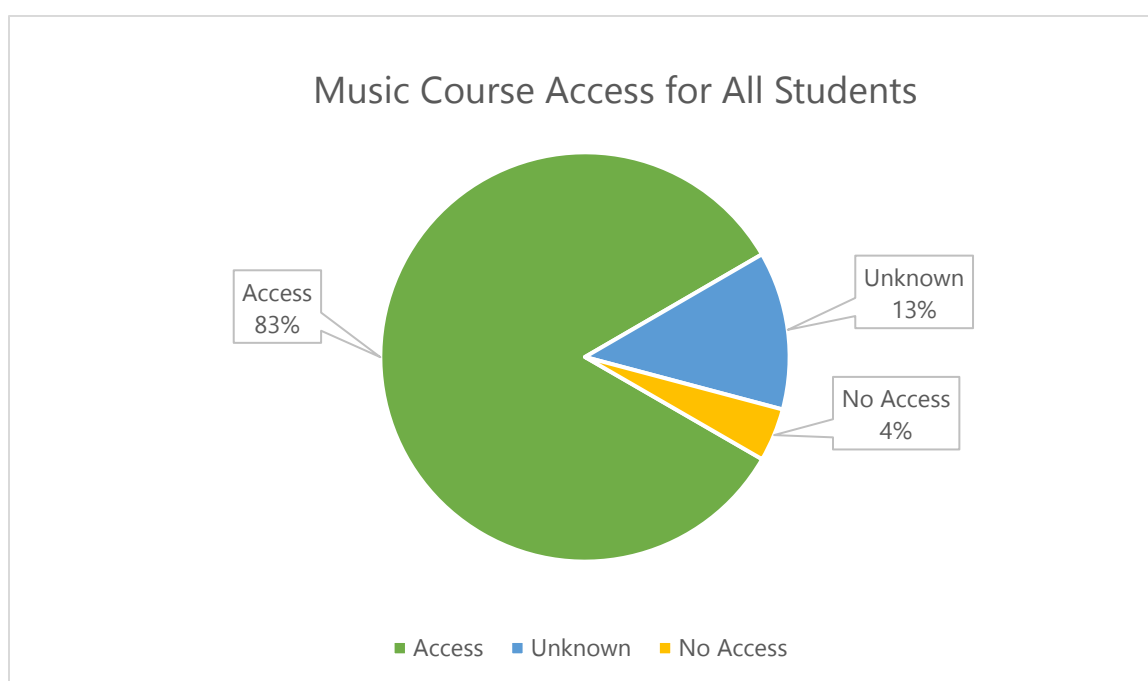


Figure 12. Music Education Access: Students with special needs are being placed into music education courses at my school.

To establish potential factors that could prevent students from having access to music education classes, the statement: *Please select the factors that prevent student's access to a music education class on your campus*, sought out what programs prevent students from having access to the classes. The respondents identified competing programs (Advanced Placement Courses (AP), International Baccalaureate (IB) courses, and Honors courses) 66.7% ($n=16$), number of classes available 50% ($n=12$), sport programs 45.8% ($n=11$), Junior Officer Training

Corps (JROTC) programs 12.5% ($n=3$), Advancement Via Individual Determination (AVID) program 33.3% ($n=8$), parent decision 45.8% ($n=11$), apathy of students 33.3% ($n=8$), finances 41.7% ($n=10$), lack of available music classes 25% ($n=6$), class size 8.3% ($n=2$), and no factors to access 16.7% ($n=4$) as identifiable reasons why students do not have access to the music courses on campus (Figure 13).

Table 10

Students with special needs have external support in music classrooms

<u>There is external support for Students with special needs in my classroom</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
Strongly Agree	1	4.2%	4.2%	4.2%
Agree	8	33.3%	33.3%	37.5%
Neither Agree or Disagree	4	16.7%	16.7%	54.2%
Disagree	6	25%	25%	79.2%
Strongly Disagree	5	20.8	20.8	100%
Total	24	100.0	100.0	

The top factor that prevents access to music courses according to the respondents is competing programs including Advanced Placement (AP) courses. To investigate the number of students that are currently in the music program that also have AP courses respondents were asked in the survey question: *In your Current music program, how many of your students are enrolled in or have taken Advanced Placement Classes?* While the top factor that prevents student's access to music courses was AP, IB, and Honor courses, 21.8% ($n=5$) of the survey respondents had over 70 students in their current music classes in the top performing courses. Figure 14 identifies the number of students involved with both AP and music courses at the respondent's schools.

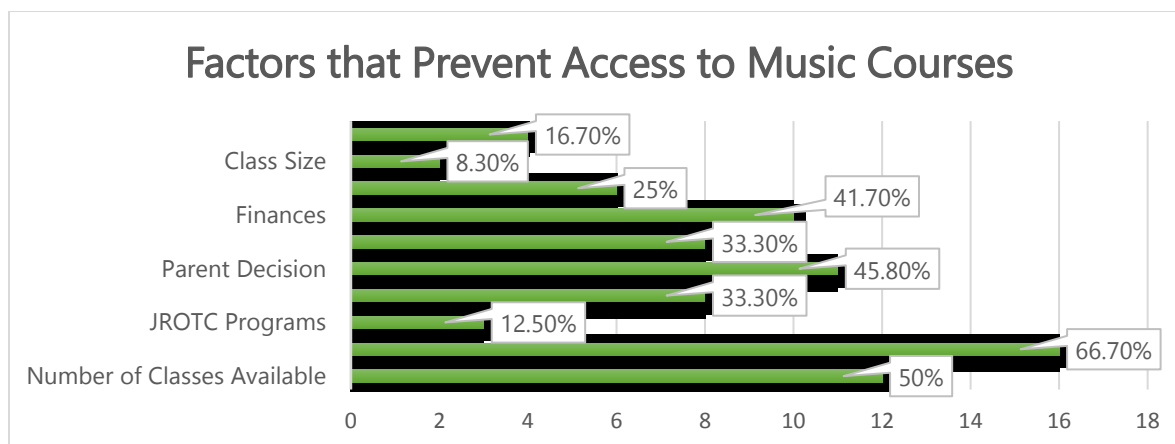


Figure 13. Music Education Access: Please select the factors that prevent student's access to music education classes on your campus.

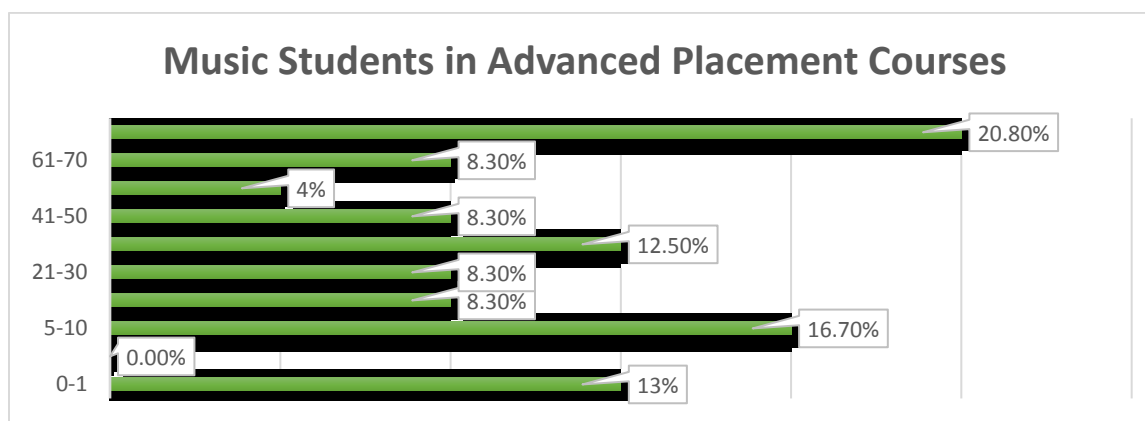


Figure 14. Music Education Access: In your current music program, how many of your students are enrolled in or have taken Advanced Placement classes?

Educators hear comments from students, counselors, parents, and administration regarding their music programs regarding consequences students face when they are not allowed to take music classes. When presented the question: *From your perspective on comments you hear from students, counselors, parents, and administration, what are some of the consequences your students or potential students face when they are not allowed to take music classes*, Table 11 identifies the survey respondent's comments.

Table 11

Response to Statement: *From your perspective on comments you hear from students, counselors, parents, and administration, what are some of the consequences your students or potential students face when they are not allowed to take music classes?*

Respondent	Consequences students face when not allowed in music classes
Music Educator 1	“Everyone is allowed, but some simply cannot fit it into their schedules. we all work together to produce solutions for those few students.”
Music Educator 2	“Not applicable.”
Music Educator 3	“They are not given that ability to develop enrichment in an area outside of traditional classroom content.”
Music Educator 4	“N/A.”
Music Educator 5	“Students who are not in music classes often lack the closer supervision of all aspects of high school and mentorship that is a feature of music programs. They also lose out on the soft skills that 21st Century companies now believe is important: collaboration, communication, responsibility, creativity.”
Music Educator 6	“When Parents require double math or science.”
Music Educator 7	“None”
Music Educator 8	“None really”
Music Educator 9	“Some kids come to school for their music class, so truancy.”
Music Educator 10	“In my experience, when students do not get in, stop or quit music programs, they rarely end up back in the future. When they are involved early on, they more likely to remain in music groups until they graduate high school.”
Music Educator 11	“N/A.”
Music Educator 12	“Lack of exposure to a technology-based classroom.”
Music Educator 13	“Need to take another remedial class.”
Music Educator 14	“Many students who do not Excel in the formal classroom environment, often find the music environment an effective way to express themselves in a way that does not single them out. Taking that away removed a positive, motivating class that leaves them feeling vulnerable.”

Music Educator 15 “Time”

Music Educator 16 “None”

Music Educator 17 “None music is part of the curriculum.”

Music Educator 18 “Conflicts after school.”

Music Educator 19 “Students cannot take music because it does not fit in their schedule, or they have to make up other courses.”

Music Educator 20 “Scheduling conflict, other graduation requirements.”

Music Educator 21 “They do not have enough time in their schedule, school or other.”

Music Educator 22 “I have not heard any complaints from beginner level classes. If the student cannot fit the class in their schedule, then they rehearse after school with the group. This is only in upper-level classes.”

Music Educator 23 “I see a disengagement in school activities and less school spirit. Students are becoming less outgoing about the school culture.”

Music Educator 24 “Enrollment numbers are lower.”

Access and Curriculum Design

Instructional practices in music education courses can be adapted to fit the teachers teaching style, student music level, and each student’s unique learning style. In addressing the research question: *How can the music educator adapt their educational methods to ensure success for all students*, survey respondents were presented with 13 questions to evaluate their current educational methods.

In the statement: *In what creative ways has your school site made accommodations for including students in special populations, students with special needs, gifted, etc., in music education courses*, Table 12 demonstrates the ways respondents have or have not modified their instructional techniques.

Table 12

Response to Statement: *In what creative ways has your school site made accommodations for including students in special populations, students with special needs, gifted, etc., in music education courses?*

Respondent	Creative Accommodations for Special Populations of Students
Music Educator 1	“None. My site trusts me to create a schedule of classes that work best for my students.”
Music Educator 2	“7th period class for my band and color guard program.”
Music Educator 3	“Block scheduling, lunch and after-school programs.”
Music Educator 4	“Unknown”
Music Educator 5	“We have block scheduling and zero periods, but these do not have a net positive effect on music courses. The music teachers believe it is most important at the high school level to see students daily, rather than for longer periods of time less frequently. Younger students do not have the stamina to do a 2-hour block class, and any interruptions to the regular schedule and absences cause a huge loss of instructional time. “
Music Educator 6	“We have a blended block schedule.”
Music Educator 7	“None”
Music Educator 8	“none.”
Music Educator 9	“none.”
Music Educator 10	“My students with special needs have all had assistance from paraeducators that have helped with instruction. I have had a blind student in the piano that would need help keeping her fingers in position, and the paraeducator could be there monitoring finger position the entire time. I currently have three students in my piano class that have a paraeducator between them. The paraeducator is learning piano along the side of them, and they have a piano in the special education room that they can use for additional practice time guided by the paraeducator.”
Music Educator 11	“Block Scheduling”
Music Educator 12	“None”
Music Educator 13	“None”
Music Educator 14	“Zero period and evening rehearsal time.”

Music Educator 15	“None”
Music Educator 16	“Block schedule.”
Music Educator 17	“Zero period.”
Music Educator 18	“After school only.”
Music Educator 19	“None that I know of. Students are just mixed in my classes with the general population.”
Music Educator 20	“Block scheduling “
Music Educator 21	“We have Zero Period, 7th Period, and Block Schedule.”
Music Educator 22	“Special needs students are in my classes with aides.”
Music Educator 23	“I believe most gifted students have been encouraged to take AP Classes and they have to fight to be a part of the music ensemble. We introduced "FLS" Students this year into our classes, which are mostly looking develop social skills in being part of the music environment, but they do not stay long enough to really develop in music (They are missing the continuity that comes with regular attendance) Otherwise, Students with special needs are encouraged to be a part of a one VAPA course whenever possible.”
Music Educator 24	“Block scheduling, Zero periods.”

Students with specials need are in music programs. To determine if educators are modifying instruction specifically for students with special needs, the statement: *If students with special needs are included in your program, please describe how you have modified your instruction for their participation in your class*, was answered in Table 13.

Table 13

Response to Statement: *If students with special needs are included in your program, please describe how you have modified your instruction for their participation in your class?*

Respondent	Methods of modified instruction for Students with special needs
Music Educator 1	“I have had to have music printed in Braille, but generally, I do not modify instruction much at all. I’ve found that special needs students just become part of the “band family” and find a way to fit in.”
Music Educator 2	“Larger sized music sheets, buddy system in the band.”
Music Educator 3	“I have created specified learning plans for each student; the school did not provide this.”
Music Educator 4	“Appropriate class placement is important to their success. We will allow them extended time to do assignments, offer big buddy mentors, offer additional tutoring/lessons. “
Music Educator 5	“Most of the time it is students with learning disabilities, rather than SDC students. These students frequently have a talent for music, and their deficits are overcome with direct instruction, peer tutoring, and in some cases modified parts to play. “
Music Educator 6	“Simplify parts, seating.”
Music Educator 7	“Slight to very moderate changes.”
Music Educator 8	“This answer would take days as each is significantly different.”
Music Educator 9	“Student mentors/helpers: they give extra one on one help with playing. I test them on parts of the music that is closer to their level, as opposed to the hardest parts. They play all of the parts that are within their range by the concert and skip the measures that they are not ready for.”
Music Educator 10	“I have modified curriculum to fit their abilities. I have given them more time to prepare for tests. I currently have a student in my guitar class that has difficulty with fine motor coordination, which makes fretting notes difficult. She uses a device on her guitar that allows her to fret chords with the push of a single button instead of individual strings and frets.”
Music Educator 11	“NA”
Music Educator 12	“Color coordinated notes, student helper, extra help/tutoring, modified music part.”

Music Educator 13	“Support through instructional aides to assist them.”
Music Educator 14	“Depends on the condition. Anything from preferred seating placement to having more time to complete tasks. Using visuals and students connecting with a peer mentor.”
Music Educator 15	“None”
Music Educator 16	“Not included.”
Music Educator 17	“Different lessons.”
Music Educator 18	“None”
Music Educator 19	“It depends on the student. Some students are functional living skills students and cannot function in class at all. They are just there for the environment. For the students who can comprehend the material a little bit, I modify fingering or have students play one hand at a time and simplify the material.”
Music Educator 20	“Increased individualized attention, increased peer assistance.”
Music Educator 21	“More visual aids than usual and use of audition exercises, and individual attention.”
Music Educator 22	“I give students with special needs the same type of work it is just labeled as needed and they move at their own pace.”
Music Educator 23	“With all my students are emphasize growth in music- this applies to special ed students, EL Students, and low achieving students as much as exceptional students. Differentiation is essential and commonplace in music classes. Generally, I place students with special needs next to an advanced/ helpful student.”
Music Educator 24	“Modified sheet music to be more playable, giving more time on written tests, Spending one-on-one time with lessons or music theory clarification.”

An educator is the designer of the lessons of the course. There are different skill sets that educators have in creating lessons. To identify if the survey respondents have the skillset to create lessons for students, when presented with the statement: *I am skilled in creating lessons in music to students with special needs*, 25% ($n=6$), strongly agree, 33.3% ($n=8$) agree, 33.3%

($n=8$) neither agree or disagree, 0.0% ($n=0$) disagree, and 8.3% ($n=2$) strongly disagree they are skilled in creating lessons to students with special needs (Figure 15).

When a lesson is designed by a music education teacher, a modification of the lesson for students with special can be incorporated into the lessons. The research question: *When lesson plans are designed by music education teachers on your campus, how often are there written modifications for students with special needs*, investigates how the survey respondent is approaching lesson modification at their school. 41.7% ($n=10$) responded that modifications are rarely done for students with special needs. 29.2% ($n=7$) responded they modify lessons sometimes, 8.3% ($n=2$) never modify, 16.7% often modify, and only 4.2% ($n=1$) respondent always modifies their lessons for all student populations (Figure 16).

Respondents were asked to respond to the survey statement: *I believe the current music education curriculum in place at my school supports learning for all students*, to help identify if the curriculum in the school supports education learning for all students. 26.1% ($n=6$) strongly agree, 35% ($n=8$) agree, 17.4% neither agree or disagree, 21.7% ($n=5$) disagree, 0% strongly disagree that their school supports learning for all students in the current curriculum at the school (Figure 17).

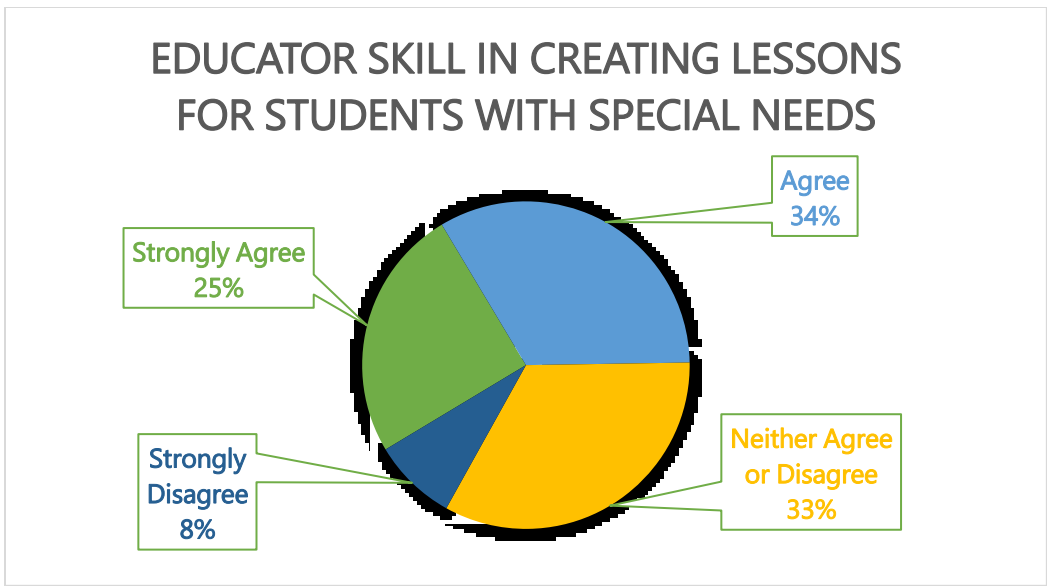


Figure 15. Curriculum Design: I am skilled in creating lessons in music to students with special needs.

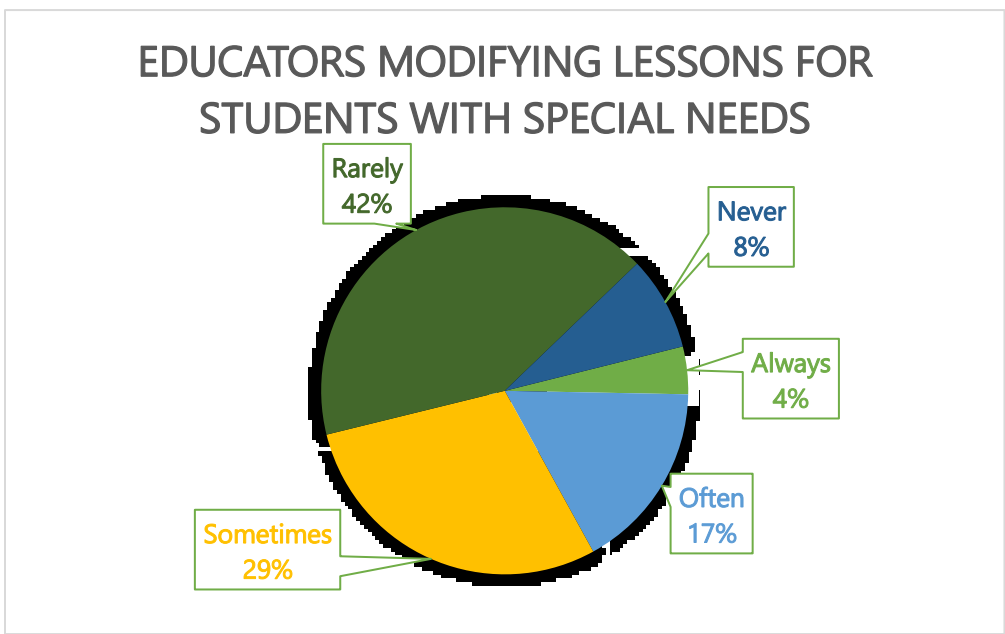


Figure 16. Curriculum Design: When lessons plans are designed by music education teachers on your campus, how often are there written modifications for students with special needs?

Music education courses in secondary schools vary between schools. Music Educators must design curriculum along with modifications for a large of number classes. The survey

question: *What are the course names of all music education courses on your campus*, proves there are numerous course offerings available at each school (Table 14).

Music Educators are also the first to identify which courses will enhance the current music education program at the school. The survey question, *based on your experience at your school site, which instrumental music courses would you like to include in course offerings for the coming year*, illustrates the survey respondents desire to help modify the curriculum in place at the school-site (Table 15).

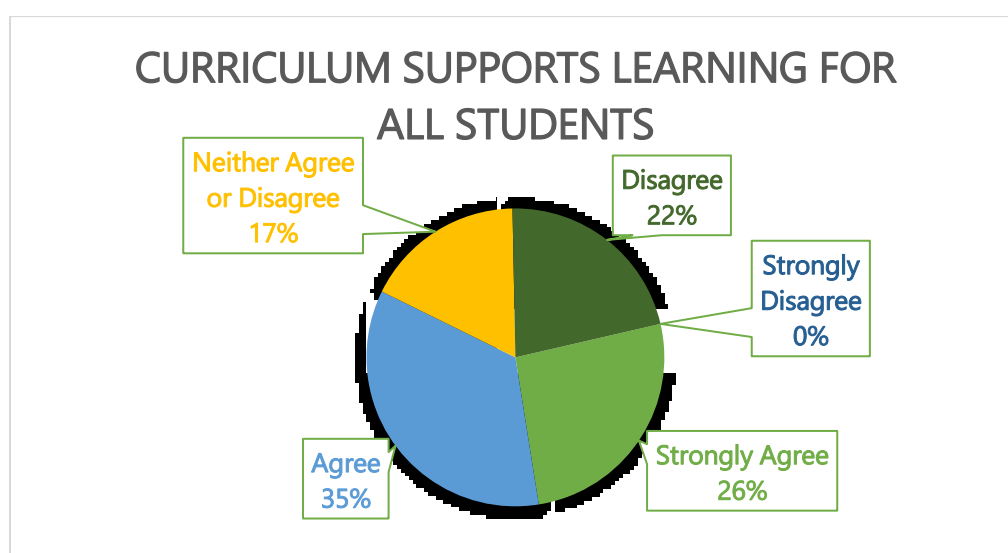


Figure 17. Curriculum Design: I believe the current music education curriculum in place at my school supports learning for all students

Table 14

Response to Question: *What are the course names of all music education courses on your campus?*

Respondent	Course Titles on Campus
Music Educator 1	“College Prep Music, Concert Band, Wind Ensemble, Jazz Ensemble, Marching Band, Concert Choir, Music Appreciation”
Music Educator 2	“Concert Band; Symphonic Band; Orchestra; Jazz Ensemble; PE Marching Band; PE Color Guard”
Music Educator 3	“Band, Music Appreciation, Music in America, Choir, Musical Theatre”

Music Educator 4	“Wind Ensemble, Concert Band, Jazz Ensemble, Performance Corp, Dual Enrollment Music History, Dual Enrollment Music Theory, Guitar, various levels of the choir.”
Music Educator 5	“Beginning Choir, Women's Ensemble, Men's Choir, LA Harmony, Production Choir, Symphonic Band, Wind Ensemble, Percussion, Jazz Band, Marching Band, AP Music Theory (biannually)”
Music Educator 6	“Concert Band, Symphonic Band, Wind Symphony, Concert Orchestra, Symphonic Orchestra, Philharmonic Orchestra, Percussion Ensemble, Jazz Ensemble I, Jazz Ensemble II, Guitar (2 sections), Piano, Concert Choir, Chorale, Singers, Canta Bella, Treble Chorus, A.P. Music Theory, Basic Music Theory, Marching Band”
Music Educator 7	“Marching Band, Beginning Strings, Advanced Strings, Jazz Ensemble, Wind Ensemble “
Music Educator 8	“Marching band, concert band, Jazz Band, Auxiliary.”
Music Educator 9	“Band (marching band, concert band, symphony orchestra, orchestra, jazz band, chamber music.”
Music Educator 10	“Beginning Instruments – Piano, Intermediate Instruments – Piano, Beginning Instruments – Guitar, Intermediate Instruments - Guitar Concert Band, Wind Ensemble, PE Band (Marching Band), Jazz Band, Percussion Ensemble, Choir.”
Music Educator 11	“No Response”
Music Educator 12	“Beginning band, concert band, wind ensemble, beginning chamber orchestra, intermediate orchestra, and advanced orchestra.”
Music Educator 13	“No Response.”
Music Educator 14	“Orchestra, concert band, wind ensemble, percussion ensemble, concert choir, women's choir, vocal ensemble, men's choir, advanced band, guitar ensemble.”
Music Educator 15	“Band orchestra.”
Music Educator 16	“No Response”
Music Educator 17	“Band jazz band”
Music Educator 18	“Band”

Music Educator 19	“Beginning Band, Advanced Band, Choir Select, Music Appreciation, Commercial Music 1, Commercial Music 2, Commercial Music 3, Ukulele, Intermediate Ukulele, Piano, Intermediate Piano.”
Music Educator 20	“Chorus (beg/adv), Advanced Band, beginning band, a mariachi band, guitar, piano, percussion, beg strings “
Music Educator 21	“Marching Band, Jazz Band, Sea Hawk Band (cadet band), Percussion, Wind Ensemble.”
Music Educator 22	“Beginning Band, Advanced Band, Latin Jazz, and Piano”
Music Educator 23	“Beginning Band, Advanced Band, Beginning Choir, Select Choir, Music Appreciation, Commercial Music I-III, Piano, Ukulele”
Music Educator 24	“Wind Ensemble, Concert Band, Jazz Band, Marching Band, Beginning Men’s Choir, Beginning Women’s Choir, Chamber Choir, Advanced Mixed Choir, Advanced Women’s Choir, Piano, Guitar.”

Table 15

Response to Question: *Based on your experience at your school site, which instrumental music courses would you like to include in course offerings for the coming year?*

Respondent	Course Titles on Campus
Music Educator 1	“Orchestral Strings, Guitar and class Piano.”
Music Educator 2	“History of Rock.”
Music Educator 3	“Music Theory.”
Music Educator 4	“Piano.”
Music Educator 5	“Private lessons, a music technology class, a music theater class, and possibly a second jazz band.”
Music Educator 6	“Honor Band.”
Music Educator 7	“Middle School Jazz Band, Intermediate Orchestra.”
Music Educator 8	“Jazz band 2 and beginning jazz.”
Music Educator 9	“AP music theory.”
Music Educator 10	“String Orchestra.”
Music Educator 11	“Mariachi Ensemble.”

Music Educator 12	“Symphonic orchestra.”
Music Educator 13	“General music.”
Music Educator 14	“Something that will capture the non-traditional music student. Perhaps commercial music, electronic music lab, etc.”
Music Educator 15	“No Response.”
Music Educator 16	“Beginning instruments.”
Music Educator 17	“Orchestra.”
Music Educator 18	“Marching band.”
Music Educator 19	“Digital Music Production, String Orchestra.”
Music Educator 20	“Chorus (beg/adv), Advanced Band, beginning band, a mariachi band, guitar, piano, percussion, beg strings.”
Music Educator 21	“I would like to teach a string class.”
Music Educator 22	“No Response.”
Music Educator 23	“We are adding String Orchestra Next Year. My goal is to teach Advanced Band, Beginning Band, Orchestra, Choir, Select Choir, Marching Band, Jazz Ensemble, and Drumline after School.”
Music Educator 24	“Wind Ensemble Honors, Jazz Band Honors.”

Music, like other core music subjects, require several years to master. Like, English and Math starting the study of music at an early age could be beneficial. The survey statement: *I believe the grade level that students should begin their music education should be*, reflects the survey respondent’s conception of the ideal grade to start a student’s music education. 87.5% ($n=21$) believe a student’s music education should start in grades kindergarten to three. 8.3% ($n=2$) believe that the ideal grade to start music is grade four through six. 4.2% ($n=1$) believe that an ideal grade would be grades seven through nine (Figure 17).

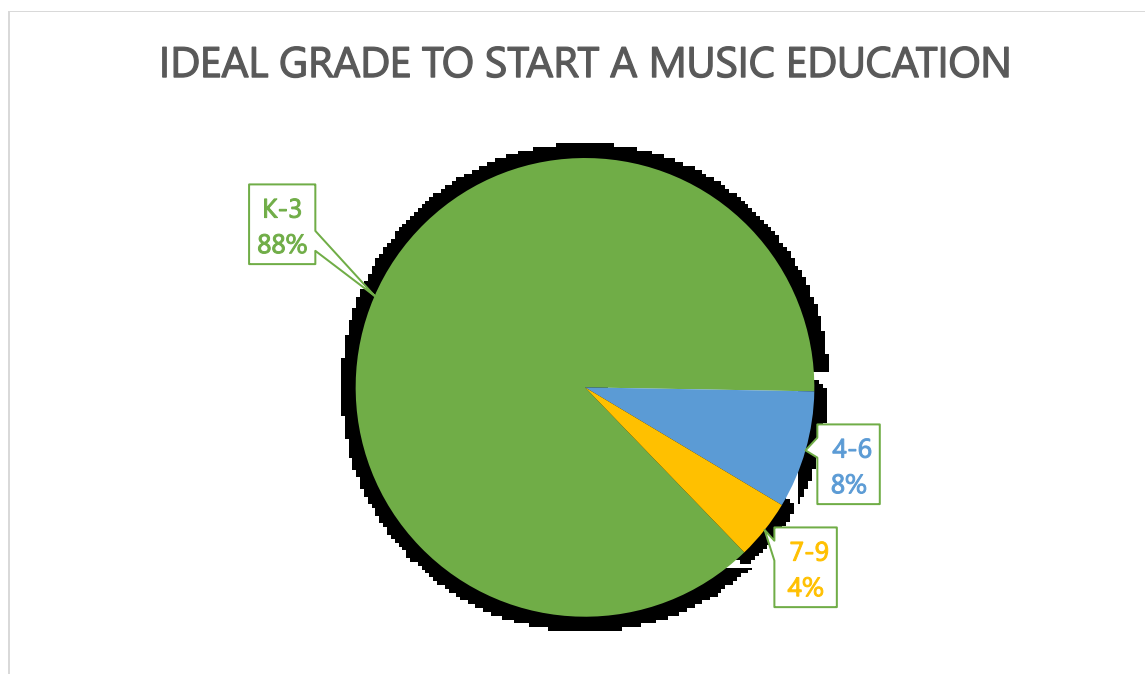


Figure 18. Curriculum Design: I believe the grade level that students should begin their music education should be:

The survey question: *If you were able to change the curriculum for the music education program, what changes would you implement*, demonstrates the survey respondent’s concepts to modify their school’s music education curriculum (Table 16).

Table 16

Response to Question: *If you were able to change the curriculum for the music education program, what changes would you implement?*

Respondent	Course Titles on Campus
Music Educator 1	“I would like to see a measured, district-wide progression of musical skills.”
Music Educator 2	“more rigor, more performances less athletic function requirements; a return of my AP Music Theory class.”
Music Educator 3	“Opening up our music appreciation to all students rather than just honors students. I would also like multiple levels of band class (i.e., Beginning Band).”
Music Educator 4	“create a scope and sequence the flows from lower grade levels to top high school ensembles.”

- Music Educator 5 “I do have control over my curriculum. What is needed is a revamp of school schedules. The traditional ways of delivering courses are no longer how students learn and need much more opportunity for real-world cross-curricular instruction, hopefully in smaller cadres so that in-depth learning takes place. In music, we simply need more time with our students to deliver the remediation needed for the fullest understanding of music. Our students are underprepared for college acceptance as music majors, and direct conversations with professors have indicated a strong need for a private lesson program and weekly after-school sectionals for our students to even can be considered for admission. The time and budget constraints in our school schedule and community make this a near impossibility without significant budget increases from the state directed specifically at music education.”
- Music Educator 6 “provide small ensemble and general music appreciation.”
- Music Educator 7 “Make the school have a 7th/8th period day so more kids can have a music class.”
- Music Educator 8 “Schedule singleton classes first including band since it is the largest.”
- Music Educator 9 “I have control of the curriculum. I have created/tweaked it.”
- Music Educator 10 “My district lacks string orchestral instruments at all levels elementary through high school. String s would need to be implemented at the elementary level and supported through middle school and high school. Without the feeder programs, it is practically impossible to have an orchestra program at the high school. I would also standardize instrumental music at the elementary level. The ensembles or instruments offered at the different elementary schools varies widely depending on the teacher.”
- Music Educator 11 “NA”
- Music Educator 12 “Not have band competing with the orchestra. Orchestra is an audition-based class; the band is not.”
- Music Educator 13 “No Response.”
- Music Educator 14 “Align to be content standards.”
- Music Educator 15 “No Response.”
- Music Educator 16 “No Response.”

Music Educator 17	“I would try to have a String Orchestra program, a Color Guard class, and a Digital Music Production course.”
Music Educator 18	“The class size minimum would be smaller Fully funded chorus, and band program Offer more advanced music courses available by audition.”
Music Educator 19	“Developing a consistent early music education program. Beginning instruments in 4th grade. Implementing an elementary string program.”
Music Educator 20	“No Response.”
Music Educator 21	“No Response.”
Music Educator 22	“No Response.”
Music Educator 23	“I felt Pretty free to change things but worried once they cost money. I am always worried about asking for too much because I know we are at the limit of what will be approved due to funding.”
Music Educator 24	“Create comprehensive multi-leveled courses for concert bands and jazz bands including honors designation at the top levels, incorporate chamber ensemble class, develop comprehensive music curriculum articulation with feeder middle schools.”

Music Educator Professional Development and Training

After the completion of college educational methods, techniques, and concepts could change over the career of a music educator. When presented the survey statement: *I believe that in-service courses, educational training off-campus, or conferences assist me in creating lessons plans, pacing plans and course outlines*, 37.5% ($n=9$) of the survey respondents strongly agree that continued training assists the educators in modifying curriculum for the school. 20.8% ($n=5$) agree, 25% ($n=6$) neither disagree or agree, 12.5% ($n=3$) disagree, and 4.2% ($n=1$) disagree that further training will assist them in their music education career (Figure 19).

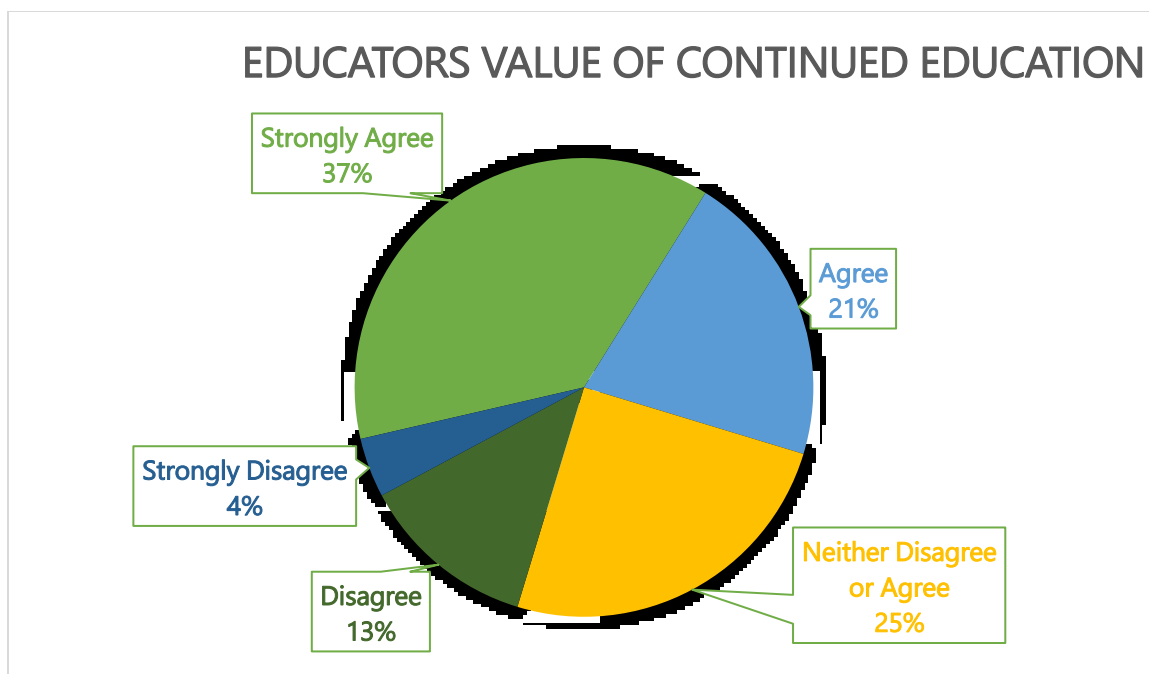


Figure 19. Music Educator Professional Development and Training: I believe that in-service courses, educational training off-campus, or conferences assist me in creating lessons plans, pacing plans, and course outlines.

Schools do offer professional development. To quantify the number of sessions each school provides professional development, the survey question: *How many professional development sessions does your school offer during a school year for you*, identifies how many sessions are available to teachers (Table 17).

Table 17

Number of Professional Development Opportunities for Teachers

<u>Sessions</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
0	1	4.2%	4.2%	4.2%
1-2	8	33.3%	33.3%	37.5%
3-4	11	45.8%	45.8%	83.3%
5-6	2	8.3%	8.3%	91.7%
7-8	0	0	0	91.7%
9+	2	8.3%	8.3%	100.0%
Total	24	100.0	100.0	

Of the survey respondents, 95.8% identified that there is professional development available during the school year. The next survey questions asked: *Of these professional*

development sessions, how many have a content area focus in music education, 75% (n=18) confirmed there were no professional development sessions in the music education content area. 12.5% (n=3) confirmed they had one to two sessions a year, 8.3% (n=2) had three to four sessions, and 4.2% (n=1) had five to six sessions per year (Figure 20).

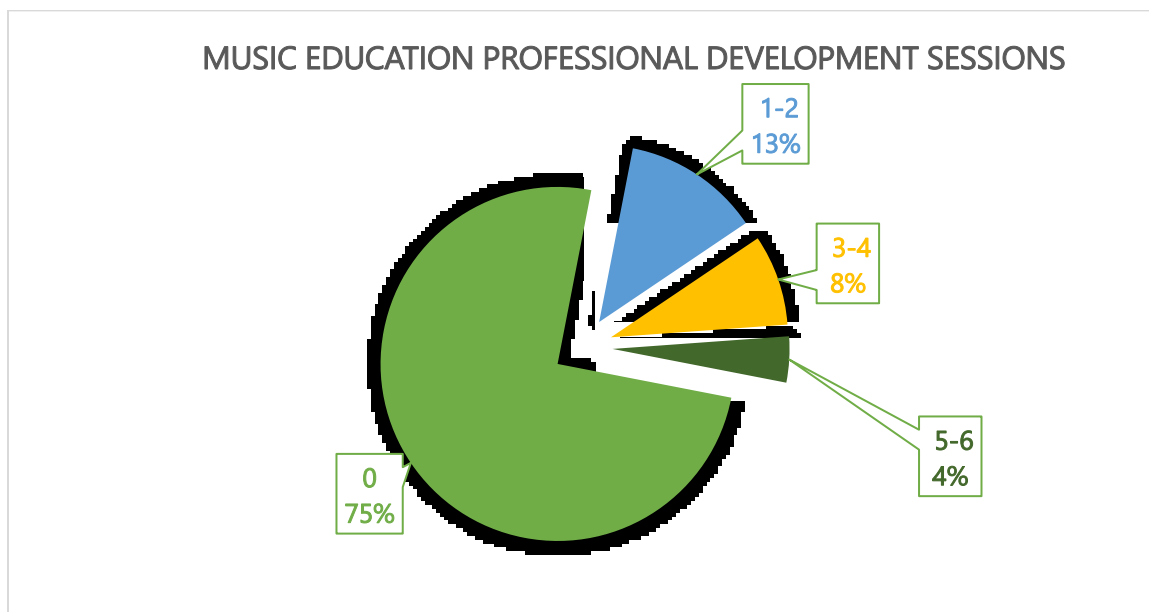


Figure 20. Music Educator Professional Development and Training: I believe that in-service courses, educational training off-campus, or conferences assist me in creating lessons plans, pacing plans, and course outlines.

In the final survey question: *Estimate the number of in-service or workshop hours you have attended for your music education courses*, the respondents provided the number of music education workshops or in-service hours, whether, at their school-site, they attended in the past year. 54.2% (n=13) did not attend any educational sessions related to music, 12.5% (n=3) attended one to two hours, 8% (n=2) attended three to four hours, and 4.2% (n=1) attended five to six hours, and 20.8% (n=5) attended seven or more hours of music education related to professional development (Table 18).

Table 18

<i>Number of Music Professional Development Hours Attended for the Previous Year</i>				
<u>Hours</u>	<u>Frequency</u>	<u>Percent</u>	<u>Valid Percent</u>	<u>Cumulative Percent</u>
0	13	54.2%	54.2%	54.2%
1-2	3	12.5%	12.5%	66.7%
3-4	2	8.3%	8.3%	75%
5-6	1	4.2%	4.2%	79.2%
7+	5	20.8%	20.8%	100.0%
Total	19	100.0	100.0	

Summary

In this mixed method study, four research questions were answered via a comprehensive survey and in-person interviews investigating the current state of inclusion, access, finance and professional development in music education in secondary schools in Los Angeles and Orange Counties.

The significance of Chapter four's findings shows that there is a gap in inclusion, significant lack of funding of music education classes, varying degrees of access for all students to music courses, little organized professional development in music education available at school sites, and lack of curriculum modifications of lesson plans for all students including students with special needs.

Chapter five will discuss the data, including a summary of findings, implications of findings, recommendations for further research, a sample educational development plan for music educators, and conclusions of the research.

CHAPTER 5: DISCUSSION

Chapter four presents qualitative and quantitative data from the study of Los Angeles and Orange County music education programs in 24 public comprehensive high schools. The study reveals the current state of music education curriculum's effect on a combined student population of over 35,000 high school students. This chapter begins with a summary of the study and the discussion of the findings for the four research questions. The researcher identifies concepts and theories that supplies a deeper understanding of the impact of music education curriculum within secondary high schools. The following discussions include the validity and reliability, ethics, implications for practice, recommendations for further research, a sample music education professional development series, conclusions and summary of the research of this dissertation.

Summary of the Study

This mixed-methods study explored music education programs within Los Angeles and Orange counties. Through survey instrumentation and interviews, the researcher investigated 24 high schools and the music programs of these schools. The researcher used earlier research and survey data sources to examine patterns in the data. To ensure data clarity, each survey question is summarized and analyzed individually. The fundamental goals of the study focused on access and the status of the music curriculum in secondary public schools. The goals of this study are summarized into four research question areas. The focus of this study was secondary instrumental music students. Based on the survey responses, the survey respondents and research presented in chapter two, overwhelmingly agree that music education should begin at the elementary level to assist with the growth of the student cognitively and artistically.

The first research question area: *Does each school site have different degrees of inclusion in music education within the student population*, was to investigate how each school ensures all music education courses are accessible to all student populations including students with special needs.

The second research question: *What is the current participation and availability of music courses in other high schools, with a functioning music program, in Los Angeles and Orange County*, sought to investigate which classes each school offered, which demographics of students were in the classes, and how are students selected to be in the classes. The research focused on what are the traditional funding streams the district used to fund music education courses. Additionally, this question investigates the current funding of the music program and sources of funding of the music courses. The research question also looks to discover the use of new Local Control Funding Formulas for each site and how do each district and school distribute funds for their music programs. An investigation of what hurdles school music programs have in funding streams was also investigated.

The third research question: *Do all students have access to music to music education on the high school campus regardless of any disability*, explores if students with special needs are included into music education courses and what level of participation these students have in these classes. A vital survey question is asked if students with special needs are included in their classes. Fundamental survey questions include studying the survey respondent's primary belief that all students, including students with special needs, have the unalienable right to be included in music classes is addressed. The power of a guidance counselor to a student's class schedule and their contribution to music courses is studied. The survey investigates if the individual educator has any influence on the decisions of the placement of students in their classes. Another

option for non-teacher support is investigated to determine if the school processes in place to assist all student populations. An in-depth analysis is completed on determining what factors prevent students from entering music education classes.

The fourth research question: *How can the music educator adapt their educational methods to ensure success for all students*, sought to investigate if educators have access to professional development, participate in professional development, and change their instructional practices for all student populations, including students with special needs. Professional development, in-service training, and other forms of continued education is part of the investigation of data for the fourth research question. Focus on whether the educator modifies instruction, knows how to modify instruction, has training in the modification of courses, and does the educator have the skill-set to modify instruction for students with special needs.

Discussion on Findings

The measure and analysis of this study's survey results are presented here in the sequence presented in chapter four relating to each research question. This section discusses the interpretations of the data gathered for each research question and how the question is related to other research as well as implications of the research.

Research Question One

Question one: Does each school site have different degrees of inclusion in music education within the student population?

Addressing research question one, the survey asked if there is a belief that music is essential to a child's general development. Figure 8 shows that 87% of the survey respondents agree or strongly agree that music is vital to the general development of a child. Previous research by Bilhartz, Bruhn and Olson, (2000); Bortnick and Kokas, (1975); Brochard, Dufour,

and Després, (2004); Catterall and Rauscher (2008); Costa-Giomi, (1999); Costa-Giomi, (2015); Flohr (2010); Gromko AND Poorman, (1998); Hetland, (2000); Schlaug et al. (1995); Snowdon (1997); and Weinberger (1998); mirror the agreement of the survey respondents' affirmation and prove that in the brain development of a child, music shows short-term positive results and long-term positive results on the cognitive abilities of children. Weinberger (1998) additionally found that, unlike other educational activities, during a musical performance "virtually the entire cerebral cortex is active while musicians are playing" (p. 39). The real concern of this survey question is that 13% of the educators, who handle the musical development of their students, do not believe their art is essential to a child's development. A solution to this paradox is in professional development.

In addition to the educator's opinion of importance to a child's development, inclusion in a school music program is often controlled by counselors on campus. In high school, the guidance counselor, an individual that helps a student decide on a path of education, can influence the section of courses leading students away from music education courses. Table 8 shows that 33.3% of the music directors in the survey claimed student's participation in music education at their schools was somewhat negative or very negative toward music education classes. In a California average high school population of 1,332 students, the loss equates to 444 students that are potentially talked out of taking music classes in their high school experience (California Department of Education, 2018). The negative attitude of music classes and their lack of the contribution to a student's academic success is contrary to Catterall and Rauscher (2008) where they found that students with music instruction showed increased gains in general knowledge and had stronger visual skills.

The California education system requires that all students, regardless of their disability, have the right to take part in all classes (California Education Code § 200-201 (a), 2013; Education for All Handicapped Children Act, 1973; Disabilities Act 1990) including music courses. Students with special needs also benefit from a “Zero Reject” provision that requires schools to educate all students (Hammel & Hourigan, 2011). Table nine shows that only four point two percent (4.2%) of the survey respondents did not have students with special needs in their classrooms. The low number of responses of schools with no special needs students in their courses affirms Hammel and Hourigan’s (2011) interpretation of California’s provision to include and educate all students. Additionally, Figure 10 demonstrates that 58% of the survey respondents had no influence on the placement of students in their classes. 42% of the respondents did influence which students were placed into their classes confirming Geist and Hayes (2011) and a student’s right to be included in all courses. Additional research could investigate if these influenced students were either included or denied access based on their individual special need and thus violating the Education for All Handicapped Children Act (1975), the Disabilities Act (1990), and California’s Education Code §200-201 (2013). The survey respondents did confirm in Figure 11 that 83% of the music courses, represented in this study, did have students with special needs. The remaining 17% did not know if the students in their classes had any special needs or did not have access. The lack of knowledge of educators is confirmed in research by Wilson and McCrary (1996), who stated that music educators do not know the specific needs of their students. Educators would benefit from the knowledge and information regarding their students if schools shared specific IEP data to use in the classroom.

Table 10 shows that students with special needs have a varied level of support outside of the classroom. Unfortunately, 46.3% of the respondents advised that their students with special

needs do not have external support outside of their classroom. Wilson and McCrary (1996) and VanWeelden (2011) agree in their research that music teachers find themselves unsupported and not prepared to teach students with special needs. In contrast, 53.7% of the respondents did confirm they have support outside of the classroom for their students.

Investigating external factors of the different degrees of inclusion, the respondents were polled on what programs at their schools were potentially the courses that prevented access to a music curriculum. Figure 12 identifies the top three areas in education and in a student's life that are currently pulling students away from music courses. These areas include competing programs held at the same time as music courses (AP, IB, Honors courses), the number of classes in the schedule available, and decisions made by family members. Of all of the factors keeping students out of music classes, none are related to a student's special need.

The primary factor preventing students from having access to music courses is competing programs (Figure 12). Further investigating the courses, that prevent access to music, reveals that advanced placement courses (AP) are the primary factor. However, when surveyed, respondent's also confirmed that 20% of their students also had advanced placement courses (Figure 13). A paradox is created. The top factor preventing students in music courses is advanced placement courses, yet, it is the advanced placement courses and music courses that increase the general cognitive ability of children (Bilhartz, Bruhn, & Olson, 2000; Bortnick & Kokas, 1975; Brochard, Dufour, & Després, 2004; Costa-Giomi, 1999; Costa-Giomi, 2015; Gromko & Poorman, 1998; Hetland, 2000; Hurwitz, Wolff).

Qualitatively, when addressing questions focused on access in music education courses, survey respondents commented on their individual opinions of why or why not students are in music education programs. Music Educator One believes that while everyone is allowed to be in

music, schedules prevent them from participating (Table 11). Music Educator 19 mirrors Music Educator one, but adds that sometimes students also have make-up courses to complete to stay on track (Table 11). Music Educator 22 believes that if a student can not fit a music course during the day, because of schedules, they can also benefit from music instruction outside of the regular school day after school (Table 11).

Crawford's (2010) research on cultural diversity and socioeconomic status of students with severe behavior issues were solved being in music classrooms. Music Educator 1 concurs with Crawford reporting: "Many students who do not excel in the formal classroom environment often find the music environment an effective way to express themselves in a way that does not single them out. Taking that away and being removed from a positive, motivating class that leaves them feeling vulnerable." Music Educator five also affirms that "Students who are not in music classes often lack the closer supervision of all aspects of high school and mentorship that is a feature of music programs. They also lose out on the soft skills that 21st-century companies now believe is important including collaboration, communication, responsibility, and creativity."

Research Question Two

What is the current participation and availability of music courses in other high schools, with a functioning music program, in Los Angeles and Orange County? The availability of music courses is driven by the school's ability to provide funds for the courses. Survey respondents overwhelmingly (83%) stated that they are not satisfied with the annual budget of the music program (Figure 3). The research of Chafee (1979); De La Rosa (2015); Fensterwald (2013); Hamilton (1985); and Taylor (2012) conclude that the funds in education today started to decrease in the early 1970s.

The change in the tax structure of districts and the district's ability to levy taxes was modified by Proposition 13 (Hamilton, 1985). This tax structure change and lack of available funds for courses limit the number of courses a school can offer to students. Music, traditionally expensive compared to other subjects, continues in many schools despite district cut-backs and lack of funding. Unlike in 1965 when California was first in per-pupil spending in education, music teachers have had to develop multiple funding streams to augment their annual budgets (Gray, 1974). The change in funding has pivoted to a completely different direction in music education. The survey respondents confirmed that 45.8% of the music programs are funded directly by the students in the classrooms (Figure 4). *Hartzell v. Connell* (1984) was a landmark precedent case where the California Supreme Court ruled that public schools could not charge students or families any fees for participating in "educational programs." This survey response has music courses enter a gray area. Districts provide the building, teacher, and all educational supplies needed to have a music program. However, just allocating for the bare minimum requirements leads to a music program that is not funded to thrive and grow.

Figure 4 shows that 37.5% of the respondent's students were funding 100% of music, materials, and expenses required in the class. The student funding of music education classes is directly contradictory to the Williams suit. *Elizer Williams et al. vs. the State of California, et al.* (2002) also known as the "Williams" suit was a class action lawsuit that requires equal access to instructional materials, safe and decent school facilities, and qualified teachers. The state of California has sought to overhaul the funding of education in the next generation. One method to improve how funding is fundamentally changed at schools is the latest education funding method called the Local Control Funding Formula (LCFF).

Funding for California secondary schools has changed to the LCFF model in the 2013-2014 school year. Figure 5 demonstrates that lack of communication to all stakeholders on campus. Each school in this research has an LCFF for their high school. The LCFF also allocates funds to all programs on campus. 41.7% of the survey respondents were unaware if the LCFF included music education courses (Figure 5). Because the new funding model allocates all funds and gives schools a decision in how funds will be spent, some schools in the research did not allocate funds to music programs (Figure 5). The lack of funding, although supported by students as stated above, again, is a violation of the Williams suit.

Music Educators in this research are concerned about the future of funding and viability of their programs with the new LCFF at their schools. 83.3% of the survey respondents have an elevated level of concern for future funding of their programs. Ashendorg (2008) reiterates that no fees are allowed to be charged to students and equal access must be given to all students creates a dilemma for underfunded music programs in the state. Schools could reallocate funds in the LCFF to other departments and courses, creating a lack of fund situation for music courses.

To quantify the beginning of a trend in education funding, the research data shows that 21% of the school's surveyed have had their funding reduced (Figure 6). Only 46% of the schools surveyed funding levels stayed the same. Funding data shows that funding streams from the state and district will not increase but stay the same or decrease for the majority of schools in Los Angeles and Orange County.

Figure 7 investigates the income and expenses for music education classes. 66% of the total needed income comes from the district. California State Code 350 (2013); Doe vs. California (2010); Eliezer Williams et al. vs. the State of California (2000); and Hartzell v Connell (1984) all agree that 100% of all funding for public schools, in California, should be

paid by the district, county, state, and federal funds. The research data proves that full funding by the district, county, state, and federal funds is not the current procedure in place in the schools of the survey respondents.

Table 7 outlines the greatest underfunded need of current Los Angeles and Orange County music educators. 53.2% of the responses indicated that the repair and replacement of musical instruments is the most significant concern for the continuation of the program (Table 7). Before the *Hartzell v Connell* (1984) lawsuit that clarified fees in California public schools, music programs charged fees to help with the upkeep costs of the instruments. As the average life of an instrument is between 30-40 years, with regular maintenance, most of the instruments in the schools are at the end of their useful lifespan. With the LCFF only allocating funds for essential needs of the programs, infrequent purchases of capital items will not take place as often as in previous years due to the newer requirements and restrictions on the spending of government funds. These lack of purchases will impact the music courses exactly as the survey respondent's stated in the research data.

Research Question Three

Do all students have access to music education on the high school campus regardless of any disability? Colwell and Thompson (2000) advise that "music educators need to be prepared to accept and work with students with disabilities regardless of type or severity" (p. 206). When asked in what creative ways a school site has made accommodations for all students, the Music Educator's surveyed has vast differences in their responses. 36.6% of the respondents confirmed there are no modifications or conscious efforts to ensure that students have access to the music education curriculum (Table 12). Music Educator 10 confirmed access to the music classes included having paraeducators help with the instruction (Table 12). Research by Mazur (2004)

and Montgomery (2001) shows that having students with special needs participate in regular classrooms for one period or session a day, then they can spend the remaining time in their designated classroom. Only one survey respondent confirmed that their school follows this model of inclusion (Table 12).

To have access to music courses, the educator will have to start with modifications of the content. Mark and Charles (1999) describe the change in how credential boards are incorporating training of educators to include modifying instruction for students with special needs. In Table 13, educator training is evident as only 25% of the teachers do not know what modification is or what modification methods work with students with special needs.

Mazur (2004) and Jellison (2002) both agree that teachers inherently know what to do to teach students with special needs; they have to apply methods of adapting lessons to all students. 59% of the survey respondents agreed that they are skilled in adapting lessons for all students. 41% of the survey respondent educators need to gain the skills in modifying lessons for all students. Birkenshaw-Fleming (1993), VanWeelden (2011), Mazur (2004), Cassidy (1990) and Jellison (2002) all agree to assist teachers in adapting their lessons and for support, teachers should call on administrators, paraprofessionals, and colleagues for assistance and must learn to use this help during their teaching careers. Music Educator 23 elaborated:

“With all my students I emphasize growth in music – this applies to special education students, EL Students, and low achieving students as much as exceptional students. Differentiation of instruction is essential and commonplace in music classes. Generally, I place students with special needs next to an advanced/helpful student” (Table 13).

Jellison (2002) believes that teachers know how to create lessons for students with special needs. However, the survey results show that only 21% of the lessons in music education classes are modified. 89% of music classes in the 24 high schools surveyed do not modify their lessons for students with special needs, EL students, nor for struggling students (Figure 15). The lack of modifying lessons is an alarming find in the current status of music education in Los Angeles and Orange Counties. Moreover, in Figure 16, only 25% of the survey respondent's curriculum supports learning for all students. Immediate curriculum shifts need to happen in these music classrooms to adapt lessons to be more inclusive and accessible.

Access in high school can be determined by what courses are available in the curriculum. Table 14 identifies which courses students have available to them at their given school. Evaluating the course offerings, data shows that the top three courses offered in the schools in this research are variations of Concert/Marching Band, Jazz Ensemble, and Choir (Table 14). While few schools do offer innovative courses like college prep music, ukelele, and dual enrollment music history, the traditional courses that have been in high school music programs for over 50 years are still the available courses today (Table 14). Realizing the courses are traditional music classes offered in high school, the ability to make these courses available to all student populations is well documented in research. Lapka (2009) believes that there are strategies and solutions available to incorporate all music students in all music courses. Further research shows that strategies that are used in special education courses, English Learner classes, and general education courses can translate very well to the music classroom (Hammel, 2004). The ownership of content and the modification of the content falls on the educator.

As class titles and the subject matter, in music, does not often change, the educator is required to modify lessons and content to fit the needs of the students in the class. Most of the

educators in this study claim they are comfortable modifying lessons, yet they are not modifying the lessons. Students with special needs are included in the classrooms, but educators have responded that they do not modify the lessons. Evaluating every question in the survey, in this research, relating to the research question three, all point shortfalls point to the educator's classroom practice in instruction. There is freedom in lesson creation and modification, however, most educators do not see the value in ensuring their lessons are adapted to all learners in the classroom based on the responses in the data for this research. Table 16 illustrates that educators, even when asked what they could change, did not see the value of ensuring their content matches the student's fundamental needs in instruction and the requirement to have their students master the content.

Research Question Four

How can the music educator adapt their educational methods to ensure success for all students? In the present status of the educational system in Los Angeles and Orange Counties and the lack of meaningful professional development and collaboration, there is a difference between what should be done and what is happening in the classroom (Minor, Desimone, Spencer, & Phillips, 2015). Responses to the questions in this research show that basic instruction and continued instruction is not the norm in music education in the two counties studied.

Figure 18 shows that only 48% of the educator respondents in this research agree that they see them in continued education. The remaining respondents are either undecided or in disagreement with the value of continued education. Educational methods and traditional curriculum often are not being followed as designed; they are often not used due to lack of resources or training of the teachers (Minor, Desimone, Spencer, & Phillips, 2015).

To ensure there is adequate training available to educators in music, Table 17 investigated if there were professional development opportunities available to the educators. 62.5% of the respondents had at least three to four professional development opportunities available during the school year. Figure 19 shows that 75% of the respondents did not have a single professional development session available to them in music education. Table 17 shows that 66.7% of the survey respondents had less than two hours of professional development in music. If research shows that professional development is valuable, districts and schools believe they should offer professional development, data shows that there are virtually no available professional development sessions and the educators believe that professional development would be valuable; there needs to be a professional development training framework in music available to music educators to further their mastery in the music content, pedagogy, and the latest educational methods for incorporating all students populations in music courses.

Validity and Reliability

The validity of this research was determined by survey instruments measured what the survey intended to measure; and the reliability is determined by if the survey instrument could repeatedly measure what it was designed to measure (Lunenburg & Irby, 2008). Content validity is a concern as the survey instruments could lead the respondent in the researchers implied answer to the questions. To prevent a possible content misrepresentation, multiple internal methods of ensuring consistency was examined to measure reliability. The researcher using multiple formats of questions and multiple types of questions to ensure variables were represented accurately. Although all respondents did have advanced degrees and were currently career educators in the music field, participants varied on their answers. The researcher believes

that if this survey were replicated in other counties, multiple states or another country, data would yield comparable results.

Ethics

The researcher acknowledges that pre-conceived results in the data based on firsthand experiences are an area of concern. To ensure data or results are not swayed a specific direction, the researcher understands that research and data collection music proceed with an open mind and ensure the researcher removes subjective opinions and experiences in the analysis of the data. To ensure the participants were not coerced into responding favorably to the survey, informed consent was presented before any data collection, and the participants understood at any time in the survey they could opt out of answering any further questions. Based on the researcher's education and training there is a fundamental bias as the researcher is also a music educator and does believe that there are issues and concerns in the music education field. With this understood fundamental bias, the researcher always remained neutral in the delivery of data and the analysis of the data.

Limitations

This mixed method study focused on secondary schools in the Los Angeles and Orange Counties. This study does not reflect the opinions of all 1,598 high schools in California, nor does it represent all 395,185 high school age students in Los Angeles and Orange Counties. This research applies to approximately 9% of the total high school student populations in the studied counties. The primary source of quantitative and qualitative data was from a survey of selected music educators that had music education programs at their schools. Because respondents chose to participate in the survey, the potential exists that the data is skewed toward a positive direction reflecting a need to improve music education programs in the counties. The sample size of this

student could potentially affect the generalizability of the study to a more sizeable portion of the county's music educators.

Implications of Findings

In the widely researched field of music education, validating four areas of the content area by investigating the areas of access, finances, curriculum, and professional development is overshadowed by the importance to ensure our primary focus is the education of a human. When a student completes high school, educators, include music educators, must ensure they did their due diligence to ensure, their students had every opportunity available to help them master content in the subject matter.

Participants expressed that there is a lack of inclusion in their classes. The investigation of the inclusion gap is only the first step. The next step is to evaluate and discover how the gap can be reduced by a collaboration of educators in both the music and special education departments. This collaboration and sharing of information could lead to the eventual development of a plan to include all students with special needs into all classes on a given campus.

Participants shared their opinions, and research shows that the funding of education is challenging in public school music programs. Solutions of funding can be found in many different areas. Funding areas include: To be included in the next year's site usage of their portion of the LCFF. If the school qualifies for Title I funds, the application of music directly relates requirements within the dispersion of the funds. In California, there is a shift toward Linked Learning and CTE curriculum. The CTE curriculum allows the use of Perkins funds that could support music education classes.

Curriculum development and access to the curriculum needs to be further investigated to ensure that all students have every opportunity to take part in any activity, extra-curricular, or co-curricular program on campus. Administration working with guidance counselors and teachers are the key to ensuring the success of the shift in curriculum access. The survey data shows that there is a need in these 24 schools. Teacher and student-designed surveys could aid a school in developing and determining what curriculum could be offered to the students.

In California music is considered a core educational subject and the subject area of music can integrate with many of the other common core classes.

All the participants confirmed that there is a severe lack of professional development in music education in their schools. Participants expressed that while they have the skills to change instruction for all students, they do not modify the instruction.

This research could be applied to virtually every school, district, and educational facility in any city, state, or country. The fundamental phenomenon of this research is that investigations are required in all content areas. English, Math, and Science are covered in standardized test state-wide, but music and the music curriculum are not evaluated at all in any district. A study to evaluate the status-quo is vital to ensure that not only the students are growing in their education, but also the educators themselves are growing in their methods of delivering the information to the students. Further, the administration of the school could use survey data to develop evaluation methods and practices that are meaningful to music educators.

Recommendations for Further Research

This study investigated the current status-quo in four areas of music education in Los Angeles and Orange Counties. Recommendations for further research include:

- A replication of this study in multiple counties in California. For the replication, a

more extended study period would provide more data and a better representation of more schools and students.

- A replication of the study nation-wide to get data from multiple demographics and geographical areas to create a current state of music education in the nation.
- Having all music educators take the survey, including schools that have limited music courses, to ensure all music educators are eligible to participate in the research. To ensure the study is not only open to instrumental teachers but all music teachers.
- Incorporate music therapy and special education questions into the survey.
- Modification of survey questions to better reflect all areas of music education making the survey meaningful to all music educators.
- Have non-music teachers, administration, and district curriculum directors complete the survey to give a unique perspective on what is happening in the classroom at the class level as compared to what is in the curriculum and standards.
- Surveying major music events like the Music Educators National Convention, the Texas UIL Convention, the Southern California School Band and Orchestra Association Convention, and the CASMEC convention in California to gain data from music educators in an educational setting.
- Using the survey as a training tool for music teacher education courses in credential courses to help develop future music educators in their instructional methods.

Sample Music Education Professional Development Series

Music Educators need meaningful professional development to enhance their skills. According to the data collected an educator has at least three opportunities to participate in professional education a year. To fulfill this need for professional development, some organizations in California are available to assist the music educator.

The first is the California All-State Music Education Conference (CASMEC). CASMEC is held around Valentine's Day every year in either Fresno or San Jose California (California All-State Music Education Conference, 2019). This conference has numerous breakout sessions that relate directly to the music education content area. In addition to breakout sessions, the conference also has performances of California All-state ensembles, guest conductors, rehearsal with pros sessions, open rehearsals of top secondary performance groups and music educator collaboration in multiple venues throughout the four-day conference (California All-State Music Education Conference, 2019). If an educator is looking for possible professional development one resource could be the authors and presenters of the session; many of them are local to the Los Angeles and Orange County schools. In 2018, the conference had sessions in varied music education areas. The sessions included:

Table 19

2018 CASMEC Breakout Sessions

- Connections in and Through Band and Orchestra Music – Alexander Koops
- Australian Music Beyond the Kookaburra Song! – Emma Joleen
- The idea to Downbeat: Planning a Coordinated and Cohesive Field Show – Eric Weingartner and Ryan Springler
- Whatever it Takes: Building a Successful Music Program in a Title I School – Sarah Moulder
- Stronger Together: They are Not Mine; They are Not Yours; They are Ours – John Miller
- Every Day for Every Student – Samantha Theisen, Jennifer Trujillo, Cheryl Wilson, Dr. Gary Thomas Scott, Dr, John Pappalardo
- CMEA Mentorship Program

- Let's Dance! The General Music Meeting – Richard Lawton, Stephanie Tomicic, Julie Heydon
- String Band: Teaching Kids to Sing AND Play – Richard Lawton
- Music in the Moderate/Severe Classroom – Darci Gibson
- Critical Popular Music Listening as a Pathway to Holistic Music Teaching and Learning – Judy Lewis
- The Music Within 2.0 – Julia Hahn
- Sequencing Movement Materials – Brian Burnett
- The Road to Improvisation – Brian Burnett
- Assessment for Learning – Brian Burnett
- Teaching the Whole Musician – Anne Fennell
- Teaching Creative and Critical Thinking in All Music Classrooms – Anne Fennell
- Music Education through Music Composition and Technology – Anne Fennell
- Stimulate, Participate, and Motivate – Dr. Emily Mason, Jennifer Giustino
- Balancing Life and Career – David Bettencourt
- General Music Handouts – Jim Solomon
- Top 10 Tips for Directors to Help their Piccolo Players Play Their Best – Tracy Harris
- Too many Students, Not Enough Time – Anne Hendrickson
- Three Pillars of Ensemble Conducting – David Bettencourt
- Programming for a Small Band
- Basic Knowledge of Audio Physics, Wireless Mics, and Sound Systems – Brian Stith
- A String Player's Left Hand – Stephen Moore
- Small School Problems: Solutions for Rural and Small School Secondary Teachers
- Whatever it takes: building a music program with students with special needs

Another potential series of professional development for music educators would be provided by the Southern California School Band and Orchestra Association (SCSBOA). The association has a conference every year in January. This conference is usually held in the Hyatt Regency in Orange County throughout three days. The 2019 conference included some varied educational, professional development sessions for conference attendees. The sessions for 2019 include:

Table 20

2019 Southern California School Band and Orchestra Association Breakout Sessions

- Beginning Flute
- Designing for the small marching band
- The Right Hand – The bow as a paintbrush, enriching the tonal palette
- The “E” Word – preparing for the evaluation process. What do your supervisors expect?
- How to setup and set it up
- Unique challenges for a small band and orchestra programs

- Fixing flute tone quality
- Cultivating the composer in the classroom
- Interview tips and tricks and practice
- Rhythm section styles
- Discovering the puzzle: A guide to score study for all levels of ensembles
- Low Reeds
- However, it was tuned at the factory. How to make your students independent tuning machines
- Boosting school orchestra enrollment
- I just got hired, and school starts next week
- Improvisation concepts
- Speaking through motion: A conducting workshop
- Windows to the Soul
- Revisited percussion methods
- Electronics and your marching band
- Developing the relaxed bow hold from day one
- New Teachers: The first 100 days
- What do I do with the guitar player?
- Planning for successful teaching
- Beginning Percussion: Starting your beginning percussionists
- High School Special Education Students. Making it work with peer mentors
- String education roundtable
- Engaging your community
- The tune says Latin, am I playing it correctly?
- The importance of a good educator

CASMEC sessions are more in-depth sessions supported by research and practice;

SCSBOA sessions are conducted by fellow music educators on personally learned best practices.

Both conferences offer professional development opportunities and a potential starting point for developing a series of training within an individual school or district to investigate creating a meaningful professional development plan for the school or district music education teachers.

Summary and Conclusion

The findings of this mixed methods study outlined the current issues in music education in Los Angeles and Orange Counties and validated research presented for this study.

Respondent's confirmed that a genuine gap in inclusion exists in secondary music classes. The opinions of the respondent is demonstrated that the levels of inclusion vary at each site and the

degree of inclusion mirrors the level of inclusion. Students that have advanced placement courses, English learners, Gifted, and students with special needs are being left out of music education classes due to scheduling conflicts, lack of perceived value, and parental support of music education.

The data showed, and the research presented proves, that funding is a concern for the future of music education courses in high school. The new LCAP formula, along with previous years revenue streams is affecting the viability of music education courses in two of the largest counties in the state of California.

The curriculum offered and designed is not updated or modified to incorporate modern pedagogy in music education. Research showed that modifications and the introduction of modern methods assist with the shift to educating all student populations on the campus. However, educators are not modifying this instruction method. The new music standards that are being adopted in California are aligned with common core subjects. Course outlines and content is being adapted to include not only common core subjects including English, Math, and Science, but also required class content is including adaptations for all learners in the classroom.

Music educator data shows that educators' value professional development, have access to general professional development, but there is little or no professional development offered in music education at the school site. Research showed that with a little effort a music educator could develop and take part in a meaningful professional development series at the local level and the state level.

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APPENDIX A

Survey Instrument

1. If selected for a personal interview, I understand this research will be audio recorded. Please place your initials below.

2. I am satisfied with the annual budget for my school's music education program.

Mark only one oval.

- Extremely Dissatisfied
- Dissatisfied
- Equally Dissatisfied and Satisfied
- Satisfied
- Very Satisfied

3. What percentage of your annual Music Education expenses are funded by student fundraising?

Mark only one oval.

- None
- Less than 1%
- 1% to 25%
- 26% to 50%
- 51% to 74%
- 75% to 100%

4. Are music education courses included in your schools Local Control Funding Formula (LCFF) spending?

Mark only one oval.

- Yes
- No
- Unknown

5. Describe sources of income/budgets for your music classes (include all sources i.e. District, PTSA, etc.)

6. Please indicate your level of concern of your future district provided funding of music education programs, with the implementation of the Local Control Funding Formula.

Mark only one oval.

- Not at all concerned
- Slightly concerned

Somewhat concerned
 Moderately concerned
 Extremely concerned

7. **Please complete the following statement: Over the past two years, the district provided funding of music education for my school has.**

Mark only one oval.

Increased
 Decreased
 Stayed the Same
 Do not know

8. **Based on the current funding levels of music education in the state, please describe the largest hurdle your music program will face in the coming school year.**

9. **I feel that learning music is important to a child's general development.**

Mark only one oval.

Strongly disagree
 Disagree
 Neither agree or disagree
 Agree
 Strongly Agree

10. **I believe guidance counselors are influential in the participation of students?**

Mark only one oval.

Very negatively influential
 Somewhat negatively influential
 Not influential
 Somewhat positively influential
 Very positively influential

11. **In regards to students with special needs, what level of input do you have in their placement in your classes?**

Mark only one oval.

Very negatively influential
 Somewhat negatively influential
 Not influential
 Somewhat positively influential
 Very positively influential

12. **Students with special needs are being placed into music education courses at my school.**

Mark only one oval.

- Strongly disagree
- Disagree
- Neither agree or disagree
- Agree
- Strongly agree

13. There is an external level of educational support for teaching students with special needs in my music classroom.

Mark only one oval.

- Strongly disagree
- Disagree
- Neither agree or disagree
- Agree
- Strongly agree

14. Please select the factors that prevent student's access to a music education classes on your campus.

Check all that apply.

- Number of Classes available
- Competing programs (AP, IB, Honors)
- Sports programs
- JROTC programs
- AVID
- Parent Decision
- Apathy of Students Finances
- Lack of available Music classes
- Class Size
- None

15. From your perspective on comments you hear from students, counselors, parents, and administration, what are some of the consequences your students or potential students face when they are not allowed to take music classes?

16. If students with special needs are included in your program, please describe how you have modified your instruction for their participation in your class.

17. In what creative ways has your school site made accommodations for including students in special populations, Students with Special needs, Gifted, etc., in music education courses? (i.e. Block Scheduling, Zero Periods, etc.)

18. In your current music program, How many of your students are enrolled in or have

taken Advanced Placement Classes?

Mark only one oval.

- 0-1
- 2-4
- 5-10
- 11-20
- 21-30
- 31-40
- 41-50
- 51-60
- 61-70
- 70+

19. What are the course names of all music education courses on your campus?

20. I am skilled in creating lessons in music to students with special needs.

Mark only one oval.

- Strongly disagree
- Disagree
- Neither agree or disagree
- Agree
- Strongly agree

21. I believe the grade level that students should begin their music education should be:

Mark only one oval.

- K - 3
- 4 - 6
- 7- 9
- 10 - 12
- Any

22. I believe the current music education curriculum in place at my school supports learning for all students?

Mark only one oval.

- Strongly disagree
- Disagree
- Neither agree or disagree
- Agree
- Strongly agree

23. Based on your experience at your school site, which instrumental music course would you like to include in course offerings for the coming year?

24. When lesson plans are designed by music education teachers on your campus how often

are there written modifications for students with special needs?

Mark only one oval.

- Never
- Rarely
- Sometimes
- Often
- Always

25. I believe that in-service courses, educational training off-campus, or conferences assist in creating lesson plans, pacing plans and course outlines.

Mark only one oval.

- Strongly disagree
- Disagree
- Neither disagree or agree
- Agree
- Strongly agree

26. How many Professional development sessions does your school offer during a school year for you?

Mark only one oval.

- 0
- 1-2
- 3-4
- 5-6
- 7-8
- 9+

27. Of these Professional Development sessions, how many have a content area focus in music education?

Mark only one oval.

- 0
- 1-2
- 3-4
- 5-6
- 7-8
- 9+

28. Estimate the number of in-service or workshop hours you have attended for your music education courses

Mark only one oval.

- 0 hours

- 1-2 hours
- 3-4 hours
- 5-6 hours
- 7+ hours

29. If you were able to change the curriculum for the music education program, what changes would you implement?

30. In what county is your school?

Mark only one oval.

- Los Angeles
- Orange County
- Other

31. How many years have you taught Secondary Music Courses?

Mark only one oval.

- 0 - 5 years
- 6 - 10 years
- 11 - 15 years
- 15 - 19 years
- 20+ years

32. Please list any music associations you are currently a member:

33. How many music courses are available at your school?

Mark only one oval.

- 0 - 2
- 3 - 4
- 5 - 6
- 6-7
- 8+

34. What music classes are there at your school?

Check all that apply.

- Marching Band
- Concert Band
- Jazz Band
- Choir
- Guitar
- Piano
- Rock Band
- Studio Recording Studio

Musicianship
Chorus
Music Theory
Private Lessons
Chamber Ensembles
Drumline
Other:

35. What is your highest level of education?

Mark only one oval.

Some college courses
Associates Degree
Bachelor's Degree
Master's Degree
Doctoral Degree
Other

36. What level of formal Music Education training do you have?

Mark only one oval.

None
High School
Some College
Undergraduate Degree
Graduate Degree
Doctoral Degree
Other:

37. What is your Gender?

Mark only one oval.

Male
Female
Non-identified

38. What is your age range?

Mark only one oval.

18-29
30-39
40-49
50-59
60 – above

APPENDIX B

Informed Consent

Survey Informed Consent

The study in which you are being asked to participate is designed to investigate the status of inclusion and access to a music education curriculum in Southern California High Schools. This study is being conducted by Anthony Hughes under the supervision of Belinda Dunnick Karge, Ph.D., Concordia University School of Education. This study has been approved by the Institutional Review Board, Concordia University Irvine, in Irvine, CA.

PURPOSE: This study intends to address the problem of inclusion for all students by evaluating and providing information on the implementation, improvement, and building of future capacity in a secondary school music program.

DESCRIPTION: If you agree to participate in this study, the researcher will provide you with an electronic survey. Based on survey answers, a further interview could take place. The survey and interview will include questions about your job, the music education department in your school, student demographics, the longevity of both the students and instructors in the music program, how your program is funded and school music curriculum. This survey will take approximately 15-30 minutes to complete.

PARTICIPATION: Participation in this interview is voluntary. You may skip any questions that you do not want to answer. Refusal to participate will involve no penalty or loss of benefits to which you are entitled. You may discontinue participation at any time.

CONFIDENTIALITY OR ANONYMITY: The records of this study will be kept private. Any report will not include any information that will make it possible to identify you. All recorded interviews will not include the participant's name. The researcher will know the identities of participants, but pseudonyms will be used during data analysis and discussion. For example School A, Educator 5. Research records will be kept in a locked file and on the researchers locked laptop. Only the research will have access to data records.

DURATION: The survey is expected to take 15 minutes.

RISKS: No risks are anticipated by you participating in this study other than those encountered in day-to-day life.

BENEFITS: There are no potential benefits to employees for participating in this research study

I understand that I must be 18 years of age or older to participate in your study, have read and understand the consent document and agree to participate in your study. *

Mark only one oval.

Yes, I agree and would like to participate in this survey

No, The survey will end.

APPENDIX C

Research Authorization

