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EASTERN KENTUCKY UNIVERSITY

America Arts for All: Promoting Musical Opportunity and Equity for Socioeconomically
Challenged Students

Honors Thesis

Submitted

In Partial Fulfillment

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By

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America Arts for All: Promoting Musical Opportunity and Equity for Socioeconomically
Challenged Students

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Abstract

America Arts for All examines the student benefits of being involved in the Central Music Academy, a program that provides free music lessons to students on free or reduced lunch. Some of the benefits their program specifically realizes are higher graduation and college entry rates as well as higher interest in and knowledge of music in comparison to their general public school peers. Low-income students are significantly under-represented in music programs across the nation because they cannot afford instruments or program fees or because they feel that they cannot compete with their more socioeconomically privileged peers. Examination of the student benefits of Central Music Academy provides ample evidence in favor of involving students in music who might otherwise be unable to participate.

Keywords

thesis, honors thesis, undergraduate research, music, education, low socioeconomic status, low income.

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Introduction

Music plays a vital role in our culture and society. Every movie we watch, every store we enter, and every road trip we take are flooded with all types of music catering to a wide variety of personal preferences. Because music is so important and even necessary in our culture and everyday life, let us acknowledge that we must invest in young students who will be the next generation of musicians. Musical relation aside, we must provide an equitable education for all students. Children do not get to decide what home they are born into, but let us strive to provide each of them with resources for determining their destiny, wherever they may be starting from. Every student in the United States has the right to a free public education, and the Constitution requires that “all children be given equal educational opportunity regardless of their race, ethnic background, religion, or sex, or whether they are rich or poor, citizen or non-citizen.”¹ While this is the law in our country, we cannot ignore that in many cases students are not receiving an equal education. Schools in higher socioeconomic regions are equipped with more resources, better technology, and more opportunities for student growth in comparison to schools in lower socioeconomic regions.

Musicians and educators alike should strive to ensure that students receive a quality, equitable music education. Representation and opportunities play an important role in student growth. Every student should have access to a quality music education if their educational experience is going to be complete and meet the standards set forth in national education laws. Unfortunately, many schools—predominately in low-income areas—are lacking necessary resources to provide an equitable music education for all students, and in turn a well-rounded education as a whole. One option for solving this issue would be to find a way to get more

¹ “Your Right To Equality In Education” American Civil Liberties Union, accessed on November 16, 2021, <https://www.aclu.org/other/your-right-equality-education>.

resources and a more equal music learning experience into these schools. America Arts for All investigates the benefits of an alternative option: that of extra musical opportunities outside of the classroom, such as community music programs that provide free music lessons to students who may not be able to afford them.

When one looks at statistics relating to music education in America, it is clear that students from low-income homes are significantly underrepresented in music programs nationwide. Because students from low-income households are not provided as many musical opportunities as their more economically privileged peers, these students are less involved, less likely to compete musically, less likely to place in higher chairs in ensembles, and less likely to pursue music long-term. However, these students have just as much potential for musical talent and aptitude as their wealthier peers. The goal of this project is to determine if, when given opportunities similar to their more socioeconomically privileged peers, financially disadvantaged students become more involved and more successful in music, as well as in other areas of their lives.

The Central Music Academy of Lexington, Kentucky acts as a case study for this project. The Central Music Academy provides free music lessons to any student between the ages of eight and eighteen who receives free or reduced-cost lunch. They offer lessons for a wide variety of instruments, and the music instruction is tailored to each individual student. Their mission is to provide financially disadvantaged students quality musical training. CMA seeks to “use the power of music and musical instruction to improve the lives of these at-risk youth,” and “their long term goal is to strengthen their community by reaching one child at a time.”² Their hope for their students is to see them become well rounded individuals who remain passionate for, and

² “About -- Central Music Academy,” Central Music Academy, accessed November 16, 2021, <https://www.centralmusicacademy.org/about>.

connected with the arts throughout their lives. CMA has provided free music lessons for over 1000 students of low socioeconomic status since 2004. The students who take lessons at the Central Music Academy also have a 100% high school graduation rate, in comparison to Fayette County's average rate of 90.5%. In addition, 99% of CMA's students continue to college after graduation.³ The strategy implemented at the Central Music Academy is clearly making a difference in their students' lives. The question is, how exactly do these students benefit from this musical opportunity, and is it closing the music equity gap for low-income students? Programs like the Central Music Academy of Lexington, Kentucky that provide extrinsic musical opportunities, such as private music lessons, for students from low-income homes could help close the socioeconomic musical gap that financially disadvantaged students face. Such programs could also provide a more equitable music education for these students. Involvement in these programs could offer students a chance to invest in their musical abilities, resulting in a variety of musical and extra musical benefits.

Literary Review

In order to understand why extrinsic musical opportunities are necessary for low-income students to have an equitable music education, we must first understand why and how music lessons are beneficial, and then we must look into the musical opportunity gap that low-income students face. "High School Ensemble Students in the United States: A Demographic Profile," by Kenneth Elpus and Carlos R. Abril, provides a clear demographic for which students are and are not involved in the arts in high school public schools nationwide. It is no surprise that

³ "Impact -- Central Music Academy." Central Music Academy, accessed November 16, 2021, <https://www.centralmusicacademy.org/impact-1>.

students of low socioeconomic status are in the lowest quartile for participation.⁴ Schools with a lower average socioeconomic status were less likely to offer string programs for their students than schools with a higher average socioeconomic status. Elpus and Abril also found that parental support and involvement is a significant factor in the participation of students in ensembles, and that parents in lower income situations are less likely to be able to participate than more socioeconomically privileged parents.⁵ Some contributing factors that prevent students from participating in ensembles and other musical activities include not having enough money to pay fees, buy instruments, buy concert attire, or pay for other expenses; not having reliable transportation to and from rehearsals, concerts, and other events; and feeling less capable or talented than their peers, or feeling like they are not noticed or given the opportunity to grow musically.⁶ The clear lack of financially disadvantaged students involved in music ensembles in public schools points to the inequity of musical education within these schools. There are a few different ways to combat this problem. First, schools could work to make ensemble participation more affordable and provide public transportation when there is a need. They could also pay special attention to personal biases and ensure that teachers are giving everyone in their classes some opportunities for musical growth and achievement. Another way to combat this would be for communities to provide programs like the Central Music Academy of Lexington, Kentucky. This program provides music lessons to any students ages 8 to 18 who are on free or reduced price lunch, thus providing these students with a music education that they likely would not have received in their everyday schooling. The Central Music Academy also has an instrument loaning program for those students who need it. The only need that they do not currently meet

⁴ Elpus, Kenneth, and Abril, Carlos R., "High School Music Ensembles in the US: A Demographic Profile," *Journal of Research in Music Education* Vol. 59, No. 2 (July 2011): 134, <http://bit.ly/3cv4ZUx>.

⁵ Elpus and Abril, "High School Music Ensembles," 140.

⁶ *Ibid.*, 139-140.

would be to provide rides for students who do not have a reliable mode of transportation. Because music lessons are tailored to the individual student, growth and learning can go at whatever pace necessary for student success.

While it is safe to assume that music lessons do have benefits for students, many people do not comprehend the extent to which music lessons can really impact students in a multitude of ways. Philip Yang's "The impact of music on educational attainment" is a study that researched how musical engagement directly affects a student's education. Yang used research from a study called BIOAGE17 that took a large group of people and did a variety of surveying on socioeconomic status, home life, individual life, when/if private music lessons began, perceived musical impact on their education, advancement to college after their musical education or lack thereof, grades in school, and so on. After breaking down all this data, Yang found that those who were engaged in music were significantly further along in school and had developed many other qualities, such as improved motor and auditory skills, improvements in reading, math, classroom attitudes and behavior, memorization and visualization skills, improved concentration, commitment, and patience, and better judgement of one's own and others' accomplishments, which stimulates competitiveness and ambition.⁷ It is important to note that Yang found that music lessons provide both musical and extra musical benefits. Yang's findings give significant support to the argument that providing music lessons to students who cannot afford them is an important aspect of ensuring that low-income students get an equitable music education. Socioeconomically challenged students placed in music classrooms with their peers who study music privately are often deprived of the chance to really invest in their musical abilities to see if they can flourish as musicians. Because low-income students who participate in music ensembles

⁷ Yang, Philip, "The impact of music on educational attainment," *Journal of Cultural Economics* Vol. 39, No. 4 (November 2015): 369-396, <http://bit.ly/3cYeHkm>.

cannot generally afford to take music lessons, they are at a disadvantage to their peers who can and do take lessons. The musical and extra musical benefits that musical engagement provides would make a positive impact on anyone, regardless of if they plan to pursue music professionally or simply to enjoy it as a hobby that enhances their lives. Students of low socioeconomic status should not go without the opportunity to reap these benefits merely because they cannot afford to pay for music lessons or ensemble participation.

In Jihae Shin's scholarly article, "An Investigation of Participation in Weekly Music Workshops and its Relationship to Academic Self-Concept and Self-Esteem of Middle School Students in Low Income Communities," Shin explores the connection between music education and a student's self-esteem. Shin notes that self-esteem is a crucial factor in a person's self-confidence, as well as in their opinions of their own worth, strength, adequacy, and capabilities. In recent years, high school students have reported increases in self-esteem and self-worth because of participating in musical groups.⁸ In order to see for herself if musical engagement can improve a student's self-esteem, Shin reviewed the I am a Dreamer Music Program that invited 18 middle school students from financially disadvantaged situations to participate in weekly music workshops for seven weeks. The program was designed to enable students to discover and heighten their feelings of self-worth by learning and exploring music. It is important to note that just as private music lessons are student-centered, this program was also student-centered, focusing on the individual student's needs and abilities. After Shin interviewed and surveyed people involved in this program, she found that most people felt that the students' self-esteem and feelings of self-worth were positively impacted by this experience. One hundred percent of the parents of the students involved in this program stated that they saw an increase in

⁸ Shin, Jihae, "An Investigation of Participation in Weekly Music Workshops and Its Relationship to Academic Self-Concept and Self-Esteem of Middle School Students in Low-Income Communities," *Contributions to Music Education* Vol. 38, No. 2 (2011): 29-42, <http://bit.ly/3pcPgha>.

their child's confidence after this experience. The students in this program felt that the main factors that led them to feel an increase in self-worth and confidence were that they were in a safe and positive environment, their teachers and parents encouraged them, and they were accomplishing musical goals throughout the length of the program.⁹ This evaluation of the I am a Dreamer Music Program strongly affirms the argument that when students are able to explore music in a safe environment, with the encouragement of the adults in their lives, there can be a positive impact on their self-esteem, resulting in heightened opinions of their own worth, strength, adequacy, and capabilities. When students have a strong self-esteem, they feel more able to take risks, get involved, and grow in positive ways. Providing music lessons to students who may not be able to afford them allows students to improve their self-esteem, which will provide them with more confidence to take risks and invest in their education and personal lives in positive ways.

Along with uncovering the many benefits of music lessons, we must also understand that there is a significant gap in musical learning and opportunity for students who are in low-income homes. Julia Shaw's, "Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity In Choral Ensembles," investigates the details of the opportunity gap that students of low socioeconomic status face in public school music programs. Shaw found that many music educators assume that "all low SES students share a culture of poverty."¹⁰ This "culture of poverty" attitude assumes that students of low socioeconomic status are lazy, don't value education, and have high rates of drug and alcohol use. Another typical problem that feeds into the opportunity gap is that educators often expect less of students of low socioeconomic status simply because they assume they are less capable. These assumptions result in low-income

⁹ Shin, "An Investigation of Participation," 36.

¹⁰ Shaw, Julia T., "Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity In Choral Ensembles," *The Choral Journal* Vol. 58, No. 4 (November 2017): 22-37, <http://bit.ly/3qgxFX2>.

students being held to lower expectations, getting called on in class less than their more financially privileged peers, and not receiving the same opportunities for success that their peers are given. The low standards that are set for students from low-income households are severely unhealthy for student growth. Students will not feel that they need to achieve standards that are too low and too easy to meet. Similarly, students are significantly more likely to be successful when they feel that the people around them, predominantly their teachers and parents, believe in them. Many teachers set low standards because they think they are helping these students out by not setting goals so high that they are unattainable, but more often than not, students will rise to the occasion and meet high expectations when challenge is coupled with healthy support and encouragement. In the I Am A Dreamer Music Program from Shin's study, the students felt both challenged and supported by their teachers and parents, and this resulted in improved self-esteem and self-awareness, "leading to more positive and confident attitudes."¹¹ All of the students in the I Am A Dreamer Program were from low-income families. This shows that socioeconomic status should not be a contributing factor for determining how high to set your standards and how much to challenge students as an educator. Rather, expectations should be set solely on the capabilities of the individual students in an educator's classroom. While this may require more effort on the part of the teacher to get to know the abilities and talents of each individual student in their classroom, it will result in higher levels of success and self-esteem for students.

One of the perks of private music lessons is that each individual student is at the forefront of the teacher's mind, since they are participating in one-on-one instruction. In his article, "Private Music Lessons: A School Learning Opportunity," Raymond Bechtle reports on a school district that provided the opportunity for students to take after school music lessons in lieu of regular school music credits. This program was completely optional, and the district received

¹¹ Shin, "An Investigation of Participation," 36.

ample feedback from the students and parents who chose to participate in the program. Parents with children in the program stated that their children began to take responsibility for their music learning, which developed in these children a valuable experience of personal initiative. Parents also said that they found their children doing their work more often without being asked, showing signs of intrinsic motivation.¹² The district also found that students were more willing to take risks because they did not feel they were in competition with their peers, since they were in a one-on-one learning environment.¹³ In taking music lessons, students were also allotted the opportunity to see what some of their strengths and weaknesses were, resulting in greater self-awareness.

“The Impact of a School Loaner-Instrument Program,” by Don Ester and Kristen Turner, associates music study with higher instances of creativity, decreased rates of school dropouts, greater self-esteem, increased success in psychosocial outcomes including better positive social interactions, and overall improved quality of life.¹⁴ While students of lower socioeconomic status are statistically more at risk of not completing high school, musical involvement could help these students to find their niche and graduate, as well as to improve their self-esteem, among many other benefits that they could receive. Ester and Turner also state that, for at-risk youth specifically, musical involvement can help these students acquire job skills, improve problem-solving skills, and improve communication skills. While it has been previously mentioned that giving at-risk students the opportunity to take music lessons can make them more competitive in ensembles in the short term, it is far more valuable for them that their musical studies could potentially help them to succeed in a variety of life skills in the long term.

¹² Bechtle, Raymond, “Private Music Lessons: A School Learning Opportunity,” *American Music Teacher* Vol. 24, No. 5 (April-May, 1975): 12-14, <http://bit.ly/2Z7KgQz>.

¹³ Bechtle, “Private Music Lessons,” 13.

¹⁴ Ester, Don, and Turner, Kristen, “The Impact of a School Loaner-Instrument Program on the Attitudes and Achievement of Low-Income Music Students,” *Contributions to Music Education* Vol. 36, No. 1 (2009): 53-71, <http://bit.ly/3pb7lMR>.

Collectively, the literature regarding the musical education equity gap shows that financially disadvantaged students are significantly underrepresented in public school music programs nationwide. Because of this underrepresentation, many of these students are not receiving much of a music education, which is a necessary part of a student's educational development as a whole. Research also shows that music lessons, whether in the case of socioeconomically challenged students or non-socioeconomically challenged students, improve the students' lives by providing them with a wide range of benefits, including improved motor and auditory skills, improvements in a range of academic areas, improved concentration, commitment, and patience, and improved self-esteem and judgement. For financially disadvantaged students specifically, music lessons not only raise the likelihood that these at-risk youth will graduate high school, but they also give these students a chance to acquire job skills, improve problem-solving skills, and improve communication skills, which can directly benefit them at the collegiate level or in the job field upon graduation. When music lessons are accessible to students from low-income homes, a plethora of both musical and extra musical benefits are made available to them that will positively impact their educational, musical, and personal lives.

Research Process

After careful review of literary sources regarding music education, the benefits of music lessons, and the underrepresentation of socioeconomically challenged students in public school music programs nationwide, America Arts for All has been narrowed to focus on how financially disadvantaged students benefit from participating in free music lessons. This study hopes to discover that the opportunity given to these students provides them a more equitable music

education than they would otherwise have received. Although many students from low-income homes cannot afford to participate in music ensembles, lessons, or other events, programs that provide free music lessons to students are offering an educational experience that can improve students' lives in several ways. Some main questions that drove this research based on the reviewed literature include:

- How exactly do these students benefit from taking free music lessons, and is this experience closing the music equity gap for low-income students?
- When given such opportunities similar to their more socioeconomically privileged peers, do financially disadvantaged students become more involved and more successful in music and in other areas of their lives?

In answering these questions, the goal is to build a strong case for the necessity of ensuring that students from low-income households are being provided musical opportunities that will enhance their musical, educational, and personal lives. If the research undertaken yields favorable answers to the above questions, this will help to build the strong case. It will offer evidence that programs successfully providing financially disadvantaged students with free music lessons are working towards closing the socioeconomic gap that is plaguing public schools across the nation. They are offering these underprivileged students the chance to invest in their musical abilities, resulting in a wide variety of musical and extra musical benefits.

In order to answer the research questions above, it was necessary to find a program that provided free lessons to socioeconomically challenged students and was willing to collaborate with the America Arts for All research study. The Central Music Academy of Lexington, Kentucky acts as a case study for this project. Central Music Academy has been open since 2004, and in that time has provided free music lessons to over 1000 financially disadvantaged students. This program provides free music lessons to over 100 Fayette County students in any given year,

and they are the only program in Central Kentucky that provides free music lessons to their students. The students in this program have higher high school graduation rates than the county as a whole.¹⁵ A large percentage of the students in this program also continue their education at the collegiate level. Central Music Academy's mission is to "provide quality musical training at no cost to financially disadvantaged children. CMA seeks to use the power of music and musical instruction to improve the lives of these at-risk youth."¹⁶ Their curricular goals include

building basic music appreciation, introducing world culture, providing a structured environment for high-risk children, and further developing self-discipline through instrument practice. The lessons students learn while studying music help them to be more precise, to be better listeners, to collaborate well with others, to express themselves, and to persevere when setting and achieving goals. The Central Music Academy's long-term aim is to strengthen our community by reaching out to one child at a time.¹⁷

They state on their website that they "hope to see their students become well-rounded individuals who, even if they do not choose to make their career in music, maintain a lifelong passion for, and connection with, the arts,".¹⁸ The Central Music Academy is passionate about providing a quality music education to students who otherwise would not be able to take music lessons. They have created a student-centered learning environment in which the students are supported and feel safe to take educational risks to improve their musical growth.

The Director of the Central Music Academy was happy to allow their students and teachers to participate in a survey for this project. The Director mentioned that they are always looking for feedback to continuously improve their program. In order to understand how this program benefits students who otherwise would not have access to such a personal music education, a student survey (Appendix 1) was developed and sent to all of the CMA students.

¹⁵ "Impact -- Central Music Academy"

¹⁶ "About -- Central Music Academy"

¹⁷ Ibid.

¹⁸ Ibid.

Some of the questions on the survey include where the source of their motivation comes from, who their biggest supporters are, if they feel that they have grown musically, socially, and/or academically, if they are more likely to continue on with music in some way because of this experience, if they feel more knowledgeable in general, and many other questions that probe how these students could be benefitting from CMA's program. In addition to surveying the students, a survey was developed for the private lesson teachers (Appendix 2). Some of the questions they were asked include how many of their students have received music scholarships, where they see their students' motivations coming from, how their students respond to being challenged, and how their students seek new opportunities because of taking lessons, among other questions. In surveying the students and teachers from the Central Music Academy, the goal was to gain a general understanding of how the musical experience that the Central Music Academy provides impacts their students' lives in a variety of ways. In discovering the benefits that this program provides to their students, we can then determine if this experience is closing the musical equity gap that so many socioeconomically disadvantaged students face as a result of being financially unable to participate in musical activities.

The student survey questions are placed into five different categories: academic, motivational, musical, personal, and social. here are 7 academic questions, 13 musical questions, 18 personal questions, 6 motivational questions, and 4 social questions. The students could answer most of the questions on the survey with one of the following responses:

- A) Yes, definitely
- B) Somewhat
- C) Not really
- D) Not at all

The responses given by students indicate their perceived benefits from taking lessons at the Central Music Academy.

The teachers at CMA were surveyed about what benefits they see their students experiencing because of taking lessons with the Central Music Academy. The goal of surveying the teachers was to see if the teachers' perceptions of their students' benefits matched the student's own perceived benefits. Such a match would strengthen the argument that said benefits are truly being experienced by the students that take lessons at the academy.

Research Results

The responses to the student survey (Appendix 1) and the teacher survey (Appendix 2) revealed a wide range of perceived benefits for the students taking lessons at Central Music Academy. There were conclusive perceived benefits gained from their experiences with the program in every section that was surveyed, and there were also inconclusive results in each category. Benefits will be considered conclusive if 70% or more students responded with yes, definitely or somewhat. Benefits will be considered inconclusive if less than 70% of students responded with yes, definitely or somewhat. Again, the categories of questions included academic, motivational, musical, personal, and social questions. The results are divided into each category below.

Academic Results

Out of the seven student survey questions in the academic category, there were four conclusive perceived benefits and three inconclusive perceived benefits. The seven academic statements were questions 8, 9, 23, 28, 32, 35, and 36. Table 1 contains statements 8, 23, 32, and 35, which are to be considered conclusive perceived benefits because more than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement.

Table 1. Student Survey: Questions 8, 23, 32, 35

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
8	I feel more knowledgeable about music and my instrument as a result of taking music lessons with the Central Music Academy.	94.7%	5.3%	0%	0%
23	In my experience, the Central Music Academy has a high standard of excellence for its students.	80%	15%	5%	0%
32	I feel that taking lessons at CMA has improved my ability to concentrate	47.7%	31.6%	21.1%	0%
35	Since taking lessons at CMA, I have had more or better performance opportunities open up for me.	65%	10%	15%	10%

Notice that 100% of students reported answers of either “Yes, definitely” or “Somewhat” for statement 8. Ninety-five percent of students reported answers of either “Yes, definitely” or “Somewhat” for statement 23. Seventy-nine percent of students reported answers of either “Yes, definitely” or “Somewhat” for statement 32. And 75% of students reported answers of either “Yes, definitely” or “Somewhat” for statement 35. So after studying at CMA, students generally feel more knowledgeable about their instruments, are held to a high standard of excellence, improve in their ability to concentrate, and meet more or better performance opportunities.

Table 2 contains statements 9, 28, and 36, which are to be considered inconclusive perceived benefits because less than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. While statements 28 and 36 are academic in nature, they are actually less related to perceived benefits of music lessons and more related to whether or not students plan to pursue a career in music.

Table 2. Student Survey: Questions 9, 28, 36

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
9	Since I've been taking lessons with the CMA, my grades have improved in other classes	20%	35%	35%	10%
28	Since I've been taking lessons at CMA, I have been thinking about pursuing a career in music.	20%	30%	35%	15%
36	My experience at CMA makes me think that I might like to be a music teacher someday.	20%	25%	35%	20%

Notice that 55% of students reported answers of “Yes, definitely” or “Somewhat” for statement 9. While this perceived benefit is inconclusive according to the percentage criteria, it is important to note that this result shows only the students’ *perception* of the relationship between their music lessons and their academic school grades. A closer investigation into the students’ academic grades might reveal something different than their perception. Nevertheless, based on the data collected, this is an inconclusive perceived benefit.

Fifty percent of students reported answers of either “Yes, definitely” or “Somewhat” for statement 28, and 45% of students reported answers of either “Yes, definitely” or “Somewhat” for statement 36. While the positive responses for statements 28 and 36 did not reach over 70%, the fact that roughly 50% of students surveyed are considering teaching or pursuing a career in music is a testament that students are interested in and motivated by their musical training.

It is of interest that the Central Music Academy has a 100% high school graduation rate compared to Fayette County’s average rate of 90.5%; nevertheless, the students did not conclusively connect their music lessons with improved academic grades, though CMA does provide them with other conclusive academic benefits. The conclusive perceived benefit that students feel they are held to a high standard of excellence at CMA directly relates to Julia

Shaw's research, "Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity In Choral Ensembles." Shaw's research concludes that students are significantly more likely to be successful when they are held to high standards of excellence.¹⁹ That CMA students feel more knowledgeable about music and feel that they are more able to concentrate strengthens the argument that CMA's high standards of excellence aid in the success of their students' academic growth.

Motivation Results

Out of the six statements in the motivation category, there were five conclusive perceived benefits and one inconclusive perceived benefit. The six motivation statements were questions 12, 14, 15, 17, 18, and 22.

Table 3 contains statements 12, 15, 17, 18, and 22, which are to be considered conclusive perceived benefits because more than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. Statement 15 is not listed below simply because it was used as a control question. Statement 15, "Since I've been taking lessons at CMA, I have lost interest in music," received the desired responses: 90% of students selected that they have not lost interest in music.

¹⁹ Shaw, "Toward Socially Inclusive Music Organizations," 27.

Table 3. Student Survey: Questions 12, 17, 18, 22

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
12	I feel that I am more musically competitive as a result of studying at CMA.	60%	20%	20%	0%
17	I am more motivated to practice my instrument now that I'm taking lessons at CMA.	80%	15%	5%	0%
18	My parent or guardian comes to see me perform since I have been taking lessons at CMA.	70%	20%	10%	0%
22	My teacher at CMA is very supportive of me personally.	90%	10%	0%	0%

Notice that 80% of students reported answers of “Yes, definitely” or “Somewhat” for statement 12. Ninety-five percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 17. Ninety percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 18. And 100% of students reported answers of “Yes, definitely” or “Somewhat” for statement 22. These results show that after taking lessons with CMA, students feel more musically competitive and more motivated to practice. They also feel supported by their parents or guardians and supported by their teachers.

Statement 14 (see Table 4) is to be considered an inconclusive perceived benefit because less than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement.

Table 4. Student Survey: Question 14

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
14	I have participated in more auditions and/or competitions since I started taking lessons at CMA.	35%	20%	30%	15%

Notice that only 55% of students reported answers of “Yes, definitely” or “Somewhat” for statement 14. Because the results are split relatively evenly on responses for this statement, no general conclusion can be drawn regarding whether students participate in more auditions or competitions since beginning to take lessons with the Central Music Academy. We can conclude, however, because of the results of statement 12 in Table 3, that students do feel more musically competitive as a result of their studies at CMA.

It is interesting to note the connection between some of the conclusive results in this motivation section and some of the literary sources that have been used to inform this project. In their demographic profile, Elpus and Abril noted that parents of students in low income situations are often less able to be supportive of their children in their musical involvement; however, the students at the Central Music Academy feel supported by their parents.²⁰ This may be an anomaly situation, but it would be worth doing more research to discover if financially disadvantaged parents are truly less supportive because of their situations or if society simply perceives them as being less supportive because of the “culture of poverty” attitude that Julia Shaw covers in her article, “Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity In Choral Ensembles.”²¹ Additionally, Jihae Shin’s investigation into the I Am A Dreamer Music Program found that one of the leading factors in student success is

²⁰ Elpus and Abril, “High School Music Ensembles,” 140.

²¹ Shaw, “Toward Socially Inclusive Music Organizations,” 22-37.

support and encouragement from teachers and parents.²² Based on these survey results, the Central Music Academy seems to be doing a nice job of setting up a supportive environment to promote student learning and success.

Musical Results

Out of the twelve statements in the musical category, there were ten conclusive perceived benefits and two inconclusive perceived benefits. The 12 musical statements were numbers 6, 7, 8, 12, 14, 15, 17, 19, 21, 28, 29, 35. Statements 6, 7, 8, 12, 15, 17, 19, 21, and 29 are to be considered conclusive perceived benefits because more than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. Statements 8 and 35 are also listed as conclusive benefits in the academic results section, and statements 12, 15, and 17 are already listed as conclusive benefits in the motivation results section. Some of the statements on the student survey were double listed because they pertain to more than one category. For the purposes of clearly listing the data, each question will only be listed in one section and in one table. Therefore, Table 5 below will show the results for questions 6, 7, 19, 21, and 29.

Table 5. Student Survey: Questions 6, 7, 19, 21, 29

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
6	Since I've been taking lessons with the CMA, I have a deeper appreciation for and desire to make music.	85%	15%	0%	0%
7	My experience at CMA has increased the likelihood that I'll continue to be involved in music in the future.	85%	15%	0%	0%
19	Since I've been taking lessons at CMA, I feel a deeper connection to music and expressing myself through music.	70%	25%	5%	0%

²² Shin, "An Investigation of Participation," 35.

21	Since I've been taking lessons at CMA, I am more confident while performing in front of others.	65%	30%	5%	0%
29	Now that I'm having lessons at CMA, I feel more fulfilled or empowered when I sing/play my instrument.	70%	30%	0%	0%

Notice that 100% of students reported answers of “Yes, definitely” or “Somewhat” for statement 6. One-hundred percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 7. Ninety-five percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 19. Ninety-five percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 21. And one-hundred percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 29. These results show that students are receiving overwhelmingly positive perceived benefits in the music category. Specifically, students are gaining a deeper appreciation for music, are more likely to be involved in music throughout the entirety of their lives, feel a deeper connection to music and musical expression, feel more confident while performing, and feel more fulfilled and empowered when they sing or play their instrument.

Regarding inconclusive benefits in the musical category, statements 14 and 28 did not have conclusive responses. These two statements have been previously listed in the motivation and academic sections.

It is noteworthy that students feel more confident as a result of their experience with CMA. The results from I Am A Dreamer Music Program reviewed by Jihae Shin also showed that their students felt more confident after their experience in that program. Similarly, both CMA and the I Am A Dreamer Music Program foster an environment that provides teacher and parental support to their students and hold their students to high standards of excellence. These

are two factors that seem to play a role in students receiving benefits that will improve their lives. Additionally, statement number 8 on the student survey pertained to students feeling more knowledgeable about music. This question is categorized in both the academic section and the musical section. The demographic profile done by Elpus and Abril noted that one of the factors preventing low-income students from participating in public school ensembles was that they felt less knowledgeable than their peers about music. According to the students that study with CMA, they are receiving an enriching experience that has increased their musical knowledge. Lastly, one of Central Music Academy's goals is to see their students maintain a lifelong passion for and connection with the arts. According to these survey results, students feel that they will be more likely to be involved in music in the future because of their experience with CMA.

Personal Results

Out of the nineteen statements in the personal category, there were seventeen conclusive perceived benefits and two inconclusive perceived benefits. The 19 personal statements were numbers 6, 7, 10, 11, 13, 18, 19, 20, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 36. Statements 6, 7, 10, 11, 13, 18, 19, 20, 24, 25, 26, 27, 29, 30, 32, 33, and 34 are to be considered conclusive perceived benefits because more than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. Statement 32 is also listed in the academic conclusive benefits section, statement 18 is already listed in the motivation conclusive benefits section, and statements 6, 7, 19, and 29 are listed in the musical section. These statements on the student survey were double listed because they pertain to more than one category. Table 6 below will show the results for questions 10, 11, 13, 20, 24, 25, 26, 27, 30, and 33. Statement 34 will

not be listed, as it was a control question to ensure that students were answering the questions thoughtfully.

Table 6. Student Survey: Questions 10, 11, 13, 20, 24, 25, 26, 27, 30, 33

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
10	Since I've been taking lessons with the CMA, I am developing more discipline or focus.	35%	55%	10%	0%
11	Since I've been taking lessons with the CMA, I have a greater sense of belonging.	60%	15%	25%	0%
13	I have experienced more peace and happiness since I've been taking music lessons at CMA.	35%	50%	10%	5%
20	Since I've been taking lessons at CMA, I have more confidence in relating with others.	40%	50%	10%	0%
24	Taking lessons at CMA has helped me see that music and creativity are essential parts of who I am.	70%	25%	5%	0%
25	I am encouraged to practice my instrument at home.	100%	0%	0%	0%
26	My experience at CMA is giving me a greater awareness of my artistic capabilities.	80%	20%	0%	0%
27	My experience at CMA is giving me a greater awareness of my capabilities in general.	70%	25%	5%	0%
30	Taking lessons at CMA makes me feel more hope for my future.	60%	35%	5%	0%
33	The opportunity to take lessons at CMA is meaningful to me.	100%	0%	0%	0%

Notice that 90% of students reported answers of “Yes, definitely” or “Somewhat” for statement 10. Seventy-five percent of students reported such answers for statement 11. Eighty-five percent of students reported such answers for statement 13. Ninety percent of students reported such answers for statement 20. Ninety-five percent of students reported such

answers for statement 24. One-hundred percent of students reported such answers for statement 25. Statement 26 had responses of 100% of students reporting answers of “Yes, definitely” or “Somewhat.” Ninety-five percent of students reported such answers for statement 27. Ninety-five percent of students reported such answers for statement 30. And 100% of students reported such answers for statement 33. These results show that students perceive they are developing more discipline, have a greater sense of belonging, experience more peace and happiness, feel more confident and more self-aware, are encouraged to practice at home, feel more hope for their future, and consider their music lessons with CMA a meaningful part of their lives.

Statement 31 (see Table 7) is to be considered an inconclusive perceived benefit because less than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. Statement 36 was previously listed in the inconclusive benefits for the academic section, so it is not listed below.

Table 7. Student Survey: Question 31

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
31	Since I've been taking lessons at CMA, others have noticed that I more often seem to be in a better frame of mind.	45%	15%	25%	15%

Notice that only 60% of students reported answers of “Yes, definitely” or “Somewhat” for statement 31. Because the results are split on responses for this statement, no general conclusion can be drawn regarding these students' perceptions of whether or not those around them have noticed that they are in a better frame of mind. Essentially, it is inconclusive whether

or not students feel that taking music lessons with the Central Music Academy has resulted in extrinsic improvements of their mindset.

Many of the perceived benefits in this category of questions directly connect to the literary sources used to inform this research. For example, statements 24, 26, and 27 all pertain to a person's self-awareness. Yang, Shin, and Bechtle all concluded in their articles that musical experiences such as music lessons result in improved self-awareness, which can lead to a number of other personal benefits that improve a student's life. In Yang's research regarding BIOAGE17, he found that musical experiences lead to better judgement of one's own and others' accomplishments, which stimulates competitiveness and ambition.²³ In Shin's research with the I Am A Dreamer Music Program, she discovered individualized content creates a real impact on their self-esteem, resulting in heightened opinions of students' worth, strength, adequacy, and capabilities.²⁴ In Bechtle's observations of a school district providing after school private music lessons to students, students were supplied the opportunity to investigate their strengths and weaknesses, which resulted in greater self-awareness.²⁵ Of all the perceived benefits found in this research, self-awareness most directly relates to the literary sources and leads to beneficial life skills. Additionally, both Yang and Bechtle note that commitment and discipline are two benefits that can be gained from musical involvement, which aligns with the results of statement 10 in the student survey: "Since I've been taking lessons with the CMA, I am developing more discipline or focus." Ester's and Turner's observations of a school loaner-instrument program concluded that musical involvement stimulates creativity,²⁶ which strengthens the results of statement 24: "Taking lessons at CMA has helped me see that music and creativity are essential parts of who I

²³ Yang, "The impact of music on educational attainment," 371.

²⁴ Shin, "An Investigation of Participation," 36.

²⁵ Bechtle, "Private Music Lessons," 13.

²⁶ Ester and Turner, "The Impact of a School Loaner-Instrument Program," 54.

am.” Ester and Turner also concluded that musical involvement improves overall quality of life.²⁷ This conclusion is connected to statements 11, 13, and 30, which note that students feel their experience with CMA has given them a greater sense of belonging, has given them feelings of peace and happiness, and gives them increased feelings of hope for their future.

Social Results

Out of the four statements in the social category, all of the statements were considered conclusive perceived benefits. The four social statements were questions 5, 6, 20, and 21. These statements are to be considered conclusive perceived benefits because more than 70% of students reported that they either definitely agreed or somewhat agreed with the given statement. Statement 21 has been previously listed as a conclusive benefit in the music section, and statement 20 has been previously listed as a conclusive benefit in the personal category. Table 8 below shows the results for statements 5 and 16.

Table 8. Student Survey: Questions 5, 16

Number	Statement	Yes, definitely	Somewhat	Not really	Not at all
5	Taking lessons at CMA has positively influenced my public school experience.	60%	30%	10%	0%
16	I have made positive friendships as a result of studying at CMA.	40%	30%	20%	10%

Ninety percent of students reported answers of “Yes, definitely” or “Somewhat” for statement 5. And 70% of students reported answers of “Yes, definitely” or “Somewhat” for statement 16. These results show that students have made positive friendships through the

²⁷ Ibid.

Central Music Academy and feel that their overall experience with CMA has made a positive impact on their public school experience.

There were no inconclusive perceived benefits in the social category.

Eplus's and Abril's demographic profile noted that one of the factors preventing students from being involved in musical activities is the feeling of being less capable or talented than their peers.²⁸ The main social perceived benefits observed in this study are that students feel they have cultivated positive friendships at CMA and that they feel more confident about relating with and performing in front of others. The Central Music Academy has given students a place to belong and grow. As a result of this, their confidence has improved and they have created positive relationships with others. Both of these perceived benefits can help students to feel that they are capable and that they belong with the other students participating in ensembles and other musical activities at school.

Other Noteworthy Observations

There are a number of other noteworthy observations that can be made from the student survey responses. For instance, many students who began their lessons with the Central Music Academy having no experience with an instrument or having experience with only one instrument and are now playing one to two instruments. Additionally, students are significantly more involved in ensembles after taking lessons with CMA than before taking lessons. Seven students noted that they rose in chair placement in their ensembles after taking lessons with CMA. Students who were surveyed also noted that the Central Music Academy has donated instruments to them for their use. Comments such as this show that CMA is taking necessary steps to equip students with the needed resources to be successful. Also, multiple students

²⁸ Elpus and Abril, "High School Music Ensembles," 139-140.

reported that they have been personally asked to join ensembles since taking lessons with the Central Music Academy. This shows that students are improving musically and are gaining musical opportunities because of their experience with CMA. A number of students reported that they began lessons with little to know musical knowledge and now feel significantly more musically knowledgeable because of their CMA experience. One hundred percent of students reported answers of “yes, definitely” for statement 33: “The opportunity to take lessons at CMA is meaningful to me.” This statement is further supplemented by comments from students who note their appreciation for the opportunity to take music lessons with the Central Music Academy. Some of the statements regarding students appreciation for their opportunity with CMA include:

“I appreciate the opportunity that enables us to broaden our musical abilities.”

“I love CMA. My instructors have been great and patient with me. I have recommended CMA to my friends.

Two students mentioned in the survey that they would not have been able to afford music lessons if it weren't for the Central Music Academy, and that their experience has helped them in a number of ways.

It is important to recognize the factors that set students up for success according to the literary sources and to the research conducted specifically for America Arts for All. According to Elpus and Abril, parental support and involvement is a significant factor in the participation of students in ensembles.²⁹ Similarly, Shin's review of the I Am A Dreamer Music Program concluded that parental and teacher support are contributing factors to success.³⁰ Shaw also found that students are significantly more likely to be successful when they feel their teachers

²⁹ Ibid., 140.

³⁰ Shin, “An Investigation of Participation,” 36.

and parents believe in them.³¹ In the America Arts for All research, both the student and teacher results show that students feel they are supported by their teachers and parents in their musical education and involvement. The support of teachers and parents or guardians is one of the factors that work toward strengthening student success. In her article, “Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity In Choral Ensembles,” Shaw concludes that students who are held to high expectations are more likely to be successful, and that socioeconomic status should not be a contributing factor in whether or not students are held to high expectations.³² The results of statement 23 of the student survey confirms that students feel they are held to a high expectation at CMA. The teacher survey responses for statement 17 support the student responses in that the teachers feel that 50-100% of their students respond positively when challenged and held to high expectations. Students feeling supported by their parents and teachers and being held to high expectations are two factors that have strengthened student success for the Central Music Academy. Having been set up for success in this way, CMA students express a multitude of perceived benefits, including increased musical knowledge, increased confidence, increased motivation, and increased self-awareness. They also have more or better musical opportunities, feel more musically competitive, feel more fulfilled, and have a greater sense of belonging, among other benefits. There were conclusive benefits in every category of statements on the student surveys (academic, motivation, musical, personal, and social). This research provides evidence that music lessons can improve students' lives in a variety of ways and can strengthen skills that will help students in whatever path they choose in life.

³¹ Shaw, “Toward Socially Inclusive Music Organizations,” 25.

³² Ibid., 31.

During the beginning stages of this research, certain expectations developed regarding what the survey results would show. Some of those expectations were confirmed by the results, some were left inconclusive, and there were even some observations that were unexpected. The perceived benefits that were expected include students feeling more musically knowledgeable, students feeling more competitive in relation to their more financially advantaged peers, and students experiencing increased self-awareness. The perceived benefit that was expected but not confirmed was that music lessons would make a positive impact on student grades and in other academic areas. Based on the results of the student survey, however, no decisive conclusion could be drawn regarding whether or not student participation in music lessons has any impact on academic growth in non-musical areas. The observation that was not necessarily expected, but was a pleasant surprise was that students involved with the Central Music Academy freely express a deep appreciation for the opportunity to take music lessons and they show their appreciation for the opportunity by growing musically and succeeding in their musical studies. One hundred percent of students noted that taking lessons with CMA is meaningful to them and, in addition, a small quantity of students left additional comments regarding how much CMA has meant to them, their love for the organization, how grateful they are to have the opportunity to take lessons, and that they have recommended the program to their friends. It is clear that they not only appreciate the opportunity they have been given, but they also take advantage of it by working hard to learn and make progress. If they weren't working hard, they wouldn't be experiencing all the perceived benefits that the results show they are experiencing.

It is clear that the students involved with the Central Music Academy do not seem to possess any of the qualities of the "culture of poverty" that Shaw mentions in her article that people often assume students of low socioeconomic status face. Some of those qualities

included: lack of work ethic, not valuing education, and having high rates of drug and alcohol use.³³ The students involved taking lessons with CMA do not follow these patterns.

Conclusion

Music education is an important part of a person's academic and personal life. Unfortunately, low income students are not receiving the same opportunity to invest in their musical abilities as their more financially privileged peers. They are underrepresented and often are not challenged to the best of their abilities when they are musically involved. People are not musically gifted based on financial status, but they are often more likely to foster those gifts if they can afford to. For the students who cannot afford to invest in their abilities, their musical gifts often are left to lie dormant as a result of a lack of opportunity. One way to enhance musical learning for these students would be to improve music in public schools by adding school loaner programs, finding funding for students who need it, and correcting biases that many teachers have for low income students. Another way would be to make extra curricular music opportunities available to the students who cannot afford to pay for them. Would these programs make a difference in these students' lives? Could this work to close the music equity and opportunity gap that financially disadvantaged students face?

When looking at Central Music Academy of Lexington, Kentucky as a case study for extracurricular music programs for low income students, the research gathered indicates that the students in their program are getting a quality music education, involving themselves in different music ensembles and other activities, are being held to a high standard, are being supported by their parents and teachers, are raising in chair placement, etc. What they are getting through CMA is not available to many financially disadvantaged students. Through CMA, they are

³³ Ibid., 27.

getting an equal opportunity to invest in their musical abilities as their financially privileged peers who can pay to take lessons are getting. The work being done at CMA is closing the music equity gap because students are more musically knowledgeable, competitive, and aware of their capabilities.

CMA is an example of a music program for low socioeconomic students that is indeed closing the musical education gap. If extracurricular music programs such as this one could be reproduced in other areas across Kentucky and the rest of the nation, the goal of America Arts for All could really come to light. Gifted young musicians of low socioeconomic status would no longer be overlooked and left underdeveloped musically. Rather, through the investment and empowerment of music programs like CMA, these students would receive more equitable opportunities to receive and share the many glorious benefits music has to offer.

In moving further with research related to this project, it would be interesting and helpful to probe more deeply into the connection between music lessons and some of the perceived benefits revealed in this research, such as improvements in self-awareness, feelings of empowerment, peace and happiness, and a greater sense of belonging. Additionally, further research into the connection (or lack thereof) between music lessons and academic achievement could provide greater insight into the degree to which music lessons may serve to improve student learning in other areas. Finally, it would be beneficial to research how CMA works as a nonprofit organization, as well as interview the board of directors to better understand Central Music Academy's vision and goals. Discovering more about CMA could provide a solid foundation for beginning to multiply organizations such as this one. Every child matters. The objective of America Arts for All is to close the musical opportunity gap that so many students

face, so that every child may have a quality, equitable education. It is a lofty goal, but it is well worth the work.

Appendix 1

Student Survey Questions

1. How long have you taken music lessons with the Central Music Academy?
2. Before taking lessons with CMA, what musical activities were you involved in?
3. Since taking lessons with CMA, what musical activities are you now involved in?
4. If you play in an ensemble in school, has your chair rating increased since you have taken music lessons with Central Music Academy?
 - a. Yes
 - b. No
 - c. Not applicable

For questions 5-36, please select the answer that is most true in your experience.

Questions 5-36 were answered with the selection of
Yes, definitely
Somewhat
Not so much
Not at all

5. Taking lessons at CMA has positively influenced my public school experience.
6. Since I've been taking lessons with the CMA, I have a deeper appreciation for and desire to make music.
7. My experience at CMA has increased the likelihood that I'll continue to be involved in music in the future.
8. I feel more knowledgeable about music and my instrument as a result of taking music lessons with the Central Music Academy.
9. Since I've been taking lessons with the CMA, my grades have improved in other classes.
10. Since I've been taking lessons with the CMA, I am developing more discipline or focus.
11. Since I've been taking lessons with the CMA, I have a greater sense of belonging.
12. I feel that I am more musically competitive as a result of studying at CMA.
13. I have experienced more peace and happiness since I've been taking music lessons at CMA.
14. I have participated in more auditions and/or competitions since I started taking lessons at CMA.
15. Since I've been taking lessons at CMA, I have lost interest in music.
16. I have made positive friendships as a result of studying at CMA.

17. I am more motivated to practice my instrument now that I'm taking lessons at CMA.
18. My parent or guardian comes to see me perform since I have been taking lessons at CMA.
19. Since I've been taking lessons at CMA, I feel a deeper connection to music and expressing myself through music.
20. Since I've been taking lessons at CMA, I have more confidence in relating with others.
21. Since I've been taking lessons at CMA, I am more confident while performing in front of others.
22. My teacher at CMA is very supportive of me personally.
23. In my experience, the Central Music Academy has a high standard of excellence for its students.
24. Taking lessons at CMA has helped me see that music and creativity are essential parts of who I am.
25. I am encouraged to practice my instrument at home.
26. My experience at CMA is giving me a greater awareness of my artistic capabilities.
27. My experience at CMA is giving me a greater awareness of my capabilities in general.
28. Since I've been taking lessons at CMA, I have been thinking about pursuing a career in music.
29. Now that I'm having lessons at CMA, I feel more fulfilled or empowered when I sing/play my instrument.
30. Taking lessons at CMA makes me feel more hope for my future.
31. Since I've been taking lessons at CMA, others have noticed that I more often seem to be in a better frame of mind.
32. I feel that taking lessons at CMA has improved my ability to concentrate.
33. The opportunity to take lessons at CMA is meaningful to me.
34. The ability to improve on my instrument is insignificant to me.
35. Since taking lessons at CMA, I have had more or better performance opportunities open up for me.
36. My experience at CMA makes me think that I might like to be a music teacher someday.
37. Are there any benefits you've received from these music lessons you would like to mention that are not addressed in this survey? (short answer)

Appendix 2

Teacher Survey Questions

1. How long have you been teaching lessons with the Central Music Academy? _____
2. What is your highest degree in music?
 - a. Doctorate
 - b. Masters
 - c. Bachelors
 - d. Performer, no formal degree

Questions 2-20 were answered with the selection of

76-100%

51-75%

26-50%

0-25%

And occasionally not applicable

3. How many of your CMA students are highly likely to be involved in music long term as a result of taking music lessons at CMA?
4. What percentage of your former students have continued on for a degree in music or a musical career as a result of taking lessons at CMA?
5. How many of your students have placed in competitions, landed roles, or been hired for professional music gigs as a result of taking lessons at CMA?
6. How many of your students have risen in chair placement in their ensemble as a result of taking lessons at CMA?
7. How many of your students have made All-State in their instrument as a result of taking lessons at CMA?
8. How many of your former students have received college or university music scholarships as a result of taking lessons at CMA?
9. In your opinion, how many of your students are primarily self-motivated, getting most of their motivation from within?
10. In your opinion, how many of your students get their primary motivation from their parent(s) or guardian?
11. In your opinion, how many of your students get their primary motivation from you, their teacher?
12. In your opinion, how many of your students get their primary motivation from a source other than a parent/guardian, you, or themselves?
13. How many of your students have increased involvement in other musical activities, such as school ensembles, as a result of taking lessons at CMA?

14. In your opinion, how many CMA students, by the time they move beyond lessons at CMA, have reached an above average level of proficiency on their instrument for their age?
15. From your observation of your students, how many would you say exhibit higher levels of concentration and focus as a result of taking lessons at CMA?
16. From your observation of your students, how many would you say have fewer disciplinary problems than when they first came to CMA?
17. How many of your students respond positively when challenged with a high expectation of excellence?
18. How many of your students form positive friendships with other students at CMA?
19. How many of your students seek new opportunities to perform as a result of their lessons at CMA?
20. From your observation, how many of your students have parents or guardians that support their child's interest in music by attending their child's performances?

Questions 21-26 were answered with the selection of great, moderate, slight, or negligible.

21. To what extent would you say students taking lessons at CMA develop a deeper appreciation of art and respect of culture?
22. To what extent would you say students taking lessons at CMA are positively affected in their social skills?
23. To what extent would you say students develop better coping skills and problem solving skills as a result of taking lessons at CMA?
24. To what extent do you feel your students are finding a significant outlet for communication through their music lessons?
25. As your students continue to take lessons, to what extent do you see a rise in their desire to practice or study on their own in order to excel in their instrument?
26. To what extent is teaching at CMA meaningful and fulfilling to you personally?

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