



**Del Norte Nighthawks
Instrumental Music &
Color Guard Information**



Del Norte Nighthawk Instrumental Music

16601 Nighthawk Lane, San Diego, CA 92127 · (858) 487-0877 x6235

March 2015

Good Evening Music Families!

Welcome to the Annual Del Norte High School Music Open House! Scheduling for the high school may be simultaneously exciting and overwhelming, so the purpose of this packet is to help provide information about the Del Norte High School Instrumental Music Program. In order to help you plan your future at Del Norte, a list of curricular and extracurricular music ensembles offered at Del Norte is provided, as well as a sample 4-Year Plan as a guide for you. The Award-Winning Del Norte Music Program is growing and thriving and we can't wait to welcome you to the group! If you have any questions regarding participation in the Del Norte High School Music Program, please contact me at jkitelinger@powayusd.com.

Musically Yours,

Jennifer Kitelinger
Director of Instrumental Music
Del Norte High School

Contact Information

Jennifer Kitelinger – Director of Instrumental Music

jkitelinger@powayusd.com

(858) 487-0877 x6235

Website: <http://www.powayusd.com/pusddnhs/music/>

Booster website: <http://dnhsmusic.org/>

A Parent's Guide to the DNHS Music Program

Introduction

If you haven't had a student in the Del Norte music program before, you may have questions about what to expect and how to get involved. Especially if your son or daughter is going to be a freshman in the fall. At Del Norte, band/orchestra is the opportunity to play in a tight knit community of students, from 9th to 12th grade, who share the love of music.

From Your Student's Perspective

The transition from middle school to high school can be daunting. The band room quickly becomes a place to find like-minded friends and upper classmen who can provide guidance and help through the high school transition.

"I was nervous about starting 9th grade and being with seniors, but everyone was friendly and helpful. They took us under their wing and showed us the ropes, not just in band, but in school too."

"In orchestra, I am surrounded by people who take it seriously and help me improve. The higher standards feel more 'professional', and I am becoming a better musician."

"I had never done anything like marching band before. The band helped me prioritize my school stuff and manage my time better."

"It's cool to have a group of people you like to hang out with. After football season ended, the drum line started practicing on Fridays and ordering pizza."

"Band & Orchestra Camp right before school started in August was great. We met everyone in the music program and spent a week together. When school started, I already recognized a lot of people walking across campus. Not so scary."

Important Dates for the 2015-2016 School Year

- June 5, 2015 Information Meeting for all DNHS Band, Orchestra, & Color Guard Students and Families
- August 7, 2015 Marching Band Camp begins
- August 10, 2015 Concert Band and Orchestra Camp begins

Getting Involved

Band and orchestra parents make it all possible. Regardless of how much or how little you want to be involved, there is something for everyone! Soon you will start recognizing familiar faces sitting near the marching band at football games, and next thing you know you'll be unloading musical instruments off the truck at November competitions. See the Music Boosters website at dnhsmusic.org for volunteer forms, event calendars, and more. Everyone is welcome!



Del Norte Nighthawk Instrumental Music & Color Guard Program

Course Descriptions

Orchestra (String Ensemble) 1-2-2 is a yearlong course that requires enrollment in all three trimesters. This course is designed for the string instrumentalist - violin, viola, cello, and string bass. Orchestra offers the student of instrumental music an opportunity to further develop musical skills and to broaden the musical experience through rehearsal and performance. As funding allows, students will also receive instruction from professional instrumental instructors who are specialists in their instruments. This is a performance class, and students are expected to participate in all orchestra activities. Outside school time is occasionally required. This course may be used to meet the UC/CSU "F" or "G" requirement and the PUSD Fine Arts requirement.

Concert Band 1-2-2 is a yearlong course that requires enrollment in all three trimesters. This is a performance class for woodwind, brass and percussion students, and students are expected to participate in all concert band activities. Class time will be spent in preparation for concerts and festivals, as well as reviewing and expanding studies in fundamental technique, ear training, and theory. As funding allows, students will also receive instruction from professional instrumental instructors who are specialists in their instruments. Outside school time is occasionally required. This course may be used to meet the UC/CSU "F" or "G" requirement and the PUSD Fine Arts requirement.

Wind Ensemble 1-2 is held in trimesters 2 & 3 and requires concurrent enrollment in **Concert Band 1**. This course is for band students who demonstrate advanced musical skills and placement is by audition only. Wind Ensemble is a performance class for woodwind, brass, and percussion students, and students are expected to participate in all band activities. Wind Ensemble offers the student of instrumental music an opportunity to further develop musical skills and to broaden the musical experience through rehearsal and performance as well as expanding studies in fundamental technique, and basic ear training, and theory. As funding allows, students will also receive instruction from professional instrumental instructors who are specialists in their instruments. Outside school time is occasionally required. This course may be used to meet the UC/CSU "F" or "G" requirement and the PUSD Fine Arts requirement.

Marching Band PE is offered during the first trimester only. Students enrolled in Marching Band PE are required to be concurrently enrolled in either Concert Band and/or Wind Ensemble. Students earn five credits of PE for each trimester enrolled which can be applied toward the district PE requirement. Up to 15 credits maximum earned through enrollment in Marching Band PE are allowed to apply to the district PE credit. Marching PE is designed to develop a well-coordinated and precise marching unit while broaden the musical experience of the student. Students will learn to prepare and execute marching, dance, and drill routines. Marching Band PE will involve rehearsals outside of the school day, as well as weekend activities such as football games, parades, and competitions. Attendance is mandatory for all events.

Tall Flags is a yearlong course that requires enrollment in all three trimesters. Student will need to enroll in **Tall Flags PE** in trimester 1, and **Tall Flags Dance Prop 1-2** in trimesters 2 and 3.

Tall Flags PE is held simultaneously with the Marching Band PE class in trimester 1. Students earn five credits of PE for each trimester enrolled which can be applied toward the district PE requirement. Up to 15 credits maximum earned through enrollment in this class are allowed to apply to the district PE credit. The class provides students with the opportunity to prepare and execute marching, dance, and drill routines while developing musical/visual concepts, skills, and interpretations. These concepts will be used in conjunction with the marching program. This class will involve rehearsals outside of the school day, as well as weekend activities such as football games, parades, and competitions.

Tall Flags Dance Prop 1-2 is held during the second and third trimesters and students will receive elective credit. This class provides students with the opportunity to develop musical/visual concepts, skills, and interpretations through dance, and spinning flag, rifle, or saber. Activities include preparation for Winter Guard competitions and participation in the Winter and Spring Instrumental Music Concerts. This class will involve rehearsals outside of the school day as well as weekend activities. Students are required to participate in all Winter Guard activities.

Advanced Placement Music Theory is a course designed for the study of Musical Structure. Course objectives are for the students to learn basic musical language and grammar including note reading, musical notation, harmonic analysis, and part writing which will lead to a thorough understanding of music composition and music theory; to obtain and practice ear training skills and skills required for sight reading musical literature; and to recognize the development of music from an historical and cultural perspective and extend musical awareness beyond music currently familiar to the student. This course will serve to prepare the student for the Advanced Placement Music Theory exam. This course has been approved to meet the UC “F” or “G” requirement and the PUSD Fine Arts requirement.

Extra-Curricular Ensemble Offerings (all require enrollment in a DNHS core ensemble)

Jazz Band currently meets four days a week before school. Jazz Band is a course for advanced instrumental performers. Intermediate and advanced jazz techniques will be taught through the study and performance of modern as well as traditional repertoire. This is a performance ensemble and students are expected to participate in all Jazz Ensemble activities. Outside time is required and activities will include school and community performances.

Winter Drum Line is a performing ensemble that meets throughout the second and third trimester. This group rehearses outside of the school day, and performance and activities are held during weekends. This ensemble is open to all music students, not just percussionists. Activities include preparation for Winter Drumline Competitions and participation in school performances as requested.

Pep Band is an athletic band that performs at home basketball games, winter pep rallies and may travel to playoff games. This group primarily rehearses and performs during the months of January and February. Pep Band members are chosen from students enrolled in the music program based on interest and instrumentation needs. Rehearsal times and performances are dictated by the home basketball schedule.

Pit Orchestra is the instrumental ensemble that accompanies the spring DNHS musical production. Rehearsals and performances are usually in the spring and are generally held over a six week time period. Members of the pit orchestra are chosen based on the instrumentation requirements of the musical and may include students from the band and orchestra.

DNHS Band and Orchestra Sample Schedule

9 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Spanish 1	English or Honors English 1	English or Honors English 2
Geometry 1	Geometry 2	Trigonometry
Biology 1	Spanish 2	Biology 2
Marching PE/ENS 1	ENS 2	ENS 1/ENS 3
Concert Band / Orchestra	Concert Band/Wind Ens/Orch.	Concert Band/Wind Ens/Orch.
10 th Grade year		
Trimester 1	Trimester 2	Trimester 3
English 3 or Hon Humanities	Chemistry 1	Chemistry 2
Marching PE /ENS	World History 1	English 4 or Hon Humanities
Algebra 3	Algebra 4	Pre-Calc 1
Spanish 3	Spanish 4	World History 2
Concert Band / Orchestra	Concert Band/Wind Ens/Orch.	Concert Band/Wind Ens/Orch.
11 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Marching PE / ENS	American Literature 1	American Literature 2
AP US History	AP US History	AP US History
AP Calc AB	AP Calc AB	Pre-Calculus 2
Physics 1 or AP Bio or Chem	Physics 2 or AP Bio or Chem	AP Bio or Chem
Concert Band / Orchestra	Concert Band/Wind Ens/Orch.	Concert Band/Wind Ens/Orch.
12 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Marching PE / Elective	World Literature 1	World Literature 2
AP US Government	AP US Government	AP US Government
Bridge to BC or Stats 1	AP Calculus BC or AP Stats 1	AP Calculus BC or AP Stats 1
Physics 1, AP Physics/Bio/ or Chem	Physics 2, AP Physics/Bio/ or Chem	AP Physics/Bio/ or Chem
Concert Band / Orchestra	Concert Band/Wind Ens/Orch.	Concert Band/Wind Ens/Orch.

UC/CSU Admission Requirements Met:

A – 3 years Social Science (2 required)

B – 4 years English (4 required)

C – 6 years Math (3 required)

D – 4 years Lab Science (2 required)

E – 2 years Language Other Than English (2 required)

F – 4 years Fine Art (1 year required)

G – 5+ Electives (1 required)

This 4-year plan is an example of how a Band or Orchestra student can meet/exceed PUSD graduation and UC/CSU admission requirements. Please note schedules vary based on student's interests and course availability.

DNHS Tall Flags Sample Schedule

9 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Spanish 1	English or Honors English 1	English or Honors English 2
Geometry 1	Geometry 2	Trigonometry
Biology 1	Spanish 2	Biology 2
Tall Flags PE	ENS 2	ENS 1/ENS 3
Fine Arts Elective	Tall Flags Dance Prop 1	Tall Flags Dance Prop 2
10 th Grade year		
Trimester 1	Trimester 2	Trimester 3
English 3 or Hon Humanities	Chemistry 1	Chemistry 2
Fine Arts Elective	World History 1	English 4 or Hon Humanities
Algebra 3	Algebra 4	Pre-Calc 1
Spanish 3	Spanish 4	World History 2
Tall Flags PE	Tall Flags Dance Prop 1	Tall Flags Dance Prop 2
11 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Fine Arts Elective	American Literature 1	American Literature 2
AP US History	AP US History	AP US History
AP Calc AB	AP Calc AB	Pre-Calculus 2
Physics 1 or AP Bio or Chem	Physics 2 or AP Bio or Chem	AP Bio or Chem
Tall Flags PE	Tall Flags Dance Prop 1	Tall Flags Dance Prop 2
12 th Grade year		
Trimester 1	Trimester 2	Trimester 3
Fine Arts Elective	World Literature 1	World Literature 2
AP US Government	AP US Government	AP US Government
Bridge to BC or Stats 1	AP Calculus BC or AP Stats 1	AP Calculus BC or AP Stats 1
Physics 1, AP Physics/Bio/ or Chem	Physics 2, AP Physics/Bio/ or Chem	AP Physics/Bio/ or Chem
Tall Flags PE	Tall Flags Dance Prop 1	Tall Flags Dance Prop 2

UC/CSU Admission Requirements Met:

- A – 3 years Social Science (2 required)
- B – 4 years English (4 required)
- C – 6 years Math (3 required)
- D – 4 years Lab Science (2 required)
- E – 2 years Language Other Than English (2 required)
- F – 2 years Fine Art (1 year required)
- G – 5+ Electives (1 required)

This 4-year plan is an example of how a Tall Flags student can meet/exceed PUSD graduation and UC/CSU admission requirements. Please note schedules vary based on student's interests and course availability.

DNHS Instrumental Music & Color Guard Alumni University/College Acceptances

* designates the schools that alumni have chosen to attend

Bethel School of Ministry
California Institute of Technology*
California Polytechnic, San Luis Obispo
California Polytechnic, Pomona
California Polytechnic, San Luis Obispo
California State University, Fullerton
California State University, Long Beach
California State University, Northridge
California State University, San Marcos
California State University, Santa Barbara*
Carnegie Mellon University*
Case Western Reserve University
Chapman University
Colorado University at Boulder
Concordia University, Irvine
Embry Riddle University, Prescott
Iowa State University
Kansas State University
Loyola-Mary Mount
Memphis University
Mira Costa College*
New York University*
Northern Arizona University*
Notre Dame de Namur University
Otis School of Art and Design
Palomar College*
Point Loma Nazarene University*
Portland State University
Pratt Institute, Brooklyn, New York *
Purdue University
Rice University
Rocky Mountain College
San Diego Christian College
San Diego Miramar College*
San Diego State University *
San Francisco State University
South Dakota School of Mines and Technology*

Stanford University*
Texas Christian University
The Ohio State University
University of California, Berkeley*
University of California, Davis*
University of California, Irvine*
University of California, Los Angeles*
University of California, Riverside
University of California, San Diego*
University of California, Santa Barbara
University of California, Santa Cruz*
University of Chicago*
University of Illinois, Urbana-Champaign
University of Nevada, Reno
University of New Mexico
University of North Dakota
University of San Diego*
University of Southern California
University of the Pacific
University of Utah
Utah State University*
Washington University, St. Louis, MO
Whittier College

Music Programs alumni perform with:

New York University*
San Diego State University*
Stanford University*
University of California, San Diego*
Utah State University*

Why Music Education Actually Matters

By [BLAKE MADDEN](#) | Published: FEBRUARY 3, 2014

“We favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that with the growing complexity of civilization, more attention must be given to the arts, and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life.”

—First Resolution of the Dallas Meeting of The Department of Superintendence, 1927



Image courtesy of Flickr user woodleywonderworks

Public music education has seen better days.

In 2001, the No Child Left Behind Act identified music as a ‘core subject’—just not one worthy of testing. This meant that schools struggling to improve math and reading scores in order to retain funding found that their arts programs were the easiest ones to divert resources from, or to cut altogether.

A 2012 report from the U.S Department of Education optimistically declared that “In the 2009-10 school year, music education was almost universally available in the nation’s public elementary schools”. But buried in that DOE report were huge differences in the availability of music education between large and small schools, as well as significant percentages of teachers who rated their time and resources as either “not at all adequate” or “minimally adequate”.

Lara Pellegrinelli of [NPR writes](#) of the report: *“Even if one simply uses the DOE’s enrollment numbers to calculate the number of students in schools without music instruction at all, that’s over 2.1 million children across the country — likely a conservative estimate.”*

This alone is enough to make most music lovers shake their heads, but there remains a central question that is often ignored in these stories and studies: “Why?” As in: *“Why do we need music education anyway?”*

There are some organizations that try to answer this. One video produced by [VH1’s Save the Music Foundation](#) features adults speaking about music education in grand and sentimental terms. But blink and you’ll miss the children providing concrete reasons why music improves their lives:

“Music is challenging.”

“With an instrument, you have to be very focused, and that’s the same with schoolwork.”

“Drums just make me concentrate.”

There is science to support what these kids are saying, but that’s not usually the story we lead with in our crusades to save public music education.

Words like “passion” and “soul” may make for more fun and satisfying copy, but if lawmakers and educators are looking for facts and figures, perhaps we should just tell them the truth:

That in order to improve the reading, science, and math skills of American children, and to improve their overall chances in life, we should be providing them with *more* music education, not less of it.

Trust Him, He's a (actual) Scientist



Thomas Südhof won the 2013 Nobel Prize in Physiology or Medicine.

To earn the Nobel Prize for Medicine and Physiology, you have got to have some great teachers along the way. In [an interview with The Lancet](#), 2010 co-recipient of the award, Thomas Südhof, named his most influential teacher:

“My bassoon teacher, Herbert Tauscher, who taught me that the only way to do something right is to practice and listen and practice and listen, hours, and hours, and hours.”

Südhof later elaborated in an interview for The International Double Reed Society's own quarterly magazine:

“[I learned] the value of disciplined study, or repetitive learning, for creativity. You cannot be creative on a bassoon if you don't know it inside out, and you cannot be creative in science if you don't have a deep knowledge of the details... I learned to value traditions as a musician, but at the same time the importance of trying to transcend tradition. The tradition is the basis that allows you to progress, the starting point, but it cannot become a limitation, because then both in music and in science creativity and progress end.”

So what's the science behind the scientist's claims?

“A number of studies support the contention that students who participate in formal music education have higher academic achievement scores than students who do not participate in formal music education.”

This quote comes from a paper titled [The Impact of Music Education on Academic Achievement](#) by Donald A. Hodges and Debra S. O'Connell of the University of North Carolina at Greensboro. In it, Hodges and O'Connell reference no fewer than 14 supporting studies before they delve more deeply into some individual examples. Such as:

“A two-year study by Gardiner et al. (1996) investigated the effects of a music and visual-arts curriculum on the academic achievement of first-graders. Students who participated in the arts curriculum had test scores below those of the non-arts curriculum students at the beginning of the school year; however, after seven months the arts curriculum students had higher scores on mathematics achievement. After a second year of treatment, the arts-curriculum students continued to have higher mathematics achievement scores.”

And:

“Whitehead (2001) examined the effect of music instruction...on math scores of middle and high school students. Subjects were randomly placed into three groups: full treatment (which received music instruction for 50 minutes five times per week), limited treatment (which received 50 minutes of instruction once a week), and no treatment (which received no music instruction). After twenty weeks, the full treatment group showed a higher level of significant gain in mathematics than the other two groups. The limited treatment group showed limited mathematics improvement and the no treatment group had the lowest gain in mathematics improvement.”



Yamanashi Gakuin Elementary School in Japan

In a [1999 bulletin for the National Association of Secondary School Principals](#), James R. Ponter makes the same connection.

Citing a 1988 study of 17 countries for the International Association for the Evaluation of Educational Achievement, Ponter singles out the 3 best-performing nations—Japan, The Netherlands, and Hungary—for their emphasis on musical education. He notes that in each country, music education is not only offered at an early age, it is mandated by the state.

With this in mind, it's ironic that so many American school administrators see music programs as dead weight that divert from their focus on raising test scores, when *increasing* their emphasis on music education might have led to the desired result instead.

We could debate the value of narrow, standards-based education until the fat lady sings, but what if it turned out that learning music actually makes students better at passing math and reading tests?

Music Study Improves General Cognition

Research suggests that music training exercises so many different functions within the brain, that it's kind of hard to engage with it fully and stay dumb for very long.

When a musician first learns to read music, she develops a process of recognizing and decoding a complex system of symbols. The musician then translates those symbols into appropriate motor actions that use both hands, and confirms the accuracy of her actions through multisensory feedback (both sight and sound). In addition, musicians practice motor skills in the pursuit of metric precision, they exercise memory functions in the absence of written music, and create new combinations on the fly through improvisation.

To its credit, The VH1 Save the Music Foundation website does contain [several pages](#) of citations of academic papers, articles on current research, and quotes from medical professionals that suggest music improves brain function and cognition (Don't bury the lead, people!)

A sample quote from John J. Ratey, MD's *A User's Guide to the Brain*:

“The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling – training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice of this orchestration can have a great payoff for lifelong attention skills, intelligence, and an ability for self-knowledge and expression.”

Music education seems to benefit children across the board. And it turns out that the least privileged among them may be the ones who benefit from it the most.

Arts Education in General Significantly Benefits Disadvantaged Youth

In 2012, the National Endowment for the Arts released a report titled [The Arts and Achievement in At-Risk Youth: Findings From Four Longitudinal Studies](#). It made the case for arts and music education, using more than twenty years' worth of academic results.

Focusing specifically on children from lower socioeconomic status or “low-SES” backgrounds, the researchers found that the more arts education these children received, the better their life prospects seemed to get:

“According to the data, 71 percent of low-SES students with arts-rich experiences attended some sort of college after high school. Only 48 percent of the low-arts, low-SES group attended any sort of college. And more than twice as many high-arts students from the low-SES group, compared with low-arts students in that group, attended a four-year college (39 percent versus 17 percent).”

Percent of Young Adults Who Attended College and Achieved College-Related Outcomes (2000)

Low-SES Students

	Low arts	High arts
Ever attended college after high school	48%	71%
Ever attended a four-year college	17%	39%
If they attended college:		
Earned as highest degree:		
Associate's degree	10%	24%
Bachelor's degree	6%	18%
Graduate or professional degree	0%	1%
Earned mostly A's in college	9%	15%

Note: Differences shown in bold are statistically significant.

Source: NELS:88. From 1988, when participants were in the 8th grade, to 2000, when most had turned 26.

Figures from the National Endowment for The Arts study “The Arts and Achievement in At-Risk Youth: Findings From Four Longitudinal Studies”

This also translated to degree attainment: 24% of children from a high-arts, low-SES background were able to attain associate's degrees, versus 10% of low-arts low-SES children. 18% of high-arts low-SES children attained bachelor's degrees versus 6% of low-arts low-SES children. The NEA report also cites higher rates of volunteerism and general civic engagement in both high- and low-SES children.

Unfortunately, these studies mostly stop following the students' progress by the time they reach their early to mid-20s, providing little information on long-term career prospects. Given the links between [college education and employment](#) earnings however, it seems reasonable to ask if arts education in general should now be a part of the larger conversation about income equality.

If You Practice Regularly and Often, You WILL Get Really Good At It

A recent nationwide survey of 5,000 musicians by [Peter C. Dicola of Northwestern University School of Law](#) offered a glimpse into the different revenue streams of musicians in the United States. The top four reported earning categories in his survey were: Touring/shows/live performances/fees (28%), teaching (22%), salary as an employee of a symphony, band or ensemble (19%) and session musician earnings (10%). No other category eclipsed 7%.

It seems that if you are ever really going to try and make a go of it in the music business, it helps to be very good much more than it helps to have a distinctive style or cool-looking t-shirts. When it comes to playing in a symphony, doing session work, or teaching others the language of music, there simply aren't many places to hide a deficiency in musical knowledge or ability.

Being incredibly good at something is a pretty valuable trait, almost regardless of the context. And [if you want to be very good at something, the earlier you start, the better.](#)

Words of Caution (and all that touchy-feely stuff, too)

To be fair, both the UNC Greensboro paper and the National Endowment for the Arts report stop *just* shy of claiming a direct causal relationship between music education and smarter, more successful students; each claims that more research is still needed.

This sort of scientific hedging is appropriate when we're dealing with such broad, varied, and incomplete sets of data. We can prove that musically educated students generally do better in school, but we can't prove that a semester of bassoon classes will turn your B in calculus into an A.

It's at this point that we can finally feel free to fall back on all our choir-preaching and arguments for the intangible benefits of music, and its ability to enrich our lives beyond the confines of a test.

As a musician myself, I'm certainly not immune to this language. At its best, music *is* a sort of alchemy—a translation of abstract thought and emotion into something concrete that people outside your own head can consume, understand, and enjoy.

But by that same token, musicians, educators, and concerned parents must learn to translate their abstract feelings and emotions about music into something more than just glib bumper sticker sales pitches. Instead of trying to appeal to risk-averse lawmakers, bean counters, and even wealthy benefactors with Chicken-Soup-for-the-Soul-style stories of personal fulfillment through music, we could give them hard facts and good evidence to digest:

You want higher test scores in math and science? *Music education will help.* You want children with higher mental faculty? *Music education will help.* You want to keep kids out of trouble and on-track towards college and future employment? *Music education will help.*

There isn't nearly as much scientific evidence showing that assigning *The Great Gatsby* or *Beowulf* will help with any of these goals, yet a debate over the general merits of teaching those books or the funding of those classes isn't likely to happen anytime soon.

Public music education is ready to earn back its place at the table. Even if you don't end up a musician, an early and intense study of music could lead to you becoming an award-winning scientist, an educator with a sustainable career, or even [Chairman of the Federal Reserve.](#) At worst, you could end up a pretty decent bassoonist.

[Blake Madden is a writer and musician who lives in Seattle.](#)

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