

THE SCHOOL MUSIC PROGRAM: DESCRIPTION AND STANDARDS



Second Edition
Music Educators National Conference

Second edition based on revisions developed by
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Foreword

Music Educators National Conference (MENC), the world's largest professional association of music educators, is the organization that serves as leader and spokesman for music education in the United States. Its 55,000 members are engaged in music teaching or related work at every level from preschool through graduate school. The programs and publications of MENC have been very influential in the establishment of music education as a profession and in the promotion and development of music instruction in the schools as an integral part of general education. Since the inception of the Conference in 1907, its growth in strength and service has been paralleled by the growth in scope and effectiveness of the music programs in the nation's schools.

The School Music Program: Description and Standards, first published in 1974, quickly established itself as an extraordinarily valuable resource. It has been used extensively by superintendents and principals, state departments of education and state supervisors of music, music educators, and laymen. It has been referred to and quoted by various groups concerned with accreditation or certification, and it has been cited in innumerable curriculum guides. It has been the most popular publication in the history of MENC.

The second edition of this work has been prepared to reflect the needs and realities of education in the late 1980s. It seeks to embody the reforms of

this decade while looking forward to the 1990s. The standards that it sets forth, which are minimal, reflect the goals of MENC for 1990:

1. By 1990, every student, K-12, shall have access to music instruction in school. The curriculum of every elementary and secondary school, public or private, shall include a balanced, comprehensive, and sequential program of music instruction taught by qualified teachers. At the secondary level, every student shall have an opportunity to elect a course in music each year without prerequisites and without conflicts with required courses.

2. By 1990, every high school shall require at least one unit of credit in music, visual arts, theater, or dance for graduation.

3. By 1990, every college and university shall require at least one unit of credit in music, visual arts, theater, or dance for admission.

MENC is pleased to acknowledge its indebtedness to all who have contributed to this publication. In addition to the Committee on Standards, contributors include leaders of MENC and its federated state associations, state supervisors of music, and the many MENC members who submitted written comments or who offered suggestions during the hearings conducted by representatives of the Committee on Standards at each 1985 MENC division in-service conference. Special thanks are extended to Susan H. Kenney and Harold P. Geerdes for their important contributions.

Paul R. Lehman, President
Music Educators National Conference

Preface

This publication has been prepared by Music Educators National Conference to serve as a resource for school administrators, music educators, and interested parents and citizens who are concerned about quality school music programs. The purpose of this book is to provide (1) a description of a quality school music program against which laymen and professionals can compare the programs in their own schools and (2) a set of standards with respect to requirements for curriculum and scheduling, staffing, facilities, and materials and equipment, for use in determining proper levels of support. It is neither a curriculum guide nor a course of study. No endorsement of any particular

method for music teaching is intended or should be inferred. This publication seeks to emphasize what students should know and be able to do as a result of music instruction.

Recommended achievements and standards are provided for early childhood, grades 1–3, grades 4–6, grades 6–8/7–9, and grades 9–12. MENC hopes that this publication will raise important issues and will challenge music educators, school administrators, school board members, and the public to review and improve their music programs. The Conference believes that these standards can be attained by most schools if those persons responsible for the music program are committed to quality.

MUSIC IN EDUCATION



Photograph courtesy of Northern Virginia Community College

Music has existed throughout history and it plays an important role in every civilization. In contemporary America, enormous sums are spent on music, and millions of people play instruments, sing in choirs, buy recordings, and attend concerts. Nearly everyone likes at least one or two types of music, and many people have broad musical interests.

Virtually every school district in the United States includes at least some music instruction in its curriculum. As we examine our schools and seek to improve them, it is important that we consider our programs in music and the arts as well as our offerings in other disciplines. It is essential that our efforts to ensure quality in science, math, and other fields of study be matched by an equal commitment to quality in music and the arts.

Quality is largely a matter of attitude. Teachers, administrators, school boards, and parents must want a quality program, and they must do what is necessary in order to achieve it. Quality cannot be imposed by political leaders, legislatures, or state departments of education. It can result only from the sincere desire of the local community.

Quality refers not only to what is done but also to how well it is done. Quality means acquiring musical skills and knowledge that have lasting value. It also means studying and performing music with care and accuracy and with a sensitivity to the aesthetic properties of the music. Quality applies to every level of instruction. An elementary school class singing a simple song and an advanced high school choir singing a difficult work should both strive to perform as musically and as accurately as possible.

The selection of the best possible staff is the single most important function of the school administration. To achieve quality, music must be taught by qualified professional music educators. Most important of all, the study of music must be taken seriously by everyone involved.

THE REPORTS ON EDUCATION

"[The arts] are the means by which a civilization can be measured. . . . [They] are an essential part of the human experience. They are not a frill. We recommend that all students study the arts. . . . These skills are no longer just desirable. They are essential if we are to survive together with civility and joy."¹

These words of Ernest Boyer reflect the consensus of the major contributors to the current debate on excellence in education. Of all the various reports, those that are most thorough and thoughtful, those that are best documented, and those that are based on the most extensive field work also

1. Ernest L. Boyer, *High School, A Report on Secondary Education in America* (New York: Harper & Row, 1983), pp. 97-98.

tend to be most strongly supportive of the arts. Mortimer Adler writes:

"[There] are three areas of subject matter indispensable to basic schooling—language, literature, and the fine arts; mathematics and natural sciences; history, geography, and social studies. Why these three? They comprise the most fundamental branches of learning. No one can claim to be educated who is not reasonably well acquainted with all three."²

The College Board has taken the firm position that all students should study the arts, whatever their fields of specialization are to be, and that each student should undertake more intensive preparation in at least one field of the arts.³

John Goodlad stresses the necessity of including the arts in the elementary school curriculum, and he explains fully and persuasively how to find time for them: "To those legislators, school board members, and others who often sound as though they would deprive children of access in school to social studies, science, health education, and the arts in order to assure attention to reading, writing, spelling, and mathematics, let me say simply that the sacrifice is unnecessary. . . . It will just be necessary for the principal and teachers of some elementary schools—perhaps most—to become more efficient in the allocation and use of time."⁴

As for the secondary level, Goodlad proposes that up to 18 percent of each student's program should be devoted to literature and languages, up to 18 percent to mathematics and science, up to 15 percent each to social studies, vocational studies, and the arts, and up to 10 percent to physical education.⁵ This is the program for *every* student. Variations of no more than one-fifth in any category would be acceptable, but the total should not exceed 90 percent. The other 10 percent should be available to pursue the special interests and abilities of the individual student, which, of course, may include the arts.

Virtually every individual or group that has made a major contribution to Western educational thought since Plato has included the arts among the basics. The Council for Basic Education, which many consider the nation's most respected and eloquent voice for the basics, unequivocally places

2. Mortimer J. Adler, *The Paideia Proposal* (New York: Macmillan Publishing Co., 1982), pp. 23-24.

3. *Academic Preparation for College: What Students Need to Know and Be Able to Do* (New York: The College Board, 1983), pp. 16-18.

4. John Goodlad, *A Place Called School* (New York: McGraw-Hill Book Co., 1984), pp. 134-136.

5. *A Place Called School*, p. 287.

the arts among the highest-priority subject matter fields.⁶ The consensus is clear: Music is basic. Every young American should receive a solid program of instruction in music in school.

A RATIONALE FOR MUSIC

Why should music be included in the curriculum? The reasons are many and varied. Some are complex. Many are more convincing to some segments of the public than to other segments. A few of the major reasons may be summarized as follows:

1. Music is worth knowing. It is a field of study with its own special body of knowledge, skills, and ways of thinking. The ability to perform, to create, and to listen to music with understanding is highly desirable for every member of society.

2. One important purpose of the schools is to transmit our cultural heritage to succeeding generations, and music is one of the most glorious manifestations of our cultural heritage. Most parents want their children to be familiar with the major works of Shakespeare, Michelangelo, and Beethoven, as well as the works of Galileo, Newton, and Einstein.

3. The schools have an obligation to help each student develop his or her musical potential. Musical potential is one of the basic abilities, along with linguistic potential, physical potential, and others, that exist in every individual.⁷ In many persons, unfortunately, it remains largely undeveloped throughout life. All individuals should be able to test the limits of their potential in as many fields as possible.

4. Music provides an outlet for creativity and for self-expression. It enables us to express our noblest thoughts and feelings. It engages our imaginations. It allows us to assert our uniqueness. These are particularly important functions in a world increasingly dominated by electronic technology.

5. The study of music can help the student understand better the nature of mankind. It reveals unique aspects of our relationship with other human beings and with our environment. It provides a readily accessible avenue to the study of other cultures.

6. Music in the school provides an opportunity for success for some students who have difficulty

with other aspects of the curriculum. Every student needs to succeed in something. Schooling must not consist solely of activities so similar to one another intellectually that those individuals whose abilities lie elsewhere are destined to fail in everything they do.

7. The study of music can increase the satisfaction that students derive from music and enable them to deal with more sophisticated and complex music. Formal study of music can sharpen one's sensitivity, raise one's level of appreciation, and expand one's musical horizons. All of this will increase the degree of pleasure one can derive from making or listening to music throughout life.

8. Music is one of the most powerful and profound symbol systems that exist. Just as everyone must study our verbal and mathematical symbol systems, so too should everyone study the symbol systems represented by music and art. The ability to create symbols and the obsession to use them is what makes mankind uniquely human and for this reason should be cultivated and strengthened at every opportunity.

9. It is important for young people to realize that not every aspect of life is quantifiable. One must be able to cope with the subjective. Not every question has one right answer. Music teaches this very well. Music is fundamentally different from most other disciplines of the curriculum. In many respects it is more like life itself than are the other disciplines. Education urgently needs this balanced perspective on life.

10. Music exalts the human spirit. It enhances the quality of life. It transforms the human experience. It has always played a major role in society, and it will continue to do so in the future.

OUTCOMES OF THE MUSIC PROGRAM

The position of Music Educators National Conference is that the fundamental purpose of teaching music in the schools is to develop in each student, as fully as possible, the ability to perform, to create, and to understand music. Instruction in music should lead to specific skills and knowledge. The elementary and secondary music program should be designed to produce individuals who:

1. are able to make music, alone and with others;
2. are able to improvise and create music;
3. are able to use the vocabulary and notation of music;

6. "The Time for Basic Education," *Basic Education*, 25 (March, 1981), 3-5.

7. Howard Gardner has identified six basic "intelligences," of which music is one. See his *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, Inc., 1983).

4. are able to respond to music aesthetically, intellectually, and emotionally;
5. are acquainted with a wide variety of music, including diverse musical styles and genres;
6. understand the role music has played and continues to play in the lives of human beings;
7. are able to make aesthetic judgments based on critical listening and analysis;
8. have developed a commitment to music;
9. support the musical life of the community and encourage others to do so; and
10. are able to continue their musical learning independently.

These outcomes apply to the student who has received only the required instruction. Students who have taken elective courses in music will have

developed certain specialized skills and knowledge to a higher degree. For example, the student who has played or sung in a performing group should be able to perform the standard literature for his or her instrument or voice and should be able to play or sing, alone or with others, with greater skill than the student who has not had this experience.

Good school music programs often contribute to nonmusical outcomes as well. For example, music fosters school spirit; it has considerable public-relations value; and it is entertaining. Many of these outcomes are beneficial and some may strengthen the position of music in the school. However, the justification of music in the curriculum is based on musical outcomes rather than on nonmusical ones.

GUIDELINES FOR CURRICULUM AND IMPLEMENTATION



What should students be learning in music classes? What conditions are needed so that students can learn as much as possible? These questions are basic to any consideration of school music programs. The first question can be answered only in a general way in a publication dealing with schools throughout a nation as large and varied as the United States. What would be suitable in some situations might be too advanced, too simple, or in other ways inappropriate in other situations.

The question of what students should learn in music classes is discussed in this publication in terms of desired student accomplishments rather than experiences or activities. Students engage in experiences and activities in music classes in order to learn about music. For this reason, it is more useful and valid to look at the results of music instruction. Because of America's pluralism, these outcomes of instruction are best expressed as types of learning that should take place, not as fixed criteria for acceptable achievement. The order in which the desired outcomes are listed here does not imply any ranking according to importance or sequence of instruction.

The question of what conditions are needed to implement the learning of music in schools can be answered more specifically. Such standards are less subject to local desires. Sufficient time, teachers, equipment, and facilities are needed in any school if a satisfactory level of learning is to be achieved.

Ultimately, the quality of an instructional program is determined by what takes place between the student and the teacher. No set of quantitative specifications for staff, equipment, or facilities can ensure a quality program. Excellent results are occasionally achieved under adverse conditions, while excellent conditions sometimes fail to produce the desired results. Yet adequate staff and satisfactory facilities and equipment increase the likelihood of excellence to such an extent that it is a responsibility of a professional association to establish standards within its field of competence, and it is a responsibility of a school district to seek to achieve those standards.

BASIC AND QUALITY PROGRAMS

Two levels of standards for the implementation of the music program are provided in this publication. One represents a *basic* program that is considered minimal by Music Educators National Conference.

MENC hopes that all school districts will insist on standards higher than those listed for the basic program.

The second level of standards represents a *quality* program. MENC also hopes that many school districts will exceed this level. Even the level described here as a quality program often will not be satisfactory for the district that aspires to excellence. Each of the standards for the basic program is currently being achieved by many schools, and a few schools are meeting most of the standards for the quality program. Every school district should develop a plan to ensure orderly, systematic progress by which, for each standard, each school may progress to a continually higher level. It is recognized, however, that different conditions among various states and school districts may cause some states or districts to fall short in certain aspects.

LEADERSHIP OF THE MUSIC PROGRAM

A quality music program is focused and coordinated. These conditions require leadership from a qualified and experienced music educator with a broad outlook regarding both the music program and the total educational program. This person is responsible for the leadership, coordination, and management of the music program and is involved in the selection of the teaching staff in music. In addition, this person is a member of the school district administration, a circumstance that allows for effective communication about the program with both the administration and the public.

In a real sense, each teacher is a leader for a portion of the program and should be informed about and supportive of the other portions. The stronger the leadership from the teachers, working cooperatively with the designated music administrator, the better the program will be.

MUSIC IN EARLY CHILDHOOD



Photograph (also pictured on cover and title page) courtesy of University of Central Florida.

The years before a child enters first grade are critical for musical development. It is important that young children have a rich musical environment in which to grow. The increasing number of day care centers, nursery schools, and kindergartens, as well as early-intervention programs for handicapped children, suggests that information should be available about the musical needs of infants and young children and that standards for music should be established for these learning environments.

MUSIC EXPERIENCES FOR INFANTS

Infants and very young children experience music by hearing and feeling it. Children should experience music daily while receiving caring physical contact. Adults can encourage the musical development of infants by:

- singing and chanting to them;
- imitating the sounds infants make;
- exposing them to a wide variety of vocal, body, instrumental, and environmental sounds;
- providing exposure to selected recorded music;
- rocking, patting, touching, and moving with the children to the beat, rhythm patterns, and melodic direction of music heard; and
- providing safe toys that make musical sounds that the children can control.

MUSIC EXPERIENCES FOR TWO- AND THREE-YEAR-OLD CHILDREN

Two- and three-year-old children need an environment that includes a variety of sound sources, selected recorded music, and opportunities for free improvised singing and the building of a repertoire of songs. An exploratory approach, using a wide range of appropriate materials, provides a rich base from which conceptual understanding may evolve in later years. A variety of individual musical experiences is important for children of this age, with little emphasis on musical activities that require children to perform together as a unit.

AGES 2–3. By four years of age, children are able to:

Performing/Reading

- Sing in a freely improvised style as they play
- Sing folk and composed songs, although not always on pitch or in time with others
- Play simple rhythm instruments freely and explore sounds of rhythm instruments and environmental sources
- Walk, run, jump, gallop, clap, and “freeze” while an adult responds to the child’s movements with sound on a percussion instrument
- Recognize printed music and label it as music

Creating

- Explore the expressive possibilities of their own voices
- Improvise songs as they play
- Create sounds on instruments and from other sound sources in their environment

Listening/Describing

- Listen attentively to a selected repertoire of music
- Move spontaneously to music of many types
- Recognize the difference between singing and speaking
- Demonstrate awareness of sound and silence through movement and “freezing”
- Improvise movements that indicate awareness of beat, tempo, and pitch

Valuing

- By four years of age, children:
 - Enjoy listening to music and other sounds in their environment
 - Like being sung to
 - Enjoy singing as they play
 - Enjoy making sounds with environmental, body, and instrumental sound sources

MUSIC EXPERIENCES FOR FOUR- AND FIVE-YEAR-OLD CHILDREN

Four- and five-year-old children are becoming socially conscious. Appropriate music-making experiences include group activities such as singing and playing song games and playing classroom instruments. Many opportunities for individual exploration of voice, body, nature, and instrument sounds should also be included. Movement is the most effective means for children of this age to describe their musical experiences. They enjoy playing with ideas, movements, language, and sounds. Music activities that allow opportunities for free exploration provide the most positive foundation for creative musical growth later.

AGES 4–5. By the completion of kindergarten children are able to:

Performing/Reading

Utilize the singing voice, as distinct from the speaking voice
Match pitches and sing in tune within their own ranges most of the time
Show an awareness of beat, tempo (e.g., fast-slow), dynamics (e.g., loud-soft), pitch (e.g., high-low), and similar and different phrases through movement and through playing classroom instruments
Enjoy singing nonsense songs, folk songs, and song games
Utilize pictures, geometric shapes, and other symbols to represent pitch, durational patterns, and simple forms

Creating

Explore sound patterns on classroom instruments
Improvise songs spontaneously during many classroom and playtime activities
Complete “answers” to unfinished melodic phrases by singing or playing instruments
Express ideas or moods using instruments and environmental or body sounds

Listening/Describing

Give attention to short musical selections
Listen attentively to an expanded repertoire of music
Respond to musical elements (e.g., pitch, duration, loudness) and musical styles (e.g., march, lullaby) through movement or through playing classroom instruments
Describe with movement or language similarities and differences in music such as loud-soft, fast-slow, up-down-same, smooth-jumpy, short-long, and similar-contrasting
Classify classroom instruments and some traditional instruments by shape, size, pitch, and tone quality
Use a simple vocabulary of music terms to describe sounds

Valuing

By the completion of kindergarten, children:
Demonstrate an awareness of music as a part of everyday life
Enjoy singing, moving to music, and playing instruments alone and with others
Respect music and musicians

STANDARDS FOR IMPLEMENTATION FOR MUSIC IN EARLY CHILDHOOD

The music program in the preschool, kindergarten, or early-intervention program for handicapped children meets the following standards:

Scheduling

1. Children have an opportunity each day to hear, explore, and perform music in some way.
2. Music is an integral part of the school program.
3. At least 7 percent of the contact time with children is spent in music activity.

Staffing

1. At least 1 staff member in each center has received some formal training in music.
2. A music specialist is retained as a consultant.

Materials and Equipment

1. The area in which music is taught contains a grand piano or a quality upright at least 44 inches high, a record player, a cassette recorder, 2 pairs of headphones, and a listening station.

2. The school has a cassette recorder that can be operated by the children.
3. At least 1 quality resource book on music for preschool children is available.
4. The school provides a kindergarten music textbook and accompanying recordings that are not more than 6 years old.
5. The school has available at least the following instruments: 12 rhythm drums of various sizes, 20 pairs of rhythm sticks, 5 pairs of sandblocks, 4 woodblocks of various sizes, 4 tambourines, 2 tom-toms, 2 sets of claves, 2 pairs of maracas, 2 guiros, 4 sets of finger cymbals, 4 triangles and beaters, a pair of cymbals, a large gong, a cowbell, 6 sets of jingle bells, a set of temple blocks, a set of resonator bells (2½ or 3 octave), a recorder, assorted xylophone-type instruments, an alto metallophone, a glockenspiel, an Autoharp-type instrument, a guitar or baritone ukulele, a quality reel-to-reel tape recorder with microphone, and 2 additional pairs of headphones.
6. The school possesses a set of records or cassette tapes containing a wide variety of musical styles.

Facilities

1. Each classroom has an area designated as a "music corner" in which children have easy access to music materials.
2. Each classroom has an area large enough for movement activities.

ELEMENTARY SCHOOL



The total music program cannot be strong if the elementary program is weak. It is a serious mistake to neglect the elementary program in the belief that the secondary program is more important or more visible. A solid foundation is essential for subsequent musical growth.

SUBJECT MATTER ACHIEVEMENTS FOR GRADES 1-3

The primary school years are a time of growth, wonder, excitement, exploration, and discovery. These years are crucial as the child develops a concept of music, gains fundamental skills, and acquires a sensitivity to musical sounds and their beauty. All children need to have regular and continuing musical experiences that lead to satisfaction through success in producing musical sounds, using them enjoyably, and responding to them with pleasure.

GRADES 1-3. By the completion of the third grade, students are able to:

Performing/Reading

- Sing in tune alone or with a group using a clear, free tone
- Sing from memory a repertoire of folk and composed songs
- Sing with appropriate musical expression
- Respond to the beat in music by clapping, walking, running, or skipping
- Play simple pitch patterns on melodic instruments such as bells or xylophones
- Play simple rhythmic patterns on classroom percussion instruments to accompany songs and rhythm activities
- Sing a simple ostinato with a familiar song
- Sing a part in a round while maintaining a steady tempo
- Interpret the basic notational symbols for rhythm patterns, including quarter, eighth, and half notes and rests, by engaging in appropriate movement, such as clapping or walking, playing on classroom instruments, or chanting
- Recognize the basic features (e.g., form, melodic contour, expressive qualities) of unfamiliar songs by studying their notation
- Use correct notational symbols for pitch and expression
- Use a system (e.g., syllables, numbers, letters) for reading notation

Creating

- Create "answers" to unfinished melodic phrases by singing or playing on classroom instruments
- Create short melodic patterns on classroom instruments or by singing
- Improvise songs and accompaniments to physical movement using classroom instruments
- Create short pieces consisting of nontraditional sounds available in the classroom or with the body (e.g., snapping fingers, rubbing fingers on a table top)
- Create, in class, new stanzas to familiar melodies
- Dramatize songs and stories

Listening/Describing

- Recognize aurally the difference between long and short sounds, repeated and contrasting phrases, slow and fast tempos, duple and triple meters, major and minor modes, and other contrasting sound patterns
- Indicate aural recognition of high and low pitches by making directional hand movements that follow the pitch of a melodic line
- Recognize aurally the timbre of basic wind, string, and percussion instruments
- Describe in simple terms the stylistic characteristics of some of the music they sing or listen to
- Use musical terms and concepts to express thoughts about music (e.g., loud, short, high, melody, rhythm)
- Use hand motions and other body movements or graphic designs to indicate how portions of a musical work sound
- Identify the patterns of simple forms (e.g., AB, ABA)

Valuing

- By the completion of grade 3, students:
 - Realize that music is an important part of everyday life
 - Feel a sense of respect for music and its performance and creation
 - Display a sense of enjoyment when participating in music
 - Use music as a means of personal expression

SUBJECT MATTER ACHIEVEMENTS FOR GRADES 4-6

Students in grades 4-6 continue to develop many of the skills, understandings, and values that were introduced in the earlier grades while adding many more. It may appear that there are similarities between the objectives of music instruction in grades 1-3 and grades 4-6. There are, however, sizable differences in the nature and quality of the learning. The main difference lies in the greater accuracy, facility, clarity, and ease of learning that should be evident in grades 4-6.

GRADES 4-6. By the completion of the grade 6, students are able to:

Performing/Reading

- Sing songs accurately and independently, reflecting an understanding of tonal and rhythmic elements
- Control their voices in order to produce the desired musical quality to communicate expressive intent
- Perform basic tonal patterns, rhythm patterns, and simple songs on recorder, keyboard, electronic synthesizer, and other classroom instruments
- Provide choral accompaniments with instruments such as guitar and Autoharp-type instruments
- Conduct songs in 2-, 3-, and 4-beat meter
- Sing one part alone or in a small group while others sing contrasting parts
- Sing harmonizing parts in thirds and sixths
- Perform simple accompaniments by ear
- Recognize tonal and rhythm patterns and musical forms from examining the notation
- Continue the use of a systematic approach to music reading
- Demonstrate growth in the ability to sing or play music from notation

Creating

- Make thoughtful alterations and variations in existing songs
- Improvise simple ostinato-like accompaniments on pitched instruments
- Improvise rhythmic accompaniments for songs
- Create simple descants, introductions, and codas
- Experiment with variations in tempo, timbre, dynamics, and phrasing for expressive purposes
- Utilize diverse sound sources, including electronic, when improvising or composing

Listening/Describing

- Listen to and demonstrate an understanding of rhythm by responding physically or with the use of rhythm instruments
- Notate correctly simple pitch and rhythm patterns presented aurally
- Identify by listening a basic repertoire of standard orchestral and vocal compositions
- Use correct terminology to discuss the characteristics of a work, including melody, rhythm, meter, key, form, expressive qualities, and style
- Discuss in their own words the qualities of a work of music
- Identify by listening: most orchestral instruments and classifications of voices; formal patterns such as AB, ABA, rondo, and theme and variations; salient musical features such as tempo, dynamic level, major and minor modes, meter, counterpoint; and types of music (e.g., electronic, folk, orchestral, jazz, choral)

Valuing

- By the completion of grade 6, students:
 - Demonstrate an increased awareness of music as an important part of everyday life
 - Participate in music through singing and playing instruments
 - Enjoy listening to most types of music
 - Discuss personal responses to works of art
 - Describe the musical phenomena on which their observations are based

Instrumental and Choral Music Study

Many students in grades 4–6 may participate in instrumental or choral groups as well as in the required classroom music. In addition to the outcomes listed for general classroom music, by the completion of grade 6, these students are able to:

- employ a system for counting rhythm;
- read simple music from notation;
- follow and interpret conducting gestures;
- perform with other students in an ensemble while controlling the individual instrument or voice to achieve the desired group result;
- perform expressively the music of several styles and periods;
- perform musically with an awareness of pitch, phrasing, and dynamics;
- recognize the need for individual practice;
- develop an understanding of the structure of some of the music performed;
- critique individual and group performances;
- demonstrate enjoyment and a sense of accomplishment from participating in a performing group;
- (instrumental) perform with a clear, resonant tone quality and demonstrate correct posture, embouchure, breath support, attack and release, tonguing, bowing, and other appropriate techniques;
- (instrumental) perform four to six scales and arpeggios and demonstrate a knowledge of tie, slur, staccato, and accent;
- (choral) perform with correct posture and breath control; and
- (choral) produce a clear singing tone, with carefully enunciated words.

STANDARDS FOR IMPLEMENTATION FOR MUSIC IN ALL ELEMENTARY SCHOOL GRADES

Because the needs of the elementary music program at all grade levels are similar, they are combined here in one set of standards for scheduling and course offerings, staffing, materials and equipment, and facilities. In a few instances a statement has been specifically limited to one aspect of the program.

Scheduling and Course Offerings

The course offerings and scheduling arrangements for the music program in the elementary school meet the following standards:

Basic Program

1. At least 7 percent of the total instructional time, or not fewer than 100 minutes per week, whichever is greater, is allocated to general music.
2. Each child, K-6, receives music instruction in school at least 3 times weekly.
3. Classes in general music are no larger than classes in other academic subjects in the school.
4. Instruction in recorder is offered beginning not later than grade 4.
5. Elective classes of string and wind instruments are provided, meeting at least twice each week for at least 35 minutes per session.
6. String instrument instruction begins not later than grade 5, and wind instrument instruction, not later than grade 6.

Quality Program

1. At least 9 percent of the total instructional time, or not fewer than 150 minutes per week, whichever is greater, is allocated to general music.
2. Each child, K-6, receives daily music instruction in school.
3. Classes in general music are no larger than classes in other academic subjects in the school.
4. Instruction is offered beginning not later than grade 5 in at least 2 of the following: recorder, guitar, keyboard instruments, or electronic instruments.
5. Elective classes of string and wind instruments are provided, meeting at least 3 times each week for at least 35 minutes per session.
6. String instrument instruction begins not later than grade 4, and wind instrument instruction, not later than grade 5.

Basic Program (Continued)

7. For at least the first year of instrumental study, students are grouped by the families of their instruments.
8. In addition to instrumental classes, performance groups (e.g., orchestra, band, and choir) are available for students in grades 5 and 6.
9. Each performing group presents 2 or 3 performances each year for parents, peers, and the community, including demonstrations of instruction and open rehearsals.
10. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement;
 - c. placement does not result in classes exceeding standard class size; and
 - d. placement does not result in a disproportionate number of handicapped students in any class.
11. Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.
12. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.
13. Special experiences are available for gifted students.

Quality Program (Continued)

7. For at least the first year of instrumental study, students are grouped by the families of their instruments. During a portion of the time allocated for instrumental study, students have opportunities to study in groups of homogeneous instruments.
8. In addition to instrumental classes, performance groups (e.g., orchestra, band, and choir) are available for students in grades 5 and 6 for a minimum of 40 minutes per week.
9. Each performing group presents 2 or 3 performances each year for parents, peers, and the community, including demonstrations of instruction and open rehearsals.
10. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement;
 - c. placement does not result in classes exceeding standard class size; and
 - d. placement does not result in a disproportionate number of handicapped students in any class.
11. In addition to being mainstreamed for music, handicapped students receive special music instruction with their special education classes.
12. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.
13. Special experiences are designed according to the individual needs and interests of gifted students.

Staffing

The position of Music Educators National Conference is that instruction in music can best be provided by music specialists, although the work of specialists may be assisted by classroom teachers who create an atmosphere favorable to music. The skill and knowledge possessed by specially trained teachers is important in teaching the structure of music, the performance of instrumental and vocal music, the appropriate use of the voice, accurate pitch discrimination, creativity in music, and the use of music notation. The role of the classroom teacher is to make music a part of the daily life of the students. Between visits of the music specialist, classroom teachers can help greatly by reviewing songs, recordings, and other activities previously presented by the specialist.

The staffing arrangements for the music program in the elementary school meet the following standards:

Basic Program

1. Music is taught by music specialists, with their efforts complemented by classroom teachers.
2. The teacher-pupil ratio in general classroom music is no greater than 1:400. No music educator teaches more than 24 contact hours per week or more than 8 classes per day of 30 to 35 minutes each.
3. All music educators have at least 45 minutes scheduled for preparation and evaluation each day.
4. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
5. Special education music classes are no larger than other special education classes, and teacher aides are provided for special education music classes if aides are provided for other special education classes.
6. Each music educator is permitted at least 2 days, with pay, of professional leave each year for in-service education. These days may be devoted to programs arranged by the district or to activities proposed by the teacher.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 15 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 10 teachers above 15.
8. Each music educator working with special education classes has received at least some preservice or in-service training in special education.

Quality Program

1. Music is taught by music specialists, with their efforts complemented by classroom teachers.
2. The teacher-pupil ratio in general classroom music is no greater than 1:265. No music educator teaches more than 24 contact hours per week or more than 8 classes per day of 30 to 35 minutes each.
3. All music educators have at least 60 minutes scheduled for preparation and evaluation each day.
4. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
5. Special education music classes are no larger than other special education classes, and teacher aides are provided for special education music classes if aides are provided for other special education classes.
6. The district provides a regular program of in-service education that includes at least 2 days, with pay, of professional activities arranged by the district each year for each music educator. Each teacher is permitted at least 2 additional days of leave with pay each year for professional activities proposed by the teacher and approved by the district.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 10 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 8 teachers above 10.
8. Each music educator working with special education classes has received formal training in special education. Each music educator working with special education classes has convenient access to trained professionals in special education for purposes of consultation.

Materials and Equipment

Materials and equipment are provided for the music program in the elementary school in accordance with the following standards:

Basic Program

1. A complete set of music textbooks and accompanying recordings, not more than 6 years old, is available for each grade level in each building. Recordings and teacher's editions of the textbooks are readily available for music educators and classroom teachers.
2. A library or student resource center that contains a variety of instructional materials is maintained in each school.
3. For each performing group, a library of music is maintained that includes no fewer than 25 titles and is increased annually. Sufficient copies of each title are available for the students enrolled.
4. An instruction book is provided for each student enrolled in beginning and intermediate instrumental music classes.
5. Each room used for music instruction has convenient access to a grand piano or a quality upright at least 44 inches high, sufficient music stands, a set of portable choral risers, audiovisual equipment, and a quality sound reproduction system.

Quality Program

1. Two complete sets of music textbooks and accompanying recordings, not more than 6 years old, are available for each grade level in each building. Recordings and teacher's editions of the textbooks are readily available for music educators and classroom teachers.
2. A library or student resource center that contains a variety of books, periodicals, scores, films, filmstrips, videotapes, transparencies, sound recordings, solo music, computers and software, self-instructional materials, and supplementary print materials is maintained in each school.
3. For each performing group, a library of music is maintained that includes no fewer than 40 titles and is increased annually by no fewer than 5 titles for each group. Sufficient copies of each title are available for the students enrolled.
4. An instruction book and supplementary materials are provided for each student enrolled in beginning and intermediate instrumental music classes.
5. Each room used for music instruction has convenient access to a grand piano or a quality upright at least 44 inches high, sufficient music stands, a set of portable choral risers, overhead projector, film projector, screen, and a quality sound reproduction system including a reel-to-reel stereo tape recorder and microphones, a stereo record player, a high-quality amplifier with speakers, 6 pairs of earphones and a listening station, and 2 cassette tape recorders.

(Continued)

Basic Program (Continued)

6. Each room where music is taught has convenient access to the following: assorted drums, woodblocks, 6 pairs of rhythm sticks, sandblocks, maracas, claves, cymbals, finger cymbals, tambourines, triangles, cowbell, 5 sets of melody bells, set of resonator bells, jingle bells, jingle clogs, gong, 4 soprano recorders, assorted xylophone-type instruments, 4 Autoharp-type instruments, guitar, and ukulele.
7. The following additional equipment should be available on loan within the school district: glockenspiels; xylophone-type instruments in soprano, alto, and bass sizes; synthesizer and amplifier; microcomputers and appropriate software; and heavy-duty music stands.
8. The following instruments are available within the school district for the elective instrumental music program: French horns; baritones; tuba; percussion equipment; violins in $\frac{1}{2}$, $\frac{3}{4}$, and full sizes; and appropriate-sized violas, cellos, and double basses.
9. All equipment is maintained in good repair, with pianos tuned twice each year and electronic equipment checked 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 4 percent of the current replacement value of the total inventory of instruments and equipment.
10. An annual budget is provided for the purchase of the special supplies, materials, and equipment needed for the teaching of music.
11. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 7 percent of the current replacement value of the total inventory of instruments.

Quality Program (Continued)

6. Each room where music is taught has convenient access to the following: 4 hand drums of various sizes, snare drum, 2 sets of tunable bongo drums, tunable conga drum, 15 pairs of rhythm sticks, 5 pairs of sandblocks, 5 woodblocks of various sizes, 5 tambourines of various sizes, 3 tom-toms of various sizes, 2 sets of claves, 2 sets of castanets, 4 pairs of maracas, 2 guiros, 3 sets of finger cymbals, 5 triangles and beaters, a pair of classroom cymbals, a large gong, cowbell, 3 sets of jingle bells, jingle clogs, a set of tuned temple blocks, 8 sets of melody bells, 3 large sets of chromatic resonator tone bells ($2\frac{1}{2}$ - or 3-octave), a classroom set of soprano recorders, soprano and alto xylophone-type instruments, an alto metallophone, a bass metallophone, 6 soprano glockenspiels, 3 portable keyboards ($2\frac{1}{2}$ - or 3-octave), 8 Autoharp-type instruments, 6 guitars, 4 ukuleles, baritone ukulele.
7. The following additional equipment should be available within the school building: glockenspiels; xylophone-type instruments in soprano, alto, and bass sizes; synthesizer and amplifier; microcomputers and appropriate software; and heavy-duty music stands.
8. The following instruments are available within the school district for the elective instrumental music program: French horns; baritones; tuba; percussion equipment; violins in $\frac{1}{2}$, $\frac{3}{4}$, and full sizes; and appropriate-sized violas, cellos, and double basses. In addition, basic instruments, including flutes, clarinets, alto saxophones, trumpets, and trombones are available.
9. All equipment is maintained in good repair, with pianos tuned 3 times each year and electronic equipment checked 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 8 percent of the current replacement value of the total inventory of instruments and equipment.
10. An annual budget is provided for the purchase of recordings, tapes, computer materials, and the other special supplies, materials, and equipment needed for the teaching of music.
11. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 10 percent of the current replacement value of the total inventory of instruments.

Facilities

The facilities provided for the music program in the elementary school meet the following standards:

Basic Program

1. A room is available for teaching general music in each school. This room has appropriate acoustical properties and is large enough to accommodate the largest group taught and provide ample space for physical movement. It also contains storage space for the necessary materials, classroom instruments, and equipment.
2. A suitable room is available for teaching instrumental music in each school. This room has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It is large enough to accommodate the largest group taught and provide ample space for physical movement.
3. Sufficient secured storage space is available in each school to store the necessary instruments, equipment, and instructional materials.
4. Office space is provided for each music educator in the school.
5. The music facilities are adjacent to one another and are acoustically isolated from one another and from the rest of the school.

Quality Program

1. In addition to the requirements for the basic program, there is a music resource room in each school. This room is equipped for independent, self-directed study and includes at least 2 carrels with listening equipment. Its floor space is at least 1.5 times the per-pupil space allocation in the standard classroom.
2. There are 2 suitable rooms for teaching instrumental music in each school so that wind and string instruction may occur simultaneously. Each room has appropriate acoustical properties. Each room is large enough to accommodate the largest group taught with no less than 20 to 25 square feet per player. Each room is specifically designed to provide a quiet environment, room acoustics for critical listening, and lighting of no less than 40 footcandles. If the lighting is fluorescent Type A, quiet ballasts are used. Ventilation provides an exchange rate double that of a regular classroom and at a low noise level.
3. In addition to the requirements for the basic program, proper lockable cabinets are provided for materials and sufficient shelving or lockers are provided for the various large and small instruments.
4. Office or studio space is provided for each music educator in the school.
5. The music facilities are adjacent to one another and are acoustically isolated from one another and from the rest of the school. In addition, the music facilities are readily accessible to the auditorium stage. The auditorium is designed acoustically for music performance. If it is a gymnasium or a cafeteria it is designed as a music space accommodating its other uses rather than the reverse. This means that consideration is given to room acoustics, noise control, and lighting so that the space is suitable for musical presentations.

MIDDLE SCHOOL AND JUNIOR HIGH SCHOOL



Photograph (also pictured on cover and title page) by John Froelich

Early adolescence is a time of individual growth, self-discovery, exploration, and challenge. The musical growth of middle and junior high school students is most effectively guided by providing diverse routes to greater learning in music.

SUBJECT MATTER ACHIEVEMENTS FOR GRADES 6-8/7-9

GRADES 6-8/7-9. By the completion of this level, students are able to:

Performing/Reading

- Sing with an acceptable tone quality throughout their singing ranges
- Sing in unison accurately and with a free tone and correct expression
- Sing a repertoire of folk, art, and contemporary songs
- Sing rounds, partner songs, songs with descants, and songs in 2 or 3 parts
- Sing comfortably and confidently through the period of voice change
- Play at least 3 chords on an instrument such as guitar or ukulele
- Play a variety of classroom instruments
- Perform as soloists or members of a small ensemble, vocally or on instruments, for others in classroom settings
- Use a systematic means for reading music
- Sing or play simple melodies in treble or bass clef at sight
- Use standard notation as a guide to singing or playing classroom instruments
- Employ traditional or nontraditional notation as a means of retaining musical ideas
- Identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics
- Recognize similar and contrasting ideas when presented in musical notation

Creating

- Improvise simple rhythmic and harmonic accompaniments to recorded music
- Improvise and create simple music in at least 1 performance medium using traditional or nontraditional sound sources, including electronic
- Experiment with variations in tempos, timbres, and phrasing for expressive purposes

Listening/Describing

- Listen critically to their own performances of music
- Identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles
- Give concentrated attention while listening to music for relatively long periods of time
- Analyze aurally performances of music, with attention to form, type, performance medium, and salient musical features
- Follow a single line of standard notation while listening to music
- Discuss music, heard and performed, in terms of musical elements and structure (e.g., pitch, rhythm, texture, form)
- Employ an appropriate vocabulary of musical terms to analyze music
- Analyze, compare, and contrast music from a variety of styles and periods
- Utilize nonverbal media (e.g., visual art, movement) to describe musical structure and responses to music

Valuing

- During these grades students continue to develop:
 - A sensitivity to the aesthetic qualities of the music performed or heard
 - An enjoyment and satisfaction in creating original musical ideas
 - An enjoyment and satisfaction in performing music, in both formal and informal situations

Elective Music Study

Many students in the middle grades elect to participate in instrumental music or choral groups as well as a variety of specialized ensembles. In addition to the outcomes previously listed for all students, by the completion of this level, students are able to:

- continue to develop those skills, understandings, and values begun earlier in instrumental and choral music
- indicate an increased awareness of the expressive qualities of the music they perform, including phrasing, dynamics, articulation, intonation, and balance
- study and perform a wide variety of music from the standard concert repertoire
- experience on a very limited basis (grades 8 and 9 only) activities of concert performing groups that may include marching band, swing choir, jazz string ensemble, and such
- demonstrate a commitment to the ensemble in which they perform by practicing its music individually and participating in its rehearsals and concerts
- critique individual and group performances
- perform for an audience at least twice each year
- (instrumental) demonstrate improved skill and knowledge on their respective instruments through attention to posture, breath support, embouchure, bowing, fingerings, tone quality, and articulation
- (instrumental) perform 8 to 10 major and minor scales and arpeggios
- (choral) demonstrate increased skill and knowledge in utilizing the voice through attention to posture, breath support and control, vowel formation and placement, attack, intonation, diction, and blend
- (choral) demonstrate independence through singing with various types of accompaniment and without accompaniment

STANDARDS FOR IMPLEMENTATION FOR MUSIC IN GRADES 6–8/7–9

Scheduling and Course Offerings

The course offerings and scheduling arrangements for the music program in grades 6–8/7–9 meet the following standards:

Basic Program

1. The school day includes no fewer than 7 instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in other required subjects.
2. General music is offered at each grade level and required of all students in grades 6 and 7, including those who participate in performing groups.
3. Nonperformance classes meet for a minimum of 90 class periods each year and are no larger than the average class size for the school.

Quality Program

1. The school day includes no fewer than 8 instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in other required subjects.
2. General music is offered at each grade level and required of all students in grades 6 and 7, including those who participate in performing groups. Courses or modules in specific musical topics are offered, including, for example, exploratory classes in American music, fine arts, musical theater, electronic music, guitar, recorder, voice, and piano.
3. Nonperformance classes meet for a minimum of 180 class periods each year and are no larger than the average class size for the school.

Basic Program (Continued)

4. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement;
 - c. placement does not result in classes exceeding standard class size;
 - d. placement does not result in a disproportionate number of handicapped students in any class; and
 - e. music educators working with special education students have received in-service training in special education.
5. Music instruction is provided in special education classes for those handicapped students not mainstreamed for music.
6. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.
7. Special experiences are available for gifted students.
8. Beginning and intermediate instruction is available on woodwind, string, brass, and percussion instruments. Performance instruction classes meet for at least 120 minutes a week.
9. Band, orchestra, and chorus are offered and are scheduled so that all members of each ensemble meet daily as a unit. Large ensembles are limited to the size that can be physically or acoustically accommodated by the room.
10. Experience in small ensembles is available to any student desiring such experience.
11. Each large ensemble presents 3 to 5 performances each year for parents, peers, and the community, including demonstrations of instruction and open rehearsals.

Quality Program (Continued)

4. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement;
 - c. placement does not result in classes exceeding standard class size;
 - d. placement does not result in a disproportionate number of handicapped students in any class; and
 - e. music educators working with special education students have received in-service training in special education.
5. In addition to being mainstreamed for music, handicapped students receive special music instruction in their special education classes.
6. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.
7. Special experiences are designed according to the individual needs and interests of gifted students.
8. Beginning and intermediate instruction is available on woodwind, string, brass, and percussion instruments. Performance instruction classes meet daily.
9. Band, orchestra, and chorus are offered and are scheduled so that all members of each ensemble meet daily as a unit. At least 2 bands, 2 orchestras, and 2 choral ensembles are offered in each school; these are differentiated by the experience and ability of their members. In the case of choral ensembles the groups may be differentiated by their composition (e.g., boys, girls, mixed). Large ensembles are limited to the size that can be physically or acoustically accommodated by the room.
10. Regular participation in a program of small ensembles during school time is available to any student desiring such experience. Every student is encouraged to participate in small ensembles during school time.
11. Each large ensemble presents 3 to 5 performances each year for parents, peers, and the community, including demonstrations of instruction and open rehearsals.

Staffing

The quality of a music program ultimately depends on the excellence of its teachers. The demands on music educators in grades 6-8/7-9 are great. Special care should be taken in selecting the music staff and in providing appropriate opportunities for their professional growth.

The staffing arrangements for the music program in grades 6-8/7-9 meet the following standards:

Basic Program

1. Music educators responsible for general classroom music teach no more than 250 minutes per day of pupil contact time.
2. One full-time teacher is provided for every 125 orchestra students or 175 band or choral students.
3. No music educator has more than 5 different preparations each day.
4. Each music educator has at least 45 minutes scheduled for preparation and evaluation each day.
5. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
6. Each music educator is permitted at least 2 days of professional leave with pay each year for in-service education. These days may be devoted to programs arranged by the district or to activities proposed by the teacher and approved by the district.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 15 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 10 teachers above 15.
8. Each music educator working with special education classes has received at least some preservice or in-service training in special education.

Quality Program

1. Music educators responsible for general classroom music teach no more than 250 minutes per day of pupil contact time.
2. One full-time teacher is provided for every 125 orchestra students or 175 band or choral students. A second teacher or aide is provided to assist with instrumental classes larger than 50 students. A paid accompanist is provided for large choral ensembles.
3. No music educator has more than 5 different preparations each day.
4. Each music educator has at least 60 minutes scheduled for preparation and evaluation each day.
5. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
6. The district provides a regular program of in-service education that includes at least 2 days, with pay, of professional activities arranged by the district each year for each music educator. Each teacher is permitted at least 2 additional days of leave with pay each year for professional activities proposed by the teacher and approved by the district.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 10 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 8 teachers above 10.
8. Each music educator working with special education classes has received formal training in special education. Each music educator working with special education classes has convenient access to trained professionals in special education for purposes of consultation.

Materials and Equipment

Materials and equipment are provided for the music program in grades 6–8/7–9 in accordance with the following standards:

Basic Program

1. A complete set of music textbooks and accompanying recordings, not more than 6 years old, is available for each grade level in each building. Recordings and teacher's editions of the textbooks are readily available for music educators and classroom teachers.
2. A library or student resource center that contains a variety of instructional materials is maintained in each school.
3. An instruction book is provided for each student enrolled in instrumental music classes.
4. A library of music for performing groups is provided that contains at least 50 titles for each type of group, and at least 10 new titles for each type of group are added each year.
5. The library of music for performing groups is sufficient in size to provide a folder of music for each 2 students in choral groups and each stand of players in instrumental groups.
6. A library of small ensemble music is provided that contains at least 50 titles for various types of ensembles, and at least 10 new titles for various types of ensembles are added each year.
7. Each room in which music is taught contains a grand piano or a quality upright at least 44 inches high, sufficient music stands, and quality sound reproduction equipment. Each room has convenient access to audiovisual equipment. A set of portable choral risers is conveniently available to each room in which choral music is taught.

Quality Program

1. Two complete sets of music textbooks and accompanying recordings, not more than 6 years old, are available for each grade level in each building. Recordings and teacher's editions of the textbooks are readily available for music educators and classroom teachers.
2. A library or student resource center that contains a variety of books, periodicals, scores, films, filmstrips, videotapes, transparencies, sound recordings, solo music, computers and software, self-instructional materials, and supplementary print materials is maintained in each school.
3. An instruction book and supplementary materials are provided for each student enrolled in instrumental music classes.
4. A library of music for performing groups is provided that contains at least 75 titles for each type of group, and at least 15 new titles for each type of group are added each year.
5. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and each stand of players in instrumental groups.
6. A library of small ensemble music is provided that contains at least 75 titles for various types of ensembles, and at least 15 new titles for various types of ensembles are added each year.
7. Each room in which music is taught contains a grand piano or a quality upright at least 44 inches high, sufficient music stands, and quality sound reproduction equipment, including a reel-to-reel stereo tape recorder and microphones, a stereo record player, a high-quality amplifier and speakers, 6 pairs of headphones and a listening station, 2 cassette recorders, and a compact disc player. Each room has convenient access to an overhead projector or film projector, a screen, and other audiovisual equipment. A set of portable choral risers is conveniently available to each room in which choral music is taught.

Basic Program (Continued)

8. Each room in which general music is taught contains at least 2 Autoharp-type instruments, an assortment of pitched and nonpitched classroom instruments of good quality, a chalkboard with permanent music staff lines, 2 large bulletin boards, and ample storage space.
9. The following instruments are provided: 2 $\frac{3}{4}$ -sized and 2 full-sized violins, 2 $\frac{1}{2}$ -sized and 2 $\frac{3}{4}$ -sized violas, 2 $\frac{3}{4}$ -sized and 2 full-sized cellos; 2 $\frac{1}{2}$ -sized and 2 $\frac{3}{4}$ -sized double basses, a C piccolo, 2 bass clarinets, tenor saxophone, baritone saxophone, 2 oboes, 2 bassoons, 4 French horns, 2 baritone horns, 3 small or full-sized tubas, 2 concert snare drums, double-tension concert bass drum, crash cymbals, suspended cymbals, 3 pedal timpani, tambourines, triangles, xylophone or marimba, orchestra bells, assorted percussion equipment, drum stands, movable percussion cabinet, tuba chairs, bass stools, enough heavy-duty music stands for the largest group, conductor's stand, tuning device, music folders, and chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations in which students have difficulty in purchasing instruments. If class piano is taught, at least 12 acoustic or electronic pianos with console, are available. If guitar is taught, at least 12 acoustic or electric guitars with control panel are available.
10. All equipment is maintained in good repair, with pianos tuned at least twice each year and electronic equipment checked at least 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 4 percent of the current replacement value of the total inventory of instruments and equipment.
11. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 7 percent of the current replacement value of the total inventory of instruments.

Quality Program (Continued)

8. Each room in which general music is taught contains at least 4 Autoharp-type instruments, an assortment of pitched and nonpitched classroom instruments of good quality, a chalkboard with permanent music staff lines, 2 large bulletin boards, a synthesizer and amplifier, microcomputers and software, and ample storage space.
9. The following instruments are provided: 2 $\frac{3}{4}$ -sized and 2 full-sized violins, 2 $\frac{1}{2}$ -sized and 2 $\frac{3}{4}$ -sized violas, 2 $\frac{3}{4}$ -sized and 4 full-sized cellos, 2 $\frac{1}{2}$ -sized and 4 $\frac{3}{4}$ -sized double basses, 2 C piccolos, 4 bass clarinets, 2 contrabass clarinets, tenor saxophone, 2 baritone saxophones, 4 oboes, 4 bassoons, 6 French horns, 4 baritone horns, 5 small or full-sized tubas, 2 concert snare drums, double-tension concert bass drum, crash cymbals, suspended cymbals, 3 pedal timpani, tambourines, triangles, xylophone or marimba, orchestra bells, assorted percussion equipment, drum stands, movable percussion cabinet, tuba chairs, bass stools, enough heavy-duty music stands for the largest group, conductor's stand, tuning device, music folders, and chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations in which students have difficulty in purchasing instruments. If class piano is taught, at least 12 acoustic or electronic pianos with console, are available. If guitar is taught, at least 12 acoustic or electric guitars with control panel are available.
10. All equipment is maintained in good repair, with pianos tuned at least 3 times each year and electronic equipment checked at least 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 8 percent of the current replacement value of the total inventory of instruments and equipment.
11. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 10 percent of the current replacement value of the total inventory of instruments.

Facilities

The facilities provided for the music program in grades 6–8/7–9 meet the following standards:

Basic Program

1. A room is available for teaching general music in each school. This room has appropriate acoustical properties and is large enough to accommodate the prevailing class size and provide ample space for physical movement. It also contains storage space for the necessary materials, classroom instruments, and equipment.
2. Each room in which music is taught provides an appropriate acoustical environment, with quiet and adequate lighting. Ventilation is quiet enough to allow students to hear soft music.
3. Each school with more than 1 music educator contains a rehearsal room for instrumental groups and another rehearsal room for choral groups.
4. Each instrumental rehearsal room contains at least 1,800 square feet of floor space, with a ceiling at least 16 feet high and a double-entry door. Ventilation provides an air exchange rate double that of an ordinary classroom.
5. Each choral rehearsal room contains 1,200 square feet of floor space, with a ceiling at least 14 feet high and a double-entry door.
6. Each school contains an ensemble rehearsal room of at least 350 square feet.
7. Each school contains at least 1 practice room of at least 55 square feet for each 40 students enrolled in performing groups.
8. Office space of at least 55 square feet and a telephone are available for each teacher.

Quality Program

1. In addition to the requirements for the basic program, there is a music resources room in each school. This room is equipped for independent, self-directed study and includes at least 2 carrels with listening equipment. Its floor space is at least 1.5 times the per-pupil space allocation in the standard classroom.
2. Each room in which music is taught is acoustically treated to provide appropriate sound dispersion and reverberation. Each room is acoustically isolated from the rest of the school and the vocal and instrumental areas separated by an acoustical barrier or wall with a Sound Transmission Classification (STC) of 50 or more. Noise criterion (NC) levels of lighting and ventilating systems do not exceed NC20 for the auditorium, NC25 for music classrooms and rehearsal rooms, and NC30 for studios and practice rooms.
3. Each school with more than 1 music educator contains a rehearsal room for instrumental groups and another rehearsal room for choral groups.
4. Each instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least 20 feet high and a double-entry door. Ventilation provides an air exchange rate double that of an ordinary classroom.
5. Each choral rehearsal room contains 1,800 square feet of floor space, with a ceiling at least 16 feet high and a double-entry door.
6. Each school contains at least 2 ensemble rehearsal rooms of at least 350 square feet each.
7. Each school contains at least 1 practice room of at least 55 square feet for each 20 students enrolled in performing groups.
8. Office space of at least 55 square feet and a telephone are available for each teacher. Such space is adjacent to the rehearsal facility or instructional area in which the educator teaches and is designed so that he or she may supervise the area.

Basic Program (Continued)

9. Each school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.

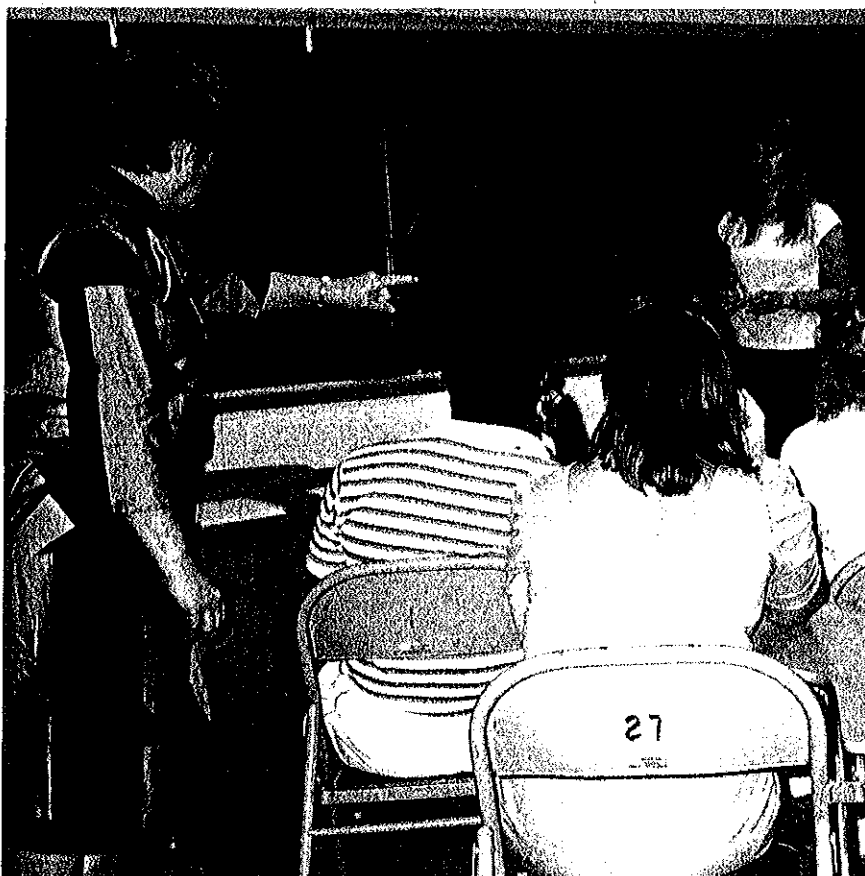
10. The music facilities in each school are adjacent to one another.

Quality Program (Continued)

9. Each school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials. Cabinets and shelving are provided, together with lockers for the storage of instruments in daily use. Such space is located immediately adjacent to the rehearsal facility of each group. Space is available for the repair and maintenance of instruments.

10. The music facilities in each school are adjacent to one another and are immediately accessible to the auditorium stage. The auditorium has a large open stage adaptable to the varying needs of the performing arts. The auditorium is designed with good, adjustable acoustics.

HIGH SCHOOL



At the high school level it is especially important that alternative curricular offerings in music be available to the student. These should include experiences that meet the needs of those students who do not choose to participate in select performing ensembles.

SUBJECT MATTER ACHIEVEMENTS FOR GRADES 9-12

The music program at the high school level differs in a number of important ways from the program at the elementary level and to a lesser degree from the program at the junior high/middle school level. First, the high school program is largely an elective one, in which students choose what and how much music they study. Therefore, it is possible to specify outcomes only in terms of the students' individual patterns of electives.

A second difference is that the course offerings in the high school tend to be more specialized. Although the emphasis on specialization is necessary in advanced study, good courses at any level incorporate diverse types of musical learning. For example, although the band, orchestra, and choral groups may emphasize performance, students in these organizations should also learn about music, increase their skills in listening to it, and acquire more positive attitudes toward it. Students in theory classes should perform examples of music and gain greater skill in listening to music.

A third difference is that students in performing organizations often take the same courses for more than one year. For example, band students typically enroll in band each year they are in high school.

At first glance it might appear that these students are taking the same course several times, and as a result are learning little that is new after the first year. This is not so; the breadth and depth of what is learned increases continuously. By studying unfamiliar works of music each year the student:

- learns to perform music more easily, more quickly, and more accurately;
- gains greater independence in performing music;
- develops a better understanding of music and musical performance; and
- acquires a greater awareness of the value of music as a mode of human expression.

A fourth difference between the high school music program and the music program at earlier levels is that some aspects of the high school program are easily confused with extracurricular activities. Certain activities associated with music at this level are largely or entirely extracurricular in nature, such as the spring musical, the pep band, and the flag corps at football games. While extracurricular activities involving music are encouraged, the music courses offered during the school day for credit are the foundation of the instructional program in music.

The recommended achievements for students in grades 9-12 are grouped according to types of courses.

Choral Music

GRADES 9–12. High school students who complete courses in choral music are able to:

Making music

Demonstrate good posture and breath control
Sing with a free tone and accurate pitch throughout their ranges
Sing with correct phrasing and appropriate expression
Sing with pure, undistorted vowels and good diction
Interpret correctly pitches, rhythms, and other notational symbols through singing
Sing accurately an appropriate part in an ensemble, with or without accompaniment
Respond sensitively to the gestures of a conductor
Demonstrate improved skill at reading music and growth in musicianship
Sing a repertoire of choral literature of a varied nature
Sing from memory some of the music performed publicly by the ensemble

Understanding music

Demonstrate a knowledge of music notation and symbols
Discuss the historical and cultural background of the works performed by the ensemble
Analyze the works sung by the ensemble in terms of the elements of music
Describe the forms and structures of the works being rehearsed
Evaluate the quality of performances by choral ensembles

Valuing music

High school students who participate in choral ensembles demonstrate:
An enjoyment in singing
A commitment to singing well
A respect for quality music
A respect for the skilled performance of music
A commitment to their ensemble
A personal aesthetic response to the music performed and heard

Band and Orchestra

GRADES 9–12. High school students who complete courses in band or orchestra are able to:

Making music

Demonstrate good posture, embouchure, breath control, bowing, and similar skills
Play with a clear and resonant tone quality that blends with the ensemble
Play with accurate pitch
Play with correct phrasing and appropriate expression
Interpret correctly pitches, rhythms, and other notational symbols through playing
Play accurately an appropriate part in an ensemble
Respond sensitively to the gestures of a conductor
Demonstrate improved skill at reading music and growth in musicianship
Play a varied repertoire of instrumental literature

Understanding music

Demonstrate a knowledge of music notation and major and minor scales and arpeggios
Discuss the historical and cultural background of the works performed by the ensemble
Analyze the works performed by the ensemble in terms of the elements of music
Describe the forms and structures of the works being rehearsed
Evaluate the quality of performances by instrumental ensembles

Valuing music

High school students who participate in band or orchestra demonstrate:
An enjoyment in playing their instruments
A commitment to playing well
A respect for quality music
A respect for the skilled performance of music
A commitment to their ensemble
A personal aesthetic response to the music performed and heard

Musicianship Courses

GRADES 9–12. High school students who complete courses in theory or composition are able to:

Making music

- Create short musical compositions in a variety of media, including instrumental, vocal, and electronic media
- Improvise simple accompaniments on a piano or another instrument
- Perform the arrangements and compositions written by members of the class, when possible

Understanding music

- Arrange simple pieces of music for instruments or voices
- Notate original musical ideas
- Notate from dictation melodic phrases, harmonic progressions, and rhythmic patterns
- Demonstrate a knowledge of major and minor scales, intervals, chords, and chord progressions
- Analyze musical compositions

Valuing music

- High school students who complete courses in theory or composition demonstrate:
- An enjoyment in listening to and studying music
 - A respect for music of recognized quality
 - A respect for quality compositions and skilled arrangements

Music History, Music Literature, or Fine Arts

GRADES 9–12. High school students who complete courses in music history, music literature, or fine arts are able to:

Understanding music

- Recognize aurally and describe musical forms such as sonata, rondo, and fugue;
- Recognize aurally and describe musical genres such as oratorio, symphony, and opera;
- Demonstrate a knowledge of the historical, musical, and cultural background of a representative sample of musical works of recognized quality;
- Recognize aurally examples from the historical style periods of music;
- Describe and discuss musical examples using correct terminology;
- Demonstrate a knowledge of quality compositions, composers, and performers;
- Demonstrate an understanding of the aesthetic nature of music and the fine arts; and
- Indicate an understanding of the various roles of music.

Valuing music

High school students who complete courses in music history, music literature, or fine arts demonstrate:

- An enjoyment in listening to and studying music
- A respect for music of recognized quality
- A respect for the skilled performance of music
- Proper audience behavior
- An interest in musical performances in the community
- A personal aesthetic response to music

STANDARDS FOR IMPLEMENTATION FOR MUSIC IN GRADES 9–12

Scheduling and Course Offerings

The course offerings and scheduling arrangements for the music program in grades 9–12 meet the following standards:

Basic Program

1. The school day includes no fewer than 7 instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.
2. Instruction for intermediate and advanced instrumental and choral students is available.
3. Band, orchestra, and chorus are offered and are scheduled so that all members of each ensemble meet daily as a unit.
4. At least 1 alternative performing organization (e.g., jazz or stage band, madrigal singers, show choir, ethnic choral group) is available for each 450 students in the school. Membership in these organizations is restricted to students currently enrolled in appropriate major ensembles except with the approval of both the music educator and the principal.
5. One musicianship course and 1 course in music history or literature, each at least 1 semester in length, are available. One additional semester-length course of either type is offered for each 300 students beyond 300 in the school.
6. All performing organizations and academic music courses meet daily for a normal instructional period.
7. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement.
8. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.

Quality Program

1. The school day includes no fewer than 8 instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.
2. Instruction for beginning, intermediate, and advanced instrumental and choral students is available, as are classes in piano and guitar.
3. Band, orchestra, and chorus are offered and are scheduled so that all members of each ensemble meet daily as a unit. At least 2 bands, 2 orchestras, and 2 choral ensembles are offered in each school; these are differentiated by the experience and ability of their members. In the case of choral ensembles the groups may be differentiated by their composition (e.g., boys, girls, mixed). Large ensembles are limited to the size that can be physically or acoustically accommodated by the room.
4. At least 1 alternative performing organization (e.g., jazz or stage band, madrigal singers, show choir, ethnic choral group) is available for each 300 students in the school. Membership in these organizations is restricted to students currently enrolled in appropriate major ensembles except with the approval of both the music educator and the principal.
5. One musicianship course and 1 course in music history or literature, each at least 1 year in length, are available. One additional semester-length course of either type is offered for each 250 students beyond 500 in the school.
6. All performing organizations and academic music courses meet daily for a normal instructional period.
7. When handicapped students are mainstreamed into regular music classes:
 - a. music educators are involved in placement decisions;
 - b. placement is determined primarily on the basis of musical achievement.
8. Handicapped students are given the opportunity to participate in elective choral and instrumental experiences.

Basic Program (Continued)

9. Academic credit is awarded for music study on the same basis as for comparable courses. Grades earned in music courses are considered in determining the grade-point averages and class rankings of students on the same basis as grades in comparable courses.
10. Experience in small ensembles is available to any student desiring such experience.

Quality Program (Continued)

9. Academic credit is awarded for music study on the same basis as for comparable courses. Grades earned in music courses are considered in determining the grade-point averages and class rankings of students on the same basis as grades in comparable courses.
10. Regular participation in a program of small ensembles during school time is available to any student desiring such experience. Every student is encouraged to participate in small ensembles during school time.

Staffing

The quality of a music program ultimately depends on the excellence of its teachers. The demands on music educators in the high school are great. Special care should be exercised in selecting the music staff and in providing appropriate opportunities for their professional growth.

The staffing arrangements for the music program in grades 9–12 meet the following standards:

Basic Program

1. The number of music educators is sufficient to teach the courses specified under "Course Offerings and Scheduling," including the instruction of small ensembles.
2. All music educators are musician/teachers who have specialized knowledge and training:
 - a. teachers of choral music have knowledge and training in vocal techniques and repertoire;
 - b. teachers of string instruments have knowledge and training in string techniques and repertoire; those teaching orchestra are also informed about wind instruments and orchestral repertoire; and
 - c. teachers of wind ensembles and bands have knowledge and training in brass, woodwind, and percussion instruments and repertoire.
3. No music educator has more than 5 different preparations each day, and adjustments are made for large classes or groups.

Quality Program

1. The number of music educators is sufficient to teach the courses specified under "Course Offerings and Scheduling," including the instruction of small ensembles. A second teacher or aide is provided to assist with classes larger than 75 students. A paid accompanist is provided for large choral ensembles.
2. All music educators are musicians/teachers who have extensive specialized knowledge and training:
 - a. teachers of choral music have knowledge and training in vocal techniques and repertoire;
 - b. teachers of string instruments have knowledge and training in string techniques and repertoire; those teaching orchestra are also informed about wind instruments and orchestral repertoire;
 - c. teachers of wind ensembles and bands have knowledge and training in brass, woodwind, and percussion instruments and repertoire; and
 - d. teachers of nonperformance classes in music have knowledge and training in the courses for which they are responsible.
3. No music educator has more than 5 different preparations each day, and adjustments are made for large classes or groups.

Basic Program (Continued)

4. Each music educator has at least 1 class period each day for planning and preparation, and teachers with more than 2 large performing groups have 2 periods each day for planning.
5. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
6. Each music educator is permitted at least 2 days of professional leave with pay each year for in-service education. These days may be devoted to programs arranged by the district or to activities proposed by the teacher.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 15 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 10 teachers above 15.
8. Each music educator working with special education classes has received at least some preservice or in-service training in special education.

Quality Program (Continued)

4. Each music educator has at least 2 class periods each day for planning and preparation.
5. Sufficient time for travel is computed in the teaching load of teachers who move from school to school or room to room.
6. The district provides a regular program of in-service education that includes at least 2 days, with pay, of professional activities arranged by the district each year for each music educator. Each teacher is permitted at least 2 additional days of leave with pay each year for professional activities proposed by the teacher and approved by the district.
7. One music educator in each school district is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the district includes 10 or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of $\frac{1}{3}$ -time for each additional 8 teachers above 10.
8. Each music educator working with special education classes has received formal training in special education. Each music educator working with special education classes has convenient access to trained professionals in special education for purposes of consultation.

Materials and Equipment

Materials and equipment are provided for the music program in grades 9–12 in accordance with the following standards:

Basic Program

1. A library or student resource center that contains a variety of instructional materials is maintained in each school.
2. A library of music for performing groups is provided that contains at least 50 titles for each type of group, and at least 10 new titles for each type of performing group are added each year.

Quality Program

1. A library or student resource center that contains a variety of books, periodicals, scores, films, filmstrips, videotapes, transparencies, sound recordings, solo music, computers and software, self-instructional materials, and supplementary print materials is maintained in each school.
2. A library of music for performing groups is provided that contains at least 75 titles for each type of group, and at least 15 new titles for each type of group are added each year.

Basic Program (Continued)

3. The library of music for performing groups is sufficient in size to provide a folder of music for each 2 students in choral groups and each stand of players in instrumental groups.
4. A library of small ensemble music is provided that contains at least 50 titles for various types of ensembles, and at least 10 new titles for various types of ensembles are added each year.
5. Each room in which music is taught contains a grand piano or a quality upright at least 44 inches high and quality sound reproduction equipment. Each room has convenient access to audiovisual equipment.
6. The following instruments are provided: 4 violins, 4 violas, 4 cellos, 4 double basses, C piccolo, flute, 2 clarinets, 2 alto clarinets, 2 bass clarinets, 2 oboes, 2 bassoons, alto saxophone, tenor saxophone, baritone saxophone, trumpet, 4 French horns, 2 baritone horns, trombone, bass trombone, 3 tubas, 2 concert snare drums, double-tension concert bass drum, crash cymbals, suspended cymbals, 3 pedal timpani, tambourines, triangles, chimes, xylophone, marimba, orchestra bells, trap drum set, assorted percussion equipment, drum stands, movable percussion cabinet, drums for marching band if offered, enough heavy-duty music stands for the largest group, conductor's stand, music folders, tuning device, and chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations in which students have difficulty in purchasing instruments. If class piano is taught, at least 12 acoustic or electronic pianos with console are available. If guitar is taught, at least 12 acoustic or electric guitars with control panel are available.
7. All equipment is maintained in good repair, with pianos tuned at least twice each year and electronic equipment checked at least 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 4 percent of the current replacement value of the total inventory of instruments and equipment.

Quality Program (Continued)

3. The library of music for performing groups is sufficient in size to provide a folder of music for each student in choral groups and each stand of players in instrumental groups.
4. A library of small ensemble music is provided that contains at least 75 titles for various types of ensembles, and at least 15 new titles for various types of ensembles are added each year.
5. Each room in which music is taught contains a grand piano or a quality upright at least 44 inches high and quality sound reproduction equipment, including a reel-to-reel stereo tape recorder, microphones, a stereo record player, a high-quality amplifier and speakers, headphones, a cassette recorder, and a compact disc player. Each room has convenient access to an overhead projector, a film projector, a screen, and other audiovisual equipment.
6. In addition to the requirements for the basic program, the following instruments are provided: 4 violas, 4 cellos, 4 double basses, C piccolo, 2 A clarinets, E-flat clarinet, 2 alto clarinets, 2 bass clarinets, 2 contrabass clarinets, 2 oboes, English horn, 2 bassoons, 4 French horns, 2 baritone horns, bass trombone, 3 tubas, concert snare drum, pedal timpanum, marimba, vibraphone, gong, harp, electronic piano, electric bass guitar, and adequate microphones, amplifiers, and speakers for jazz ensemble and show choir.
7. All equipment is maintained in good repair, with pianos tuned at least 3 times a year and electronic equipment checked at least 3 times yearly. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 8 percent of the current replacement value of the total inventory of instruments and equipment.

Basic Program (Continued)

8. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 7 percent of the current replacement value of the total inventory of instruments.

Quality Program (Continued)

8. The district maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 10 percent of the current replacement value of the total inventory of instruments.

Facilities¹

The facilities provided for the music program in grades 9–12 meet the following standards:

Basic Program

1. Each high school with more than 1 music educator contains a rehearsal room for instrumental groups and another rehearsal room for choral groups. If there are only 2 large rehearsal rooms, an ensemble room of at least 350 square feet is available.
2. Each instrumental rehearsal room contains at least 2,200 square feet of floor space and has a ceiling at least 16 feet high.
3. Each choral rehearsal room contains at least 1,400 square feet of floor space and has a ceiling at least 14 feet high.
4. Each high school contains at least 1 ensemble rehearsal room of at least 350 square feet.
5. Each high school contains at least 1 practice room of at least 55 square feet for each 40 students enrolled in performing groups.
6. Rehearsal and practice rooms maintain a year-round temperature range between 65 and 72 degrees with humidity between 40 and 50 percent and an air exchange rate double that of regular classrooms. At least 70 footcandles of illumination are provided. Lighting and ventilation systems are designed so that all rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25; ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30; and practice rooms not to exceed NC35.

Quality Program

1. Separate rooms are provided for band, orchestra, and choral rehearsals, except that in small schools there may be 1 rehearsal room for instrumental groups and another rehearsal room for choral groups. If there are only 2 large rehearsal rooms, an ensemble room of at least 350 square feet is available.
2. Each instrumental rehearsal room contains at least 2,500 square feet of floor space and has a ceiling at least 20 feet high.
3. Each choral rehearsal room contains at least 1,800 square feet of floor space and has a ceiling at least 16 feet high.
4. Each high school contains at least 2 ensemble rehearsal rooms of at least 350 square feet each.
5. Each school contains at least 1 practice room of at least 55 square feet for each 20 students enrolled in performing groups.
6. Rehearsal and practice rooms maintain a year-round temperature range between 65 and 72 degrees with humidity between 40 and 50 percent and an air exchange rate double that of regular classrooms. At least 70 footcandles of illumination are provided. Lighting and ventilation systems are designed so that all rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25; ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30; and practice rooms not to exceed NC35.

1. For more information, see Harold P. Geerdes, *Planning and Equipping Educational Music Facilities* (Reston, VA: Music Educators National Conference, 1975).

Basic Program (Continued)

7. Rehearsal rooms have double entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.
8. Each high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials.
9. Office space of at least 55 square feet and a telephone are available for each teacher.
10. A classroom is provided for nonperformance classes.
11. Each music classroom and rehearsal room contains at least 32 square feet of chalkboard, with permanent music staff lines, and 24 square feet of corkboard.
12. The music facilities in each high school are adjacent to one another and are so located that they can be secured and used independently from the rest of the building.
13. The music facilities are immediately accessible to the auditorium stage. The stage is large and open and is adaptable to the varying needs of the performing arts. The auditorium is designed as a music performance space with good, adjustable acoustics, quiet mechanical systems, and adequate, quiet lighting.

Quality Program (Continued)

7. Rehearsal rooms have double entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.
8. Each high school contains sufficient secured storage space to store the necessary instruments, equipment, and instructional materials. Cabinets and shelving are provided, together with lockers for the storage of instruments in daily use. Such space is located immediately adjacent to the rehearsal facility of each group. Space is available for the repair and maintenance of instruments.
9. Office space of at least 55 square feet and a telephone are available for each teacher. Such space is adjacent to the rehearsal facility or instructional area in which the educator teaches and is designed so that he or she may supervise the area.
10. A classroom is provided for nonperformance classes, and specialized facilities are available for electronic music and piano and guitar classes.
11. Each music classroom and rehearsal room contains at least 48 square feet of chalkboard, with permanent music staff lines, and 32 square feet of corkboard.
12. The music facilities in each high school are adjacent to one another, are immediately accessible to the auditorium stage, and are so located that they can be secured and used independently from the rest of the building.
13. The music facilities are immediately accessible to the auditorium stage. The stage is large and open and is adaptable to the varying needs of the performing arts. The auditorium is designed as a music performance space with good, adjustable acoustics for music and speech requirements, stage lighting of at least 70 footcandles, and adequate mechanical and lighting systems not to exceed NC20.

BEYOND HIGH SCHOOL

The school music program concludes with the completion of grade 12, but clearly the involvement of individuals with music, both as participants and as listeners, does not end at that time. America has a vital musical culture. In addition to the thousands of college-level musical organizations, there are hundreds of community orchestras and community bands, countless church choirs, a growing number of community choral groups, and more than a thousand opera companies. Virtually everyone enjoys listening to some type of music, and the appeal of music is reflected in the sales of millions of recordings and the attendance of more than 70 million people at jazz, classical, and musical theater performances each year.²

2. National Endowment for the Arts, Research Division Note 8, "Studies of the Arts Public: A Status Report" (23 March 1984), 3.

Music educators welcome and encourage this lively post-secondary school musical activity. Frequently they are involved as singers, instrumentalists, and conductors. In addition, they encourage school administrators and school boards to make their facilities available to community music groups for rehearsals and performances. They also support the offering of a wide variety of music classes in adult education programs.

As an integral and significant part of life, music is an activity that continues into the years beyond retirement. Music educators also involve themselves with music in retirement centers and other programs for the elderly.

The difficulty of providing explicit standards for musical learning beyond high school in no way reduces the importance and value of music activity for persons of all ages.

EVALUATION OF SCHOOL MUSIC PROGRAMS

Because the schools are an important social institution, and because they require a great deal of money, questions are often raised concerning how well they do their job of educating students. Regardless of why or by whom such questions are raised, they are logical and fair, and they call attention to an important aspect of the educational process: evaluation.

The following principles are basic to the evaluation of music programs:

1. Every music program and every curricular offering in music should be evaluated periodically. Not only is evaluation needed to answer questions about what students are learning in music classes, it is also necessary to provide a solid basis for making decisions by teachers and administrators. Without such evidence, decision making is largely guesswork. Furthermore, teachers need the results of evaluation to help them in planning subsequent instruction. Only by identifying what students have accomplished can gaps or needless repetition be avoided. The coordination of a program of evaluation in music is one of the major responsibilities of the music administrator.
2. The evaluations of programs, students, and teachers are separate and distinct activities. Although similarities exist in some of the procedures employed, the processes are sufficiently different that misleading results can be obtained when evaluation instruments and techniques developed for one purpose are used for another. No evaluation should be undertaken without the substantial involvement of qualified music educators trained in the processes utilized.
3. Effective evaluation is based on clear and definite objectives. Assessing the effectiveness of learning requires determining how well the students have learned the intended material. Therefore, evaluation begins with the development of precise objectives. Objectives can be formulated without evaluation of learning, but learning cannot be evaluated if no objectives have been formulated.

4. Evaluation is most effective when it is based on what students can do to show achievement. The primary task when assessing learning is to identify observable evidence of learning. For this reason, *The School Music Program: Description and Standards* describes musical learnings in terms of specific skills and knowledge. If instructional time is being wasted on activities that are not educational, this will become evident in the failure to achieve the standards suggested for the various levels and types of courses.

5. Program evaluation should be comprehensive. It should not be based on only one course or one aspect of the program. For example, it is commendable if a band wins a high rating at a contest, but the community should keep in mind that the rating represents an evaluation of the band's success only at playing specific pieces of music or executing a particular marching show. As a physician evaluating a person's health considers more than body temperature, music educators, administrators, and the public evaluating a music program should always consider more than isolated fragments of evidence.

6. All systematically obtained information about student learning is useful for purposes of evaluation. Clearly, the more systematic the means used to gather data about learning, the better the evaluation will be. But information should not be ignored because it does not consist of the results of published tests or similarly refined means of assessment. Music programs exist in a world of crowded school days and busy teachers, and it is often impossible to conduct highly controlled studies. Sometimes evidence of student learning can only be secured by simpler and quicker teacher-devised procedures, some of which will involve observing only a sample of the students. Standardized tests of achievement in music may be used, but, most of the time for most of the music program, such traditionally accepted means of evaluation will not achieve meaningful results.