



Program Standards for Music in Oregon Schools



Oregon Music Education Association • *Dedicated to the Music Education of All Oregonians*

www.oregonmusic.org

admin@oregonmusic.org

“A quality music education is an essential part of a superior 21st-century world class education. The study of music not only engages students and develops skills that promote academic achievement, but does so in ways that allow students to better understand and interact positively with the world around them. Students are enriched while fostering their creativity, discipline, and self-efficacy. By providing opportunities for all of Oregon’s students to study music taught by trained professionals, we ensure that we will have citizens well equipped for the challenges of the future.”

~Salam Noor, former Oregon Deputy Superintendent of Public Instruction

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I. Purpose

This document serves as a guide for developing curricular music programs that support students' opportunities to achieve proficiencies outlined in the Oregon Department of Education's (ODE) music content standards. It has been developed and adopted by the Oregon Music Education Association in order to:

1. Assist **school and district administrators** with decision-making regarding music education in their schools and districts in order to increase student achievement.
2. Assist **music educators** in their efforts to advocate for proven best practices in music education.
3. Assist **school administrators and music educators** in developing equitable music programs that support a well-rounded education for all students, including instruction for students with special needs and advanced instruction for students wishing to pursue college and career opportunities in music.

This document incorporates recommendations from the Every Student Succeeds Act (ESSA), the National Coalition for Core Arts Standards (NCCAS), and the National Association for Music Education's (NAfME) Opportunity to Learn Standards.

II. Equitable Access, Opportunity, and Instruction

A commitment to access, equity, and the success of every student is the responsibility of every teacher and administrator working in Oregon public schools and means that:

- Student success and access to content will not be predicted nor predetermined by **geographic region within the state, enrollment area within a district**, race, national origin, religion, disability, economic circumstance, mobility, native language, sexual orientation, or gender identity.
- **Equity will not be confused with equality**, where all students are treated the same.

This supports the following beliefs:

- Efforts around equity increase **achievement of all students**, not just those in underrepresented, underserved, or marginalized populations.
- **Culturally resonant** teaching increases the achievement of all students.
- Educators have tremendous **opportunity and responsibility to positively change** the course of students' lives.

To realize our beliefs, this document aims to support administrators in:

- Identifying **resources** for locating qualified music teachers.
- Providing **benchmarks for evaluating equitable access** to quality curriculum, instruction, materials and equipment, and facilities.
- Outlining considerations regarding performance and musical theatre.

III. Resources for Oregon Administrators, Educators, and Stakeholders

Professional organizations offer resources and professional development for educators. They also assist in the hiring process by providing information and networking opportunities to administrators.

NAfME: The National Association for Music Education

[NAfME](#) is the world's largest arts education organization and the only association that addresses all aspects of music education. Members and supporters represent all levels of teaching from preschool to graduate school. Since 1907, NAfME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. NAfME’s activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as part of the well-rounded student, and for the development of national standards for arts education.

OMEA: The Oregon Music Education Association

[OMEA](#) functions as the state unit of NAfME. It is a non-profit educational association whose purpose is to provide professional development for music educators and opportunities for music students in Oregon. OMEA provides educational experiences through district and state conferences, clinics, contests, and journals. Board members are available to assist administrators in using this document; it is recommend administrators begin by contacting OMEA’s Executive Director.

Supporting Professional Organizations and Social Media Pages

Several organizations support music educators in their specialties by hosting workshops and conferences for professional development. They also maintain social media pages to help educators connect with their professional learning community outside of the school/district. Their job forums may be helpful to administrators in communicating new job postings. Contact the group administrator for help with sharing job postings.

	Organizations	Job Postings	Related Social Media Pages
All Areas	National Association for Music Education (NAfME)	<ul style="list-style-type: none"> • Job Postings • Submit a Posting 	NAfME
General Music	Portland Orff Schulwerk Association (POSA) SW Washington & Oregon Kodály Educators (SWOKE)	(See social media page for job postings)	<ul style="list-style-type: none"> • POSA • SWOKE • Oregon Elementary Music Teachers
Band	Oregon Band Directors Association (OBDA)	<ul style="list-style-type: none"> • Job Postings • Submit a Posting 	OBDA
Choir	American Choral Directors Association (ACDA)	<ul style="list-style-type: none"> • Job Postings • Submit a Posting 	ACDA Oregon ACDA
Orchestra	American String Teachers Association (ASTA)	<ul style="list-style-type: none"> • Job Postings • Submit a Posting 	ASTA School Orchestra and String

			Teachers Oregon String Teachers!
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Program Support

Volunteers and booster organizations can be vital sources of support for music programs. Schools and/or districts need to have an established expectation and protocol addressing the vetting of any non-district personnel who interact with students. Educators must involve themselves in the functioning of district-affiliated booster groups to ensure that their activities and support are philosophically aligned to the school’s vision for the music program.

Copyright Law

It is the ethical responsibility of all educators to become aware of and comply with copyright law. Important considerations for music educators and administrators may be found on the [copyright page of the NAFME website](#).

IV. ODE Standards for Music Education

The 11 *arts anchor standards* are built around the artistic processes of CREATING, PERFORMING, RESPONDING, and CONNECTING.

National Core Arts Standards: Anchor Standards for Music, Theatre, Art, & Dance

CREATING: Conceiving and developing new artistic ideas and work.
 Anchor Standard #1: *Generate and conceptualize artistic ideas and work.*
 Anchor Standard #2: *Organize and develop artistic ideas and work.*
 Anchor Standard #3: *Refine and complete artistic work.*

PERFORMING: Realizing artistic ideas and work through interpretation and presentation. (Differs for Visual Arts and Media Arts)
 Anchor Standard #4: *Analyze, interpret, and select artistic work for presentation.*
 Anchor Standard #5: *Develop and refine artistic work for presentation.*
 Anchor Standard #6: *Convey meaning through the presentation of artistic work.*

RESPONDING: Understanding and evaluating how the arts convey meaning.
 Anchor Standard #7: *Perceive and analyze artistic work.*
 Anchor Standard #8: *Interpret intent and meaning in artistic work.*
 Anchor Standard #9: *Apply criteria to evaluate artistic work.*

CONNECTING: Relating artistic ideas and work with personal meaning and external context.
 Anchor Standard #10: *Synthesize and relate knowledge and personal experiences to make art.*
 Anchor Standard #11: *Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.*

The *music content standards* draw from these 11 anchor standards and are organized by strands: **General Music PK-8, Ensemble, Harmonizing Instruments, Composition & Theory, and Music Technology.** The number of proficiency levels differs between the strands.

General Music		Ensemble	Harmonizing Instruments	Composition & Theory	Music Technology
PK	Novice	✓	✓		
K	Intermediate	✓	✓		
1	Proficient	✓	✓	✓	✓
2	Accomplished	✓	✓	✓	✓
3	Advanced	✓	✓	✓	✓
4					
5					
6					
7					
8					

The Oregon Department of Education houses the content standards for each strand on their Arts webpage:

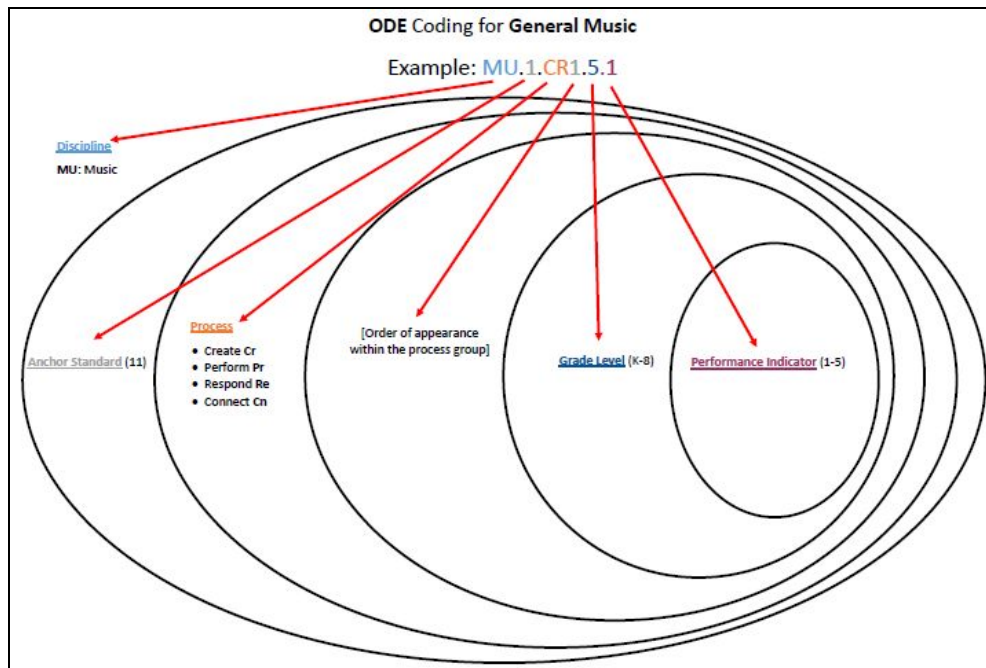
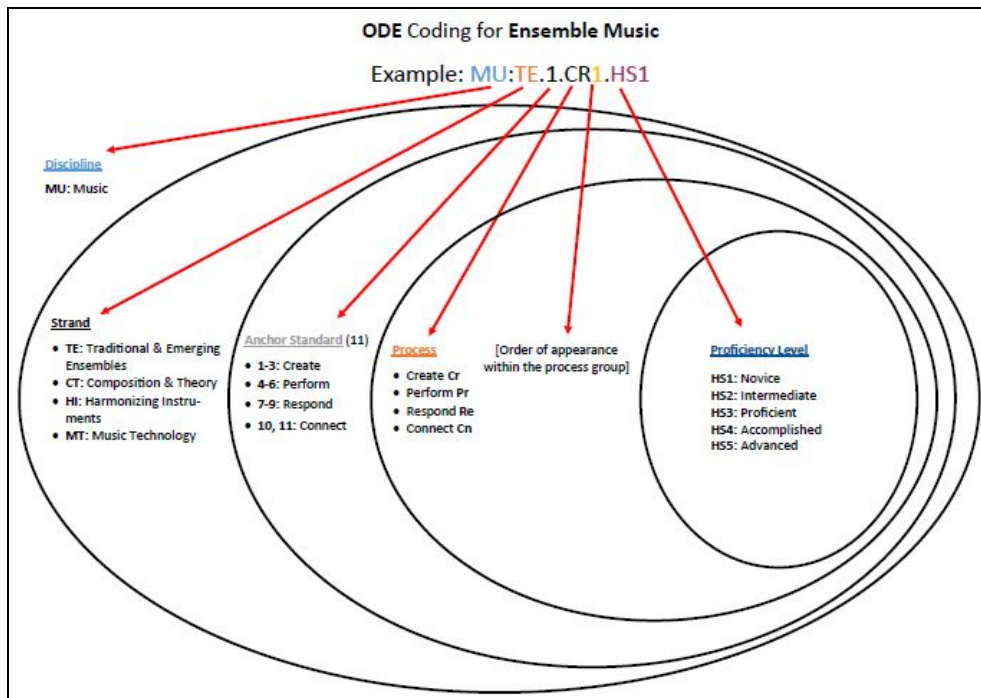
- [PK-3 General Music](#) and [4-8 General Music](#) (articulated by grade level)
- [Ensembles](#) (articulated by skill level, novice to advanced)
- [Composition & Theory](#) (articulated by skill level, novice to advanced)
- [Harmonizing Instruments](#) (articulated by skill level, novice to advanced)
- [Technology](#) (articulated by skill level, novice to advanced)

Below is an example of Anchor Standard 5 in the Ensemble strand. Note there are **five proficiency levels** (Novice, Intermediate, Proficient, Accomplished, Advanced). Per ODE and NAFME, the Novice category outlines standards appropriate for the end of 5th grade, while standards in the Intermediate category are intended for the end of 8th grade. The remaining proficiency levels are to be incorporated at the high school level.

For districts in which students do not have access to traditional ensembles (choir, band, orchestra) beginning at the elementary level, the five proficiency levels may be distributed as best fits the program length. For example, if band is only offered at the high school level in a particular district, the Novice category would be incorporated in the high school program.

Music Standards High School Traditional and Emerging Ensembles Strand				
Anchor Standard 5: Performing-Develop and refine artistic techniques and work for presentation.				
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.				
Essential Question: How do musicians improve the quality of their performance?				
Novice MU.TE.5.PR2.HS1	Intermediate MU.TE.5.PR2.HS2	HS Proficient MU.TE.5.PR2.HS3	HS Accomplished MU.TE.5.PR2.HS4	HS Advanced MU.TE.5.PR2.HS5
1. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	1. <i>Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</i>	1. Develop strategies to address <i>expressive</i> challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances .	1. Develop <i>and apply appropriate rehearsal strategies to address individual and ensemble challenges</i> in a varied repertoire of music, and evaluate their success.	1. Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

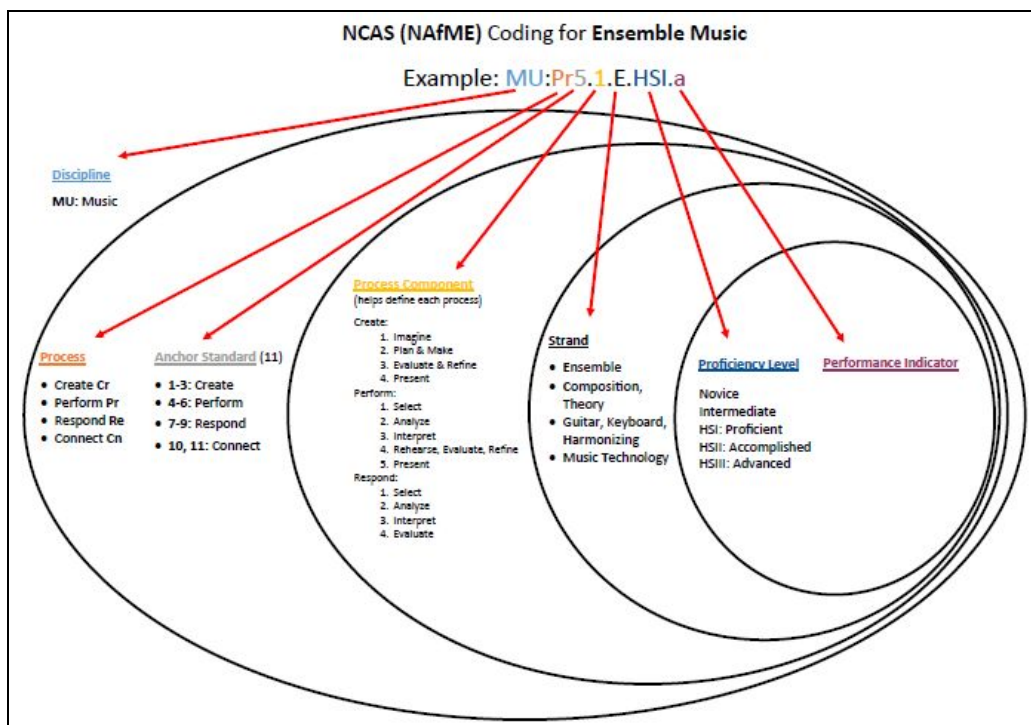
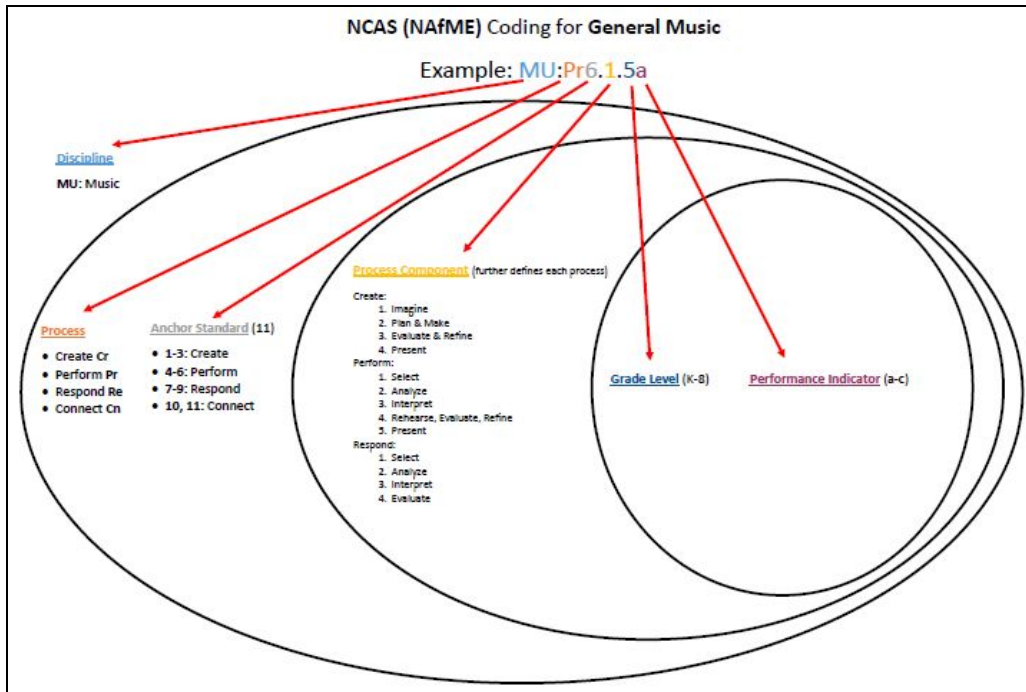
The **ODE codes** for each standard are displayed in the colored boxes above. The following graphics may be helpful in understanding ODE’s coding system*.



The standards serve as a guide toward building curriculum. It is appropriate for districts to determine **priority standards**, which may differ depending on the focus of the music class. Teachers of any given course should plan curricula that address each Artistic Process, but need not give equal emphasis to each Process. For example, while a concert band may appropriately emphasize Performing, the ensemble rehearsal and class time should include work that moves students toward competency in both Creating and Responding. A class in Composition/Theory may spend a large amount of time on

Creating but also needs to factor in Responding and Performing. An elementary general music curriculum may be more inclusive of the various Artistic Processes.

***Note regarding coding:** ODE adopted the National Core Arts Standards (NCAS) for music. Although the language is verbatim, the coding transferred incorrectly and thus, does not represent the NCAS framework. At the time of this printing, ODE has yet to determine whether the ODE codes will be changed. The graphics below illustrate the coding for the NCAS standards, followed by the NCAS framework.



	CREATING (Cr)	PERFORMING (Pr)	RESPONDING (Re)
Artistic Process			
Anchor Standard	Cr 1 Generate and conceptualize artistic ideas and works.	Pr 4 Select, analyze, and interpret artistic work for presentation.	Re 7 Perceive and analyze artistic work.
Process Component	Cr1.1 IMAGINE The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	Pr4.1 SELECT Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	Re7.1 SELECT Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Enduring Understanding	Cr 2 Organize and develop artistic ideas and work. Cr2.1 PLAN, MAKE Musicians' creative choices are influenced by their expertise, context, and expressive intent.	Pr4.2 ANALYZE Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Pr4.3 INTERPRET Performers make interpretive decisions based on their understanding of context and expressive intent.	Re7.2 ANALYZE Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
	Cr 3 Refine and complete artistic work. Cr3.1 EVALUATE, REFINE Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria. Cr3.2 PRESENT Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.	Pr 5 Develop and refine artistic techniques works for presentation. Pr5.1 REHEARSE, EVALUATE, REFINE To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	Re 8 Interpret meaning in artistic work. Re8.1 INTERPRET Support interpretations of musical works that reflect creators'/performers' expressive intent.
		Pr 6 Convey meaning through the presentation of artistic work. Pr6.1 PRESENT Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.	Re 9 Apply criteria to evaluate artistic work. Re9.1 EVALUATE Support evaluations of musical works and performances, based on analysis, interpretation, and established criteria.
	CONNECTING (Cn)		
	Cn 10 Relate and synthesize knowledge and personal experiences to inspire and inform artistic work. Cn10.1 RELATE The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	Cn 11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Cn 11.1 INTERRELATE Creating, performing and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.	

V. Program Descriptors

Overview

The following program descriptors have been approved for Oregon students by OMEA. They are guided by the Opportunity to Learn (OTL) standards of the National Association for Music Education (NAfME).

The descriptors identify resources that need to be in place so teachers, schools, and school districts can give students a meaningful chance to achieve at levels defined by the [music content standards adopted by the Oregon Department of Education](#) (ODE).

Descriptors are provided to delineate Basic and Quality programs in each of the following areas:

- **Curriculum and Scheduling**
- **Staffing**
- **Materials & Equipment**
- **Facilities**
- **Concerts, Festivals, and Travel**

Common programming options are included for the following:

- **Pep Band**
- **Marching Band**
- **Musical Theatre**

These program standards will be of use to teachers and decision-makers in designing and implementing quality music programs. Administrators must establish that the sum of the experiences offered by different courses within a district, taken over the career of a student, add up to a comprehensive, standards-based education in each Artistic Process. Success will depend largely on addressing all areas of these standards.

In order to ensure the greatest level of student achievement, supervisors and teacher - together - need to:

1. Use this document to **evaluate their current situation and programs** and determine if their system is adequately serving students.
2. **Create an action plan**, including necessary advocacy, that results in a student-centered, standards-based music education.

A focus on students is key to interpreting and implementing these program standards. All districts can use the standards to strive toward providing a Quality program. In doing so, note that distinctions between Basic and Quality programs exist at all grade levels. A truly quality program is one that includes more strands of instruction, thus giving more students a variety of ways to experience the benefits of accomplishment in music.

PK - 8 General Music

<p>Curriculum and Scheduling: Curriculum, course offerings, and scheduling must reflect a vision that allows students to achieve the ODE standards. Courses must be offered and scheduled with sufficient time and frequency so that students can become proficient in the processes of Creating, Performing, Responding and Connecting. The scheduling specifications presented here are not meant as maximums, but are put forth as reasonable minimums for contact time.</p>		
	Basic	Quality <i>(in addition to Basic)</i>
Curriculum	<p>1. The course of study in all schools includes music.</p> <p>2. The curriculum is aligned to ODE standards and comprises a balanced and sequential program of singing, playing instruments, listening to music, moving, improvising and composing music. The program provides all students the opportunity to achieve at levels consistent with their individual abilities.</p> <p>3. Instruction at intermediate grades includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.</p> <p>4. Technology is used when it appropriately enhances music learning.</p>	<p>1. The program includes the strands for Ensembles and for Harmonizing Instruments beginning in grade 4 (for strings) and grade 5 (for wind/percussion, selected emerging ensembles, and harmonizing instruments).</p> <p>2. Curriculum includes designated time within the school day for ensembles such as chorus, beginning band, strings or other ensembles.</p>
Scheduling	<p>1. Classes are scheduled as year-long courses.</p> <p>2. At least 90 minutes of instruction in General Music are given to each student during the week. (At the PK level, at least 12% of total student contact time.)</p> <p>3. The class schedule should allow for the greatest degree of continuity, consistency, and frequency. For example, three class meetings of 30-minutes or two classes of 45-minutes is preferable over one 90-minute class per week. Additionally, for classes that meet twice a week, meeting on Mondays and Fridays is inadvisable as those days are the most often dropped on district calendars.</p> <p>4. Classes are no larger than classes in other subjects.</p>	<p>1. At the middle school level music classes are offered at times designed to allow participation by the maximum number of students.</p> <p>2. Students in Grade 4 and above have the option of electing ensemble participation in addition to their required General Music class.</p> <p>3. The inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes.</p> <p>4. At the secondary level, class durations for General Music are commensurate with other core academic areas.</p> <p>5. Scheduling offers multiple class/ensemble options based on experience and proficiency level.</p>

	<p>5. For students with special education eligibility:</p> <ul style="list-style-type: none"> • Music educators are involved in placement decisions and are fully informed about the needs for each student. • In a general education class, the number of such students does not exceed the average for other academic classes in the school. • Music classes of students with special education eligibilities are no larger than other special education classes. <p>6. Pullouts for school assemblies, test preparation, etc. do not impact music learning more than other content areas.</p> <p>7. After-school rehearsals should serve to supplement (rather than supplant) learning that takes place within the school day.</p>	
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Staffing: Curricular programs must be staffed by licensed music teachers with the requisite qualifications. In addition to this, instruction may be augmented, but not supplanted, in a structured and appropriate way by community arts providers.

	Basic	Quality (<i>in addition to Basic</i>)
Teacher Qualifications & Load	<ol style="list-style-type: none"> 1. Instruction is provided by TSPC-certified music teachers who have received formal training (including in-service training) in general music. 2. At least one General Music teacher is available for every 400 students enrolled in (all grades in) the school. 3. Every music educator has a block of at least 30 minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. 4. Every music educator working with students who have special education eligibilities has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy. 5. Teacher aides are provided for special education classes in music if they are provided 	<ol style="list-style-type: none"> 1. Pre-K instruction is delivered by teachers who have received formal training in early-childhood music. 2. Class sizes and class/duty assignments during the instructional day are not significantly higher than other academic areas. 3. Planning time is the same or more as that of general education teachers, due to the administrative aspects of the general music program. 4. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used when directly linked to the sequential music curriculum

	<p>for other special education classes. If a student with special needs has an aide to assist in other classes, the aide also assists the student in music classes.</p> <p>6. Compensation is provided for concerts and rehearsals that occur outside the school day.</p>	
Professional Development & Evaluation	<p>1. Teachers have regular access to professional development materials and experiences in PK-8 general music.</p> <p>2. Each school and/or district provides a regular program of in-service education that is specific to music education and includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the school.</p> <p>3. Time is provided for collaborative music teacher work groups/professional learning communities and is scheduled to allow for coordination and articulation of the curriculum and of common assessments. This could be done digitally between schools and districts.</p> <p>4. Music teacher evaluation and classroom observations are carried out in a manner consistent with that of teachers in other subjects, as per Oregon mandate. Measures of student outcomes used in a teacher's evaluation should be based on achievement in music.</p> <p>5. Technology training for teachers is conducted by people who know the needs of music learners and are able to deliver meaningful professional development that helps teachers integrate technology into the curriculum.</p>	<p>1. Teacher evaluation is conducted by individuals fully qualified in both evaluation <i>and</i> music instruction.</p> <p>2. One music educator in every district or school 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 staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.</p> <p>3. Music staff members are encouraged and supported in participating in state and national professional development events.</p> <p>4. Music staff are encouraged and supported in assuming leadership roles in state and national music organizations.</p>

Materials & Equipment: Music education is primarily taught through making music. In most traditions this requires instruments, accessories, texts, and access to updated technologies. Ongoing attention and investment is needed to maintain equipment and technology.

	Basic	Quality (<i>in addition to Basic</i>)
Instruments	1. Every room in which music is taught has	1. Instruments are provided to develop emerging

	<p>convenient access to a high-quality acoustic or electronic piano.</p> <p>2. Every room in which General Music is taught has convenient access to an assortment of pitched and non-pitched instruments of good quality for classroom use, including fretted instruments, recorders, barred instruments, and assorted instruments representing a variety of cultures. Also included are electronic instruments (including, but not limited to, a MIDI keyboard synthesizer) with the ability to connect to a computer, Digital Audio Workstation and/or audio interface. The quantity of instruments is sufficient to maximize instructional time.</p> <p>3. All instruments supplied by the school are in undamaged condition, designed for durability, of sufficient quality to produce good tone with consistent intonation, and allow for reasonable facility.</p> <p>4. Adaptive devices (such as adaptive picks, beaters, music-reading/page-turning software, fine- and gross-motor switches, etc.) are available for use by students with special needs.</p> <p>5. All equipment is maintained in good repair, with pianos tuned at least once each year. An annual budget is provided for repair and maintenance of school-owned instruments and equipment that is equal to at least 5% of the current replacement value of the total inventory of instruments and equipment.</p> <p>6. An annual budget is provided for the replacement of school-owned instruments and equipment that is equivalent to at least 5% of the total replacement value of the current inventory.</p>	<p>ensembles (such as an Orff ensemble, World Drumming class, or other ensemble that is not band or orchestra), including non-traditional or non-western instruments. These could include ukuleles, steel drums, iPads, West-African drums, Chinese erhus, etc.</p> <p>2. Pianos are tuned more than once per year, if needed.</p> <p>3. All instruments supplied by the school are designed for durability, in undamaged condition, produce superior tone and intonation, and allow for enhanced facility.</p> <p>4. Additional funds are provided to improve the quality of instruments in the inventory.</p> <p>5. The school program has a written depreciation and replacement plan for all instruments and equipment, specifically describing under what conditions items should be retired and replaced.</p>
Accessories	<p>1. Every room in which music is taught has convenient access to a sufficient number of sturdy music stands, chairs, choral risers and accompanying storage racks.</p> <p>2. Teachers have easy access to resources (whiteboards, office & classroom supplies, print budget, etc.), comparable to other classrooms/subject areas and based on number of students served.</p>	

Content	<p>1. Every room in which music is taught is equipped with instructional materials in music.</p> <p>2. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.</p> <p>3. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.</p> <p>4. District guidelines are provided for the appropriate use of musical literature (i.e. religious, popular, patriotic, etc.).</p>	<p>1. Software, sound recordings, and instructional materials are updated/ upgraded on a regular basis.</p> <p>2. The software library (available online or downloaded to the classroom computer) includes:</p> <ul style="list-style-type: none"> • Software that reinforces listening, understanding of, and responding to music. • Software that enables children to create and perform music through exploration and game playing. • Sequencing/notation software for recording and printing music, appropriate for the age level.
Technology	<p>1. Technology provided to the music room is comparable to what is provided to other classrooms.</p> <p>2. In every school the following are available for use in music instruction: computers and appropriate software (including notation, sequencing, and audio editing software), printers, audio and video input and output devices, and electronic keyboards.</p> <p>3. Every room in which music is taught has equipment that uses current technology for making and listening to sound and video recordings. At least some of the equipment can be operated by the students.</p> <p>4. Access is provided to email, online storage, grading platform, and other online services for professional and curricular development, research, and other communications needs.</p>	<p>1. Teachers have quality audio-visual equipment (i.e. projectors, interactive boards, display screens) and other technologies pertinent to their musical discipline.</p> <p>2. Additional technologies (such as tablets) are available for student use.</p> <p>3. Every room in which music is taught is equipped with a high-quality sound and video reproduction system capable of using current recording technology, including high-quality microphones. Headphones are available for all students.</p> <p>4. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning (i.e. a touch pad, large trackball, or other alternative pointing device).</p>

Facilities: Making and learning music requires the dedication of appropriate space for day-to-day instruction, as well as periodic access to quality performance venues. Correct design and maintenance of this space is essential to the success of the program and of the student.

	Basic	Quality (<i>in addition to Basic</i>)
	<p>1. Spaces used for music instruction are adequate in size to accommodate the largest group taught, and have:</p> <ul style="list-style-type: none"> • Appropriate acoustical properties. Each room is acoustically isolated by an acoustical barrier or wall with a Sound Transmission Classification (STC) of 50 or more. 	<p>1. Separate spaces are provided for music instruction and music performance. Performance venues are adequate to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound.</p> <p>2. At least one performance venue is available that provides appropriate acoustical accommodations</p>

	<ul style="list-style-type: none"> • Appropriate lighting and ventilation: Lighting and ventilation systems do not exceed Noise Criterion levels of 20 for auditoria or other rooms designated for performances; and 30 for classrooms, rehearsal rooms, and practice rooms or studios. • Ample space for physical movement. <p>2. Storage space is available for instruments, equipment, and instructional materials.</p> <p>3. Suitable space is available for a computer with appropriate power and internet connection.</p>	<p>(sound shell) and seating for the entire school population.</p> <p>3. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</p>
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Ensembles (Elementary and Secondary Grades)

<p>Curriculum and Scheduling: Curriculum, course offerings, and scheduling must reflect a vision that allows students to achieve the ODE standards. Courses must be offered and scheduled with sufficient time and frequency so that students can become proficient in the processes of Creating, Performing, Responding and Connecting. The scheduling specifications presented here are not meant as maximums, but are put forth as reasonable minimums for contact time.</p>		
	Basic	Quality <i>(in addition to Basic)</i>
Curriculum	<p>1. Music is included as a course of study in all schools using curriculum aligned to ODE standards. At grades 5-12 the program offers an Ensemble strand that provides all students the opportunity to achieve at levels consistent with their individual abilities.</p> <p>2. Instruction is available for chorus, band, and orchestra. Instruction in chorus begins in grade 4; instruction on string instruments begins in grade 4; instruction on wind and percussion instruments begins in grade 5.</p> <p>3. Students with special needs are given the same opportunities to elect instruction as other students.</p> <p>4. Every performing group presents a series of performances, open performances, or "informances" for parents, peers, and the community. The number of performances is</p>	<p>1. The curriculum includes the strands for Ensembles and for Harmonizing Instruments beginning in grade 4 for strings, and grade 5 for wind/percussion, emerging ensembles (i.e., world and popular music), and harmonizing instruments. The program provides support that allows all students to achieve at levels exceeding ODE's music content standards.</p> <p>2. For High School, the program provides support that allows all students to achieve at levels exceeding ODE's music content standards up to and including the Advanced level. To address the needs of all students, instruction is available for students interested in new experiences at the Novice or Intermediate levels.</p> <p>3. Instruction is available for at least one alternative performing group or emerging ensemble (i.e. world and popular music) for each 450 students in the school.</p>

	<p>sufficient to demonstrate the nature and extent of the students' learning, but not so great as to interfere with the learning process, reduce the amount of time available to achieve instructional objectives of the ensemble, or suggest an emphasis on entertainment rather than education.</p> <p>5. While the curriculum naturally emphasizes the Performing process, experiences in Responding and Creating are also provided.</p>	<p>4. When enrollment justifies, the school offers additional sections of band, choir, and orchestra differentiated by the proficiency level of the members, or, in the case of choruses, by their voicing (such as treble voices, lower voices, mixed voices).</p> <p>5. Students are offered small group instruction with a focus on improvisation.</p> <p>6. For programs at the secondary level, at least one performing group of each type (band, jazz ensemble, orchestra, chorus, guitar) presents one performance yearly in an appropriate acoustical venue.</p>
Scheduling	<p>1. Instruction in ensembles is provided to students in durations commensurate with other core academic subject areas.</p> <p>2. Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects.</p> <p>3. Scheduling is arranged so that all members of each ensemble can meet as a unit during the school day. Zero periods may be considered part of the school day when used to increase student access.</p> <p>4. For students with special education eligibility who are included:</p> <ul style="list-style-type: none"> • Their placement is determined on the same basis as placement for students without such eligibilities. • Music educators are involved in placement decisions and are fully informed about the needs for each student. • The number of such students in the ensemble does not exceed the average for other academic classes in the school. • Music classes of students with special education eligibilities are no larger than other special education classes. <p>5. Pullouts for school assemblies, test preparation, etc. do not impact music learning more than other content areas.</p>	<p>1. Ensembles and other large music classes are offered at times designed to allow participation by the maximum number of students.</p> <p>2. Scheduling offers multiple class/ensemble options based on experience and proficiency level.</p>

	<p>6. Ensemble participation does not interfere with student attendance in the required general music class.</p> <p>7. After-school rehearsals should serve to supplement, rather than supplant, learning that takes place within the school day.</p>	
<p>Staffing: Curricular programs must be staffed by licensed music teachers with the requisite qualifications. In addition to this, instruction may be augmented, but not supplanted, in a structured and appropriate way by community arts providers.</p>		
	<p>Basic</p>	<p>Quality <i>(in addition to Basic)</i></p>
<p>Teacher Qualifications & Load</p>	<p>1. Instruction is provided by TSPC-certified music teachers who have received formal training (including in-service training) in the ensemble(s) assigned.</p> <p>2. Class loads for music teachers are not significantly higher than other academic areas. Ratios are established in order to hire assistant music teachers to ensure equitable music instruction for all students.</p> <p>3. Funding is provided for a performance accompanist.</p> <p>4. Every music educator working with students who have special education eligibilities has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy. If a student with special needs has an aide to assist in other classes, the aide also assists the student in music classes.</p>	<p>1. A part-time accompanist is provided for choral ensembles of 16 or more students. A full-time accompanist is provided for choral ensembles of more than 50 students.</p> <p>2. Assistant music teachers are hired to provide a balanced instructional staff based on instrument specialty.</p> <p>4. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used primarily when these offerings are directly linked to a sequential music curriculum delivered by a TSPC-licensed music teacher.</p>
<p>Professional Development & Evaluation</p>	<p>1. Teachers have regular access to professional development materials and experiences in their performance area.</p> <p>2. Each school and/or district provides a regular program of in-service education that is specific to music education and includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the school.</p>	<p>1. Teacher evaluation is conducted and/or assisted by individuals fully qualified in both evaluation <i>and</i> music instruction.</p> <p>2. One music educator in every district or school 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 staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.</p>

	<p>3. Time is provided for collaborative music teacher work groups/professional learning communities to allow for coordination and articulation of the curriculum and of common assessments. This could be done digitally between schools and districts.</p> <p>4. Music teacher evaluation and classroom observations are carried out in a manner consistent with that of teachers in other subjects, as per Oregon mandate. Measures of student outcomes used in a teacher’s evaluation should be based on achievement in music.</p> <p>5. Technology training for teachers is conducted by people who know the needs of music learners and are able to deliver meaningful professional development that helps teachers integrate technology into the curriculum.</p>	<p>3. Music staff members are encouraged and supported in participating in state and national professional development events.</p> <p>4. Music staff are encouraged and supported in assuming leadership roles in state and national music organizations.</p>
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Materials & Equipment: Music education is primarily taught through making music. In most traditions this requires instruments, accessories, texts, and access to updated technologies. Ongoing attention and investment is needed to maintain equipment and technology.

	Basic	Quality <i>(in addition to Basic)</i>
Instruments	<p>1. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano.</p> <p>2. Adaptive devices (such as adaptive picks, beaters, music-reading/page-turning software, fine- and gross-motor switches, etc.) are available for use by students with special needs.</p> <p>3. All instruments supplied by the school are of a quality generally understood to be that of undamaged "student line" instruments, and thus are appropriate for student learning and performance.</p> <p>4. Instruments are maintained in good repair, with pianos tuned at least once every year. An annual budget is provided for repair and maintenance of instruments equal to at least 5% of the current replacement value of the total inventory.</p> <p>5. An annual budget is provided for the replacement of school-owned instruments that</p>	<p>1. Pianos are tuned more than once per year, if needed.</p> <p>2. Instruments and/or electronic devices are provided to develop emerging ensembles and classes, including non-traditional or non-western instruments such as ukuleles, steel drums, West-African drums, tablets, etc.</p> <p>3. Instruments provided by the school exceed the quality generally understood to be that of undamaged "student line" instruments, and thus are appropriate for more advanced student learning and performance. A number of professional quality instruments are available to advanced students.</p> <p>4. The school program has a written depreciation and replacement plan for all instruments and equipment, specifically describing under what conditions items should be retired and replaced.</p> <p>5. The following are provided in sufficient quantity:</p> <ul style="list-style-type: none"> • Elementary Band: oboe, French horn, bassoon, tuba.

	<p>is equivalent to at least 5% of the total replacement value of the current inventory.</p> <p>6. Instruments are provided to students based on financial need and ensemble instrumentation. Inventory includes:</p> <ul style="list-style-type: none"> • Elementary Strings: appropriately sized violas, cellos, double basses. • Elementary Band: flute, clarinet, alto saxophone, trumpet, trombone, euphonium, snare drum, bass drum, mallet instrument. • Middle School Strings: 14", 15.5" and 16" violas, ½ size, ¾ size and full-size cellos, ¼ size, ½ size, and ¾ size double basses. • Middle School Band: in addition to listings for Elementary Band, piccolo, bass clarinet, tenor saxophone, baritone saxophone, oboe, bassoon, double French horn, tuba, concert snare drum, pedal timpani, concert bass drum, crash cymbal, suspended cymbal, tambourine, triangle, xylophone and marimba, orchestral bell, assorted percussion equipment. • Middle School Jazz Ensemble: in addition to listings for Middle School Band, electric bass with amplifier, drum set. • High School Strings: same as Middle School Strings. • High School Jazz Ensemble: in addition to listings for Middle School Jazz Ensemble, bass trombone. • High School Band: in addition to listings for Middle School Band, E-flat clarinet, A clarinet, alto clarinet, contrabass clarinet, bass trombone. • Marching Band: see Section V: Music and Athletics • Emerging Ensembles: guitar, drum, steel pan, as appropriate for the ensemble. 	<ul style="list-style-type: none"> • Jazz Band: soprano saxophone, a baritone saxophone with a low "A" key, flugelhorn, bass trombone, upright bass with amplification capacity. • Vocal Jazz: individual dynamic handheld microphones for all members of the ensemble, as well as a sound system with sufficient inputs for the ensemble. • High School Band: additional percussion equipment, such as crotales, timbales, • Marching Band: see Section V: Music and Athletics
Accessories	1. All ensembles are provided with conductors' stands and podium, tuning devices, music folders, folio cabinet, music stands, and chairs	1. The following are provided in sufficient quantity:

	<p>designed for music classes and accompanying storage racks.</p> <p>2. Middle and High School Bands are provided with percussion instrument stands, movable percussion cabinets, tuba stands, bass stools, and an instrument repair kit.</p> <p>3. Middle and High School Chorus are provided with a set of portable choral risers that is conveniently available to every room in which choral music is taught.</p> <p>4. The school program has a written depreciation and replacement plan for equipment.</p>	<ul style="list-style-type: none"> • A portable public announcement system (PA) with sufficient microphones for soloists and/or groups. • A complete set of specialized mutes for brass players including harmon, straight, cup, and specialty mutes. • An inventory of mouthpieces to include both concert and jazz ensembles. • An inventory of bows for various instruments. • String accessories, such as shoulder pads, chin rests, mutes, extra strings, rock stops. <p>2. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning.</p>
Content	<p>1. A folder of original music is provided for each student in choral groups and for each stand of no more than two performers in instrumental groups. Original copies are provided for instruments for which sharing stands is not feasible. The library contains music appropriate for various levels. The library contains no materials produced in violation of copyright laws. The music library (which may draw on a library shared with other schools in the district) contains:</p> <ul style="list-style-type: none"> • Elementary School ensembles: at least forty titles for each type of group. At least five titles for each type of group (band, choir, orchestra) are added each year. Method books are provided where students have difficulty in purchasing them due to financial hardship. • Middle School or High School ensembles: at least seventy-five titles for each type of group (band, choir, orchestra). At least five titles for each type of group are added each year. Method and/or technique books are provided where students have difficulty in purchasing them due to financial hardship. <p>2. The school library or resource center contains a variety of music-related books (virtual access is permissible) and other print, audio, video, and computer materials.</p> <p>3. An annual budget is provided for supplies including recordings or downloads, computer</p>	<p>1. Original copies of music are provided to each ensemble member.</p> <p>2. At the middle school level, at least ten titles are added to each program’s library (i.e. band, choir, orchestra) each year. At the high school level, at least fifteen titles are added to each library each year.</p> <p>3. Multiple sets of method and/or technique books are available for ensemble use.</p> <p>4. The music library contains solo and small ensemble literature.</p>

	media, and other special materials and equipment needed for the teaching of the music curriculum.	
Technology	<p>1. Technology provided to the music room is comparable to what is provided to other classrooms.</p> <p>2. In every school, the following are available for use in music instruction: computers and appropriate software (including notation, sequencing, and audio editing software); printers, audio and video input and output devices, and electronic keyboards.</p> <p>3. Technology is available to support student assessment strategies adopted by the school or district.</p> <p>4. Every room in which music is taught is equipped with a high-quality sound and video reproduction system capable of using current recording technology. At least some of the audio equipment can be operated by students.</p> <p>5. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.</p> <p>6. Teachers have access to email, online storage, a grading platform, and other online services for professional and curricular development, research, and other communications needs.</p>	<p>1. Each ensemble has available at least one electronic version of an ensemble instrument (e.g. electric violin, MIDI wind controller, electric guitar) so that students can gain experience with these instruments.</p> <p>2. Teachers have quality audio-visual equipment (i.e. projectors, interactive boards, display screens) and other technologies pertinent to their musical discipline.</p> <p>3. Additional technologies (such as tablets) are available for student use.</p> <p>4. Every room in which music is taught is equipped with high-quality microphones, as well as music editing software and portable recording equipment.</p> <p>5. Additional reference recordings are purchased annually.</p> <p>6. Equipment is provided that keeps pace with changing technologies and needs.</p> <p>7. Students have access to assessment software such as Music Prodigy or Smart Music as well as creative software tools like Garage Band or Band in a Box.</p>

Facilities: Making and learning music requires the dedication of appropriate space for day-to-day instruction, as well as periodic access to quality performance venues. Correct design and maintenance of this space is essential to the success of the program and of the student.

	Basic	Quality <i>(in addition to Basic)</i>
	<p>1. Spaces used for music instruction are adequate in size to accommodate the largest group taught, and have:</p> <ul style="list-style-type: none"> • Appropriate acoustical properties. Each room is acoustically isolated by an acoustical barrier or wall with a Sound Transmission Classification (STC) of 50 or more. • Appropriate lighting and ventilation. Lighting and ventilation systems do not exceed Noise Criterion levels of 20 for auditoria or other 	<p>1. Students perform regularly in a high-quality performance venue.</p> <p>2. Separate spaces are provided for music instruction and music performance. Performance venues are adequate to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound.</p> <p>3. At least one performance venue is available that provides seating for the entire school population.</p>

	<p>rooms designated for performances, and 30 for classrooms, rehearsal rooms, and practice rooms or studios.</p> <p>2. Instrumental rehearsal rooms contain at least 1,800 sq. ft. 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.</p> <p>3. Choral rehearsal rooms contain at least 1,200 sq. ft. of floor space, with a ceiling at least 14 feet high and a double-entry door.</p> <p>4. Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups.</p> <p>5. Office or studio space is provided to each music educator adjacent to the instructional area in which the educator teaches, with convenient access to a telephone and wi-fi.</p> <p>6. Space is available for the repair and maintenance of instruments. This space has convenient access to running water.</p> <p>7. Sufficient secured storage space is available to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is immediately adjacent to the rehearsal facilities.</p>	<p>4. Individual areas, with access to recording equipment, are provided for the purpose of student assessment.</p> <p>5. Instrumental rehearsal rooms contain at least 2,500 sq. ft. 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.</p> <p>6. Choral rehearsal rooms contain at least 1,800 sq. ft. of floor space, with a ceiling at least 16 feet high and a double-entry door.</p> <p>7. Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups.</p>
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Composition & Theory

<p>Curriculum and Scheduling: Curriculum, course offerings, and scheduling must reflect a vision that allows students to achieve the ODE standards. Courses must be offered and scheduled with sufficient time and frequency so that students can become proficient in the processes of Creating, Performing, Responding and Connecting. The scheduling specifications presented here are not meant as maximums, but are put forth as reasonable minimums for contact time.</p>		
	<p>Basic</p>	<p>Quality (<i>in addition to Basic</i>)</p>
<p>Curriculum</p>	<p>1. The program uses curriculum aligned to ODE music content standards for Composition/Theory and provides all students the opportunity to achieve at levels consistent</p>	<p>1. The program provides support that allows all students to achieve at levels exceeding ODE’s music content standards.</p>

	<p>with their individual abilities.</p>	<p>2. The curriculum includes an introduction to songwriting, jazz, harmony, counterpoint and/or set theory and/or post-tonal analysis. Units on electronic instrument creation and design, computer programing of electronic instruments, and sound design are included.</p>
Scheduling	<p>1. Instruction is provided to students in durations commensurate with other core academic subject areas.</p> <p>2. Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects.</p> <p>3. The average class size of composition and theory classes does not exceed the average for other academic classes in the school.</p> <p>4. For students with special education eligibility who are included:</p> <ul style="list-style-type: none"> • Their placement is determined on the same basis as placement for students without such eligibilities. • Music educators are involved in placement decisions and are fully informed about the needs for each student. • The number of such students in the ensemble does not exceed the average for other academic classes in the school. • Music classes of students with special education eligibilities are no larger than other special education classes. <p>5. Pullouts for school assemblies, test preparation, etc. do not impact music learning more than other content areas.</p>	<p>1. At the Middle and High School levels, ensembles are scheduled to avoid conflicts with composition/theory course in order to allow participation by the maximum number of students.</p> <p>2. Scheduling offers multiple class/ensemble options based on experience and proficiency level.</p>
<p>Staffing: Curricular programs must be staffed by licensed music teachers with the requisite qualifications. In addition to this, instruction may be augmented, but not supplanted, in a structured and appropriate way by community arts providers.</p>		
	<p>Basic</p>	<p>Quality (<i>in addition to Basic</i>)</p>
Teacher Qualifications & Load	<p>1. Instruction is provided by TSPC-certified music teachers who have received formal training (including in-service training) in music theory and composition.</p>	<p>1. Class loads for music teachers are not significantly higher than other academic areas. Ratios should be established to ensure assistant music teachers are hired to ensure equitable instruction for all students.</p>

	<p>2. Every music educator working with students who have special education eligibilities has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy. If a student with special needs has an aide to assist in other classes, the aide also assists the student in music classes.</p>	<p>2. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used when directly linked to the sequential music curriculum.</p>
Professional Development & Evaluation	<p>1. Teachers have regular access to professional development materials in composition and theory.</p> <p>2. Each school district or school provides a regular program of in-service education that is specific to music education and includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the school.</p> <p>3. Time is provided for collaborative music teacher work groups/professional learning communities to allow for coordination and articulation of the curriculum and common assessments. This could be done digitally between schools and districts.</p> <p>4. Music teacher evaluation and classroom observations are carried out in a manner consistent with that of teachers in other subjects, as per Oregon mandate. Measures of student outcomes used in a teacher's evaluation should be based on achievement in music.</p>	<p>1. Teacher evaluation is conducted and/or assisted by individuals fully qualified in both evaluation <i>and</i> music instruction.</p> <p>2. One music educator in every district or school 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 staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.</p> <p>3. Music staff members are encouraged and supported in participating in state and national professional development events.</p> <p>4. Music staff are encouraged and supported in assuming leadership roles in state and national music organizations.</p>
<p>Materials & Equipment: Music education is primarily taught through making music. In most traditions this requires instruments, accessories, texts, and access to updated technologies. Ongoing attention and investment is needed to maintain equipment and technology.</p>		
	Basic	Quality <i>(in addition to Basic)</i>
Instruments	<p>1. Every room in which music is taught has convenient access to a high-quality electronic or acoustic piano tuned at least once every year.</p>	<p>1. Pianos are tuned more than once per year, if needed.</p>

	<p>2. There are sufficient MIDI keyboards, speakers, and printers to be used with the computers supplied in the classroom.</p> <p>3. Adaptive devices are available for use by students with special needs.</p> <p>4. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5% of the total replacement value of the current inventory.</p>	<p>2. The latest electronic instruments are available for students, such as wind controllers, electric violins, tablets, etc.</p> <p>3. The school program has a written depreciation and replacement plan for all instruments and equipment, specifically describing under what conditions items should be retired and replaced.</p>
Accessories	<p>1. There are sufficient high-quality microphones to enable students to complete recordings of composition projects.</p>	<p>1. In addition to microphones, video cameras are available for students who are interested in combining video and music.</p> <p>2. Online/cloud space or classroom hard-drive storage space is provided to store creative projects, including large-file video/music.</p> <p>3. A recording studio with sound dividers is available for students to record all types of musical solos and ensembles.</p> <p>4. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning.</p>
Content	<p>1. The software library (available online or loaded on the classroom computers) includes sequencing and notation software, as well as sound editing/mixing software.</p> <p>2. Scores and recordings are available for the study of key musical works from a variety of styles and genres. At least forty such scores (which may be in anthologies) are available.</p> <p>3. A classroom set of an industry-recognized textbook is available.</p>	<p>1. Software is updated/upgraded on a regular basis.</p> <p>2. The library of musical scores is augmented by adding at least five new titles every year.</p> <p>3. Classes at the Accomplished and Advanced level use a college-level textbook.</p> <p>4. Access is available to online composition and notation sites for sharing and collaborative composition.</p>
Technology	<p>1. Every room in which music is taught is equipped with a high-quality sound and video reproduction system capable of using current recording technology. At least some of the audio equipment can be operated by students. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.</p> <p>2. Equipment is available that uses current technology for making sound recordings and for listening to recordings, both in a group and</p>	<p>1. Teachers have quality audio-visual equipment (i.e. projectors, interactive boards, display screens) and other technologies pertinent to their musical discipline.</p> <p>2. Film scoring software is provided for students who want to work with music and video.</p>

	<p>with headphones so as not to disturb others. The equipment is available to and operable by the students.</p> <p>3. Equipment includes a sufficient number of multimedia-ready, internet-capable computers with audio and video in/out capability, General MIDI sound generation, quality powered speakers and USB/firewire and/or Thunderbolt accessibility, preferably with a CD/DVD player/Recorder which is attached to a projection device.</p> <p>4. Teachers have access to email, online storage, a grading platform, and other online services for professional and curricular development, research, and other communications needs.</p>	
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Facilities: Making and learning music requires the dedication of appropriate space for day-to-day instruction as well as periodic access to quality performance venues. Correct design and maintenance of this space is essential to the success of the program and of the student

	Basic	Quality <i>(in addition to Basic)</i>
	<p>1. Students have access to performance spaces on a regular basis to enable them to present their compositions.</p> <p>2. The room with computers, speakers, keyboards etc. is soundproofed to allow students to play back compositions with large dynamic ranges without disturbing other teachers. Likewise, the soundproofing will prevent outside noise from bleeding in.</p>	<p>1. Separate spaces are provided for music instruction and music performance. Performance venues are adequate to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound.</p> <p>2. At least one performance venue is available that provides seating for the entire school population.</p> <p>3. Individual areas with access to recording equipment are provided for the purpose of student assessment.</p> <p>4. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</p>

Harmonizing Instruments (Elementary and Secondary Grades)

Curriculum and Scheduling: Curriculum, course offerings, and scheduling must reflect a vision that allows students to achieve the ODE standards. Courses must be offered and scheduled with sufficient time and

frequency so that students can become proficient in the processes of Creating, Performing, Responding and Connecting. The scheduling specifications presented here are not meant as maximums, but are put forth as reasonable minimums for contact time.

	Basic	Quality <i>(in addition to Basic)</i>
Curriculum	1. The program uses curriculum aligned to ODE music content standards for Harmonizing and provides all students the opportunity to achieve at levels consistent with their individual abilities .	1. For grades PK-8 , the curriculum includes a strand for Harmonizing Instruments beginning in grade 5. The program provides support that allows all students to achieve at levels exceeding ODE’s music content standards . 2. For High School , the program provides support that allows all students to achieve at levels exceeding ODE’s music content standards . To address the needs of all students, instruction is available for students interested in new experiences at the Novice or Intermediate levels.
Scheduling	1. Instruction is provided to students in durations commensurate with other core academic subject areas. 2. Pullouts for school assemblies, test preparation, etc. do not impact music learning more than other content areas. 3. The average class size of composition and theory classes does not exceed the average for other academic classes in the school. Music classes of students with special education eligibilities are no larger than other special education classes.	1. At the Middle and High School levels, ensembles are scheduled to avoid conflicts with Harmonizing instrument course in order to allow participation by the maximum number of students. 2. Scheduling offers multiple class/ensemble options based on experience and proficiency level . 3. After school rehearsals serve to supplement (rather than supplant) learning that takes place within the school day.

Staffing: Curricular programs must be staffed by licensed music teachers with the requisite qualifications. In addition to this, instruction may be augmented, but not supplanted, in a structured and appropriate way by community arts providers.

	Basic	Quality <i>(in addition to Basic)</i>
Teacher Qualifications & Load	1. Instruction is provided by TSPC-certified music teachers who have received formal training (including in-service training) in music theory and composition. 2. Every music educator working with students who have special education eligibilities has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy. If a student	1. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used when directly linked to the sequential music curriculum.

	with special needs has an aide to assist in other classes, the aide also assists the student in music classes.	
Professional Development & Evaluation	<p>1. Teachers have regular access to professional development materials and experiences related to the teaching of Harmonizing Instruments.</p> <p>2. Each school district or school provides a regular program of in-service education that is specific to music education and includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the school.</p> <p>3. Time is provided for collaborative music teacher work groups/professional learning communities to allow for coordination and articulation of the curriculum and common assessments. This could be done digitally between schools and districts.</p> <p>4. Music teacher evaluation and classroom observations are carried out in a manner consistent with that of teachers in other subjects, as per Oregon mandate. Measures of student outcomes used in a teacher's evaluation should be based on achievement in music.</p>	<p>1. Teacher evaluation is conducted and/or assisted by individuals fully qualified in both evaluation <i>and</i> in music instruction.</p> <p>2. One music educator in every district or school 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 staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.</p> <p>3. Music staff members are encouraged and supported in participating in state and national professional development events.</p> <p>4. Music staff are encouraged and supported in assuming leadership roles in state and national music organizations.</p>

Materials & Equipment: Music education is primarily taught through making music. In most traditions this requires instruments, accessories, texts, and access to updated technologies. Ongoing attention and investment is needed to maintain equipment and technology.

	Basic	Quality (<i>in addition to Basic</i>)
Instruments	<p>1. Every room in which music is taught has convenient access to a high-quality electric or acoustic piano that is tuned at least once a year.</p> <p>2. There is a sufficient number of guitars, keyboards, or other harmonizing instruments such that all students can be simultaneously engaged in making music.</p>	<p>1. Pianos are tuned more than once per year, if needed.</p> <p>2. All instruments provided by the school exceed the quality generally understood to be that of undamaged "student line" instruments, and thus are appropriate for more advanced student learning and performance.</p> <p>3. The school program has a written depreciation and</p>

	<p>3. Adaptive devices are available for use by students with special needs.</p> <p>4. All instruments supplied by the school are of a quality generally understood to be that of undamaged "student line" instruments, and thus are appropriate for student learning and performance.</p> <p>5. All equipment is maintained in good repair. An annual budget is provided for repair and maintenance that is equal to at least 5% of the total replacement value of the current inventory of instruments and equipment.</p>	<p>replacement plan for all instruments and equipment, specifically describing under what conditions items should be retired and replaced.</p>
Accessories	<p>1. The following are provided in sufficient quantity: tuning devices, music folders, guitar stands, music stands, chairs designed for music classes and accompanying storage racks.</p>	<p>1. Multiple method books are made available.</p> <p>2. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning.</p>
Content	<p>1. A library of music is provided that is sufficient to provide a folder of music for each student in the class. The library contains no materials produced in violation of copyright laws. The music library contains at least forty titles (which may be in anthologies), representing various styles and genres and appropriate to the instruments used.</p>	<p>1. The library is budgeted to provide for 20 new titles each year depending on the number of performances that are expected.</p>
Technology	<p>1. Every room in which music is taught is equipped with a high-quality sound and video reproduction system capable of using current recording technology. At least some of the audio equipment can be operated by students. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.</p> <p>2. In every school, the following are available for use in music instruction: computers and appropriate software (including notation, sequencing, and audio editing software); printers, audio and video input and output devices, and electronic keyboards.</p> <p>3. Teachers have easy access to email, online storage, a grading platform, and other online services for professional and curricular development, research, and other communications needs.</p>	<p>1. Teachers have quality audio-visual equipment (i.e. projectors, interactive boards, display screens) and other technologies pertinent to their musical discipline.</p> <p>2. Students have access to assessment software such as Music Prodigy or Smart Music as well as creative software tools like Garage Band or Band in a Box.</p>

Facilities: Making and learning music requires the dedication of appropriate space for day-to-day instruction as well as periodic access to quality performance venues. Correct design and maintenance of this space is essential to the success of the program and of the student

	Basic	Quality <i>(in addition to Basic)</i>
	<p>1. Spaces used for music instruction are adequate in size to accommodate the largest group taught, and have:</p> <ul style="list-style-type: none"> • Appropriate acoustical properties. Each room is acoustically isolated from by an acoustical barrier or wall with a Sound Transmission Classification (STC) of 50 or more. • Appropriate lighting and ventilation: Lighting and ventilation systems do not exceed Noise Criterion levels of 20 for auditoria or other rooms designated for performances, and 30 for classrooms, rehearsal rooms, and practice rooms or studios. <p>2. Students have access to performance spaces on a regular basis to enable them to present their accomplishments.</p> <p>3. The school has both rehearsal and performance space adequate to the needs of the instruments used (e.g. allowing for student seating that encourages correct posture and clear sight lines).</p>	<p>1. Separate spaces are provided for music instruction and music performance. Performance venues are adequate to accommodate the largest group taught and have appropriate properties of acoustics, lighting, secure storage, and sound.</p> <p>2. At least one performance venue is available that provides seating for the entire school population.</p> <p>3. Individual areas with access to recording equipment are provided for the purpose of student assessment.</p> <p>4. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</p>

Technology

Curriculum and Scheduling: Curriculum, course offerings, and scheduling must reflect a vision that allows students to achieve the ODE standards. Courses must be offered and scheduled with sufficient time and frequency so that students can become proficient in the processes of Creating, Performing, Responding and Connecting. The scheduling specifications presented here are not meant as maximums, but are put forth as reasonable minimums for contact time.

	Basic	Quality <i>(in addition to Basic)</i>
Curriculum	<p>1. The program uses curriculum aligned to the Technology strand of the ODE standards for music education and provides all students the opportunity to achieve at levels consistent with their individual abilities.</p>	<p>1. The program provides support that allows all students to achieve at levels exceeding ODE's music content standards. To address the needs of all students, instruction is available for students interested in new experiences at the Novice or Intermediate levels.</p>

	<p>2. Music classes of students with special education eligibilities are no larger than other special education classes.</p>	
Scheduling	<p>1. Instruction is provided to students in durations commensurate with other core academic subject areas.</p> <p>2. The average class size of music technology classes does not exceed the average for other academic classes in the school. Special education classes in music are no larger than other special education classes.</p> <p>3. Pullouts for school assemblies, test preparation, etc. do not impact music learning more than other content areas.</p>	<p>1. At the Middle and High School levels, ensembles are scheduled to avoid conflicts with music technology courses in order to allow participation by the maximum number of students.</p> <p>2. Scheduling offers multiple class/ensemble options based on experience and proficiency level.</p>
<p>Staffing: Curricular programs must be staffed by licensed music teachers with the requisite qualifications. In addition to this, instruction may be augmented, but not supplanted, in a structured and appropriate way by community arts providers.</p>		
	Basic	Quality <i>(in addition to Basic)</i>
Teacher Qualifications & Load	<p>1. Instruction is provided by TSPC-certified music teachers who have received formal training (including in-service training) in music technology.</p> <p>2. Every music educator working with students who have special education eligibilities has received in-service training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy. If a student with special needs has an aide to assist in other classes, the aide also assists the student in music classes.</p>	<p>1. Additional offerings from community arts providers (cultural organizations, community arts organizations, and teaching artists) are used when directly linked to the sequential music curriculum.</p>
Professional Development & Evaluation	<p>1. Teachers have regular access to professional development materials and experiences in teaching Music Technology.</p> <p>2. Each school district or school provides a regular program of in-service education that is specific to music education and includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least one paid day of leave each year for professional development activities proposed by the teacher and approved by the</p>	<p>1. Teacher evaluation is conducted and/or assisted by individuals fully qualified in both evaluation <i>and</i> in music instruction.</p> <p>2. One music educator in every district or school 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 staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a proportional rate when the staff is larger.</p>

	<p>school.</p> <p>3. Time is provided for collaborative music teacher work groups/professional learning communities to allow for coordination and articulation of the curriculum and common assessments. This could be done digitally between schools and districts.</p> <p>4. Music teacher evaluation and classroom observations are carried out in a manner consistent with that of teachers in other subjects, as per Oregon mandate. Measures of student outcomes used in a teacher’s evaluation should be based on achievement in music.</p>	<p>3. Music staff members are encouraged and supported in participating in state and national professional development events.</p> <p>4. Music staff are encouraged and supported in assuming leadership roles in state and national music organizations.</p>
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Materials & Equipment: Music education is primarily taught through making music. In most traditions this requires instruments, accessories, texts, and access to updated technologies. Ongoing attention and investment is needed to maintain equipment and technology.

	Basic	Quality (<i>in addition to Basic</i>)
Instruments	<p>1. There is a sufficient number of MIDI and digital controllers and related equipment such that all students can be simultaneously engaged in making music.</p> <p>2. Adaptive devices are available for use by students with special needs.</p> <p>3. All equipment is maintained in good repair. An annual budget is provided for repair and maintenance that is equal to at least 5% of the total replacement value of the current inventory of equipment.</p>	<p>1. Digital devices are available for use as a musical instrument.</p> <p>2. The school program has a written depreciation and replacement plan for all instruments and equipment, specifically describing under what conditions items should be retired and replaced.</p>
Accessories	<p>1. Visual and audio recording devices - as well as access to related music technology - are provided in sufficient quantity.</p>	<p>1. Equipment is provided that keeps pace with changing technologies and needs. In particular, supportive technology is provided to enhance student learning.</p>
Content	<p>1. Software is provided (with a license for each student) including software for sequencing, notation, and audio and video editing.</p>	<p>[Same as basic]</p>
Technology	<p>1. The following are available for use in music instruction: computers and appropriate software (including notation, sequencing, and audio editing software); printers, audio and video input and output devices, and electronic keyboards.</p>	<p>1. Teachers have quality audio-visual equipment (i.e. projectors, interactive boards, display screens) and other technologies pertinent to their musical discipline.</p>

<p>Facilities: Making and learning music requires the dedication of appropriate space for day-to-day instruction as well as periodic access to quality performance venues. Correct design and maintenance of this space is essential to the success of the program and of the student</p>		
	<p>Basic</p>	<p>Quality <i>(in addition to Basic)</i></p>
	<ol style="list-style-type: none"> 1. Spaces used for music instruction are adequate in size to accommodate the largest group taught. 2. Students have access to performance spaces with appropriate sound reproduction equipment on a regular basis to enable them to present their accomplishments. 	<ol style="list-style-type: none"> 1. There is a designated space or room for digital music classes. 2. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.

VI. Performance Considerations

Music is a performing art, therefore the presentation of public performances is an essential part of an authentic music education. In addition, the school music program can be a tremendous asset in reaching out and building community. This aspect of a healthy music program should be embraced. Evening school concerts, performances for organizations and retirement homes, parades, and other community events are all opportunities to showcase the school music program as well as the school in general. *Districts are encouraged to have guidelines for performances that are held at off-campus venues or requested by political, religious, and community organizations.*

Performance classes at all levels have a “co-curricular” component that should be considered a requirement, written into the course description, and supported by the building/district grading policy. This co-curricular component includes rehearsals and performances that can be outside of the normal school day and can also take place away from the school campus.

No student should be denied the opportunity to participate in performances that are a part of the curriculum when they are adequately prepared to perform. Performing is a learning experience that cannot be replaced, and substituting another type of assignment or activity does not provide the same authentic musical learning. Further, nothing should prevent a student from participating in any co-curricular class activity if it could impact his/her grade. By its very nature, a performing music class requires the student to perform and be a part of the performing ensemble.

Concerts, Festivals, and Travel

A comprehensive music program includes many educational opportunities and events that happen outside of the traditional school day such as festivals, competitions, tours, and extended travel. These activities, while

taking place away from the traditional classroom and often outside normal school hours, are an important part of music learning and preparing for college and careers. Care should be taken to not overburden students with too many performance obligations or excessive travel expenses.

The following chart refers to large ensemble concert groups at both middle and high school levels. Descriptors with an asterisk (*) would be most appropriate for high schools

Basic	Quality <i>(in addition to Basic)</i>
<p>Top ensembles present public performances regularly to demonstrate student learning.</p> <p>Top ensembles perform at least 1 time for adjudication at a local large group festival.</p> <p>Students have the option to audition for and/or participate in contests and honor groups, such as their local Solo & Ensemble Contest, All State, and All Northwest. Teachers assist students in their preparation.</p> <p>Schools financially support students chosen for All State/All NW honor groups.</p> <p>Schools financially support the director’s travel, housing, and registration costs for attending festivals, conferences, and clinics where their students are participating.</p>	<p>All ensembles present public performances regularly to demonstrate student learning.</p> <p>All large group ensembles perform at least 1 time for adjudication at a local festival/competition.</p> <p><i>*Top groups may perform at multiple adjudicated festival/competitions with the intent of qualifying for state level competition.</i></p> <p>Students have the option to audition for and/or participate in contests and honor groups, such as their local Solo & Ensemble Contest, All State, and All Northwest. Teachers and private instructors assist students in their preparation.</p> <p>Schools financially support students and their accompanying teacher when chosen for All State/All NW honor groups, as well as the OSAA State Solo Competition.</p> <p>Schools financially support the director’s travel, housing, and registration costs for attending festivals, conferences, and clinics that support their students’ learning.</p> <p><i>*Schools encourage large group ensembles to travel to state, national, and international events when the performing opportunities support program goals and are appropriate to the community they serve.</i></p>

OSAA

The Oregon School Activities Association ([OSAA](#)) is the governing body for ensembles and individual students that choose to participate in state championship music competition. The OSAA sponsors a state championship event for high school [band](#), [orchestra](#), and [choir](#) ensembles, as well as [solo music](#). Qualification for solo music is facilitated through OMEA district competition. Qualification for large ensembles is done through OSAA/OMEA district or invitational festivals. The OSAA also oversees band participation at OSAA-sponsored athletic events.

[Handbooks](#) that detail rules and procedures regarding all OSAA activities, including student [eligibility](#), may be found on the OSAA website. A member school's athletic director (AD) is the school's liaison to the OSAA. Music directors should communicate with their AD to stay current with OSAA expectations.

Students should be made aware of opportunities - and encouraged, when appropriate - to participate in:

- OMEA District Solo and Chamber Ensemble events (qualifying events for OSAA State Solo and OMEA State Chamber Ensemble contests)
- OMEA District honor ensembles
- OMEA All-State ensembles
- If applicable, NAFME NW honor ensembles
- NAFME national honor ensembles

Schools should offer financial support to their students and teachers in pursuing these opportunities.

Music and Athletics

Bands that perform at athletic events contribute to the school community and can be a valuable part of instrumental experiences for secondary students. The following is a suggested guide for high school band programs. It is assumed that performances at athletic events at the middle school level would be limited.

When bands are asked to travel and perform for OSAA athletic playoff games, the district should fund expenses for the band teacher and the band program in the same manner as coaches, athletes, and cheerleaders.

High School Pep Band

High school pep bands (perform in the stands) exist for the sole purpose of athletic team support and are considered an extracurricular extension of the band program. Factors such as the size of the school, size of the band, and the importance of sports and music in the community all play a part in the decision-making process regarding pep band participation in sporting events. By taking into consideration the common options outlined below, schools can design a schedule that will benefit the school and sporting teams without overextending the students in the music department. Communication between the band director, principal, and athletic (activity) director or head coach is the key to arriving at this schedule. While athletic bands are an important part of a school community, it is important to keep the student's best educational and musical interests in mind when searching for the best balance. **Participation in pep band activities should not supercede participation in music education opportunities such as honor bands or masterclasses.**

Scheduling Options

- Regular season **football** band participation is generally limited to **league home games**.
- Regular season **football** band participation is generally limited to **home games**
- **Basketball** pep band participation for each student is limited to no more than **10 nights** during the regular season.
- Student performances are limited to no more than **two "out of school time" performances per week** during the peak pep band/performance period. This would include the regularly scheduled major ensemble performances as well as all sports related performances. (Exceptions may be agreed upon during sports playoffs). Students in multiple ensembles would have to be considered on an individual basis to be sure they are not being overloaded.

Playoffs Options

- Participation includes playoff games at **neutral sites**.
- An agreement is reached between principal, band director, and activity coordinator regarding the **number of nights** a student should reasonably be asked to participate during the playoffs.

Compensation

- Compensation is included in contract.
- Supplemental compensation is provided to director.
- Supplemental compensation and/or an assistant director is provided to director

General Considerations

- Pep band participation in **other sports** should be rare, limited to special events.
- District provides funds for **additional sheet music** appropriate for performance at athletic events.

Marching Band

As with pep band, many factors should be weighed when considering the viability of establishing and sustaining a marching band program. Whereas pep band is considered an extracurricular extension of the band program that has been created for the sole purpose of athletic team support, a parade/field show marching band has specific and detailed educational goals that go beyond contributing to school spirit and may be considered an independent portion of the band curriculum. Much as a jazz band is recognized as being different than a concert band, so too is the field show marching band.

Due to its seasonal limitations, marching band may be scheduled concurrently with the concert band class. Implications of time and expense should be carefully considered in decision-making. [Northwest Association for Performing Arts \(NWAPA\)](#) is the governing body for competitive marching bands, winter guards, and winter percussion ensembles.

The following is a suggested guide for high school band programs. It is assumed that performances at athletic events and parades at the middle school level would be limited. Care should be taken when including middle school students as regular members of the competitive high school marching band. This should be done only with the approval of the middle school band director, as well as the middle and high school building administrators.

Option 1	Option 2	Option 3
A. Performs in the stands during football games with participation generally limited to league home games. B. Participates in at least one local parade	A. Presents a halftime field show at home football games. Pit and colorguard optional. B. Prepares field show during summer camp . C. Participates in at least one local parade .	A. Presents a halftime field show at league home football games. Participates in 2 or more field show competitions . Colorguard and pit equipment, including props and electronic amplification, are a part of the show design. B. Prepares field show during summer camp . C. Participates in at least one local parade .

<p>C. Is scheduled concurrently with the appropriate band class. Out of class rehearsal is limited.</p> <p>D. Marching Band percussion instruments, sousaphones, flip folders and lyres are purchased and maintained using district funds.</p> <p>E. District provides funds for additional sheet music appropriate for performance at athletic events.</p>	<p>D. May be scheduled either concurrently with or independently from the appropriate band class.</p> <p>E. Requires full rehearsal outside the school day at least one day per week.</p> <p>F. Requires access to the performance field for at least one rehearsal prior to each performance.</p> <p>G. Wind and percussion instruments, podiums, and ladders designed for marching band are purchased and maintained by the district.</p> <p>H. Uniforms are purchased and maintained by the district.</p> <p>I. At least two additional specialists (non-licensed) are hired to instruct.</p> <p>J. Transportation costs are supported by the district.</p> <p>K. Field show design costs are supported by the district.</p> <p>L. Program expenses are supported by student fundraising.</p>	<p>D. May be scheduled either concurrently with or independently from the appropriate band class.</p> <p>E. Requires full and sectional rehearsals outside the school day at least one day per week, plus some weekend rehearsals.</p> <p>F. Requires access to the performance field at least one time per week as well as some weekends for rehearsing. Primary rehearsal facility offers sufficient height to evaluate visual program (e.g. tower, scissor lift).</p> <p>G. Outdoor amplification system (e.g. Long Ranger), color guard equipment, and marching band wind and percussion instruments - including electronic amplification equipment - are purchased and maintained by the district.</p> <p>H. Uniforms are purchased and maintained by the district.</p> <p>I. At least 4 additional specialists (non-licensed) are hired to instruct.</p> <p>J. Program may include competitive winter guard and/or winter percussion groups.</p> <p>K. Transportation costs are supported by the district.</p> <p>L. Field show design costs are supported by the district.</p> <p>M. Program is augmented by parent booster organization and volunteer support.</p> <p>N. Program is heavily reliant on fundraising.</p>
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Musical Theatre

The production of a musical is often a highlight of a high school's year. Producing a musical can be very rewarding. It can also be time-consuming, exhausting, and overwhelming. A successful musical production is the epitome of collaborative effort, which can be a defining moment for a school community.

The theatre arts teacher is most often responsible for the production. Without the full and enthusiastic cooperation of the music staff, however, the show will fall short of its full potential. **The production team must include the music staff and they, in turn, must have influence in the selection of the show, development of the rehearsal schedule, and bear equal weight in casting decisions.**

The academic value derived through musical theatre can be significant and well worth the effort. A school must measure carefully their level of commitment and available resources so they may select the program option that will best ensure success.

Option 1	Option 2	Option 3
<p>A. Musical production is presented every other year</p> <p>B. Limited sets are used</p> <p>C. A budget is provided to assist with staffing and rental/performance rights.</p> <p>D. Rehearse 2- 3 days per week</p> <p>E. Limited production season (6 weeks)</p> <p>F. Use of recorded accompaniment</p> <p>G. Limited storage space is available for costumes, props etc.</p> <p>H. School compensates drama and music director, both of whom are staff members</p> <p>I. District supports a rehearsal pianist</p> <p>J. Limited use of parent volunteers</p> <p>K. Program expenses are supported by student fundraising</p>	<p>A. Musical production is presented every year</p> <p>B. Rehearsals may be scheduled as an academic class.</p> <p>C. A budget is provided to assist with staffing and rental/performance rights.</p> <p>D. Requires additional rehearsal outside the school day at least one day per week.</p> <p>E. Requires regular access to the performance space beginning at least 3 weeks prior to open</p> <p>F. Use of sound system is optional</p> <p>G. Storage space is available for costumes, props etc.</p> <p>H. School compensates drama, music director, plus a technical director or choreographer</p> <p>I. District supports a rehearsal pianist</p> <p>J. Parent volunteers support when needed</p> <p>K. Program expenses are supported by student fundraising</p> <p>L. When students are unavailable, optional use of hired musicians in the pit ensemble</p>	<p>A. Musical production is presented every year</p> <p>B. Rehearsals may be scheduled as an academic class.</p> <p>C. A budget is provided to assist with staffing, costuming, and rental/performance rights.</p> <p>D. Requires additional rehearsal outside the school day at least one day per week.</p> <p>E. Requires regular access to the performance space beginning at least 6 weeks prior to open</p> <p>F. Use of sound system is optional</p> <p>G. Storage space is available for costumes, props etc.</p> <p>H. School compensates drama, music director, plus a technical director, choreographer, and costumer.</p> <p>I. District supports a rehearsal pianist</p> <p>J. Program is augmented by parent booster organization and volunteer support</p> <p>K. Program is heavily reliant on fundraising</p> <p>L. When students are unavailable, optional use of hired musicians in the pit ensemble</p>

VII. National Law: ESSA & Title Funding

The Every Student Succeeds Act (ESSA) is the United States' national education law pertaining to K-12 public education. ESSA was signed into law in December 2015, and is the latest reauthorization of the original 1965 Elementary and Secondary Education Act (ESEA).

There is a clear intent in ESSA to support our nation in providing a well-rounded education to all students. **The law specifically lists music as a component of a well-rounded education.** Schools will be able to demonstrate their ability to provide a well-rounded education by including music in their course offerings and ensuring that all students have equitable access.

ESSA also includes flexibility to support music programs with Title I, II, and IV funds. All **Title I** programs, both schoolwide and targeted, are available to provide funds for a well-rounded education, including music. **Title II** provides funding for educator professional development, and may be applied to the training and recruitment of music educators. **Title IV** funds can be spent on music staffing, curriculum, professional development, and materials or equipment for programs that take place during or after the curricular school day. **When a district receives \$30,000 or more in Title IV funding, it must conduct a comprehensive needs assessment and commit 20-80% of Student Support and Academic Achievement (SSAE) grant funds to well-rounded education.** *This document should be referenced in the process of conducting a comprehensive needs assessment to help reveal areas where Title IV funds should be applied to the music program.* It is important to note that Title funds cannot supplant funding for existing programs; they must supplement programs that are already funded.

Parent engagement. Title funds may be justifiably spent on musical events as they bring many parents into the school. Such events inform parents about student progress, provide the opportunity to become acquainted with administrators and see examples of student learning on display around the school, and may be an opportunity for teachers of other subjects or administrators to share important school information with the community. Musical event costs may include staff compensation, rental fees, accompanists, equipment, sheet music, printing costs, and other related materials.

Transitional services. Any time a student changes schools (for example, moving from one level to another such as middle school to high school), funding for transitional services may be applied. These funds are useful supporting recruitment events such as ensemble director fly-down visits (substitute costs, brochure printing) or incoming student fly-up visits (transportation). Ensuring a smooth transition between schools can help students stay engaged in music education so they can reap the benefits over the long term.

VIII. State Law

Oregon state law includes various requirements concerning arts education.

ORS 329.045 Revision of Common Curriculum Goals, performance indicators, diploma requirements, Essential Learning Skills and academic content standards; instruction in academic content areas. (3) School districts and public charter schools shall offer students instruction in ... the arts ... that meets the academic content standards adopted by the State Board of Education.”

OAR 581-022-1210 District Curriculum (2) The planned K–12 instructional program shall include the following:
(a) Common Curriculum Goals and academic content standards to include... (E) The Arts;”

OAR 581-022-1130 Diploma Requirements (2)(a) Each student shall earn a minimum of 22 units of credit to include at least: (G) Career and Technical Education, The Arts or World Languages – 1 (one unit shall be earned in any one or a combination).”

OAR 581-022-1020 State Goals for Elementary and Secondary Education

The State Board of Education identifies the following goals for Oregon's K-12 educational system: (1) To insure that all Oregon students, regardless of linguistic background, culture, race, gender, capability, or geographic location, have access to a quality education in a safe, motivating environment;...”

OAR 581-022-1140 Equal Educational Opportunities (1) Each district school board shall adopt written policies, and the school district shall implement in each school, programs which assure equity, opportunity and access for all students...”