



## Opportunity-to-Learn Standards

These Opportunity-to-Learn (OTL) Standards have been prepared by the Council of Music Program Leaders of the National Association for Music Education (NAfME). These OTL Standards identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful chance to achieve at the levels spelled out in the Core Music Standards.

These OTL standards are not, therefore, a music teacher's unfettered "wish list." They are rather considered guidance on the Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities that must be in place if the promise inherent in the Core Music Standards is to be realized – that all American students must have the opportunity to achieve music literacy. Each of these areas needs to be addressed:

- **Curriculum and Scheduling.** The curriculum, like all good curricula, must not only be a coherent written document, it must reflect a vision for helping students achieve the desired learning goals. Key to this vision is the scheduling of sufficient time so that students can carry out the processes necessary for deep learning called for by the Core Music Standards. The Standards' categorization in the four Artistic Processes (Creating, Performing, and Responding, along with Connecting, which is embedded in the first three processes) requires that curriculum and associated time in the schedule be devoted to each of the components of those processes. In practice, this will mean designating more time for students to cultivate their creativity, and more time for analysis and reflection in ways that are somewhat parallel to the time needed to develop literacy in English/Language Arts. No scheduling specifications presented here are meant as maximums – a good teacher can always do more with students, given more time – but are rather put forth as reasonable minimums for contact time if the students are expected to achieve the standards.
- **Staffing.** The standards will not be achieved by students unless the system for delivering instruction is based on teachers with the requisite qualifications, augmented in a structured, appropriate way by community resources. This system in turn will depend on ongoing, thoughtful evaluation of those teachers and integration of that evaluation into ongoing, thoughtful professional development.
- **Materials & Equipment.** Music education cannot exist without making music, and making music in most traditions requires instruments, accessories, texts and other content, and increasingly access to and use of various technologies. The needs in first three areas of instruments, accessories, and content are well accepted by most well-funded school systems, but need constant attention to avoid problems with outdated or substandard equipment. Technology needs are new to many districts, and require thoughtful assessment.
- **Facilities.** Making and learning music requires the dedication of appropriate space for day-to-day instruction. Correct design and maintenance of this space is essential to the success of the program and of the students. Much music instruction requires, in addition, periodic access to venues for performances.
- OTL standards for each of the areas of Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities, are presented for each of seven categories:

- three categories for General Music Classes (grades PreK-2, 3-5, and 6-8). In this case, the requirements for grades 6-8 are understood to apply to General Music classes that might be offered in High School, as well.
- one category for each of the four Strands: Ensembles, Harmonizing Instruments, Composition/Theory, and Technology. These strands apply to all secondary grades, and to primary grades where applicable.

In addition, the areas of Curriculum and Scheduling, Staffing, Materials and Equipment, and Facilities are presented for All programs. This “All Grades – All Content Areas” listing provides a basis from which all school programs should work. The “All Grades – All Content Areas” section delineates key differences between Basic and Quality programs, in particular noting that a program can only be considered a Quality program if varied opportunities are offered to students. Specifically, while the Basic program calls for ensemble classes to be offered beginning in grade 5, the Quality program requires offerings in all areas specified in the Core standards, including Ensembles and Guitar/Keyboard/Harmonizing Instruments beginning in grade 4 or 5.

It is especially important to note that, as these OTL standards are designed to provide guidance on what resources are necessary to provide opportunities to learn *all* areas of the standards for *all* students, thoughtful implementation will involve the use of those resources wisely through careful use of curriculum. For example, schools and school systems that provide General Music experiences for all students through grade 8 – even those students enrolled in elective ensembles – will almost certainly be giving students the breadth of coverage in the artistic processes of Creating, Performing, and Responding called for in the Standards. On the other hand, schools or school systems that follow the common practice of scheduling middle-school students in either General Music or an ensemble will have to take special care to make certain that the ensemble curriculum adequately addresses each artistic process and thus moves the students closer to music literacy.

### **Using the OTL Standards**

Opportunities to Learn are relevant only as ways to facilitate student achievement. Therefore, they should be used by teachers and decision-makers in the context of goals for student learning. Those goals are set in the Core Music Standards, and are really quite simple. The overarching goal of music literacy is achieved by giving all students meaningful experiences in all components of the Artistic Processes of Creating, Performing, and Responding (and thus in the embedded Connecting). Teachers and systems who employ innovative approaches to music education may have to blend or bridge the various strands presented in the national standards for individual courses, but in all cases each course should provide opportunity for significant advancement in each of the artistic processes. A simple rule of thumb for ensuring this focus is to look at the Enduring Understandings and Essential Questions for each Process Component and to ask whether those EUs and EQs are addressed in the curriculum. Then, the detailed Performance Standards can be used to consider the extent to which students are afforded the opportunity to achieve at or above the levels specified in the Core Music Standards, and the Model Cornerstone Assessments can be used to develop strategies for evaluation of actual progress. (The complete Core Music Standards, along with EUs, EQs, and Model Cornerstone Assessments, can be found on the web at [NAfME.org/Standards](http://NAfME.org/Standards).)

In any case, teachers of any given course should plan curricula that address each Artistic Process, but need not give equal emphasis to each such Process. For example, while a Concert Band may appropriately emphasize Performing, the ensemble’s 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, indeed, Performing. And in addition to having an

impact on curriculum and scheduling, this breadth of focus has implications for staffing (teacher preparation), materials and equipment, and even facilities.

Supervisors have an added task; they 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 truly comprehensive, standards-based education in each Artistic Process. Success in this will depend largely on addressing all areas of the OTL standards. This task will come into sharp relief in the evaluation of teachers and of programs, which cannot be completed without review of the extent to which OTL standards are met.

Where supervisors, teachers, and all interested parties determine that there are shortcomings in the achievement of students and in the opportunities to learn underlying that achievement, they need to do two things:

a. First, they need to “calibrate” the standards to their current situation. For example, some districts may find that scheduling, curriculum, and the associated support is only provided to meet a portion of the Core Music Standards because meaningful music instruction only begins in fourth grade, or because instructional time for General Music (after considering pullouts for test prep and other issues) amounts to an average of less than 30 minutes per week. In either case, expectations for student outcomes will have to be set accordingly. This is because of a simple fact: where OTL standards are not met, the system (not the teacher) is very likely failing the students, as students will be highly unlikely to be able to reach standard under such conditions.

b. Second, they must carefully consider how planning and advocating for providing better opportunities to learn in music can result, in a reasonable time frame, in true Standards-based service to students.

Indeed, a focus on students is the key to interpreting and implementing these Opportunity to Learn Standards. All districts can use these OTL standards to strive for the proud position of providing a Quality program. In doing so, note that the distinctions between basic and quality programs exist at all levels. For any given strand, a Quality program may be one that updates and replaces resources more frequently. It may be one that makes fuller use of technology. It may be one that has more access to premiere performance venues. But most importantly, a Quality program is one that involves more strands of instruction, thus giving more students more varied ways to experience the benefits of accomplishment in music. This distinction shows up clearly in the Curriculum and Scheduling standards for “All Grades – All Content Areas.”

All teachers can use these OTL standards to work for curricula that bring students to greater capacity. And all concerned with the education of our young people can use these OTL standards to work toward music literacy for all students.

## All Grades – All Content Areas

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	<ol style="list-style-type: none"> <li>1. The program provides all students the opportunity to achieve at levels consistent with their individual abilities and with the National Standards for Music Education listed for the appropriate grade levels.</li> <li>2. At grades 5-12, the program addresses the needs of most students by offering a robust Ensemble strand consistent with allowing all students the opportunity to achieve at levels consistent with their individual abilities in all areas cited in the National Standards in that strand.</li> <li>3. At the High School level, the program addresses the needs of most students by offering a robust program consistent with allowing all students to achieve at the Proficient and Accomplished levels in the ensemble strand.</li> <li>4. Special education classes in music are no larger than other special-education classes.</li> </ol>	<ol style="list-style-type: none"> <li>1. For grades PK-8, the program provides support consistent with allowing all students the opportunity to achieve at levels consistent with their individual abilities and exceeding the National Standards for Music Education, including 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).</li> <li>2. For High School, the program provides support consistent with allowing all students the opportunity to achieve at levels consistent with their individual abilities in all areas cited in the National Standards including the strands for Ensembles, Harmonizing instruments, Theory/Composition, and Technology, up to and including the "Advanced" level. To address the needs of all students, instruction is available for those students interested in addressing new experiences in Ensembles and Harmonizing instruments at the Novice or Intermediate levels.</li> </ol>
<b>Scheduling</b>	<ol style="list-style-type: none"> <li>1. The course of study in all schools shall include music.</li> <li>2. Pullouts for school assemblies, test preparation, or other non-music education activities are arranged to minimally impact music learning.</li> </ol>	<ol style="list-style-type: none"> <li>1. At the Middle and High School levels, ensembles and other large music classes are offered at times designed to allow participation by the maximum number of students.</li> <li>2. Students in performance ensembles should be scheduled by experience or student proficiency level.</li> <li>3. Just as other core academic subject areas meet during the course of the curricular school day, after-school rehearsals should serve to supplement the learning that takes place within the school day.</li> </ol>
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	<ol style="list-style-type: none"> <li>1. The primary responsibility for music education as a part of the overall education of the student rests with the certified music teacher. Certified non-arts educators are drawn on to expand students' opportunities for arts learning by providing curricular connections among the arts and other subjects.</li> <li>2. Teacher aides are provided for special-education classes in music if they are provided 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.</li> <li>3. Every music educator working with special-education students has received in-service training in special education</li> </ol>	<ol style="list-style-type: none"> <li>1. 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 Highly Qualified/Certified music teacher.</li> <li>2. Class loads for music teachers are not significantly higher than other academic areas. Ratios should be established to ensure additional music teachers are hired to ensure equitable music instruction for all students.</li> </ol>

	and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.	
<b>Professional Development &amp; Evaluation</b>	<p>1. Each school district or school provides a regular program of in-service education that 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>2. Time is provided for collaborative music teacher work groups/professional learning communities is scheduled to allow for coordination and articulation of the curriculum and of common assessments.</p> <p>3. Teacher evaluation is carried out in a way consistent with that of teachers in other subjects, except that the provisions of the NAFME Position Statement on Teacher Evaluation are met (notably, that the use of student outcome measures is limited to student achievement in music). Thus, teacher evaluation includes a balanced, comprehensive assessment of the teacher's contributions to student learning through multiple measures. These measures can and should collect information such as:</p> <ul style="list-style-type: none"> <li>* Indicators of teacher practice, such as planning and preparation.</li> <li>* Indicators of the teacher's role in maintaining a productive classroom environment.</li> <li>* Indicators that instruction is designed to reach specified goals related to the Artistic Processes of Creating, performing, and Responding, as well as to the "connecting" embedded in those processes.</li> <li>* Indicators of teacher contribution to the school or district, as well as to the profession of teaching at large.</li> </ul>	<p>1. Teacher evaluation is conducted by individuals fully qualified in both evaluation and 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. If student performance data are considered in teacher evaluation, data must involve music outcomes.</p> <p>4. Music staff members are encouraged and supported to participate in state and national professional development events.</p> <p>5. Music staff are supported and encouraged to assume leadership roles in state and national music organizations.</p>
<b>Materials &amp; Equipment</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Instruments</b>	<p>1. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, and sufficient sturdy music stands.</p> <p>2. Adaptive devices (such as adaptive picks, beaters) are available for use by students with special needs.</p> <p>3. All equipment is maintained in good</p>	<p>1. 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>2. Instruments are provided to develop emerging ensembles and classes, including non-traditional or non-western instruments. These could include many</p>

	<p>repair, with pianos tuned at least three times each year. An annual budget is provided for repair and maintenance of instruments and equipment that is equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.</p> <p>4. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5 percent of the current replacement value of the total inventory of instruments. The school program has a written depreciation and replacement plan for all instruments, specifically describing under what conditions instruments should be retired and replaced.</p> <p>5. 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>different instruments such as steel drums, iPads, West-African drums, and Chinese <i>erhus</i>.</p>
Accessories	<p>1. If a music task cannot be performed by students with special needs exactly as it would be by other students, adaptation is provided so that students with special needs can participate insofar as possible.</p> <p>2. Teachers have easy access to email, online storage, a school-sanctioned web portal and other online services for professional and curricular development, research, and other communications needs.</p> <p>3. The school program has a written depreciation and replacement plan for equipment.</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	Specific to grade level or strand	Specific to grade level or strand
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>1. Teachers have quality projectors and/or interactive boards, and other technologies consistent with the tools provided for other core academic content area classrooms.</p>
<b>Facilities</b>		
	<b>Basic</b>	<b>Quality</b>
	<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"> <li>* Appropriate acoustical properties. Each room is acoustically isolated from by an acoustical barrier or wall with a Sound</li> </ul>	<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>Transmission Classification (STC) of 50 or more.</p> <p>* 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>	<ol style="list-style-type: none"><li>2. At least one performance venue is available that provides seating for the entire school population.</li><li>3. Individual areas, with access to recording equipment, are provided for the purpose of student assessment.</li><li>4. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</li></ol>
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## PreK-2 General Music

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	<ol style="list-style-type: none"> <li>1. Learning experiences include singing, playing instruments, moving to music, listening to music, and creating music consistent with the National Standards.</li> <li>2. Technology is used when it appropriately enhances music learning at this level.</li> <li>3. Student learning experiences include the use of technology for creating, performing, and responding to music.</li> </ol>	Same as basic program
<b>Scheduling</b>	<ol style="list-style-type: none"> <li>1. At least 12 percent of total student contact time is devoted to experiences in music at PK level; music is integrated into the curriculum throughout the school day</li> <li>2. At least ninety minutes of instruction in General Music are given to each student during each week in grades K-2.</li> </ol>	<ol style="list-style-type: none"> <li>1. Time is scheduled to work with individual students to meet their needs (e.g., students with special needs, remedial instruction, curriculum integration). This includes ensuring that special needs students are scheduled appropriately to ensure success.</li> <li>2. Music classes are scheduled with the same teacher pupil ratio as general education classes.</li> </ol>
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	<ol style="list-style-type: none"> <li>1. At the PK level, instruction is provided by teachers who have received formal training in early-childhood music; a music teachers qualified in early-childhood music is available as a consultant.</li> <li>2. In Kindergarten, General Music instruction is delivered by Highly Qualified/Certified music teachers in collaboration with classroom teachers. In grades 1-2, instruction is delivered by Highly Qualified/Certified music teachers.</li> <li>3. At least one General Music teacher is available for every 400 students enrolled in (all grades in) the school.</li> </ol>	Same as basic program
<b>Professional Development &amp; Evaluation</b>	<ol style="list-style-type: none"> <li>1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building.</li> <li>2. Technology training for teachers is conducted by experts who know the needs of music learners at this level, know the available software and hardware applicable for this level, and are able to deliver meaningful professional development that supports teachers integrating technologies into the curriculum.</li> <li>3. Teacher evaluation is conducted on the</li> </ol>	1. Planning time is commensurate to that of other core academic courses due to the administrative aspects of the music program.



	basis of: * Standards-based measures of student growth in music, calibrated by any shortcomings in scheduling or other Opportunities-to-Learn. * Classroom observations of teaching based on rubrics reflective of music teaching as a specialty.	
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**Materials & Equipment**

	Basic	Quality
Instruments	1. Every room in which music is taught has convenient access to an assortment of pitched and non-pitched instruments of good quality for classroom use and appropriate to the developmental level of the students, including 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.	Same as basic program
Accessories		
Content	1. Every room in which music is taught is equipped with children's books containing songs and with other instructional materials in music. 2. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures. 3. The software library (available online or downloaded to the class computer) includes: * Software that reinforces listening, understanding, and responding to music. * Software that enables children to create and perform music through exploration and game playing. * Basic sequencing/notation software for recording and printing music appropriate for the age level.	1. Software is updated/upgraded on a regular basis.
Technology	1. Every room in which music is taught has equipment that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. At least some of the equipment can be operated by the children. 2. One multimedia-ready, internet-capable computer that has audio and video in/out capability, General MIDI sound generation, quality powered speakers and USB/firewire and/or Thunderbolt accessible, preferable with a	1. A touch pad, large trackball, or other alternative pointing device more suitable than a mouse for children of this age. 2. Tablet devices for the children on a one-to-one or one-to-two ratio.

	CD/DVD player/Recorder which is attached to a projection device.	
<b>Facilities</b>		
	<b>Basic</b>	<b>Quality</b>
	<p>1. Every prekindergarten and kindergarten has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.</p> <p>2. The grade K-2 program has access to a dedicated room for General Music, large enough to accommodate the largest group taught and to provide ample space for physical movement.</p> <p>3. Storage space is available for instruments, equipment, and instructional materials. In the grade K-2 program, this space is within or adjacent to the general music classroom.</p> <p>4. Suitable space is available for one computer with appropriate power and an internet connection.</p>	<p>1. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</p> <p>2. In schools with more than one music teacher, there is an additional room identified for the itinerant music teacher.</p>

## Grade 3-5 General Music

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	<ol style="list-style-type: none"> <li>1. The music program provides the foundation for a sequential music program in the Middle School.</li> <li>2. The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music consistent with the National Standards.</li> <li>3. General Music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.</li> </ol>	<ol style="list-style-type: none"> <li>1. Curriculum includes designated time within the school day for ensembles such as chorus, beginning band, strings or other ensembles.</li> </ol>
<b>Scheduling</b>	<ol style="list-style-type: none"> <li>1. At least ninety minutes of instruction in General Music are given to each student during each week.</li> <li>2. Classes in General Music are no larger than classes in other subjects of the curriculum.</li> <li>3. For students with special needs who are included:               <ul style="list-style-type: none"> <li>* Their placement is determined on the same basis as placement for students without special needs.</li> <li>* Music educators are involved in placement decisions and are fully informed about the needs for each student.</li> <li>* The number of these students does not exceed the average for other academic classes in the school.</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. All students have the option of electing ensemble participation in addition to their required general music class.</li> <li>2. The inclusion of ensemble experiences is not scheduled to routinely pull students from General Music classes.</li> <li>3. Class durations for General Music are commensurate with other core academic areas.</li> </ol>
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	<ol style="list-style-type: none"> <li>1. General Music instruction is delivered by Highly Qualified/Certified music teachers.</li> <li>2. At least one general music teacher is available for every 400 students enrolled in (all grades in) the school.</li> </ol>	<ol style="list-style-type: none"> <li>1. Music classes are scheduled with the same teacher pupil ratio as general education classes.</li> </ol>
<b>Professional Development &amp; Evaluation</b>	<ol style="list-style-type: none"> <li>1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building.</li> <li>2. Technology training for teachers is conducted by people who know the needs of music learners at this level, know the</li> </ol>	<ol style="list-style-type: none"> <li>1. Planning time is commensurate with that of other core academic courses due to the program administrative aspects of the music program.</li> </ol>

	<p>available software and hardware applicable for this level, and are able to deliver meaningful professional development that helps teachers integrate these technologies into the curriculum.</p> <p>3. Teacher evaluation is conducted on the basis of:</p> <ul style="list-style-type: none"> <li>* Standards-based measures of student growth in the General Music curriculum offered, calibrated by any shortcomings in scheduling or other Opportunities-to-Learn.</li> <li>* Classroom observations of teaching based on rubrics reflective of music teaching as a specialty.</li> </ul>	
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**Materials & Equipment**

	Basic	Quality
Instruments	<p>1. 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, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. 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.</p>	<p>1. Tablet devices are provided for use as musical instruments</p>
Accessories		
Content	<p>1. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.</p>	<p>Same as basic program</p>
Technology	<p>1. Every room in which music is taught has equipment that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. At least some of the equipment can be operated by the children.</p> <p>2. One multimedia-ready, internet-capable computer that has audio and video in/out capability, General MIDI sound generation, quality powered speakers and USB/firewire and/or Thunderbolt accessible, preferable with a CD/DVD player/Recorder which is attached to a projection device.</p>	<p>1. Teachers have quality projectors and/or interactive boards.</p>

**Facilities**

	Basic	Quality
	<ol style="list-style-type: none"><li>1. The grade 3-5 program has access to a dedicated room for General Music, large enough to accommodate the largest group taught and to provide ample space for physical movement.</li><li>2. Storage space is available for instruments, equipment, and instructional materials. In the grade 1-2 program, this space is within or adjacent to the general music classroom.</li><li>3. Suitable space is available for one computer with appropriate power and an internet connection.</li></ol>	<ol style="list-style-type: none"><li>1. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</li></ol>

## Grade 6-8 (and all Secondary) General Music

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	<ol style="list-style-type: none"> <li>1. The music program carries on the sequential music program established in earlier grades.</li> <li>2. The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music consistent with the National Standards.</li> <li>3. General Music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.</li> </ol>	Same as basic program
<b>Scheduling</b>	<ol style="list-style-type: none"> <li>1. At least ninety minutes of instruction are given to each student in General Music during each week.</li> <li>2. Classes in General Music are no larger than classes in other subjects of the curriculum.</li> <li>3. For students with special needs who are included:               <ul style="list-style-type: none"> <li>* Their placement is determined on the same basis as placement for students without special needs.</li> <li>* Music educators are involved in placement decisions and are fully informed about the needs for each student.</li> </ul> </li> <li>4. The course of instruction in all secondary schools should include a continuation of a sequential music curriculum.</li> </ol>	<ol style="list-style-type: none"> <li>1. Classes in General Music are scheduled so as to allow students to participate in at least one additional strand of music instruction.</li> <li>2. Instruction in General Music is provided to students in durations commensurate with other core academic subject areas.</li> <li>3. All students are required to participate in general music classes through grade 8 in addition having the option of electing ensemble participation.</li> </ol>
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	<ol style="list-style-type: none"> <li>1. General Music instruction is delivered by Highly Qualified/Certified music teachers in collaboration with classroom teachers.</li> <li>2. At least one designated general music teacher is available for every 400 students enrolled in (all grades in) the school.</li> </ol>	Same as basic program
<b>Professional Development &amp; Evaluation</b>	<ol style="list-style-type: none"> <li>1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building.</li> <li>2. Technology training for teachers is conducted by experts who know the</li> </ol>	1. Planning time is the same as that for general education teachers.

	<p>needs of music learners at this level, know the available software and hardware applicable for this level, and are able to deliver meaningful professional development that helps teachers integrate these technologies into the curriculum.</p> <p>3. Teacher evaluation is conducted on the basis of:</p> <ul style="list-style-type: none"> <li>* Standards-based measures of student achievement in the General Music curriculum offered, calibrated by any shortcomings in scheduling or other Opportunities-to-Learn.</li> <li>* Classroom observations of teaching based on rubrics reflective of music teaching as a specialty.</li> </ul>	
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**Materials & Equipment**

	Basic	Quality
Instruments	1. 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, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. 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.	1. Tablet devices are provided for use as musical instruments
Accessories	Refer to All Levels – All Programs	Same as basic program
Content	1. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.	Same as basic program
Technology	1. 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, electronic keyboards	1. Teachers have quality projectors and/or interactive boards.

**Facilities**

	Basic	Quality
	<p>1. The grade 6-8 program has access to a dedicated room for General Music, large enough to accommodate the largest group taught and to provide ample space for physical movement.</p> <p>2. Storage space is available for</p>	1. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.

	<p>instruments, equipment, and instructional materials.</p> <p>3. In the grade 1-2 program, this space is within or adjacent to the general music classroom.</p> <p>4. Suitable space is available for one computer with appropriate power and an internet connection.</p>	
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## Ensembles (Elementary and Secondary Grades)

Curriculum and Scheduling		
	Basic	Quality
Curriculum	<p>1. The curriculum emphasizes the Performing process but also provides experiences in Responding and Creating to enable students to understand these two processes and their components, allowing them to transfer what they have learned in the area of Performing. Instruction is available for chorus, band, and orchestra.</p> <p>2. Instruction is available for at least one alternative performing organization or emerging ensemble (e.g., jazz or stage band, madrigal singers) for each 450 students in the school.</p> <p>3. Instruction on string instruments begins no later than grade 4, and instruction on wind and percussion instruments begins no later than grade 5.</p> <p>4. Where ensemble students are not able to take General Music classes, the curriculum in the ensemble adequately covers all three artistic processes (Creating, Performing, and Responding).</p> <p>4. Students with special needs are given the same opportunities to elect instruction as other students.</p> <p>5. Special experiences are designed for gifted and talented students according to their abilities and interests.</p>	<p>1. In addition to the instruction available at the basic level, instruction is available for at least one alternative performing organization or emerging ensemble for each 450 students in the school.</p> <p>2. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of the members, or, in the case of choruses, by their composition (such as treble voices, lower voices, mixed voices).</p> <p>3. Students are offered small group instruction with a focus on improvisation.</p>
Scheduling	<p>1. Every performing group presents a series of performances, open performances, or "informances" for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning but not so great as to interfere with the learning process, to reduce the amount of time available to achieve instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.</p> <p>2. Instruction in ensembles is provided to students in durations commensurate with other core academic subject areas:            * Every effort is made to avoid scheduling single-section courses in music against single-section courses in other subjects.            * Scheduling is arranged so that all members of each ensemble can meet as a unit during the school day.</p> <p>3. For Elementary through Middle School grades, the inclusion of ensemble</p>	<p>1. For programs at the secondary level, at least one performing group of each type (such as band, jazz ensemble, orchestra, chorus, guitar) presents one performance yearly at a premiere venue. This venue may be a local concert hall or may involve travel out of the school district.</p>

	experiences is not scheduled to routinely pull students from General Music classes.	
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	<p>1. Instruction is provided by Highly Qualified/certified music teachers who have received formal training (including inservice training) in the ensemble taught.</p> <p>2. An accompanist is provided for choral ensembles of more than fifty students.</p>	1. An accompanist is provided for choral ensembles of 16 or more students.
<b>Professional Development &amp; Evaluation</b>	1. Teachers have regular access to professional development materials and experiences in their performance area, including online NAfME resources.	Same as basic program
<b>Materials &amp; Equipment</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Instruments</b>	<p>1. Instruments are provided where students have difficulty in purchasing instruments due to financial hardship.</p> <p>2. The following are provided in sufficient quantity:</p> <ul style="list-style-type: none"> <li>* Elementary Strings: appropriately sized violas, cellos, double basses.</li> <li>* Middle School Strings: 14, 15 1/2 and 16 inch violas, 1/2, 3/4 size and full-size cellos, 1/4, 1/2 size, and 3/4 size double basses.</li> <li>* Middle School Band: C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritone horns, tubas, concert snare drums, pedal timpani, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones and marimbas, orchestral bells, assorted percussion equipment.</li> <li>* Middle School Jazz Ensemble: in addition to listings for Middle School Band, baritone sax, electric bass with amplifier, trap set.</li> <li>* High School Strings: same as Middle School Strings.</li> <li>* High School Jazz Ensemble: in addition to listings for Middle School Jazz Ensemble, bass trombone.</li> <li>* High School Band: in addition to listings for Middle School Band, E-flat clarinets, A clarinets, alto clarinets, contrabass clarinets, bass trombones.</li> <li>* Emerging Ensembles: guitars, drums, pans, as appropriate for the ensemble.</li> </ul> <p>3. Instruments are maintained in good repair, with pianos tuned at least three</p>	<p>1. In addition to the instruments available at the basic level, Specific additions for a jazz program will include a Soprano Sax, a Bari Sax with a low "A" key, and Flugelhorns. A vocal jazz program will include individual dynamic handheld microphones for all members of the ensemble, as well as a sound system with sufficient inputs for the ensemble.</p> <p>2. There are funds available to purchase several higher quality instruments (college level) for advanced students.</p>

	<p>times each year. An annual budget is provided for repair and maintenance of instruments equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.</p>	
Accessories	<p>1. The following are provided in sufficient quantity:</p> <ul style="list-style-type: none"> <li>* All level ensembles (generally): conductors' stands, tuning devices, music folders, chairs designed for music classes.</li> <li>* Middle/High School Band: drum stands, movable percussion cabinets, tuba chairs, bass stools.</li> <li>* Middle/High School Chorus: a set of portable choral risers is conveniently available to every room in which choral music is taught.</li> </ul>	<p>1. In addition to the accessories available at the basic level, the following are provided:</p> <ul style="list-style-type: none"> <li>* A portable PA system w/sufficient microphones for soloists and/or groups.</li> <li>* A complete set of specialized mutes for brass players including harmon, pixie, plunger, and bucket mutes.</li> </ul>
Content	<p>1. A library of music is provided that is sufficient to provide a folder of original music for each student in choral groups and for each stand of no more than two performers in instrumental groups, with original copies for each student provided for instruments for which sharing stands is not feasible or traditional. The library contains music appropriate for various levels from which students can choose. The library contains no materials produced in violation of copyright laws. The music (which may draw on a library shared with other schools in the district) library contains:</p> <ul style="list-style-type: none"> <li>* For Elementary ensembles: at least forty titles for each type of group. At least five titles for each type of group are added each year.</li> <li>* For Middle School or High School ensembles: at least seventy-five titles for each type of group. At least five titles for each type of group are added each year.</li> </ul> <p>2. The school library or resource center contains a variety of music-related books (for which 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 media, and other special supplies, materials, and equipment needed for the teaching of the music curriculum.</p>	<p>1. At least fifteen titles are added to the music library each year.</p>
Technology	<p>1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio</p>	<p>1. Each ensemble has available at least one electronic version of key ensemble instruments (e.g., electric violin, MIDI wind controller, electric guitar)</p>

	<p>editing software; printers, audio and video input and output devices, electronic keyboards. Technology is available to support student assessment strategies adopted by the school or district.</p>	<p>so that students can gain experience with these instruments. 2. Teachers have quality projectors and/or interactive boards.</p>
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**Facilities**

	Basic	Quality
	<ol style="list-style-type: none"> <li>1. 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.</li> <li>2. 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.</li> <li>3. Each school contains at least one practice room of at least 55 square feet for each 40 students enrolled in performing groups.</li> <li>4. 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 internet-connected computer.</li> <li>5. Space is available for the repair and maintenance of instruments. This space has convenient access to running water.</li> <li>6. 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.</li> </ol>	<ol style="list-style-type: none"> <li>1. 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.</li> <li>2. 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.</li> <li>3. Each school contains at least one practice room of at least 55 square feet for each 20 students enrolled in performing groups.</li> <li>4. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</li> </ol>

## Composition/Theory

Curriculum and Scheduling		
	Basic	Quality
Curriculum	1. The curriculum includes experiences in creating music and in common-practice music theory. Notwithstanding the fact that this strand is oriented most closely to Creating, both Performing and Responding experiences form part of the curriculum.	1. In addition to common practice theory, an introduction to song writing, jazz-harmony, counterpoint and/or set theory and/or post-tonal analysis are included. Units on electronic instrument creation and design, and computer programing of electronic instruments, and sound design are included.
Scheduling	1. The schedule for composition and theory classes is equivalent to that for other academic subjects in the school. 2. The class size of composition and theory classes does not exceed the average for other academic classes in the school.	Same as basic program
Staffing		
	Basic	Quality
Teacher Qualifications & Load	1. Instruction is provided by Highly Qualified/certified music teachers who have received formal training (including inservice training) in music theory and composition.	Same as basic program
Professional Development & Evaluation	1. Teachers have regular access to professional development materials in composition and theory, including online NAFME resources.	
Materials & Equipment		
	Basic	Quality
Instruments	1. There are sufficient MIDI keyboards, speakers, and printers to be used with the computers supplied in the classroom.	1. The latest electronic instruments are available for students, such as wind controllers, electric violins, iPads, etc. 2. Tablet devices are provided for use as a musical instrument.
Accessories	1. There are sufficient high-quality microphones to enable students to complete recordings of composition projects.	1. In addition to microphones, video cameras are available for students who are interested in combining video and music. 2. Online/cloudspace or classroom hard-drive storage space is provided to store creative projects, including large-file video/music 3. A recording studio with sound dividers is available for students to record all types of musical solos and ensembles.
Content	1. The software library includes, available online or loaded on the classroom computers: * Sequencing and notation software. * Sound editing/mixing software.	1. Software is updated/upgraded on a regular basis. 2. The library of musical scores is augmented on a regular basis. 3. A classroom set of a recognized textbook is available. For classes at the Accomplished and

	<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 a recognized textbook is available.</p>	<p>Advanced level, this textbook is recognized as a college-level text.</p> <p>4. Access to online composition and notation sites for sharing and collaborative composition is available.</p>
Technology	<p>1. Equipment is available that uses current technology for making sound recordings and for listening to recordings, both in a group and with headphones so as not to disturb others. The equipment is available to and operable by the students.</p> <p>2. 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 accessible, preferably with a CD/DVD player/Recorder which is attached to a projection device.</p>	<p>1. Teachers have quality projectors and/or interactive boards.</p>
<b>Facilities</b>		
	<b>Basic</b>	<b>Quality</b>
	<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 sound proofed 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. Students have access to high-quality performance venues at least once a year to enable them to present their compositions to the public.</p>

## Guitar/Keyboard/Harmonizing Instruments (Elementary and Secondary Grades)<sup>1</sup>

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	1. The curriculum includes experience in creating, performing, and responding as specified in the Standards strand on Guitar/Keyboard.	Same as basic program
<b>Scheduling</b>	1. The schedule for Guitar/Keyboard classes is equivalent to that for other academic subjects in the school. 2. The class size of Guitar/Keyboard classes does not exceed the average for other academic classes in the school.	1. Scheduling offers multi-level guitar class/ensemble options. 2. Scheduling allows for classes to be ability based.
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	1. Instruction is provided by Highly Qualified/Certified music teachers who have received formal training (including inservice training) in the harmonizing instruments.	Same as basic program
<b>Professional Development &amp; Evaluation</b>	1. Teachers have regular access to professional development materials and experiences in teaching Guitar/Keyboard, including online NAFME resources.	Same as basic program
<b>Materials &amp; Equipment</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Instruments</b>	1. There is a sufficient number of guitars/Keyboards or other harmonizing instruments such that all students can be simultaneously engaged in making music.	1. Tablet devices are available for use as a musical instrument
<b>Accessories</b>	1. The following are provided in sufficient quantity: music stands, tuning devices, music folders, chairs designed for music classes, safe guitar stands. 2. There is sufficient annual budget, amounting to 5% of inventory value, for strings and repairs to district-owned instruments.	1. Multiple method books are made available. 2. There is sufficient annual budget, amounting to greater than 5 percent of inventory value, for strings and repairs to district-owned instruments.
<b>Content</b>	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	1. The library is budgeted to provide for twenty new titles each year depending on the number of performances that are expected.

<sup>1</sup> Also applies to classes in other harmonizing instruments, e.g., ukulele, dulcimer)

	various styles and genres and appropriate to the instruments used.	
<b>Technology</b>	1. 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, electronic keyboards.	1. Students should have access to software that do assessments such as Music Prodigy or Smart Music as well as creative software tools like Garage Band or Band in the Box. Classroom should have a sound system and a way to amplify instruments if necessary.
<b>Facilities</b>		
	<b>Basic</b>	<b>Quality</b>
	1. Students have access to performance spaces on a regular basis to enable them to present their accomplishments. 2. 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).	1. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.



## Technology

<b>Curriculum and Scheduling</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Curriculum</b>	1. The curriculum includes experience in creating, performing, and responding to music using digital and analog technologies.	Same as basic program
<b>Scheduling</b>	1. The schedule for music technology classes is equivalent to that for other academic subjects in the school. 2. The class size of music technology classes does not exceed the average for other academic classes in the school.	Same as basic program
<b>Staffing</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Teacher Qualifications &amp; Load</b>	1. Instruction is provided by Highly Qualified/Certified music teachers who have received formal training (including in-service training) in music technology.	Same as basic program
<b>Professional Development &amp; Evaluation</b>	1. Teachers have regular access to professional development materials and experiences in teaching music technology, including online NAFME resources.	Same as basic program
<b>Materials &amp; Equipment</b>		
	<b>Basic</b>	<b>Quality</b>
<b>Instruments</b>	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.	1. Tablet devices are available for use as a musical instrument
<b>Accessories</b>	1. The following are provided in sufficient quantity: visual and audio recording devices (e.g., flip camera, dvd video recorder). 2. iPad/iPod or equivalent loaded with instrument apps, music theory games, textbook music etc. 3. Personal amplification system for teacher (e.g., red cat).	Same as basic program
<b>Content</b>	1. A library of software is provided that is sufficient to provide a license for each student in the class. The library contains software for sequencing, notation, and audio and video editing.	1. At least five titles are updated/upgraded or added to the library each year.
<b>Technology</b>	1. In every school the following are available for use in music instruction: computers and appropriate software, including notation, sequencing, and audio	1. Access is provided to online composition and notation sites for sharing and collaborative composition.

	<p>editing software; printers, audio and video input and output devices, electronic keyboards.</p> <p>2. Access is provided to a building laptop cart or iPad cart.</p>	
<b>Facilities</b>		
	<b>Basic</b>	<b>Quality</b>
	<p>1. Students have access to performance spaces with appropriate sound reproduction equipment on a regular basis to enable them to present their accomplishments.</p>	<p>1. Students have access to high-quality performance venues at least once a year to enable them to present academic accomplishments to the public.</p> <p>2. Students are enabled to present their work online at least once a year.</p> <p>3. There is a designated space or room for digital music classes.</p>