

MODELS AND TOOLS FOR BUILDING QUALITY MUSIC PROGRAMS



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Administrator Check List for Music Observations

This list is meant to be supplemental to district evaluation instruments, and is not meant to be all-inclusive. We have attempted to give specifics items to be observed in most music classes. These items are addressed on pages 37-38.

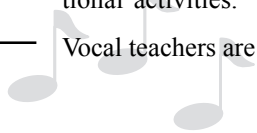
Planning and Preparation Indicators

- _____ The teacher has lesson plans, and the plan indicates titles of music to be covered, specific musical sections to be addressed in class, and a method of assessment indicated.
- _____ The objectives of the lesson are based on the standards and benchmarks outlined in the Curriculum Frameworks for the Arts.
- _____ The plan of the lesson is followed and accomplishes most of what is planned.

Knowledge of Subject Matter Indicators

- _____ (Instrumental) The teacher can address fingerings (and bowings) without using reference materials most of the time.
- _____ (Vocal) The teacher uses a regular system of sightreading, such as scale numbers, letters, or solfege.
- _____ The teacher uses a consistent method of counting rhythms, with effective syllables.
- _____ The teacher can explain the meaning of musical terms.
- _____ The teacher can address problems of tuning (matching pitches between players/singers)
- _____ The teacher can explain methods of improving tone quality, breath control, balance/blend within the group.

Classroom Management Indicators

- _____ Effective procedures concerning use of instruments/music folders/equipment are visible
 - _____ Students demonstrate knowledge and understanding of those procedures in getting instruments/music/equipment out (or putting away) and being seated, ready to play or sing.
 - _____ All students are engaged in the rehearsal, even when there are brief stops for corrections/re-evaluation for individuals or small groups.
 - _____ Organizational tasks of finding equipment, reeds, music stands do not detract from the instructional activities.
 - _____ Vocal teachers are aware of proper climate in the room for good vocal health.
- 



Techniques of Instruction Indicators

- _____ Technical exercises for development are included in the lesson (ie: warm-ups, breathing, ear-training) and do not exceed an appropriate amount of time in the lesson.
- _____ Explanations of the teacher are clear and concise, so that as the group is stopped a correction or evaluation is given, and the rehearsal resumes.
- _____ The teacher is familiar with the musical score of the selection being taught, and his/her eyes are on the class the majority of the time.
- _____ If the same musical correction is needed more than once, the teacher varies the explanation using different words and concepts.
- _____ The teacher can identify musical mistakes easily and quickly, and give feedback/correction as necessary.
- _____ The teacher responds to the sounds of the ensemble and adjust the instruction plan to address bad sounds, wrong notes, faulty tuning or balance immediately - working with both the “ensemble” as well as individuals.
- _____ The musical literature selected is appropriate for the level of skill of the players.

Student-Teacher Interaction Indicators

- _____ Students respond readily to teacher instructions. The ensemble starts and stops as indicated by the teacher without delays.
- _____ Students demonstrate good posture (sitting or standing up straight with good posture for breathing) and demonstrate proper hand positions on the instruments.

Assessment Techniques Indicators

- _____ The teacher makes informal assessments of the students’ work, by asking for individual or small groups to perform small passages under preparation (2-8 measures).
- _____ The teacher makes formal assessments of students’ work in sectional tests (quizzes), homework assignments, weekly exams, etc.
- _____ The teacher includes the performance as a portion of the grade when appropriate in performance based classes (band, chorus, orchestra), using participation/performance at concerts as an indicator.

In General

- _____ The sound of the musical is pleasant, even though groups vary in maturity.
 - _____ The various groups/sections should be playing/singing together rhythmically most of the time
 - _____ Musical phrasing (inflection of musical line) should be addressed in conjunction with technical/mechanical aspects of instruction.
 - _____ Class lessons are more than “run-throughs” of previously taught musical selections.
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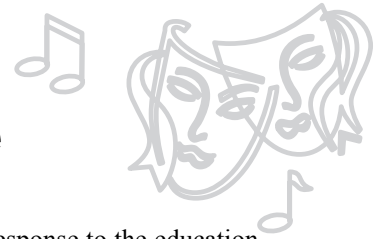
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Statement of Purpose

Models and Tools for Excellent Music Programs, seeks to assist the campus administrator in defining the elements usually present in successful music classrooms and is coordinated with the National Standards for the Arts and the Florida Curriculum Framework for the Arts.

The Florida Department of Education, in response to the education initiative “Florida’s System of School Improvement and Accountability” developed a statewide committee to develop “The Principles Guiding the Development of Florida’s New Curriculum Frameworks,” in 1994. Resulting frameworks were drafted in the arts, mathematics, language arts, social studies, foreign languages, and health education/physical education. The Florida Curriculum Framework for the Arts was published in 1996 and is the defining curriculum for music and the arts in your classrooms.

The State of Florida has prioritized reading, writing, and math and research supports that music programs contribute significantly to students’ academic success. (see Appendix D) In addition, the Florida School Music Association has been created to oversee all music programs to meet state goals and objectives. It is one of FSMA’s goals to provide festival activities that align with Sunshine State Standards and help all students achieve academic excellence. Another of the stated goals is to provide “models and tools” which assist in defining quality music programs. We hope this publication will assist campus administrators in that way. Please review this document with your teachers and district staff. If the FSMA can be of service to you, please do not hesitate to call our staff at (800)301-3682 through our web page at www.flmusiced.org.

There are a wide variety of studies available today which indicate that regular participation in the arts and specifically music programs contributes significantly to academic success. Although several are cited in Appendix D, should you wish to review them, their presentation is not the purpose of this publication.

Two statements reflect the views of the FSMA:

1. Music is a vital academic elective which should exist and be supported for the qualities that it brings to the lives of students in teaching values, judgement, and elements which cross-over into life skills and applications. No other subject area teaches the aspects of “art” learned in music classes, and music classes should be available to all students for those reasons.





Music education is for all students, whether they attend magnet schools or schools with general curriculums; or schools with low, medium, or high socio-economic levels; and students' wishing to participate should have the opportunity for access to music programs.

2. Music courses, when systematically approached, coordinated with the Sunshine State Standards, and articulated between grade levels can contribute to the general academic curriculum. Music teachers can make a significant contribution toward assisting in raising FCAT scores, and can address reading, writing, and math skills in the context of the music class, and can motivate students to learn in ways unavailable to the core classroom teacher.

The recommendations contained here represent an ideal, model music program and coordinated with the National Standards for the Arts and the Florida Curriculum Framework for the Arts. Many music programs of high quality may not have all elements represented, but may continue to be successful on the strength of the individual teacher. Some of the recommendations may require increased funds to increase the effectiveness of the program. Some, such as the facility specifications, will be difficult to address in existing buildings, although acoustical standards can be addressed during minor renovations.

The purpose, however, is to provide guidelines for implementing a high quality music program in every way.

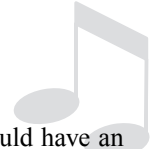
Designed for administrators, this publication will provide understanding about the practical day-to-day needs, requirements, and expectations for music programs. Compiled through the efforts of the Florida School Music Association, sections have been contributed by teams from the Florida Bandmaster's Association, the Florida Vocal Association, the Florida Orchestra Association, the Florida Elementary Music Educators Association, and the Florida Music Educators Association.

These organizations strongly support the principles on which the *National Standards for Arts Education* were based:

Students should be able to:

- ◆ Communicate at a basic level in the four arts disciplines;
- ◆ Communicate proficiently in at least one arts form;
- ◆ Develop and present basic analyses of works of arts;
- ◆ Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods;
- ◆ Relate various types of arts knowledge and skills within and across the arts disciplines.





Moreover, the authors believe every student in the nation should have an education in the arts, as defined in *The Value and Quality of Arts Education - a Statement of Principles*.

“All PreK-12 students must have a comprehensive, balanced, sequential, in-school program of instruction in the arts, taught by qualified teachers...”

Music education is for all students, whether they attend magnet schools or schools with general curriculums; or schools with low, medium, or high socio-economic levels; and students’ wishing to participate should have the opportunity for access to music programs.



District /Campus Level Program Expectations

*Sunshine State
Standards: Florida
Curriculum
Framework - The Arts*



The Florida Curriculum Framework defines five “strands” each with specific goals, for music education.

A. Skills and Techniques

1. The student sings, alone and with others, a varied repertoire of music
2. The student performs on instruments, alone and with others, a varied repertoire of music.
3. The student reads and notates music

B. Creation and Communication

1. The student improvises melodies, variations, and accompaniments.
2. The student composes and arranges music within specific guidelines.

C. Cultural and Historical Connections

1. The student understands music in relation to culture and history.

D. Aesthetic and Critical Analysis

1. The student listens to, analyzes, and describes music.
2. The student evaluates music and music performance.

E. Applications to Life

1. The student understands the relationship between music, the other arts, and disciplines outside the arts.
2. The student understands the relationship between music and the world beyond the school setting.

Benchmarks under each numbered goal describe the specific activities appropriate to grade level that should be utilized for achievement. Administrators examining their music program will want to find evidence of





A Well Balanced Curriculum

A growing body of research indicates learning in the Arts, and specifically music, enhance the ability to process information and understand concepts which are applied in other subject areas.

careful planning that includes all of the strands and goals for each course offered. As in other subject areas, different units will address different goals and benchmarks, but all should be addressed within the school year.

Administrators may wish to encourage music directors to develop a broad outline, showing how the strands will be incorporated into the school year, and then correlate that effort with ongoing lesson/unit plans.

A well-balanced curriculum meets the needs of the students. The Arts are an integral part of the general curriculum because they address aspects/ methods of learning, physiologically, which are left unexplored by other subjects. A growing body of research indicates learning in the Arts, and specifically music, enhance the ability to process information and understand concepts which are applied in other subject areas.

Elementary music classes include a program of singing, playing instruments, listening to music, improvising and composing music, and moving to music. Content goals and benchmarks are described in the Curriculum Framework. Included in the elementary curriculum are groups such as chorus, Orff ensemble, recorder and keyboard ensembles. It is usual to begin a string program in grades four or five, although the Suzuki string program may begin in kindergarten. String instruments are available in very small sizes for very small hands, and are fully functional instruments when downsized. Students usually begin instruction on band instruments in the fifth or sixth grade when they are physically large enough to handle them.

In secondary schools, a well-balanced music program is represented by the three major performing organizations of chorus, band, and orchestra. Typically, schools have a marching band, jazz band, and concert band(s). The “chorus” division may include several types of choirs: mixed (usually the most advanced and the requisite vocal class for schools), treble (for women), men’s, chamber/madrigal singers and show choir/pop choir/jazz choirs (optional classes). The orchestra may be a “strings only” ensemble, which adds winds at some point in the year to become a “full” orchestra.

The music courses offered should be developed by a process that allows students to achieve the goals/guidelines shown in the Curriculum Framework.

A comprehensive program also includes music classes which are developmental for individual student needs. Not all students are served by traditional performance ensemble classes. Classes in guitar and piano keyboard, as well as non-performance courses such as music theory, music appreciation, and music technology are desirable in addition to the large ensemble class. Depending on the nature of the school community, other classes may be desirable such as Mariachi Band, Jazz Band, Steel Drums, or combinations of singers and instrumentalists representing a particular culture.

All music courses offered should be developed by a process that allows students to achieve the goals/guidelines shown in the Curriculum Framework.

Articulation between the elementary, middle and high schools is desirable in all areas of music, whether in chorus, band, orchestra, or electronic applications such as keyboard, computer composition, etc. Since a music educator may be the only music teacher on a campus, it is appropriate and desirable for district music personnel to have in-service time with district colleagues for curriculum planning.

Scheduling

The requisite for all scheduling methods is that students are successful by means of a balanced curriculum that will be functional and life enriching. Music is not for a particular “class” of student as determined by race or socio-economic background. It is for all students, and should be accessible to all students in a sequential, articulated manner. The growing body of research is beginning to show the “cause and effect” relationship between the study of music and successful academic applications. Academically successful schools will have strong music programs.

These are recommendations for scheduling:

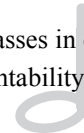
Music programs should be sequential throughout the school years and coordination between elementary, middle school and high school music curriculums is desirable. Students benefit from such coordination and develop a foundation and understanding of music, which will contribute to a higher quality of life. The school experience should include reading, performing, creating, listening, and analyzing music of a variety of cultures and historical periods.



Music is not for a particular “class” of student as determined by race or socio-economic background. It is for all students, and should be accessible to all students in a sequential, articulated manner.

In grades PreK-6, a reasonable amount of time for each student in general music is 90 minutes at least each week. Instrumental or choral classes should be considered additional to the ninety-minute base. For PreK-2, classes should be scheduled at least twice a week for not less than thirty minutes per class period. Periods of not more than forty-five minutes are appropriate in grades 3-6. These times are recommended as minimum for meaningful instruction which will support the academic curriculum. Although it is possible to have some contributions realized with fewer minutes, benefits to the students may be reduced.

Classes in general music should be no larger than classes in other subjects in the curriculum in order to promote student accountability.



In secondary schools, choral and instrumental classes need to be scheduled in the school day so all members of each ensemble meet as a unit throughout the school year. For performance classes, such as band, orchestra, chorus, involving skill development and control of small muscle groups, daily classes are most preferable. In schools utilizing a form of block scheduling, consideration should be given to a modification that will allow for a daily class meeting of the performance classes. Students should be able to take music courses, as well as physical education, and other required courses.

Music classes by their nature involve students from a wide variety of interests and academic levels, and scheduling should permit wide access. Scheduling large music ensemble singleton courses against required and advanced singleton courses immediately reduces student access to music. The most advanced students on a campus are often a part of music classes, which have contributed to development of higher level thinking skills, conceptual learning, and life enrichment. Scheduling methods should continue to allow music programs to be accessible to these students, as well as those on less rigorous academic tracks.





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At the middle and high school levels, students progress at many different Music is not for a particular “class” of student as determined by race or socio-economic background. It is for all students, and should be accessible to all students in a sequential, articulated manner. rates, and function at different levels of ability. Music students who progress more rapidly in skill development than their grade level peers, are best served in more advanced music classes (i.e. students who have taken two years of private lessons before beginning band need a more advanced class in the sixth grade, rather than the beginning band class.)

For each four hundred students in a school, one semester length music course other than band, orchestra, and chorus is recommended. These might include guitar, piano keyboard, general music, or others.

For each three hundred students in a school, one performing group other than band, orchestra, chorus should be available. These might include jazz ensemble, madrigal singers, show choir, gospel choir, steel drum band, etc. (See Appendix B for Sample Schedules)

Staffing

FSMA recommends that all music instructors be musician/teachers, certified to teach music with the specialized knowledge and training for the courses they are assigned to teach. The majority of re-certification hours in music subjects would be evidence of continuing professional development, as would attendance at conferences/workshops in the music field.

Every enrolled student should have reasonable access to the teacher, as well as access to the music courses on the schedule. While the Association for Southern Accreditation allows two-hundred students per music instructor, that can present a less than effective teaching situation and many districts have chosen to reduce the number. Whenever possible, a single instructor should have assistance when the number of students assigned exceeds 150 in a semester.





Music programs require extra- or co-curricular activities and it is usual to offer a stipend to the teacher in compensation for those activities which require extra time. It would be helpful if the duties and expectations, which accompany the stipend, were articulated in a job description. To that end, sample job descriptions are provided in Appendix A.

Planning and preparation time is commensurate with other subject area teachers.

Sufficient time for travel is calculated in the teaching loads of music teacher who are required to move between campuses. Scheduling between campuses, in these circumstances, must involve coordination and communication between campus administrators, as well as the teacher.

Music Supervision/ Coordination

Every enrolled student should have reasonable access to the teacher, as well as access to the music courses on the schedule.



In order that the instructional program of every student is adequately coordinated and articulated from level to level, one music educator in every district or school should be designated as coordinator or administrator to provide leadership for the music program. When the music staff exceeds 25 teachers, it would be reasonable for the music supervisor to be employed on a full time bases for administration. The amount of administrative time may be adjusted proportionally when the staff is smaller. Additional administrative staff may be considered at a rate of one-fifth time for each additional five - eight teachers above twenty-five.

While this recommendation may appear difficult financially, there can be a dramatic savings to districts when an expert writes instrumental music bids, and coordinates district instrument repairs. Specifications in both areas are technical and require musical expertise for monies to be expended appropriately. Non-musicians making decisions in this area may make choices that are ill-advised and costly.





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The position of Music Supervisor requires a specialized knowledge of music programs...Applicants for such a position should have a music degree...

Music Supervisor duties may include

1. Assist with teacher evaluations; have input into evaluation process for teachers;
2. Recruit/screen new applicants for music positions for principals;
3. Provide curriculum resources;
4. Provide for local professional development;
5. Coordinating countywide policies that affect student music programs: buses, travel procedures, curriculum articulation;
6. Coordinating calendars between district music groups/events;
7. Coordinate community/school events for the county;
8. Develop list of music equipment specifications and appropriate vendors; work with purchasing dept. to evaluate the bids;
9. Coordinate musical instrument repairs/replacement budgets;
10. Ombudsmen - to work with teachers and administrators to solve problems for student programs;
11. Monitor the classroom to see the curriculum is being taught;
12. Advocates for music programs in county;
13. Grant writing for funding sources;
14. Serve as liaison for arts community
15. Work with faculty and staff to develop and monitor new building plans (liability, curricular, and safety issues); and
16. Educating administrators about fine arts issues.

Music Supervision for less than a full time position may be arranged by assigning a teacher one-half day in the classroom and one-half day supervisory duties.

The position of Music Supervisor requires a specialized knowledge of music programs, music equipment, and resources available for music teachers. Applicants for such a position should have a music degree, together with other certification required by a district.





Budgeting



An annual budget is provided by the school district for the replacement of school-owned instruments that is equivalent to at least 5% of the current replacement value of the total inventory of instruments. Equipment should be maintained in good repair with pianos tuned at least three times per year. The maintenance and repair budget should be equal to at least 5% of the replacement value of the total inventory of instruments.

Only by regular replacement based on the age of inventory and specific enrollment in the program, can a district avoid placing substandard equipment in students' hands. Whatever the percentage, we recommend every district implement some regular replacement and repair/maintenance dollar in relation to the existing inventory.

For band, orchestra, and chorus a library of music is required (provided by district budgeting) that includes at least seventy-five titles for each type of group. At least fifteen new titles for each type of group ought to be added annually. The music library for performing groups needs to provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

A library of small ensemble and solo music that contains at least seventy-five titles for various types of ensembles and solos is also necessary. At least fifteen new titles should be added each year. An annual budget includes the purchases of CDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

An annual budget is provided for professional development of district music staff that would allow for attendance at conventions or conferences with in-service opportunities.

In most high school programs and some middle schools, booster organizations provide financial assistance to the music program for enhancement of the curriculum in addition to that provided by the school campus/district.

School music organization uniforms should be provided by the school campus/district.





Equipment

Every room in which music is taught needs:

- ◆ A high-quality sound reproduction system capable of utilizing current technology.
- ◆ Access to a high-quality acoustic or electronic piano

Every music teacher should have convenient access to:

- ◆ Sound recordings representing a wide variety of music styles and cultures
- ◆ A set of portable choral risers is conveniently available to rooms in which choral music is taught.

The following are necessary for string programs: violins, violas, cellos, and double basses.

The following are necessary in sufficient quantity for wind programs (band): C piccolos, E-Flat clarinets, A clarinets, Bb clarinets, alto clarinets, bass clarinets, contrabass clarinets, alto saxophones, tenor saxophones, baritone saxophones, oboes, english horns, bassoons, trumpets (cornets), double french horns, euphoniums, trombones, bass trombones, tubas, concert snare drums, concert bass drums, crash cymbals, suspended cymbals, pedal timpani, tambourines, triangles, xylophones, marimbas, orchestra bells, chimes, trap drum sets, gongs, harps, drum stands, movable percussion cabinets, drums for marching band (if offered), tuba chairs, sturdy music stands, conductors' stands, podiums, tuning devices, music folder, chairs designed for music classes.

A method of instrument inventory is essential that shows the date of purchase of each instrument, its use by students, and repairs. The life of an instrument is variable, but rarely exceeds fifteen years. A schedule of replacement can be devised for each campus, so that an inventory may be maintained that is appropriate for student success and is related to a percentage of the inventory replacement cost.

All school districts should make instrument purchases on bid with specifications written that will result in instruments appropriate for school use. There are many variations of instrumental "lines" from the various manufacturers –designed for professional use, beginner use, and a wide variety between. The life expectancy of an instrument will be determined,





in large part, by how well it is constructed. Costs of a single instrument, such as a tuba or bassoon, may range from \$3,000 to \$20,000. The least expensive may not be well constructed, but neither is the most expensive reasonable for school use. Purchasing agents and principals should have the expert advice of a music consultant (music supervisor where possible) in writing bid specifications and reviewing the bids for school purchases. If no music consultant is available to the county, administrators may contact the FSMA Office for a recommendation or assistance.

Facility

In considering the music facility, the following items must be taken into account:

Proper acoustics require specific amounts of space, measured in cubic volume.

- ◆ Music education is a physical activity that requires more space than other curriculum – vocalists and instrumentalists need room to move and perform.
- ◆ Instructors need room to demonstrate, observe and also perform
- ◆ Instrumentalists need more space than vocalists to accommodate their instruments and music stands. As there are specific difference in the needs of choral programs and instrumental, there must be separate rehearsal rooms for each. As possible, it would be desirable to have separate rehearsal spaces for band and orchestra.
- ◆ Student traffic is more concentrated and hurried in the music areas and the floor plan must provide adequate space to eliminate congestion and ensure excellent traffic flow.
- ◆ A vast amount of valuable equipment requires secure storage.

Administrators in established buildings may have little leeway in many of these areas. If facilities are less than adequate, however, attention may be given to acoustical and lighting modification which can be improved with minor renovations. The provision of storage units or areas for music equipment may also be able to be addressed with minor renovations.





Rehearsing in an excessively loud room is extremely stressful for both students and teacher and can cause permanent hearing loss over a period of time.

Room Sizes

Excellent acoustics demand adequate cubic room volume, achieved with higher ceilings and ample floor space.

Rooms that are too small result in dangerously high sound-pressure levels. Rehearsing in an excessively loud room is extremely stressful for both students and teacher and can cause permanent hearing loss over a period of time. Concert bands, marching bands, orchestras, and jazz bands generate especially high sound-pressure levels.

Rehearsal rooms must allow for physical activity: instrumentalists need space for their instruments and the elbow room to play it. Choir members need space for vocal exercises and choreography. The space must also accommodate equipment and traffic flow.

A minimum of 1,800 square feet for the choral and 2,500 square feet for band should be allowed, even if the ensembles are small. If the groups are larger than 60-75 for instrumentalists, or 60-80 for vocalists, then use the specified number of square feet per student which takes into consideration additional space requirements such as aisles, storage, etc.

Floor Space Requirements

Band/Orchestra	2500 min for 60-75 students	30-35 sq.ft./student over 75 students.
Choral	1800 min for 60-80 students	20-25 sq.ft./student over 80 students
Elementary Music	1200 min for 25-30 students w/ ceiling height of 12-16 ft.	

Cubic Volume Requirements

Room	Class Size #Students	Ceiling Height	Floor (sq.ft.)	Resulting Cu.Vol./Student
Choral Rehearsal	60-80	16-20 ft	1800	350-500 cu.ft
Band/Orchestra Reh.	60-75	18-22	2500	550-700 cu ft.





Reverberation

Good acoustics are dependent upon the combination of absorption and diffusion of sound. Music environments must be individually treated, depending on their shape, volume, etc. Every room is different, but ideal reverberation times would fall within these guidelines:

Choral Rehearsal	reverberation up to 1.3 seconds
Band/Orchestra Rehearsal	reverberation 0.8 - 1.0 seconds
Performance Area	reverberation 1.25 - 2.25 seconds

Other General Guidelines for Music Rooms

Rehearsal rooms, practice rooms, and instrument storage rooms need to maintain a year-round temperature range between 68-70 degrees with humidity between 40-50% and an air-exchanged rate double that of regular classrooms. Lighting and ventilation systems should be designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic/keyboards rooms not to exceed NC30, and practice rooms not to exceed NC35.

Lighting requirements must be set at 70-100 candles to help students read music scores. Certain fluorescent lighting generates a slightly flat Bb pitch, creating a constant sense of discordance that can make it impossible for students to tune a concert A or concert Bb. Fluorescent lighting must use electronic quiet ballasts, or place ballasts outside the room.

Rehearsal rooms need double entry doors, nonparallel or acoustically treated walls, and a sound transmission classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows. One set of doors to instrumental music rooms must be 40" to accommodate large instruments moving in and out of the area. The interior walls of the rehearsal rooms must extend to the ultimate roof for proper sound isolation.

Sufficient secured storage space is necessary in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are needed, as well as lockers for the storage of instruments in daily use. The space should be located immediately adjacent to the rehearsal facili-





ties. Because of the large numbers of students needing access in short periods of time, exits and entrances into storage areas must be carefully planned.

In order that every student may have convenient, private access to his or her teacher for consultation and help, office space should be provided for every music educator. Situating the space adjacent to the instructional area provides for convenient supervision of the area. Convenient access to a telephone is also necessary.

Marching band practice fields should be located conveniently to the indoor rehearsal area.

Auxiliary Spaces

Practice Rooms

Small Practice	2 students	25-40 sq.ft.
Keyboard practice	2 students	55-60 sq.ft.
Small group	4 students	75-80 sq.ft.
Medium group	6 students	95-100 sq.ft.
Ensemble practice	15 students	350-450 sq.ft.

Note: practice rooms should have windows, allowing for proper supervision.

Additional Rooms

Offices	1 teacher	100-200 sq.ft.
Instrument Repair	1-3 people	50-75 sq.ft.
Commons area	large groups	500-700 sq.ft.





Storage Areas

Auxiliary	color guard, booster	600-800 sq.ft.
Instruments	150-200 instruments	4 sq.ft per instrument or 600-800 sq.ft.
Choral robes	100 robes	2.5 sq.ft. per garment or 150-250 * sq.ft. (2-4" per hanging robe)
Band/Orchestra	100 uniforms	3 sq.ft. per garment or 300-400 * sq.ft. (4-5" per hanging garment)

* larger programs will need proportionately more space

Music Storage

Titles	High Density Storage Systems	Standard File Cabinets
500	35 sq.ft.	65 sq.ft.
1000	70 sq.ft.	130 sq.ft.
2000	140 sq.ft.	260 sq.ft.
3000	210 sq.ft.	390 sq.ft.

Success Indicators for Music Programs



Administrators considering the overall success of their campus music program might examine the following indicators:

- ◆ **Curriculum:** There is evidence of careful adherence to and utilization of the Sunshine State Standards as shown in the Curriculum Framework for the Arts. Lesson and unit plans showing goals and benchmarks should be available.
- ◆ **Literature:** Music selected for performance is acceptable for the level of the students, and contributes to their educational and musical growth. Students should not sing inappropriate lyrics; refer to the established lists of music recommended by the FBA, FOA, FVA, FEMEA. In educational contexts, the use of religious music is acceptable, but care should be taken not to single out a specific religious denomination.
- ◆ **Sound:** The music organization demonstrates an appropriate sound for their performance ability. Administrators may wish to



review critique sheets from FBA, FOA, or FVA Evaluation/Festivals for professional comments, or if seeking professional “ears,” contact the county music supervisor, or the FSMA office for a “master teacher” in your area to assist in a review process.

- ◆ **Professionalism:** the director conducts him/herself according to professional ethics, and participates in professional organizations for continued growth and an awareness of trends within the music education field. Teachers work on professional development (self-directed staff development) and are members in their professional organizations. (Florida Music Educators Association, Florida Bandmasters Association, Florida Vocal Association, Florida Orchestra Association, Florida Elementary Music Educators Association, MENC: the National Association for Music Education, American String Teachers Association, the American Choral Directors Association, etc.) A majority of their re-certification is within their teaching field.
- ◆ **Participation in evaluation/festivals (secondary only):** this is a “snapshot” of the performing music organization. Taken with the other elements listed here, ratings achieved will be an indicator of the success of the program.
- ◆ **Participation in All-State auditions:** the director encourages and motivates students to participate in personal musical development and assists appropriately for preparation for auditions.
- ◆ **Appropriate performances:** the number of performances should be commensurate with the educational role of the music program. Time out of class for performances is minimal.
- ◆ **Equipment and maintenance:** consider handling and storage of equipment. Storage areas are organized and clean; instruments are put away with cases closed and latched.
- ◆ **Organizational skills:** the music director has appropriate organizational skills to meet deadlines, plans the logistics associated with performances, facilitates booster activities, etc.
- ◆ **Enrollment in program:** consider proportion of general population enrolled. (See the 1998-1999 FSMA Statistics on Music Evaluation Festivals)
- ◆ **Population of music organizations** reflects population of the school (racially, socio-economically, gender): a music program must be all-inclusive of the members of the school community, and reflective of that communities’ make-up.





- ◆ **Appropriate use of student time:** music organizations are scheduled for an appropriate number of hours for after school rehearsals. Performances during the school day are planned and approved with minimal disruption to academic classes.
- ◆ **Music director seen as team player within school community:** the music director takes part in faculty meetings, serves on planning committees, and interacts within the school community.
- ◆ **All qualified students have the opportunity for leadership:** students are encouraged to develop their leadership skills within the music organizations and have access to leadership positions.
- ◆ **Music program integrated into the campus community:** the music organizations regularly perform at appropriate occasions for members of the student body, and contribute to the “spirit” of the student community.
- ◆ **Parental involvement:** consider participation at music events, attendance at concerts, participation in booster organizations and their activities
- ◆ **Community involvement:** music organizations contribute to community’s activities as appropriate for educational groups. School music groups are not utilized in place of professional musicians.
- ◆ **Public response:** consider attendance at concerts, community awareness of the program. Programming should elicit a positive response from an audience.

Administrative Contributions



Administrators should consider the following elements as indicative of their support of the music programs:

- ◆ Interest and participation in music programs, shown by attendance at performances, festivals, parent meetings, rehearsals, conferences with director.
- ◆ Allowance of professional leave for music teachers to attend music in-service/conferences (and funds substitute teachers as needed).



- ◆ Coordination of an accessible schedule allowing for the participation of students in the music programs at the appropriate level for the student.
- ◆ Appropriate budgeting for short and long-term needs of the music programs.
- ◆ Facilitation of articulation between high school, middle school, and elementary (assisted by music coordinator or supervisor).
- ◆ Ability to describe the place of the Arts within the general curriculum and support Arts education within the school community.



Campus Level - Elementary Music

Florida Elementary Music Educators Association



Curriculum



The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, analyze and describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum.

Instructional activities are directed toward achieving the Sunshine State Standards:

- A. Skills and Techniques
- B. Creation and Communication
- C. Cultural and Historical Connections
- D. Aesthetic and Critical Analysis
- E. Applications to Life

The repertoire taught in music class and ensembles includes music representing diverse genres and styles from various periods and cultures.

Instruction is provided in vocal development within the context of the general music lesson and expanded and enhanced within the context of the elementary chorus. The repertoire taught in music class and ensembles includes music representing diverse genres and styles from various periods and cultures. General music instruction also includes the following: unpitched and pitched percussion (e.g. xylophones) recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures. Instruction is provided in string, wind, and percussion instruments.



Scheduling

Every student receives general music instruction each week for at least ninety minutes, excluding time devoted to elective instrumental or choral instruction. Music is woven into the curriculum throughout the school day. Instruction by music specialists is provided in periods of not less than twenty minutes nor more than thirty minutes in grades PreK-2 and in periods of not more than forty-five minutes in grades 3 through 6. Classes in general music are no larger than classes in other subjects of the curriculum.

Music instruction is provided for students receiving special education whom are not included in regular music classes. When students with disabilities are included in regular music classes:

- a. Their placement is determined on the same basis as placement for students without disabilities (e.g. musical achievement, chronological age).
- b. Music educators are involved in placement decisions and are fully informed about the needs of each student.
- c. Their placement does not result in classes that exceed the average class size for the school by more than 10 percent.
- d. The number of these students does not exceed the average for other classes in the school by more than 10 percent.

Music specialists are provided with a block of time of at least 30 minutes within the student day for preparation and evaluation, excluding time for lunch and travel from room to room and building to building. Additional planning time is allocated for use in planning performances by school ensembles, school wide performances, as well as preparing collaborative projects and curriculum integration with other staff members. Sufficient time for travel is calculated in the teaching loads of teachers who are required to move from one building to another.





Staffing

General Music is taught by music educators who are certified to teach music, have extensive knowledge and training and are fully qualified for their instructional assignments in music. In order for every student to have reasonable access to the teacher's attention, the overall teacher-pupil ratio is no greater than 1:400.

Special education classes in music are no larger than other special education classes. Teacher aides are provided for special-education classes in music if they are provided for other special education classes. If a student or group of students has an aide to assist in other classes, the aide also assists in the music class.

Sample job description for elementary music specialist

The elementary music specialist is responsible for the full implementation of the Curriculum Framework for the Arts for Music. The music specialist must be able to collaborate and cooperate with all staff members in the implementation of the standards for music as well as the full scope of the standards document.

Qualifications include:

- ◆ Music education degree from a fully accredited university or college, or music degree from a fully accredited college with additional courses to provide certification in music education.
- ◆ Ability to provide accurate appropriate vocal model for young singers.
- ◆ Ability to accompany singers on one or more instruments including piano or guitar
- ◆ Ability to teach the structure of music, the performance of vocal and instrumental music, and creativity in music through compos-





ing and improvising at the developmental level appropriate for each grade of elementary school.

- ◆ Evidence of commitment to ongoing in service and professional development.
- ◆ Ability to communicate to students, school staff, parents, and community members in, about, and through music.

See Sample job descriptions, Appendix A.

Walk-through Observations

Students are actively engaged in one or more of the following activities: singing, listening, moving, playing instruments, arranging, improvising, composing, analyzing, describing, reading, and writing.

The music teacher is actively engaged in the lesson in one or more of the following ways: presentation of material, modeling musical behaviors (e.g., demonstrating singing, listening, playing instruments, moving, improvising, composing, arranging, etc.), presenting verbal as well as musical questions for student response, listening to student responses, assessment and evaluation of student achievement.

Full Observations

The students are following classroom procedures. Students are actively engaged in the lesson and readily participate in the lesson. There is an obvious “connection” between the students and the teacher. Students leave the room looking forward to the next music lesson.

The classroom is attractively arranged, thereby providing student access to space suitable for the lesson. The classroom rules are prominently displayed for all students to see. The classroom is “print rich” with appropriate visuals to illustrate the musical concepts that are being studied as well as appropriate vocabulary that students encounter during the lessons. The classroom displays drawings, student compositions, writing, and arrangements to provide a focus that honors high student achievement.





The music lesson includes many of the following activities” singing, listening, moving, playing instruments, arranging, improvising, composing, analyzing, describing, reading and writing. The elementary music lesson always includes singing as a strategy for teaching musical concepts as well as for the vocal development of students. Students have ample opportunities to sing without recorded accompaniment. At least five minutes of each lesson is devoted to teaching music literacy (e.g., learning to read and speak the language of music). The music literature that is included in the lesson is of the highest quality, e.g., music of lasting value from all genres.

There is a written lesson plan that is comprehensive in nature. There is evident that the lesson being observed connects with others previously taught and leads to future lessons. The Curriculum Framework for the Arts for music, as well as other appropriate benchmarks are referenced in the lesson plan. The lesson includes an opening, several new teaching points and a summary of what was learned. A variety of teaching strategies are employed to ensure success for all learners. Assessment of student achievement is embedded within the lesson in a seamless manner.

Budget



An annual budget is provided by the campus or district to the elementary music teacher for the purchase of records, CDs, and audio tape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

The annual budget provides for the repair and maintenance of instruments and equipment that is equal to at least 10 percent of the current replacement value of the total inventory of instruments and equipment.

The annual budget provides 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 annual budget allots funds for the purchase of music for the elementary chorus and strings classes. At least 15 titles for each type of group are added each year. The library of music for performing groups is sufficient in size to



provide a folder of music for each student in choral groups and for each stand of no more than two performers in instrumental groups. The library contains no materials produced in violation of copyright laws.

An annual budget is provided that provides for the purchase of CDs, audiotape and videotape; computer and electronic materials; materials and supplies needed for the teaching of music; and professional development of district music staff (attendance at conferences which provide in-service opportunities).

Recommended activities for funding, and fund-raising

Fundraising and extracurricular activities at the elementary level should be held to a minimum. One school fund raiser, if any, held without door to door sales, is appropriate for the elementary music department. Extra curricular activities such as skating parties or picnics should be kept to a minimum.

Appropriate/typical activities in a school year

The elementary music teacher should provide opportunities for student performance within the school day or at a Parent Teacher Meeting or community events. These performances can be developed as a natural culminating event of a unit of study in the general music classroom as well as a performance by an ensemble (e.g., chorus, Orff, recorder, guitar) that is provided as an extension of the general music lesson.

The music specialist should plan to present student performances from three to five times each year. Priority should be given to school performances for parents, students, and members of the school community. A typical performance schedule would include a winter holiday performance, a spring performances and a performance at a community event (e.g., District Festival, Community Center, Retirement Home, local hospital, etc.).





The music teacher and the school administrator must work together to provide a focus on actual performance rather than entertainment. Performances provide students with an opportunity to demonstrate what has been achieved as a result of classroom lessons and to learn the skills necessary for performance in a public setting. Students have the opportunity to demonstrate formal performance behaviors (e.g., following the cues of a conductor) while actively engaging in music making in a public concert setting. The performance setting is often more formal with great attention being given to the performing group through active listening and viewing by the audience.

Entertainment, however, involves background music for social events. The audience is often engaged in talking during the music and the focus is on the event rather than the student performance. Entertainment activities are more suited for young adults and professional entertainers. Ethically, the school music program should never infringe on the employment opportunities for professional musicians and artists.

Equipment

- ◆ Equipment in every room in which music is taught includes:
- ◆ a high quality sound reproduction system capable of utilizing current recording technology.
- ◆ Each school provides the following for use in music instruction:
- ◆ a complete Orff instrumentation with an appropriate ratio of instruments to provide a balanced sound and accommodate the largest class size.
- ◆ A full complement of pitched and non-pitched ancillary instruments including but not limited to:
 - √ recorders - sopranino, soprano (enough for 1 grade level), alto, and tenor
 - √ drums of varying sizes and representative of various cultures
 - √ various sound effects instruments.
 - √ Guitars
 - √ Violins, violas, cellos, basses
- ◆ 2 acoustic pianos (one for the music room and one for performance area)
- ◆ audio recording and playback system





- ◆ video recording and playback system
- ◆ computers, with CD-ROM, appropriate music software and access to school and WAN
- ◆ printers
- ◆ MIDI equipment
- ◆ electronic keyboards
- ◆ synthesizers

* Note: electronic sound sources are not an equal substitution for acoustic sound sources and should be ordered after a full complement of instruments has been provided for students.

Materials

- ◆ sound recordings representing a wide variety of music styles and cultures
- ◆ a set of music textbooks, published not more than six years previously, for each grade level including teachers' editions and supplementary resource materials.
- ◆ a library of teacher resource materials (software, books, recordings, visuals) for use by the music specialist
- ◆ a library of teacher resource materials about music (software, books, recordings, visuals) for use by classroom teachers.
- ◆ class sets of manipulatives (e.g. juggling scarves, bean bags, balls, ribbons, large floor staff, sets of magnetic music symbols and bulletin board materials, music games and flash cards, fraction bars, pocket chart for sentence strips)
- ◆ a library of student resource materials that provide a variety of audio and video materials, music related software, books, visuals, and other print materials.

Facility



A suitable room is designated for teaching general music. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement. It has appropriate acoustical proper-



ties, a quiet environment, good environment, good ventilation, and adequate lighting. It contains storage space for classroom instruments, equipment, and instructional materials.

A suitable room is available for teaching instrumental music in every school. The room is large enough to accommodate the largest group taught. It has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. It contains storage space for instruments, equipment, and instructional materials.

Sufficient secured storage space is available to store instruments, equipment, and instructional materials. Shelving or lockers are provided for various large and small instruments.

In order that every student may have convenient, private access to his or her teacher for consultation and help, office or studio space is provided for every music educator.

The music facilities are adjacent to one another, they are acoustically isolated from one another and from the rest of the school, and they are readily accessible to the auditorium stage. All facilities are accessible to persons with disabilities.



Campus Level - Secondary Music

Florida Bandmasters Association, Florida Orchestra Association and
Florida Vocal Association



Curriculum

The music curriculum is a balanced and sequential program as described in the Curriculum Framework for the Arts, and involves music performance, music reading, improvisation, composition, the understanding of cultural and historical contexts of selected works, analysis and evaluation, and the relationship of music to the other arts and the world beyond the school setting. All instructional activities are directed toward achieving the Curriculum Framework for the Arts.

Scheduling



The scheduling of music classes allows for access of all students, whether advanced or remedial in academic areas. Secondary music classes are scheduled for at least 500 minutes over a two week period, preferably in daily meetings not less than 50 minutes in length.

Staffing

Vocal and instrumental classes are taught by music educators who are certified to teach music, have extensive knowledge and training, and are fully qualified for their instructional assignments in music. Teacher student ratio is appropriate and allows for student access to the instructor. The teacher-student load allows for appropriate supervision and assessment opportunities.



Class Sizes

Middle School Performance Ensembles	# of Students
Beginning Band **	25-40
Intermediate Band	25-60
Advanced Band	25-75
Beginning Chorus, Treble	20-40
Specialty Chorus	12-20
Intermediate Chorus, SA(C)	20-50
Advanced Chorus, SA(B or C)	20-60
Beginning Orchestra **	20-40
Intermediate Orchestra	20-50
Advanced Orchestra	20-75

Middle School Development classes	# of Students
General Music	20-35
Guitar	20-35
Keyboard	15-30

High School Performance Ensembles	# of Students
Band 1	20-60
Band 2,3,4	30-80
Stage Band	15-25
Chorus	20-60
Specialty Chorus	12-20
Orchestra, all types	20-60



High School Development Classes	# of Students
Electronic Music	15-30 *
Guitar	20-35
Humanities	20-35
Keyboard	15-30 *
Theory	15-30

Note: these sizes are general approximations only. Classes may exist with either fewer or greater numbers of students. For a complete list of DOE approved music classes, please see Appendix D.

* the number of keyboards or electronic stations must determine the maximum class size.

** Beginning Band/Orchestra should be 25-50% of the school's first year population. For instructional purposes beginning instrumental music students should not be grouped in classes larger than 40 students. Efforts should be made to assist elementary schools to coordinate beginning music programs, and may be facilitated with a visit by performance groups to the elementary schools.

Circumstances which affect class size are the “wheel” method of scheduling for middle school, instrumentation, and general scheduling parameters.

Optimum Equipment

The following equipment lists represent optimum programs. The numbers of instruments will vary depending on student enrollment. Life expectancies, shown for instruments are the maximum to be expected. Hard use or poor maintenance may considerably reduce life expectancy of any instrument.

Band, Middle School

2 Piccolo ** (10), 4 Oboe (15), 4 Bassoon (15), 35 Bb Clarinet (15), 4 Eb Bass Clarinet (15), 2 Eb Contra-Alto clarinet (15), 2 Tenor Sax (15), 1 Baritone Sax (15), 35 Bb cornet (15), 4 F Horn (15), 4 F/Bb Double Horn (15), 6 Euphonium (15), 15 Trombones (15), 2 Bass Trombone (15), 6 BBb Tuba (15), 3 Timpani-23 ,26 ,29 (20), 1 xylophone (20), 1 Orchestra Bells (20), 2 Snare Drum (10), 2 Tenor Drum (15), 1 Bass Drum (20), 2 pr Crash Cymbals (15), 2 Suspended Cymbal (15), 1 set Color Percussion-Bongos, Woodblock, Cowbell, Claves, Castanets, Maracas, Guiro, Temple Blocks, Triangles, (10), 1 Studio Upright (acoustic) Piano (30), 1 Stereo Record/Playback System (10), 45 Music Stands (20), 1 Conductor Stand (20), 1 Podium (20), 1 Conductor Chair (20), 6 PC/Mac Computer Station (5).

** the number in parenthesis is the life expectancy of the instrument.

Chorus, Middle and High School

1 Grand Piano (studio acoustic piano?) (30), choral risers (15), 1 Stereo Record/Playback System (10), 6 Music Stands (20), 1 Conductor Stand (20), 1 Conductor Chair (20), 6 PC/Mac Computer Station (5), 1 set Color Percussion + hand drum, sleigh bells





Orchestra, Middle School

20 3/4 size Violin (20), 20 4/4 size Violin (20), 2 14" Viola (20), 4 15" Viola (20), 2 16" Viola (20), 4 3/4 size Cello (20), 4 4/4 size Cello (20), 4 1/2 size Bass (20), 4 3/4 size Bass (20), 1 Studio Upright (acoustic) Piano (30), 1 Stereo Record/Playback System (10), 40 Music Stand (20), 8 Bass Stool (15), 1 Conductor Stand (20), 1 Podium (20), 1 Conductor Chair (20), 6 PC/Mac Station (5), Percussion

Guitar

35 Acoustic Guitar (15), 35 Music Stand (20), 1 Stereo Record/Playback System (10), 1 Conductor Stand (20), 1 Conductor Chair (20), 2 PC/Mac stations (5)

Keyboard

30 Electronic Keyboard (10), Computerize System for interconnecting keyboards with teaching station (5)

Theory

1 Stereo Record/Playback System (10), 1 Studio Upright Piano (30), 10 PC/Mac Stations (15)

Band, High School

2 Piccolo (15), 1 Alto Flute (20), 1 Bass Flute (20), 4 Oboe (15), 1 English Horn (20), 4 Bassoon (15), 4 Bb Bass Clarinet (15), 2 Eb Contra-Alto Clarinet (15), 1 Eb Contra-Bass Clarinet (15), 2 Tenor Sax (15), 1 Baritone Sax (15), 2 Flugelhorn (15), 2 F Horn (15), 6 F/Bb Double Horn (15), 6 Euphonium (15), 6 BBb Tuba (15), 8 Marching F Horn (10), 6 Sousaphone (10), 4 Timpani (20), 1 Marimba (20), 1 Xylophone (20), 1 Tubular Chime (20), 1 Orchestra Bells (15), 2 Snare Drum (10), 2 Tenor Drum (10), 1 set TomTom (15), 2 pr Crash Cymbal (10), 2 Suspended Cymbal (10), 1 TamTam (15), 1 Trap Set (15), 1 set Color Percussion-Bongos, Timbales, Cowbells, Woodblocks, Temple Blocks, Claves, Maracas, Guiro, Triangles, Birdwhistle, Slidewhistle, Finger Cymbals (10), 4 Marching Snare (5), 4 Marching Tenor (5), 5 Tuned Marching Bass Drum (5), 2 Marching Quads (5), 2 Marching Xylophone (5), 2 Glockenspiel (10), 1 Studio Upright (acoustic) Piano (30), 60 Music Stand (20), 1 Conductor Stand (20), 1 Podium (20), 1 Conductor Chair (20), 6 PC/Mac Computer Station (5), 1 Stereo Record/Playback System (10)

Orchestra, High School

20 15" Viola (20), 4 16" Viola (20), 8 4/4 Cello (20), 6 3/4 Bass (20), 6 Bass Stool (15), 1 Studio Upright Piano (30), 60 Music Stand (20), 1 Conductor Stand (15), 1 Conductor Chair (15), 1 Podium (15), 1 Stereo Record/Playback System (10), 6 PC/Mac Station (5), Percussion





*Walk-Through
Observations*

Students are engaged in the rehearsal process; posture is good, with students sitting erect in their chairs (or standing for chorus), and demonstrating correct finger and instrument position. The ensemble is reacting as a whole, starting and stopping in accordance with the direction of the teacher and following verbal, as well as non-verbal instructions. Students working at computer stations or in practice rooms are engaged and working on the assigned task.

The sound of the group is pleasing, even during times of sightreading new music. Even when wrong notes occur, sounds remain “characteristic” for each instrument/type of voice and in “control” (free from obvious blats, splats, screeches).

Students comply with classroom procedures, and the classroom shows an obvious regard for musical instruments/equipment. Appropriate visual materials are on display.

*Full Class
Observations*

*The majority of
classroom
instruction
should be with
students actually
playing music*

Planning: Plans should be devised on a unit or concert basis and may take on varied formats. In any planning method, there should be evidence of meeting the Sunshine State Standards as described in the Curriculum Framework for the Arts.

Knowledge of Subject Matter: The teacher describes in a concise manner the desired musical effect and directs students to mastery of the skill. There is a fluency in providing instruction, and feedback to the students. As the teacher addresses the same problem for the second or third time, there should be a vocabulary of varying explanations (addressing rhythms, fingerings, balance or blend, tuning or other musical concerns). The lesson should be comprehensive, addressing several benchmarks of the Curriculum Framework for the Arts.

Classroom Management: Classroom procedures for equipment, music folders, storage, etc., should be displayed in the room. The class begins smoothly, with students getting instruments/music, being in their proper



Individual performance tests should also play a significant role in assessment, as should group performances.

place with necessary equipment as a matter of routine. The teacher rehearses the ensemble in a sequential, congruous manner, keeping the students actively involved. Rehearsals may involve working with one section of a musical ensemble for part of the time, but the rest of the class must continue to be involved in the instruction. Discipline is handled on an individual basis when possible.

Student/Teacher Interaction: Students demonstrate appropriate responses to instruction with proper posture, hand and finger position, rhythmic and pitch accuracy. Responses between teacher and student should be immediate with appropriate feedback and positive corrections as necessary.

Technique of Instruction: It is usual for the structure of the music lesson to begin with “Warm-up” procedures which should involve techniques for musical and physical development (i.e. scales, flexibility exercises, breathing exercises, ear-training, range, etc.). According to the lesson plan, the teacher will have identified specific selections of music, and specific areas to improve within each selection.

Observe the teacher to see if he/she moves freely and makes musically communicative eye contact with the ensemble, without being “score-bound” (i.e. the teacher isn’t relying completely on the musical score with eyes focused on it for the majority of the time). Although, the teacher may start and stop the playing/singing of the group to make corrections or give feedback, these times are brief and address specific points. The majority of classroom instruction is with students actually playing music, with immediate responses from the teacher when correction/clarification is required. When new concepts need to be taught, then different strategies are used which may refocus the students’ attention from the performance for a brief period of time.

Assessment of Instruction: Informal assessment should be continual, with the teacher responding to the performance of the ensemble and the individuals. Written tests are used periodically to assess vocabulary, music theory, history relating to music being played, knowledge of instrument and listening skills. (Written assignments may be given on a historical, cultural, or instrumental topic to address FCAT objectives.) Individual performance tests also play a significant role in assessment, as do group performances.





Budget monies for texts should be appropriately allocated to the music program as well as other academic areas.

Performances provide students with an opportunity to demonstrate what has been achieved as a result of classroom lessons and to learn the skills necessary for performance in a public setting.

Appropriate/typical activities in a school year

An annual budget, provided by the school district for the replacement of school-owned instruments is equivalent to at least 5% of the current replacement value of the total inventory of instruments. The maintenance and repair budget should be equal to at least 5% of the replacement value of the total inventory of instruments.

At least seventy five titles for each performing organization are provided from district funds for a music library. At least fifteen new titles for each performing group should be added annually. The music library for each group needs to be sufficient in size to provide a folder of music for each student in choral groups and for each stand of no more than two performers in the instrumental groups. Care needs to be exercised to avoid any violation of copyright laws.

A library of small ensemble and solo music should be provided that contains at least seventy five titles for various types of small ensembles and solos. At least fifteen new titles are added each year.

The music library contains the "Textbooks" for music programs, and budget monies for texts are needed for the music program as well as other academic areas.

An annual budget is provided that provides for the purchase of CDs, audiotape and videotape; computer and electronic materials; materials and supplies needed for the teaching of music; and professional development of district music staff (attendance at conferences which provide in-service opportunities).

Performing groups should present a series of performances or open rehearsals for parents, peers and the community. The number of performances ought to demonstrate the student's learning experience but not be so great as to interfere with the learning process, or to reduce the amount of time available to achieve instructional objectives of the ensemble.





For any out-of-school time required for performances, there should be sufficient advance planning between administrators and music teachers to allow all academic obligations to be met.

The music teacher and the school administrator must work together to provide a focus on actual performance rather than entertainment. Performances provide students with an opportunity to demonstrate what has been achieved as a result of classroom lessons and to learn the skills necessary for performance in a public setting. Students should have the opportunity to demonstrate formal performance behaviors (e.g., following the cues of a conductor) in a formal setting while actively engaging in music making for the public. The setting should encourage active listening and quiet attention given to performances by the audience.

Entertainment, however, involves background music for social events. The audience is often engaged in talking during the music and the focus is on the event rather than the student performance. Entertainment activities are more suited for adults and professional entertainers. Ethically, the school music program should never infringe on the employment opportunities for professional musicians and artists.

Concerts/open rehearsals at least every six weeks, including participation in Evaluation/Festivals. Small ensembles from the group may participate in other community-oriented performances, not to exceed nine in any one semester. Individuals need to have the opportunity to participate in Solo-Ensemble activities, and All-State auditions. Following are guidelines to illustrate appropriate expectations for the major performance groups. The actual number of performances and events will vary from school to school and year to year depending on the needs of the students, campus, community. If there is a question about the appropriateness of events, the educational and musical values for the students should be evaluated.

For any out-of-school time required for performances, sufficient advance planning between administrators and music teachers must occur to allow all academic obligations to be met.

High School Band: 10 football game performances, Marching Evaluation/Festival performance, a Winter/Holiday performance, early Spring performance, Concert-Sightreading Evaluation/Festival performance, late Spring performance, any additional school community performances such as assemblies, awards ceremonies, and general community performances in parks, retirement communities, service clubs, etc.





High School Chorus/Orchestra: a mid-fall performance, Winter/Holiday performance, Concert-sightreading Evaluation/Festival performance, additional school performances such as assemblies, awards ceremonies, and community performance at retirement homes, service clubs, etc.

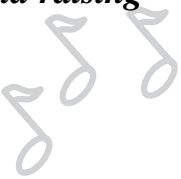
Middle School/Junior High Band: a limited number of football performances from the stands, pep rallies, Winter/Holiday performance, Concert-Sightreading Evaluation/Festival, additional school performances such as assemblies, awards ceremonies, and community performance at retirement homes, service clubs, etc.

Middle School/Junior High Chorus/Orchestra: a mid-fall performance, Winter/Holiday performance, Concert-sightreading Evaluation/Festival performance, additional school performances such as assemblies, awards ceremonies, and community performance at retirement homes, service clubs, etc.

Beginning Band or Orchestra (any grade level): the focus of this class should be on instrumental techniques. A performance preceding the winter break, and one prior to the end of school would be appropriate.

While each of these groups may be involved in recruiting at the elementary, middle school or junior high school, care must be taken that time out of class, during the school day, is not excessive. Teachers and administrators must plan activities that remove students from the class day in advance, and make certain that such activities are educational in nature.

Recommended activities for funding & fund-raising



Fundraising activities should be planned to meet the needs of a calendar year, and scheduled in accordance with a secondary campus calendar. Students' primary focus must remain on the educational and musical activity. Fundraising is for "extra" needs of the programs, as all curricular expectations should be funded through school funds.

Distinctions needs to be made between commercial events and state sanctioned events for students. All FSMA sanctioned events (sponsored by the FBA, FOA, and FVA) are coordinated with Florida Curriculum Frame-



work for the Arts and designed for the musical and educational benefit of students, teachers, and schools. Any proceeds derived from FSMA sanctioned festivals are used for Florida music education programs and invested in the success of Florida students. Commercial music festivals and other non-sanctioned events operate with a variety of standards and goals, and may be exploitive of student time and effort (especially in regard to fundraising).

Major trips may be planned on a three-four year basis, so that the community/parents/students are not overburdened with fundraising activities. Such trips need to be planned with administrators to minimize any time out of class, and to ensure that educational/musical opportunities are part of the event. There are non-musical, educational benefits of overnight events for music organizations if carefully and educationally planned.

*Staffing: Student/
Teacher ratio*

Generally, secondary music teachers ought be allocated the same number of students as any other teacher. For the music program to succeed, the music instructor should be able to interact with individual students, and have the same opportunity to get to know his/her students as individuals, just as any other classroom teacher. Student access to the teacher, of course, is also most important to their success.

If the music program exceeds the maximum number of students, then an assistant music director is necessary for continued success. With coordination between schools, often an assistant director may share duties at a middle school and high school, if a single campus cannot justify a full position.

*Commercial/Private
Music Festivals vs.
State-Sanctioned
Music Festivals*

Many other festivals and contests are commercially driven - meaning someone is trying to make money from the event. Therefore, quite often, educational concerns become secondary to the primary goal of making

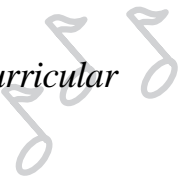


It has been the long-standing philosophy of the Florida professional music education organizations that the state sanctioned Evaluation/Festivals are the most beneficial and educationally responsible for school music students

money. Examples of festivals and contests include fund-raisers by parent groups, local community events, events sponsored by travel agencies (state, national and international), and other primarily commercial ventures. Some of these ventures, even when using reputable adjudicators, may only have a few entrants, but will award trophies within “classifications” to insure that each entrant has a prize to take home. Even though there is no “national” or “state” music contest which selects winners, one can occasionally read headlines in local papers proclaiming a band, chorus, or orchestra as the “Grand National Champion” of a festival that has falsely advertised itself as a “national” or state event.

Contests (commercially, sometimes called festivals) on the other hand promote head-to-head competition in which a winner must be named, sometimes regardless of the overall quality of the groups participating. Moreover, often the sponsoring agent(s) of a music festival are exploiting the music programs and student/parent community for profit. Many of the commercial festivals are sponsored by travel agencies who book the hotels, buses, airlines, amusement parks, etc. The music educational aspect, in many cases, is secondary to the profit which may be gained. It has been the long-standing philosophy of the Florida professional music education organizations that the state sanctioned Evaluation/Festivals are the most beneficial and educationally responsible for school music students, especially as it is usually the primary means of evaluation for music organizations in the state. Comments by adjudicators about the performance include suggestions for improvement as well as ways to make positive changes. Winners are not named, but ratings are assigned based on the level of musical proficiency attained by the performers. There is competition, but it is against a pre-set musical standard, rather than pitting school against school. All groups can be “winners” (i.e., achieve the highest rating) if they meet those standards. “Losers” are not automatically created.

Co-curricular



Some extracurricular activities are co-curricular, meaning the activity is an extension of the classroom curriculum, as defined in lesson plans for a state approved academic course/elective. Band, orchestra, and chorus classes are “performance” classes in which the performance is an important portion of the assessment for the “unit” taught. (The performance is equivalent to a unit test.)





Therefore, it is fully appropriate for students who are members of bands, orchestras, and choruses to study musical selections, rehearse them in class for a period of time, have individual assessments, and then a culminating performance as a part of the evaluation of the student, as well as the progress of the class.

As the Evaluation/Festivals, sanctioned by the FSMA, are the culminating activities in the state for marching band, concert band - orchestra - chorus, where students spend a number of weeks in preparation; as the Evaluation/Festivals are not competitions, but are evaluations of music organizations; and as the preparation for participation in the evaluation/festival does include and support curriculum as defined in the Curriculum Framework for the Arts, the performance at these specific events should be considered co-curricular.

Extra-curricular

Those activities which are outside the classroom day, outside the regular curriculum, and do not have a “course designation” assigned by DOE are fully extra-curricular. Some music groups meet outside the curricular day, functioning as adjunct ensembles to a school music program, much as a “club” and would be considered, in that case, fully extra-curricular. Some performances of school music groups may also be fully extra-curricular such as trips to commercial/privately sponsored music festivals.





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