

Program Development

A high quality school music program requires an extensive network of support within the school and community. The following program development recommendations reflect common practices in Wisconsin as well as recommendations from professional associations and the Department of Public Instruction. These recommendations represent the level of support necessary if the content and performance standards identified in this guide are to be achieved. Experience makes it clear that achievement of content and performance standards correlates with the level of support in the areas of program coordination, communication, curriculum, staffing, scheduling, facilities, equipment, and materials.

Program Leadership and Coordination

Effective program leadership and coordination require the following conditions:

- A music department chairperson or coordinator is designated for coordination of the music program.
- Music staff members are encouraged to participate in continuing education and professional activities.
- There is written administrative or board policy to govern
 - field trips,
 - the use of school-owned instruments and equipment,
 - public performances by school performing groups,
 - relationships with music stores, other vendors, and parent groups.
- There is a long-range plan for development of the music program.
- Various segments of the community are involved in setting broad goals or direction for the music program.
- There is continuous communication and coordination among the music staff.
- There is a plan for assessing student achievement in music.
- There is a comprehensive plan for evaluation of the music program.

Curriculum

A comprehensive music education curriculum based on state and national standards requires the following conditions:

- Opportunities to study music are provided for all pupils during the school day as part of the regular school curriculum.
- Each pupil in each year, grades K–6, studies general music with a music specialist. (law)
- Elementary choral and instrumental opportunities are available as electives.

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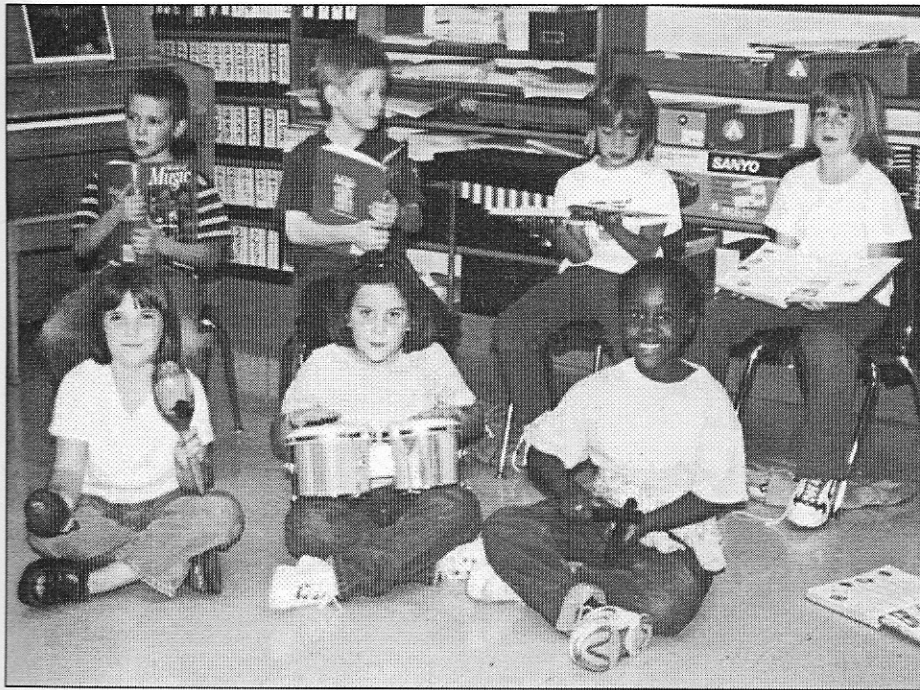
Good administration is efficiency in anticipating and meeting problems when possible, and the good humor and patience to put up with the blame when things go wrong.

—ROBERT HOUSE

- In grades 7–12, students have the opportunity to select music electives from each of the following areas of study: general music, choral music, and instrumental music. (law)
- Appropriate opportunities in music are provided for musically gifted students at all grade levels.
- Programs in music are provided for special education students according to state statutes and student needs.
- Schedules accommodate music classes and ensembles during the school day.
- The scheduling process accommodates those students with conflicts who wish to participate in music performing groups.
- There is a written curriculum guide that includes all aspects of the music program, K–12. (law)
- The music curriculum is consistent with the school district's statement of philosophy and goals.
- All music staff have been involved in the development or revision of a written music curriculum guide.
- The music curriculum provides for student experiences in performing music.
- The music curriculum provides for student experiences in responding to music.
- The music curriculum provides for student experiences in creating music.
- The written curriculum guide has been developed or reviewed during the past five years.
- There is correlation of instruction between general, choral, and instrumental music.
- There is correlation between music classes and other academic subjects in the school.
- There is integration between music and the other arts.
- The music literature used in classes represents a variety of styles and cultures.
- There are co-curricular and extracurricular music activities available to students.

Staffing and Scheduling

Student access to music offerings and appropriate instructional time are critical factors leading to excellence in a school music program. The following conditions support excellence in staffing and scheduling.



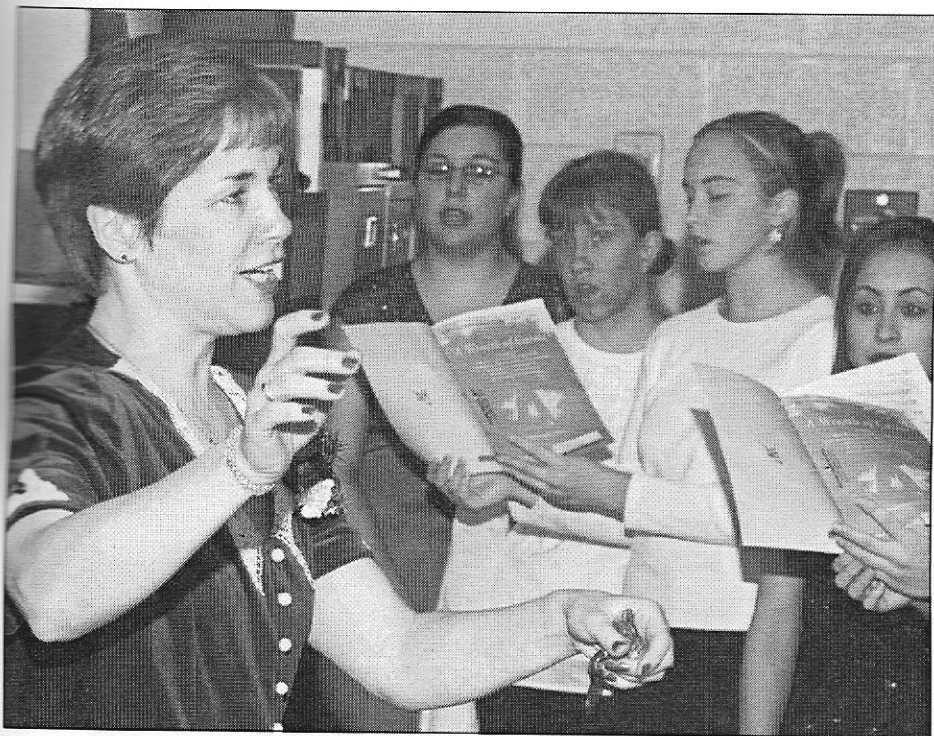
Elementary Program

- In kindergarten, instruction is provided by a music specialist at least 60 minutes weekly, supplemented by music experiences led by the kindergarten teacher.
- In grades 1–6, instruction is provided by a music specialist three times weekly for a minimum of 30 minutes per meeting.
- Class size for general music instruction is commensurate with the class section size for each elementary classroom.
- Elementary classrooms are not combined for music classes.
- Daily preparation time for the elementary music specialist is commensurate with that of elementary classroom teachers.
- The elementary (K–6) music specialist is scheduled for no more than nine 30-minute class sections of general music in a single day, but not for each day of the week.
- The teacher-to-pupil ratio in general music is no greater than 1:400.
- Choral experiences (distinct from classroom general music) are provided to students in grades 4–6.
- The elementary choral ensemble meets at least twice weekly for 40 minutes during the school day.
- Opportunity for band instrument instruction begins in grade 5.
- Opportunity for string instrument instruction begins in grade 4, or sooner. The elementary band or string ensemble meets at least twice weekly, for 45 minutes, during the school day.
- Band or string students have at least 30 minutes of small group or individual instruction per week.



Middle or Junior High School Program

- Students in middle or junior high school have opportunities to elect courses in the areas of general music, choral music, and instrumental music each year (law).
- General music is required for all students through grade 6. (law)
- Music electives meet a minimum of two and one-half periods or 120 minutes per week.
- Class size in general music is commensurate with average class size for all classroom interaction in the middle or junior high school.
- The teaching load for a music teacher, including student contact time and total number of students, does not exceed the load for teachers in other academic areas.
- Students enrolled in choral or instrumental classes receive at least 30 minutes of small-group instruction weekly in addition to large group rehearsals.
- The music program includes opportunities to participate in small ensembles.
- General music experiences are available as electives in grades 7–8 (law).
- General music classes offer opportunities such as electronic music, folk instruments, keyboard, guitar, music technology, related arts, music listening, computer-assisted instruction, music history, and music of other cultures.
- Students have opportunities to continue development beyond the beginning or introductory level in general music offerings.



High School Program

- Students in high school have the opportunity to elect courses in the areas of general music, choral music, and instrumental music each year (law).
- Music electives meet daily, and students receive credit on the same basis as for other academic courses.
- Students enrolled in choral or instrumental classes receive at least 30 minutes of small-group instruction weekly in addition to large-group rehearsals.
- The teaching load, including student contact time and total number of students, for a music teacher does not exceed the load for teachers in other academic areas.
- The music program includes opportunities to participate in small ensembles.
- General music experiences are available as electives at each grade (law).
- General music classes offer opportunities such as electronic music, folk instruments, keyboard, guitar, music technology, related arts, music listening, computer-assisted instruction, music history, and music of other cultures.
- Students have opportunities to continue development beyond the beginning or introductory level in general music offerings.

Music Facilities

General Characteristics

Teaching stations

- There is a teaching station for each full-time music staff member.
- There is an adequate facility in the school for public performance by music groups.

Health and safety

- Sounds from music areas do not interfere with other instructional or administrative areas.
- Sounds from adjacent areas do not interfere with music instruction.
- Sound levels within each music area do not exceed OSHA Regulation #1910.95 regarding exposure levels (90-115 dBA slow response or 140 dB impact noise peak sound pressure level).
- Access to the facility is planned for good movement of traffic and equipment.
- Acoustic treatment is provided for all areas.
- Illumination provides nonglare diffusion for music reading (40-50 foot candles, 431-538 lux).
- Individual stations are individually lighted.
- Ventilation meets requirements for large classes (increased respiration in playing and singing, or physical movement). At least five cubic feet of air per minute (.1416 cubic meters) per pupil is provided.
- Ventilation and lighting are "silent" in music areas.
- Temperature is constant 65-70 degrees (18-22 Celsius) with 40-50 percent controlled humidity. (Air conditioning is recommended for instrument storage.)
- A sink and water supply are available.

Other special features

- Double doors have removable center joints to allow movement of pianos, risers, and heavy equipment.
- Electrical outlets are provided for individual stations in all teaching areas.
- Circuitry is provided for recording and playback equipment.
- Built-in security spaces for speakers are provided.
- At least 32 square feet (2.973 m²) of chalkboards or marker boards are mounted, partially staff-lined, and placed for efficiency and acoustic considerations.
- At least 32 square feet (2.973 m²) of bulletin boards are placed in all rehearsal areas.



- At least 64 square feet (5.946 m²) of bulletin boards are placed in all general music classrooms areas.
- Shelving and cabinets are provided for music supplies and equipment.
- Access to uniform, instrumental, and general storage areas is adequate for peak periods of traffic density.
- Pianos are provided for rehearsal and teaching areas.
- Quality recording and sound reproduction equipment is furnished for teaching stations.

Elementary School Stations

- A music room is provided for elementary music classes.
 - A minimum of 30 square feet (2.788 m²) per student is provided to accommodate the largest group served.
 - The room is without risers in order to provide open space for body movement.
 - A minimum of 250 square feet (23.226 m²) of storage is provided including bookshelves, equipment cabinets, and classroom instrumental storage.
 - Wiring is to code and adequate for electronic equipment.
 - Multiple electrical outlets are provided.
 - There is at least one computer workstation for the teacher and two computer workstations for students.
- A teaching station is provided for specialized instrumental music instruction at the elementary level.

- A classroom facility is provided for chorus, band, and orchestra rehearsals at the elementary level.
- Instrumental storage is provided for specialty instrumental programs.

Middle or Junior and Senior High School Stations

- A music teaching station is provided for classroom music at middle, junior, or senior high school levels.
 - A minimum of 30 square feet (2.788 m²) per student is provided to accommodate the largest group served.
 - The room is without risers.
 - A minimum of 250 square feet (23.226 m²) of storage is provided, including book storage shelves, equipment cabinets, and instrumental storage.
 - Instrumental storage is provided for specialty instrumental programs.
 - There is a music technology classroom including keyboards, computers, sequencing hardware, recording, and playback equipment.
- Special music rehearsal facility—instrumental
 - Adequate teaching stations are provided for specialized instrumental music instruction at the middle or junior and senior high school levels that are capable of serving the needs of the largest school instrumental performing groups.
 - A minimum of 25 square feet (2.323 m²) per student in band and 30 square feet (2.788 m²) per string student* is provided to accommodate the largest group served.
 - At least 400 cubic feet of space per student is provided by 14-18 foot (4.276-5.486 m) ceilings to accommodate the sound and ventilation needs of the largest group served.
 - Risers are available for special purpose rooms.
 - Storage is built into special purpose rooms and specialized storage is provided for instruments, music library, and music folders.
 - Chairs have straight backs and straight seats that facilitate correct posture during performance.
 - Heavy duty, adjustable music stands are provided.
 - Uniform dress for performance is provided where appropriate.

* *String players need more room than wind and percussion players.*

- Special music rehearsal facility—choral
 - Adequate teaching stations are provided for specialized choral music instruction at the middle or junior and senior high school levels capable of serving the needs of the largest school choral performing group.

- A minimum of 18 square feet (1.672 m²) per student is provided to accommodate the largest group served.
- At least 125 cubic feet (2.831 m³) of space per performer is provided by ceilings 14-18 feet (4.267-5.486 m) high to accommodate sound and ventilation needs of the largest group served.
- Risers are provided for special purpose rooms.
- Choral risers are at least 40 inches (1.016 m) in width with 6-10 inches (.154-.254 m) elevations.
- Storage is built into special purpose rooms providing for choral music octavos, music folders, and a music library.
- Chairs with straight seats and backs are provided for choral performance.
- Uniform dress for performance is provided where appropriate.

Special Concerns

- Instrumental storage (elementary, secondary)
 - Storage is adequate for all instruments.
 - Storage is placed for good traffic flow, avoiding dead ends.
 - Storage is safe and secure.
- Uniform and robe storage (secondary)
 - Storage is adequate for all uniforms, robes, and accessories.
 - Unbreakable full-length mirrors are provided.
 - Storage is ventilated.
- Office or studio (elementary, secondary)
 - Office space with desk and filing cabinet is provided for each teacher.
 - Office is adjacent to teaching areas.
 - Office is enclosed for student conferences and lessons.
 - Student areas are in view of the office area.
- Practice rooms (secondary)
 - Secondary program facilities include a minimum of four practice rooms.
 - Minimum size for practice rooms is 55-65 square feet (5.11-6.039 m²).
 - At least one small ensemble room of 80 square feet (7.432 m²) is provided for band ensembles, 100 square feet (9.2903 m²) for string ensembles.
- Music library (secondary)
 - Space, furniture, and equipment are provided for sheet music and score libraries.
 - Filing cabinets, box, or shelf storage are provided.
 - Table, card files, paper cutter, and music-sorting facilities are provided.

- Space is adequate for at least six legal cabinets, two double door cabinets, and 12 linear feet (3.658 m) of working table area.
- Individualized stations
 - Stations for individualized instruction are provided throughout instructional areas.
 - Electrical outlets or carrels are provided in available spaces.
- Traffic flow
 - Library access and instrument and uniform or robe storage and retrieval should be designed for efficient and convenient flow of traffic. An area six feet wide (1.829 m) around the perimeter of the rehearsal room should be provided to allow ease of traffic flow.

Materials

General

- There are budget provisions for consumable and non-consumable music supplies.
- An annual budget is provided for repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total instrument and equipment inventory.
- An annual replacement budget for equipment equal to 7 percent of the basic inventory is provided.

Textbook and Music Materials

- Textbooks and music materials are adequate to meet the needs of the music curriculum.
- Computer software for music study is provided.



- Supplemental recordings and other audio–visual materials for the textbooks are supplied for grade levels K–8.
- A beginning or intermediate instruction book is provided for each student enrolled in instrumental classes.
- A library of ensemble music is provided.
- The small ensemble music library contains at least three titles for each instrumental student.
- The text and sheet music collection increases by at least 5 percent annually.

Books, Music, and Media Materials

- Music books, media, and reference collections in the school library or media center are adequate to meet the needs of the curriculum.
- A variety of music learning resources including books, recordings, scores, films, transparencies, self-instructional materials, charts, and so on are available for each grade level.
- Music learning library resources constitute at least 5 percent of the budget of each school library or media center.

Equipment

General

- Quality sound recording and playback equipment is available to each music classroom and rehearsal area.
- Each music room is equipped with a good piano.
- Provision is made for piano tuning at least twice yearly.
- Straight chairs are provided for music classes and performing groups.

Equipment for Elementary General Music Rooms

- Percussion instruments of excellent quality are provided: assorted drums (bongo, congo, hand drums), cymbals, sticks, finger cymbals, triangles, tambourines, wood blocks, maracas, claves, bells, sand blocks, and ethnic instruments.
- Orff instruments are provided in various sizes and timbres: bass, tenor, alto, soprano xylophones, metallophones, glockenspiels, tuned drums, and hand drums.
- Folk instruments such as guitars, dulcimers, and autoharps are provided.
- Recorders are provided: soprano for class use; alto, tenor, and bass for special groups.



- Electronic music equipment is provided such as a synthesizer, sequencer, CD player, stereo sound system, tape or CD recording system, microphones.
- Microcomputers are provided.
- Choirchimes or handbells are provided.

Equipment for Secondary General Music Rooms

- Guitars for group instruction are provided.
- Electronic music equipment is provided.
- A class piano laboratory is provided.
- Microcomputers are provided.

Equipment for Choral Music Programs

- An excellent quality piano is provided in each rehearsal area.
- A concert quality piano is provided in the performance area.
- Electronic instruments are provided: guitars, amplifiers, electric bass, public address system, microphones, synthesizers, microcomputers.
- Where appropriate, robes are provided.
- Seated and standing risers are provided for rehearsals and concerts.

Equipment for Instrumental Music Programs

- Heavy duty, adjustable music stands are provided.
- Basic brass instruments are provided: tuba, euphonium, French horn, bass trombone.
- Basic woodwind instruments are provided: bass clarinet, alto clarinet, piccolo, oboe, bassoon, soprano sax, tenor sax, baritone sax, English horn.

- Basic string instruments (violin, viola, cello, bass) are provided in sizes according to program needs and levels.
- Basic percussion instruments are provided: snare and bass drums and stands, cymbals, orchestra bells, pedal tympani, mallets, beaters, sticks, chimes, xylophone, marimba, Latin, African, and Asian instruments.
- Electronic instruments are provided: guitars, amplifiers, electric bass, electronic piano, public address system, microphones, synthesizers, microcomputers.
- Electronic and acoustic tuning devices are provided.
- Standard symphonic band and orchestra instrumentation is provided for well-balanced performance groups.

Music Performance Guidelines

School Music Classes and Performing Groups

Because performance is a natural outgrowth of music learning, music's position in the curriculum is unique. Though it is a basic discipline within the school's program of study, certain aspects of music instruction, including performance, extend beyond the classroom and school day. These recommendations regarding school music performing groups recognize the need for a balance between appropriate music learning activities for students and the needs of the school and community. A primary criterion in establishing a school policy with respect to public performance must always be the educational value of the experience.

The school district's policy on performances, rehearsals, absences, uniform requirements, and other requirements and concerns should be a matter of public record and made available to students prior to enrollment. This is best done in collaboration with the school administration and athletic director. A handbook for the different performing groups is recommended as an excellent means for conveying this information.

Connecting Curriculum to Performance

- Public performance for general music classes and performing ensembles should be an outgrowth of the study that takes place in the class or rehearsal room.
- Quality music appropriate for the occasion should be selected.
- The frequency and scope of performances must be reasonable so as not to interfere with the general education and music education of students.
- Concerts should provide an opportunity to showcase solos and small ensembles as well as larger groups.
- A varied repertoire of music should be studied, rehearsed, and performed.
- Depth of musical understanding should be the primary learning goal for students in each performing group.

- The concert repertoire and format should be selected to educate the audience as well as provide a demonstration of achievement for students.
- Performances by young general music classes should focus on classroom music learning activities rather than more formal concert presentations.

Service to Non-Music Events

- The school principal, music directors, athletic director, and other relevant faculty should meet twice annually to agree on specific school and community events at which a school music group will perform and to arrange scheduling.
- Music services beyond the specific events agreed upon through the above process should be optional and may make use of alternative performing ensembles (small ensembles, combos, and electronic or recorded music).
- The number of appearances at school and community events by music organizations must take into account the educational, work, and family priorities of student musicians.
- Performing groups should not be required to perform at school or community events when lack of student attendance or insufficient rehearsal time precludes a representative performance by the group.

Independent Study

In view of the wide range of options open to music students and the increasing limitations of scheduling, independent study becomes an important avenue for students seeking to acquire a comprehensive music education.

In the past, the basic form of independent study has been private study on the student's instrument—both in and out of school. This continues to be the best option in terms of skill development. Private lessons provided by the school can include instruction by school music directors, community members, college students, and others contracted by the school system to provide this instruction. Students also have the option of pursuing private study outside the school, and school districts, if they approve, may grant credit for such study. A notation on the student's transcript for graduation credit for these lessons can be recorded. This is described more fully in the Appendix.

With the proliferation of technology and distance learning, new avenues of independent study are open to all students. MIDI instruments, CD-ROMs, sequencing devices, etc. connected to computers, along with the wide range of software options, allow students to work alone or in small groups to learn music theory, ear training, music history, and literature. Students can compose, arrange, transcribe, and transpose music using this technology independently, with guidance from their music instructors. Software developments allow students to perform with computer-generated accompaniment that actually follows the soloist. Internet access brings the music libraries of the world into our schools. Students can use this technology to do independent research, take music courses online, and share ideas with music students around the world.

With district approval, it is possible for students to receive credit for private study.



Secondary General Music (Grades 7–12)

The state of Wisconsin mandates access to general music classes for all students in grades 7–12. This is included in Standard j (s.s. 121.01) of the Wisconsin Educational Standards for those students who are not members of the school band, orchestra, or chorus. This means that there must be a sufficient number and variety of class offerings to allow the students to elect a different class each year without repeating a course and without prerequisites that might prevent students from participating. In addition, even if only one student elects such a class, that student may not be denied access. This denial of access clause applies only to students not involved in performing groups, although students in performance groups should certainly be allowed to enroll in general music classes if they can schedule it.

As is true in all music classes, learning in general music is most effective when students are actively involved and have quality aural experiences. Performing, working in small groups, active listening, creating, moving to music, and independent projects result in deeper learning than lectures and worksheets. Courses in secondary general music, therefore, should provide opportunities for **performing** (voice, guitar, keyboard, handbells, or other instruments); **responding** (movement, listening-based classes such as music history and literature); **creating** (electronic music, improvisation); and **making connections** to other arts, disciplines, and cultures. Because performing, responding, and creating are the modes through which musical understandings are achieved, even listening-based classes should include appropriate performing and creating activities.

In addition to designing secondary general music courses that speak to the abilities and interests of students not enrolled in performance groups, school districts must schedule these courses so that student access is maximized. Every effort should be made to avoid conflicts with other single-section classes. If

Access

When districts are required to offer a course, access cannot be denied if even a single student elects it. Class size minimums do not apply in such a case. Scheduling conflicts, however, are not considered denial of access. This is the meaning of "access."

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necessary, staff should be added so that general music classes do not compete with performance music classes for teacher availability. Computer-assisted instruction, independent study, use of community resources, or attendance at a local college or university are possible solutions to problems of access, scheduling, or staffing limitations, provided that the outcomes and materials covered align with the written curriculum.

Wisconsin's Model Academic Standards for Music spell out what every student in Wisconsin should know and be able to do in music. They describe the skills and knowledge necessary to be a musically informed citizen and are receiving increased attention from administrators and teachers alike. Still, even though more school districts are adding secondary general music classes to conform with the law, many students in Wisconsin have no access to such classes. For whatever reason, a substantial number of secondary-level students do not elect band, orchestra, or choir, even though these students do not necessarily lack the same musical interest, motivation, or ability as that of the band, orchestra, or choir students.

Students in Performance Groups

While an important intent of Standard j is to provide musical experiences for non-performance students, for those students in performing groups who want to pursue a musical career in college or just want a deeper understanding in music theory, composing, or music history, appropriate courses should be provided. Computer-based or -assisted instructional modules can provide for both performance and non-performance students. For instance, a non-performance student taking a theory or composition course could begin at a basic level while a performance student, who might be more advanced, might begin at a level appropriate to his or her understanding. When planning curriculum, music educators should develop such courses with entry points appropriate for different level students. Web-based music classes offer another option for individual students or small groups with similar interests.

Course Offerings

Ideally, these courses should help the student develop a certain level both of the ability for *doing* music and for *knowing about* music. Therefore, in addition to performance, intended student outcomes should include knowledge of music's structure, musical elements, and historical style, as well as some experience in improvising or composing rhythms and melodies. The most successful strategy is to use all three learning modes in music—performing, creating, and responding (e.g., aurally analyzing and evaluating) to help students make informed musical choices both in school and as adults.

The WSMA General Music Committee has suggested the following examples:

- Related Arts
- Folk Instruments
- Music Appreciation
- Music in Society
- Ancient Instruments
- Electronic Music
- survey courses
- keyboard or guitar instruction
- computer-assisted instruction

Other possibilities include Music Theory, Beginning Music Performance, Musical Theatre, Contemporary Music, and Music History.

Several points should be considered in the design of these courses. They should be based on the Wisconsin Music Standards and focused on the needs and interests of those students who elect not to be in a performing group. Those courses that do not generate student registrations should be revised to reflect needs and interests. There should be no prerequisites, real or implied, that might discourage students whose last music course might have been in sixth grade. Recommended activities, such as listening, performing, creating, improvising, and responding are efficient, hands-on learning modes, attract and hold the students' interest, and give students a key to lifelong enjoyment of music. These activities should be included, as appropriate, in course offerings such as the following.

Theory/Composition—This course is ideally suited for both performance and non-performance students. If it is taught with a keyboard or computer interface in a lab situation, students of quite diverse abilities can be included in the same class.

Music Appreciation/History—This course is usually taught by the lecture and lesson method, and therein lies its major problem. The teacher must be innovative in devising active learning approaches, including some performing, creating, and responding activities, to enhance student engagement and learning.

Autoharps/Dulcimers—These instruments require only a small degree of skill to achieve a satisfying performance. A clear understanding of melody, harmony, notation, rhythm, form, ethnic music, expression, and improvisation are examples of outcomes that can be achieved through such a course.

Handbells—These instruments are attractive to students. They often generate enthusiasm with those who have not responded to other musical offerings. In addition to knowledge of the musical elements, historical and stylistic understandings can be developed readily in such a class.

Guitars/Electric Bass—Rock and other kinds of contemporary music make this area especially interesting for students. Knowledge of chord structure, improvisation, and composing are usual outcomes of this course. The course could be expanded to include contemporary music history and an ability to improvise in a variety of styles.

Electronic Keyboards—The purpose of this course is to help the student develop a degree of keyboard skill, a basic understanding of musical theory, and an ability to compose and improvise simple tunes or songs.

New Ideas in Listening—This course introduces the student to listening beyond the more obvious elements such as melody and rhythm. Intended outcomes include such points as the role of repetition, reprise, and sequence as unifying factors; recognition of tension and release as aspects of drama; and development of the ability to listen and hear in depth. Knowledge of historical style, musical form, and meaning and value in music are other possibilities.

Courses should be based on the Wisconsin Music Standards and focused on the needs and interests of those students who elect not to be in a performing group.



Percussion—This course can be a multicultural experience with students exploring the various percussion media that world cultures have used for communication, ritual, and entertainment. Steel drums, tabula, the American Indian drum, and the highly sophisticated techniques of African, Asian Indian, and Japanese drummers may be examined and used to introduce both the general and the performance student to what may seem at first to be a simple medium.

These are only examples of courses that could fulfill the 7–12 general music course requirement of Standard j. Others are, of course, possible. As mentioned earlier, they should be based on the Wisconsin Music Standards. The most important consideration in designing such a course is to enhance the student's interest in music and to help the student become an independent, self-motivated learner. Experiences, activities, and outcomes that do not forward these principles should be examined and revised. Teachers find that giving students ample opportunities for creative, divergent responses in which the students apply knowledge, analyze and create music, and form musical judgments enhance student achievement and interest.

Both MENC and the WSMA General Music Committee suggest the following intended outcomes. All general music courses should give students some degree of ability in these experiences:

- Making music alone and with others
- Improvising and creating music
- Using the vocabulary and notation of music

- Responding to music aesthetically, intellectually, and emotionally
- Becoming acquainted with a wide variety of music
- Understanding the role music has played and does play in our lives
- Making aesthetic judgments based on critical listening and analysis rather than on stereotypes and shallow prejudices
- Developing a commitment to music learning
- Supporting music in the community and encouraging others to do so
- Continuing music learning independently

Scheduling, Staffing, and Promoting the Courses

In addition to designing courses that speak to the interests and abilities of students not in the performing groups, school districts must schedule these courses so that student access is maximized. This means avoiding scheduling conflicts with other single-section courses and providing sufficient class periods within the school day. Some scheduling plans place severe restrictions on students' access to the arts programs, especially in view of the many requirements and attractive course options. For instance, certain four-block plans can negatively affect music programs. At the high school level, the eight-period day seems to provide optimum student access.

Staffing must be accomplished without adversely affecting the existing performance program or limiting its potential to improve. *This is an extremely vital point.* In some instances adding a teacher will be necessary. Computer-assisted and/or computer-based instruction, independent study, individual projects, or attendance at a local college or university are all possible solutions to staffing and scheduling problems, provided that the stated student outcomes and the materials covered remain the same.

Besides staffing and scheduling, effective promotion of the secondary general music program is necessary if these courses are to attract a reasonable number of students. This raises an important question: Why should a high school music educator be interested in promoting such courses for students who will probably not become members of the school performance groups? There are at least three reasons:

1. To enhance the student's quality of life both now and in the future by developing the ability to experience and respond fully to music;
2. To help students develop cognitively and creatively in ways that are unique to the musical experience; and
3. To nurture students' lifelong interest and involvement in music through performance and/or concert attendance. Such courses can have far-reaching effects on future music programs regardless of whether performance class enrollment is increased in the near term.

Districts must schedule these courses so that student access is maximized.

It is necessary that teachers at different levels communicate regularly.

Resources

See "Music in Wisconsin Schools" on the DPI website, <http://dpi.wi.gov/cal/index.html>.

See *Wisconsin's Model Academic Standards for Music* on the DPI website, <http://dpi.wi.gov/standards/pdf/music.pdf>.

Building Partnerships

Fostering communication between music teachers and colleagues, parents, administration, and school board members is important for sharing ideas, discussing differences of opinion, garnering support for programs, developing a philosophy, assessing student progress, and helping teachers to stay vital as educators.

Colleagues

For professional growth, teachers must maintain frequent discussions with colleagues despite busy schedules. While these information sharing sessions may be short, they can yield a great benefit to teachers and, eventually, to their students. Musical theatre productions and other special events can create opportunities for teachers to work together and share their specific skills and knowledge. Interactions with colleagues in different disciplines can lead to more collaborative performance occasions and thus help students make connections among the disciplines. Music teachers also can develop collegial relations in the school and community by serving on committees and sharing their knowledge about the teaching profession.

General, choral, and instrumental programs are, by nature, vertical in design, and do not necessarily encourage interaction with teaching peers. Therefore, it is necessary that teachers at different levels communicate regularly at music department meetings, curriculum planning sessions, and during preparation for joint concerts or projects.

Workshops, committees, festivals, and conventions are other important places for teachers to network with others, enrich their own learning, and bring new ideas back to their classrooms.

Parents

Parent support organizations for music programs primarily function so that the music teacher can promote the program's philosophy, goals, and visibility to the public as well as provide students special opportunities not normally part of the school budget. Newsletters and websites can serve as valuable communication tools. Telephone calls, letters, parent-teacher conferences, and other traditional opportunities to discuss the musical life of the student remain important in maintaining a strong parent-school partnership.

Administration and School Board

Music teachers must take every opportunity to communicate with the administration and board of education in matters of curriculum, methods of delivery,

...achievement, the role of music in the overall school curriculum, the political influences that generate educational reform, and funding issues. Examples are serving on faculty committees; sharing class projects and performances with administrators; providing annual reports to the board, perhaps organized and presented by the students; encouraging administrators and board members to visit classes; involving them in performances; and bringing student performance groups to school board meetings.

School and Community Relations

Students in school music organizations often are expected to provide service to the school and community above and beyond the program's normal performance expectations. Music teachers at all levels can choose to initiate these performing opportunities as well as accept invitations to fulfill these community expectations. The commitment of student time, family priorities, and work schedules when scheduling music activities beyond the normal program was discussed earlier in Music Performance Guidelines. A careful balance must be maintained between these extra events and the music education needs of the students. Ideally, the music teacher selects opportunities that serve both purposes.

While attendance at regular performances (which should be scheduled before the beginning of school) might be required, teachers may allow students choices in service performances, providing, of course, a viable ensemble is maintained. In addition, student-organized performance opportunities such as chamber music programs, lunch concerts, and other special school day events should be encouraged. Music teachers also may consider implementing a Fine Arts Week to showcase student performers, as well as provide a focus on the arts for the entire student body, faculty, and community.

Community Outreach

There are a variety of ways to connect the community and the school music program. Concerts and daytime programs should be publicized throughout the community. Senior citizens, service organizations, and students from other grade levels may be bused to a school for concerts. Community musicians can be invited to participate in or be featured in rehearsals, classes, and evening concerts. Teachers and students can take special performances into the community, and school performing organizations can travel to other schools and community centers to present concerts. Holiday programs, chamber music programs, and community celebrations have been successful ways for school groups to share their music. And even when performances are connected with fund raising efforts, the goals should still be consistent with quality music education.

Resources

Pontious, M. 2000. "Building Partnerships." *Wisconsin School Musician* (March).

A careful balance must be maintained between these extra events and the music education needs of the students.