



MUSIC TASK FORCE FINAL REPORT

As charged by the School Board August 26, 2013 a Music Task Force was formed to refine budget and program needs, review practices of the District and make recommendations for improvement. Please accept the final report of the Music Task Force.

District Goal: All students will show continuous progress toward their personal learning goals, developed in collaboration with teachers and parents, and will be prepared for post-secondary education and career success.

The Beaverton School District recognizes the diversity and worth of all individuals and groups. It is the policy of the Beaverton School District that there will be no discrimination or harassment of individuals or groups based on race, color, religion, gender, sexual orientation, gender identity, gender expression, national origin, marital status, age, veterans' status, genetic information or disability in any educational programs, activities or employment.



MUSIC TASK
FORCE
FINAL REPORT

MAY, 2014



May, 2014

In September of 2013, the Beaverton School District Board charged the Music Task Force with evaluating the current state of music education in the district and developing a re-investment strategy to improve music programming, then suffering from years of significant cuts. The Task Force was to research current best practices in music education, compile information on other district's of excellence in music education, inventory current materials, and develop a budget proposal for consideration in the 2014-15 budget cycle.

In addition to the charge, the Task Force made equity a focus of their work. In each of the deliberations, the Task Force strove to ensure that the proposal increased equity between district programs, made music accessible and culturally relevant to all district populations, and was taught so as to give every student the full academic, college, and career benefits of music instruction.

To accomplish this work, the Task Force broke into three subcommittees, each researching an area of focus and creating a report brought to the full Task Force for approval. The Subcommittees:

Staffing & Scheduling

- Developed multi-year plans for targeted staffing of music programs
- Highlighted scheduling any conflicts that create barriers to enrollment for students
- Created cost benefit analysis of increased music programming

Materials

- Inventoried current district instruments and materials
- Developed equitable inventory models for instruments and materials
- Developed upkeep budgets for the maintenance of instruments

Community Outreach

- Created and promoted a music survey
- Worked on issues of cultural competency
- Communicated community concerns and suggestions to Task Force

The work generated by these subcommittees was used to build a budget proposal, submitted for consideration by the Internal Budget Committee in February. This budget proposal, updated to include a prioritized list of items to be added in future years, is included in this report.

The Task Force believes this report represents a blueprint for returning Beaverton music programs to excellence—a blueprint that not only brings back programs needed to provide a solid educational foundation, but provides a direction in which the district can move forward to new and innovative music practice.

Beaverton School District Music Task Force

Robin Kobrowski, Administrator for Assessment, Instruction, & Curriculum
Jan Martin, Administrator for Elementary Assessment, Instruction, and Curriculum
Susan Greenberg, School Board Representative
Carol Smith, Community Member, Former BSD Administrator
Jeremy Zander, Teacher—Southridge
Michael Schlabach, Teacher—Meadow Park
Marilyn Welch, Teacher—Jacob Wismer
Laurel Bookhardt, Parent—Aloha
Nancy PeBenito, Parent—Sunset, Cedar Park
Josh Pounders, Parent—Aloha-Huber Park
Jeffrey McKie—Community Member
Tom Colett—Community Member

**Beaverton School District Music Task Force
Final Report
Table of Contents**

Introduction	1
Table of Contents	2
Board Charge	3
Task Force Roster	5
Task Force Expectations	6
Responsibilities	7
Meeting Schedule	8
Scheduling & Staffing Subcommittee Report	9

Appendix

- A. Materials Subcommittee Report
- B. Community Outreach Subcommittee Report

- C. Music Task Force Proposal

- D. Community Outreach Survey Summary

- E. Benefits of Music Education

- F. Music Educators National Conference Report

MUSIC TASK FORCE

The Board is asked to review the overview of the Music Task Force to be appointed in September. This group will be working to refine budget and program needs, in addition to reviewing practices of the District and recommending areas for improvement.

Task Force Formation

- Membership (12 positions)
 - Administration (2) – Central Office
 - Teachers (3) – Elementary Music, Middle School Music, High School Music
((The composition of the group may include a vocal and/or instrumental teacher, BEA Rep.)
 - Parents (3) – Elementary, Middle and High School
 - Community (3) – Community Leader, Business Leader, Retired Music Teacher/Other
 - Board (1)

- Membership will be based on applications received by individuals.

Timeline (2013-14)

September - Formation of Task Force/initial meeting targeted for late September

October – January: Visioning, recommendations for budget process

February - May: TBD by committee priorities, short and long term goals

Potential topics for discussion and recommendation by the Task Force

- Role of TOSA/Supervisor
- Elementary programming recommendations
- Elementary instrumental offerings
- Middle and High School Program Development
- Policy and AR Review
- Review and study of state and national model programs
- Instrument Inventory (access for all students.)
- Student and Parent Resource Development (community and website)
- Role of Booster organizations
- Fundraising
- What is the ideal Beaverton experience

The Beaverton School District recognizes the diversity and worth of all individuals and groups. It is the policy of the Beaverton School District that there will be no discrimination or harassment of individuals or groups based on race, color, religion, gender, sexual orientation, gender identity, gender expression, national origin, marital status, age, veterans' status, genetic information or disability in any educational programs, activities or employment.

MUSIC TASK FORCE

POLICY ISSUE/SITUATION:

The following information is being provided to the Board as an update on the formation of the Music Task Force.

BACKGROUND INFORMATION:

The District advertised the Music Task Force for a period of two and half weeks seeking representation from teachers, parents and community members. Information was made available through press releases with newspapers, radio and other media outlets. In addition, the District advertised the Music Task Force in the BSD Briefs, Staff Talk, Face Book, Twitter, School Newsletters, Volunteer Coordinators, Blog and the District website.

Applications represented nine community members, nine parents, four teachers, one teacher/parent and one classified employee. The applicant pool was well qualified to assume responsibilities on the Music Task Force. Representatives selected are the following:

- | | |
|------------------------|--|
| Parent Members: | Laurel Bookhardt
Joshua Pounders
Nancy Pe Benito |
| Teacher Members: | Michael Schlabach
Marilyn Welch
Jeremy Zander |
| Community Members: | Tom Colett
Jeffrey McKie
Carol Smith |
| Administrator Members: | Robin Kobrowski
Jan Martin |
| Board Member: | Susan Greenburg |

The first meeting for the Music Task Force will take place on Tuesday, September 24 from 5:30-7:00 PM in conference rooms 1 & 2.

**MUSIC TASK FORCE ROSTER
2013 - 2014**

Bookhardt, Laurel	Parent
Colett, Tom	Community Member
Greenberg, Susan	BSD Board Member
Kobrowski, Robin	Administrator for Secondary Curriculum, Instruction & Assessment
Martin, Jan	Administrator for Elementary Curriculum, Instruction & Assessment
McKie, Jeffrey	Community Member
Pebenito, Nancy	Parent
Pounders, Joshua	Parent
Schlabach, Michael	Teacher (A Parent)
Smith, Carol	Community Member
Welch, Marilyn	Teacher
Zander, Jeremy	Teacher
	
Ouellette, Susan	District Support - Recorder

TASK FORCE: THE EXPECTATIONS

A Task Force is created at the direction of the School Board for the purpose of providing a thorough review of a current program or issue and making recommendations to the Board. Depending on the Task Force, members agree to serve for up to one school year.

The Task Force is supported by staff from the Division of Teaching & Learning. Background work and document drafts are provided by these support staff, along with other resources as needed.

Task Force members are expected to attend meetings regularly. Meetings are held once or twice a month in the evening, generally from 5:30-7:00. No meetings are held in July. Meetings are typically at the Central Office.

Task Force members are expected to follow the community agreements throughout the process. These agreements are reviewed at the first meeting and are intended to support open, honest, and respectful collaboration. Honest and truthful Task Force work will involve conflict. This is simply a fact. The objective of the Task Force is to address these conflicts in a healthy, productive way so that the School Board and community are served well and all voices are honored. It is also an objective of the process to model for the entire community, and especially our students, what "civil discourse" looks like in a healthy democracy.

Task Force members are expected to fulfill multiple roles as they work to serve the School Board and the community by providing recommendations that reflect research, a broad range of viewpoints, and careful consideration. These roles are: **LEARNER, COLLABORATOR, COMMUNICATOR, REPRESENTATIVE, and ADVOCATE**.

As a **LEARNER**, the members will examine current practice, research, and issues relevant to the content area or topic. Members will also learn from each other and those who provide input to the Task Force. In many ways, the Task Force will become a learning community and will attempt to help inform the entire school community in key aspects of the issues under consideration.

Members are expected to work as a **COLLABORATOR** with the other members of the Task Force. Collaboration means that members engage in civil discourse, working with all other members of the team for the common good, recognizing that multiple viewpoints will be involved, and making commitment to approach conflict as an opportunity to better understand each other, the issues, and the recommendations which will best serve the School Board and the community.

Parents, Teachers and other Community Members on the Task Force will assist with all communication efforts, but will have a special role as **COMMUNICATOR** in gathering information and input from fellow parents, teachers and community members and disseminating information. All voices in the community should have an opportunity to be heard in the process, and this requires a sustained effort.

Good communication will assist in the role of **REPRESENTATIVE**, assuring that an accurate and balanced version of the input gathered from the various constituencies is well represented.

Finally, as an **ADVOCATE**, parents, teachers and community members will be expected to express personal views and positions, advocating for decisions that best reflect the individual's perspectives about what will best serve the students of the District.

TASK FORCE MEMBER ROLES & RESPONSIBILITIES COMMUNITY AGREEMENTS

Honor the schedule.

- Start and end on time.
- Develop efficient agendas with clear goals in mind.
- Be prepared for each session by completing pre-meeting assignments and readings.

Practice respectful communication skills.

- Honor the person who is speaking by listening and waiting your turn to speak.
- Say what you are thinking, tempered by how you are being heard.
- Be mindful of how much you are talking.
- Allow for open, honest expression without fear of retribution.
- The team communicates to stakeholders in harmony, not as solo voices.

Practice respectful email use.

- Use email for short, factual information and movement of resource and reference documents.
- Forward emails only with the sender's permission.
- No attempt should be made to resolve, process, debate, or deal with conflict of any kind over email.

Honor the process.

- Follow the facilitator(s) and the protocols and stay fully engaged throughout the meeting.
- Approach conflict as an opportunity to grow.
- Seek to clarify issues by soliciting each other's points of view.
- Support decisions made by the group. Once an agreement is made, all members own that decision.

Respect each other's opinions, views, style, and comments.

- Honor the rights of individual members to express opposing viewpoints.
- Assume best intentions.
- Talk about ideas, not people.
- Listen as if your mind could be changed

District Goal for 2010-2015: *All students will show continuous progress toward their personal learning goals, developed in collaboration with teachers and parents, and will be prepared for post-secondary education and career success.*

MUSIC TASK FORCE MEETINGS

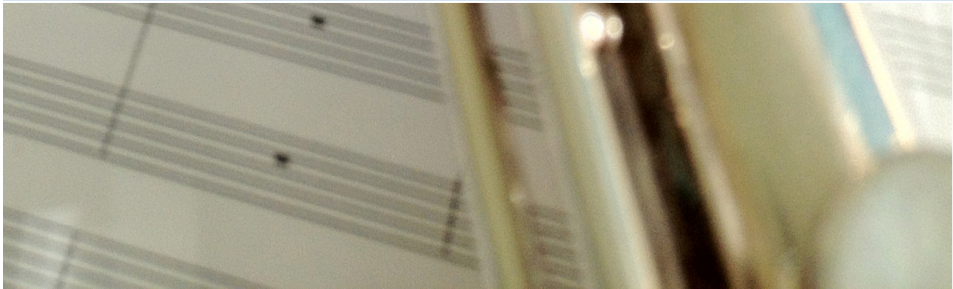
All meetings will be held Tuesdays at 16550 SW Merlo Road, Beaverton, OR 97006

DATE	TIME	LOCATION
September 24, 2013	5:30 – 7:00 p.m.	District Office Conference Rooms
October 15, 2013	5:30 – 7:00 p.m.	District Office Conference Rooms
October 29, 2013	5:30 – 7:30 p.m.	District Office Conference Rooms
November 19, 2013	5:30 – 7:00 p.m.	District Office Conference Rooms
December 5, 2013	5:30 – 7:00 p.m.	District Conference Room 3
December 10, 2013	5:30 – 7:00 p.m.	District Office Conference Rooms
January 14, 2014	5:30 – 7:00 p.m.	District Office Conference Rooms
February 11, 2014	5:30 – 7:00 p.m.	District Office Conference Rooms
March 18, 2014	5:30 – 7:00 p.m.	District Office Conference Rooms
April 15, 2014	5:30 – 7:00 p.m.	District Office Conference Rooms
May 14, 2014	5:30 – 7:30 p.m.	District Office Conference Rooms



May 2014

Music Task Force Proposal to the
Beaverton School District Internal Budget Committee



“What we have determined and this administration recognizes and the Secretary of Education has said this clearly, arts and music education is not an add-on. It’s not supplemental. It’s not a neat thing to do. The data and the research have proven that it increases academic performance, graduation rates, attendance rates, the level of students that are going to go on to college and the level of students that are going to graduate from college. If they have music education at an early level, in elementary school, they are going to be more destined for success.”

- Tim Tuten, US Department of Education, January 23, 2014

Music education is defined as a core academic subject by Oregon State Law¹ and National Law². Review of current best practice models in music education has revealed that school districts with nationally recognized music programs have invested a significantly greater percentage of funding to music education than Beaverton School District (BSD). Recognizing the varied budgetary demands in BSD, the recommendations in this document have been developed to lay foundational groundwork (focused on elementary music education and performance in 2014-15) and build forward in future years. This strategy taps the lowest threshold of initial expenditure possible. Below this level of investment it is not likely that the current trend of decline in music enrollment will be reversed.

Strong music education programs increase test scores^{7,8,10,14,18} graduation rates^{12,19} and prepare students to be college and career ready.^{3,18} The following recommendations are designed to provide greater equity of access to all students and reduce barriers to enrollment in elective music classes. This will enable student enrollment in BSD music classes to mirror the demographics of school populations. The correlation between the benefits of music education for students of low socio-economic status and academic success are even more profound than benefits to the general population.^{3,18} By supporting individual student growth through commitment to a consistent, well-grounded music education program, BSD will be positioned to retain the confidence of parents and students during times of economic prosperity and decline.

Five Year Goal

The following proposal supports the Task Force's Five-Year goals:

- 1) To provide a sufficient quantity and quality of instruction (minimum of 90 minutes per week⁴), Kindergarten through 5th Grade, to give *every elementary student a solid grounding in musical concepts and skills* and the experience to matriculate successfully, if he or she so chooses, to middle school and high school music ensembles.
- 2) To give students at every middle and high school *equitable access* to high quality (i.e., of sufficient instructional time and frequency, supported by high quality equipment that includes a wide variety of instruments) band, choir, and orchestra programs.
- 3) To *reduce barriers to enrollment* so no student is prevented from participating in any music program due to financial hardship or schedule conflict with singleton classes.
- 4) To *increase diversity* in middle school and high school ensembles through the use of culturally competent programs and practices.
- 5) To *foster innovative educational practices*, including technology use, by providing music staff with reasonable workloads, proper support budgets, and the opportunity for collaboration.
- 6) To implement and support a *unified curriculum* with built-in measures of student progress.

Ultimately, by reaching the above goals, in five years our music program will provide Beaverton students with all of the academic, cognitive, and college and career benefits research has shown music education to provide. Students, many of whom rely on our public school for arts education, will have access to deep arts experiences, and music staff will have the support necessary to deliver high-quality instruction that adapts to changes in student needs and current practice.

Strategic Alignment

Strong music programs support the district's strategic goals, in particular the WE's four pillars:



WE EXPECT EXCELLENCE

- Music teaches positive academic-behaviors: persistence, focus, discipline, and strong work habits.
- Music education supports excellence in other academic areas:
"Skill tests on 5,154 fifth graders in 75 schools showed that kids who were learning a musical instrument received higher marks than their classmates in every single test area. The longer they had been playing, the higher they scored." - Robitaille and O'Neil (1981) of the Albuquerque, New Mexico school system, New Mexico Department of Education
- Music increases college and career readiness:
"Schools that have music programs have significantly higher graduation rates than do those without music programs (90.2% as compared to 72.9%). In addition, those that rate their programs as "excellent or very good" have an even higher graduation rate (90.9%)." - Harris Interactive Inc. (2006) Understanding the Linkages between Music Education and Educational Outcomes. Read more at <http://advocacy.nafme.org/all-research/>



WE INNOVATE

- Music teaches 21st century skills: including teamwork, creative thinking, and hands-on learning.
- Science, Technology, Engineering and Mathematics (STEM), need help from the Arts (STEAM) in order to foster truly innovative thinking.



WE COLLABORATE

- Music teachers collaborate with homeroom and single subject teachers to reinforce reading, math, science and history content and concepts.
- Music teachers collaborate with each other in learning teams.
- Student music performances bring hundreds of parents, family, and friends together, creating a lasting connection between the community and its school.
- Music collaboration between the Arts (Theater, Dance, Drama, Visual Arts, etc.)



WE EMBRACE EQUITY

- Music education helps narrow the achievement gap:
"At-risk teenagers or young adults with a history of intensive arts experiences who achievement levels closer to, and in some cases exceeding, the levels shown by the general population. These findings suggest that deep arts involvement may help to narrow the gap in achievement levels between youths of high- and low-SES." - Catterall, NEA Report, 2012
- Strong public school music programs reduce the arts gap—the gap in access to arts opportunities experience by low-SES students—by providing arts instruction to all students regardless of their families' income.

Best Practices

As modeled in school districts with nationally recognized music programs.

1. Minimum Standards for Instructional Time for Music Education

The National Standard for elementary school music instruction is 90 minutes each week excluding time devoted to elective instrumental or choral instruction; minimum of three hours per week for middle school and high school band, choir and orchestra.^{3,4}

2. Highly Qualified Staff

Through proper hiring practices, all music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training and are fully qualified for their instructional assignments in music. Potential hires are vetted by a Music Supervisor who has in-depth knowledge of specific instructional content areas.⁴

3. Centralized Curriculum with Clear Learning Targets and Instruction Aligned to Targets

A structured, centralized curriculum of clear learning targets and built-in measures for student progress is critical to an articulated music education program. Music instruction is a set of skills that builds progressively for each student. It requires prerequisite knowledge for later success. Therefore, music curriculum is described and outlined in a series of sequential and articulated learning targets and curriculum guides for each course.⁴

4. Reduce Barriers to Enrollment

By providing equal access to music instruction and instruments to all students regardless of socio-economic status or disabilities, schools build music programs that reflect the demographics of the school population and reduce the achievement gap.^{18,19}

5. Cultural Competence

Responding to diversity of student population with inclusion, districts employ culturally responsive teaching and culturally mediated instruction so students from diverse backgrounds can thrive.^{5,6}

6. District Music Supervisor

In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district is designated as full-time coordinator or administrator to provide leadership for the district-wide music program.⁴



ELEMENTARY MUSIC PROGRAMS OF EXCELLENCE COMPARISON				
District	David Douglas SD, Oregon	Fairfax County SD, Virginia	Amarillo Independent SD, Texas	Beaverton SD, Oregon
NAMM 2013 Best Communities for Music Education	Yes	No	Yes	No
Total Enrollment	10,732	184,625	33,327	38,775
Free & Reduced Lunch	80.4%	26.7%	66.9%	36.2%
ESL / ESOL	20.3%	16.0%	13.7%	12.6%
Percent Hispanic	23.3% (2011)	23.0%	45.1%	26.0%
Total Minority Enrollment	47.3% (2011)	57.7% ¹	59.7% (2011)	47.5%
4-Year Graduation Rate	73.0%	92.0%	76%	77%
Elementary Music Instruction	80 min/week	60 min/week (Pre K - 6)	117 min/week	42 min/week
Student to Music Teacher Ratio	483	350: General Music 185-200: Band & Orchestra	400-500	775
4 th Grade Instrument Instruction	No	Yes; Strings	No	No
5 th Grade Instrument Instruction	Yes; Band & Orchestra 2times/week	Yes; Band 45 min lesson/week	Yes; Orchestra in place of General Music	No
Instruments available for low-income students	Yes	Yes	Yes	Limited
Music Supervisor	Yes	Yes	Yes	No

¹ Non-White population (White = 42.3%)

Innovation

To date, the Task Force continues to research innovative and new music education practices. Our proposal lays the groundwork for future teacher-led innovation in practice and curriculum. We believe the best path to innovation is fostering staff member’s creativity through teacher collaboration, supporting adequate budgets to purchase materials and equipment, and providing dedicated time for teacher collaboration activities.

Additionally, we highlight three innovative practices for future consideration by the music supervisor and teachers:

- Cultural inclusive ensemble including, but not limited to: marimba band, guitar ensemble, mariachi, etc.
- The use of Smart Music to aid basic instrumental proficiency and/or Dropbox for student to student mp3 sharing and performance critique.
- The introduction of recording studios at select school sites in conjunction with classes in sound engineering or composition.

Initial Budget Proposal Recommendations

RECOMMENDATION	ACTION	APPROXIMATE COST
<ul style="list-style-type: none"> • Facilitate the hiring of quality music teachers (in cooperation with other administrators) in order to provide students with a quality music education. • Provide models for the evaluation of current music teachers (in cooperation with other administrators) in order to further improve the quality of music education. • Provide for the professional development of our current teaching staff. • Work with district administration to maintain a district music budget in order to provide for more efficient use of funds. • Coordinate placement of itinerant music staff (in cooperation with other administrators). • Manage district inventory of musical instruments, sheet music, and other music equipment. 	Add 1.0 Music Administrator* Or, Alternatively, add 1.0 Music TOSA	\$150,000 Or, \$100,000 (numbers have been adjusted)
<ul style="list-style-type: none"> • Address equity of student contact time between elementary schools throughout the district. • Increase student contact time to approach 90 minutes per week at the elementary level to meet minimum National Standards (NAFME, 1994) 	Add 12 Elementary General Music FTE	\$1,200,000 (numbers have been adjusted)
<ul style="list-style-type: none"> • Provide necessary instruction to the 5th grade band classes in cooperation with the General Music Teacher. • Allow for collaborative team-teaching on a rotating basis from the area Middle School Band Director or a part-time roving Band Director. This collaboration improves student learning and retention across grade levels, particularly where a change in school occurs. 	Add 2.5 Elementary Band FTE	\$250,000
<ul style="list-style-type: none"> • Provide instruments to students in beginning band who cannot obtain them through other means. This addresses the most significant equity issue with instrumental music and is necessary for fifth grade band. 	Instrument & equipment purchase for 5th grade band	\$135,000

Note: Green font indicates approved budget items as of May 2014.

Music Task Force Recommendation to BSD Internal Budget Committee

RECOMMENDATION (continued)	ACTION	APPROXIMATE COST
<ul style="list-style-type: none"> Bring parity to elementary music classroom equipment to provide a consistent and equitable music education experience across the district. Provide the means for authentic and meaningful music education experiences in every elementary music classroom throughout the district. 	Instrument & equipment purchase for elementary general music classrooms	\$250,000
<ul style="list-style-type: none"> Provide for the overdue replacement and repair of instruments at the secondary level. Provide for student participation in educationally necessary co-curricular events. Provide for the upkeep of district-owned music equipment, including choir robes, pianos, band instruments, etc. Provides for acquisition of sheet music. 	Instrument/equipment repair & replacement	\$158,000 (\$10,000 per middle school band, \$12,000 per high school band, \$2,000 for choirs)
<ul style="list-style-type: none"> Provide unique opportunities in music education tailored to the needs of special education students who are not currently receiving music instruction. Improve the quality of music education by providing music educators with specific training in special education. 	Add 0.5 Certified Music Teacher with SPED background to work with SPED students district-wide (e.g., in ISC) Purchase instruments for SPED students	\$50,000 \$2,000
<ul style="list-style-type: none"> Reduce barriers to enrollment, particularly for underserved students. Support bussing for recruiting tour performances by older ensembles; provide substitute pay to enable middle school teachers to recruit; allow for sufficient time during the school day for all interested students to try out a variety of instruments; provide funds for printed materials. 	District-supported, articulated recruiting for beginning band	\$25,000
<ul style="list-style-type: none"> Provide access to music education to students Merlo Station where there currently is none. Use a small ensemble model aimed at helping underserved/at-risk students. 	Add 0.5 Music FTE to Merlo Station Purchase instruments for Merlo Station	\$50,000 \$3,500
<ul style="list-style-type: none"> Provide for K-12 community outreach, celebration and recruiting through large yearly performance 	Reserve one evening in the gym at all 5 high schools for a joint K-12 concert by feeder area in December	\$0
Total		ADMINISTRATOR \$ 2,273,500 TOSA \$ 2,223,500
	One-time Instrument Purchase	\$390,500
	Equipment Maintenance, Repair & Replacement	\$158,000
	Other (recruitment efforts)	\$25,000

Note: Green font indicates approved budget items as of May 2014.

Updated Prioritization for Future Allocation

1	<p>Fifth Grade Band Pilot – Staff and Instruments</p> <ul style="list-style-type: none"> Add 1-4 fifth grade band instructor positions (.2 FTE each) that feed to a single middle school Purchase instruments to support classroom instruction Develop schedules, best practices, and collaboration models for preparation to full district implementation 	\$150,000
2	<p>Equity in Middle School Instructional Time and Options (8.0 FTE)</p> <ul style="list-style-type: none"> Ensure 1.0 FTE of choir and band at every middle school to allow students access, regardless of the school they attend, to the same music options and amount of instructional time 	\$800,000
3	<p>Middle School and High School Upkeep Budgets</p> <ul style="list-style-type: none"> Provide for repair and replacement of instruments and musical materials \$10,000 per middle school band; \$12,000 per high school band; \$2,000 per middle or high school choir 	\$158,000
4	<p>Merlo Station Music Instructor (0.6 FTE) and Instruments</p> <ul style="list-style-type: none"> Provide access to music education for students at Merlo Station where currently no music education is provided. Use small ensemble model aimed at helping underserved/at-risk students 	\$63,500
5	<p>Middle School and High School Drop Down Recruiting</p> <ul style="list-style-type: none"> Support bussing for band and choir recruiting events Provide substitute pay to allow middle school and high school to provide drop down recruiting Provide funds for printed recruiting materials Allow students opportunity to play and learn about a variety of instruments 	\$25,000
6	<p>Special Education Music Instructor (0.5 FTE) and Instruments</p> <ul style="list-style-type: none"> Provide music education opportunities tailored to the needs for special education students not currently receiving music instruction For special education students already receiving music education, provide higher quality instruction by using music educators with specific special needs training 	\$54,000
7	<p>Equity in High School Instructional Time and Options</p> <ul style="list-style-type: none"> Ensure 1.0 FTE of choir and band at every high school to allow students access, regardless of the school they attend, to the same music options and amount of instructional time 	\$800,000
8	<p>Elementary Orchestra (6.6 FTE)</p> <ul style="list-style-type: none"> Provided added FTE to create a fifth / fourth grade string program at each elementary school Purchase strings for loan to students, reducing financial barrier to enrollment <p>*Does not include price of consumables (i.e., music, strings, etc.)</p>	\$833,000*
9	<p>Middle School Orchestra (1.6 FTE)</p> <ul style="list-style-type: none"> Provided added FTE to create orchestra program at each middle school Purchase orchestral instruments for loan to students, reducing financial barrier to enrollment <p>*Includes K-8 schools. Estimate does not include consumables</p>	\$293,000*
10	<p>High School Orchestra (0.8 FTE)</p> <ul style="list-style-type: none"> Provided added FTE to create orchestra program at each high school Purchase orchestral instruments for loan to students, reducing financial barrier to enrollment <p>*Estimate does not include the price of consumables</p>	\$175,000*

Anticipated Future Needs

The Task Force also makes recommendations that BSD consider several actions for future years:

- Form an orchestra program beginning in 4th or 5th grade in a manner similar to the proposed 5th grade band program.
- Additional FTE will eventually be necessary to support some of the larger student loads at the secondary level. This FTE would be determined during the staffing process in the spring and would be based on student enrollment.
- The district should resolve the inequity in course offerings that currently exists between schools in the district by ensuring that every comprehensive secondary school offers band *and* choir, and eventually orchestra.
- The district should resolve the inequity in class time that currently exists between middle school music programs in the district by ensuring that ensemble music classes meet for an average of 225 minutes in a regular school week.

Creative Budget Solutions

The Music Task Force proposes the following ways to reduce the budgetary impact of our recommendations. These are just a few possibilities:

- We recommend the budget committee focus its allocation on staffing. With staffing in place, BSD will be more likely to win grants for material expenses.
- The purchase of instruments (both for 5th grade band and for the elementary music classrooms) can be funded in part by grants (e.g. BEF, Music for All, VH1 Save the Music, and other private grants).
- The estimated cost of instrument/equipment purchases is based on retail pricing. The actual cost will be lower once the order goes through a bid process.
- The Music Task Force members are ready and willing to help find funding sources for material needs. The district could recruit other volunteers to help as well.
- Instrument purchases can be made on a multi-year lease to mitigate the budget impact of any single year.
- A \$20,000 Grammy Foundation Grant may be applied for to support music education at Merlo Station while researching the effects of participation in music education on student graduation rate.

Appendix

Law

¹ “**School districts and public charter schools shall offer students instruction in** mathematics, science, English, history, geography, economics, civics, physical education, health, **the arts** and second languages that meets the academic content standards adopted by the State Board of Education and meets the requirements adopted by the State Board of Education and the board of the school district or public charter school.” — ORS 329.045(3)

² “**The term ‘core academic subjects’ means** English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, **arts**, history, and geography.” —Elementary and Secondary Education Act (No Child Left Behind) PUBLIC LAW 107–110—JAN. 8, 2002, 115 STAT. 1958

Best Practices

³ Frequency of teaching opportunities is in direct relationship with program quality. Districts with the most successful music programs start with elementary instrumental programs that begin in 5th grade, sometimes in 4th for strings and 5th for winds and percussion, have no fewer than 2 meetings per week, most preferably 3 to 5 per week and hold all classes during the regular school day. University of Michigan Research Project based on findings involving 50 districts, 113 instrumental music teachers from 27 states. Culver, Professor Robert (1990) *WHAT MAKES A STRONG PROGRAM*.

⁴ National recommended minimums are 90 minutes per week for elementary general music and 3 hours per week for middle school and high school band, choir, and orchestra, and these classes should be taught by highly-qualified certified music teachers. All music educators are musicians/teachers who have extensive specialized knowledge and training, whose knowledge is current and whose teaching embodies the best current practices. At least one general music teacher is available for every 400 students at the elementary level. The music program in elementary school provides the foundation for a sequential music program in the middle school. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level or course. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district is designated as coordinator or administrator to provide leadership for the music program. This person is employed full-time for administration when the staff includes 25 or more music educators. Additional administrative staff is employed at a rate of one-fifth time for each 5 additional teachers above 25. Lehman, Paul R., Project Director (1994) *Opportunities to Learn Standards*, Music Educators National Conference (MENC). <http://musiced.nafme.org/resources/opportunity-to-learn-standards-for-music-instruction-grades-prek-12/>

⁵ Opportunities for communicating with diverse students and their families goes beyond bridging language differences to truly understanding where students are coming from. Pratt-Johnson, Yvonne *Communicating Cross-Culturally: What Teachers Should Know*

⁶ Cultural competence is not only for the primary grades. Here is guidance for incorporating culturally competent strategies for a school-wide approach to student success. Klotz, Mary Beth *Culturally Competent Schools: Guidelines for Secondary School Principals*

Research

⁷ Students in top-quality elementary music programs scored 22% better in English and 20% better in mathematics than students in deficient music programs. These academic differences were fairly consistent across geographic regions. Students in top-quality middle school instrumental programs scored 19% higher in English than students in schools without a music program and 32% higher in English than students in a deficient choral program. Johnson, Dr. Christopher & Memmott, Jenny (2007, June) ***Journal for Research in Music Education***

⁸ Complex math processes are more accessible to students who have studied music because the same parts of the brain used in processing math are strengthened through practice in music. For example, students who take music in middle school score significantly higher on algebra assessments in ninth grade than their non-music counterparts, as their brains are already accustomed to performing the processes used in complex math. Helmrih (2010)

⁹ Students who study music outperform their non-music peers in assessments of math, and the advantage that music provides increases over time. These findings hold true regardless of socio-economic status and race/ethnicity. Students who study music surpass non-music students in assessments of writing, using information resources, reading and responding and proofreading. The gains in achievement of music students compared to non-music students increase over time. Baker (2011); Catterall (1998)

¹⁰ An analysis of 10 years of SAT data revealed that students who took four years of arts courses in high school earned the highest scores on both the verbal and math SAT, but overall, students taking any arts courses scored significantly higher than students who took no arts courses. Vaughn et al (2000)

¹¹ The ability to pay attention – visual focus, active listening and staying on task – is essential to school performance. It begins to develop early in life and is continuously refined. Early childhood training in instrumental music improved these attention abilities, while continued music education throughout adolescence reinforces and strengthens them. Neville et al (2008)

¹² Courses in music positively influenced the decisions of high school students not to drop out of school. Barry, N.H., Taylor, J.A. and Walls, K. *“The Role of the Fine and Performing Arts in High School Dropout Prevention”* Centre for Music Research, Florida State University

¹³ After one year musically trained children performed better in a memory test that is correlated with general intelligence skills such as literacy, verbal memory, visiospatial processing, mathematics and IQ. *Science Daily, Canadian-based researchers*

¹⁴ University studies conducted in Georgia and Texas found significant correlations between the number of years of instrumental music instruction and academic achievement in math, science and language arts. Kluball, Jeffrey Lynn, University of Sarasota Study, Trent, Daryl Erick, East Texas State University Study.

¹⁵ Musical training develops the region of the brain responsible for verbal memory – the recall and retention of spoken words – which serves as a foundation for retaining information in all academic subjects. Music students who were tested for verbal memory showed a superior recall for words as compared to non-music students. *Ho et al. (1998, 2003)*

¹⁶ Motor function is the ability to use small, acute muscle movements to write, use a computer, and perform other physical activities essential for classroom learning. The parts of the brain associated with sensory and motor function are developed through music instruction, and musically trained children have better motor function than non-musically trained children. Forgeard (2008), Hyde (2009), Schlaug et al. (2005)

¹⁷ Students involved in music lessons surpass their peers on tasks measuring perseverance. At the foundation of perseverance are motivation, commitment and persistence, all traits of creative individuals. Scott (1992)

¹⁸ A ten-year study, tracking more than 25,000 students, shows that music-making improves test scores. Regardless of socioeconomic background, music-making students get higher marks in standardized tests than those who had no music involvement. Teenagers and young adults of low socioeconomic (SES) status who have a history of in-depth arts involvement ("high arts") show better academic outcomes than low-SES youth with less arts involvement ("low arts"). They earn better grades and have higher rates of college enrollment and attainment. Catterall, James S. (2012) University of California Los Angeles, with Dumais, Susan A., Louisiana State University and Hampden-Thompson, Gillian, University of York, U.K. *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* was prepared for the National Endowment for the Arts

¹⁹ A project funded by the Florida Department of Education indicates that at-risk students who became involved in arts courses improved academically and were influenced to continue in school and graduate. When asked what specific aspects of their arts courses were most effective in retaining at-risk students, teachers most frequently mentioned the importance of performance and the social interaction and camaraderie that come from being part of an arts group or performing ensemble. (1992, November) Arts Education Improves At-Risk Students' Overall Performance, Study Finds, *Music Educators Journal*

²⁰ The auditory expertise gained over years of music training fine-tunes the auditory system in a comprehensive fashion, strengthening the neurobiological and cognitive underpinnings of both speech and music processing. In this review, they argue not only that common neural mechanisms for speech and music exist, but that experience in music leads to enhancements in sensory and cognitive contributors to speech processing. Of specific interest is the potential for music training to bolster neural mechanisms that undergird language-related skills, such as reading and hearing speech in background noise, which are critical to academic progress, emotional health, and vocational success. Strait, Dana and Kraus, Nina. *Playing Music for a Smarter Ear: Cognitive, Perceptual and Neurobiological Evidence*. National Institute of Health (2011).

²¹ Musicians' faster neural timing allows them to better distinguish sound in noise, a skill that goes beyond the ability to extract a base line or identify a theme, generalizing to linguistic prosody. *Music to Shape Brain Networks for Auditory Skills*, paper presented at Music, Science and Medicine: Frontiers in Biomedical Research and Clinical Applications, New York, NY (2011)

November | 2014

Scheduling & Staffing Subcommittee Report

Appendix A

Music Task Force – Scheduling & Staffing Subcommittee Report

The following document is NOT the final proposal of the Music Task Force to the Internal Budget Committee. Rather, it is a supporting document that outlines the ideal staffing levels for a music education program that is on par with excellent programs nationwide, statewide, and locally. This document was used by the Task Force in the formation of their proposal but is presented here for those who are interested in looking deeper into the thought processes behind the final proposal.

Table of Contents

Introduction.....4
Projected Current Trajectory.....4
Plan A Details6
Plan B Details9
Plan C Details 12

Cost-Benefit Analysis 15
Current Status..... 15
Plan A – District Enrollment Projection 16
Plan A – Single-School Model..... 18
Plan B – District-wide Model..... 22
Plan C – District-wide Model..... 23

Class Size Model.....26

Scheduling Considerations27
Elementary School..... 27
Middle School..... 27
High School 27
Other Scheduling Schedule Concerns..... 28

Bibliography.....28

Music Task Force – Scheduling & Staffing Subcommittee Report

Introduction

The Scheduling & Staffing Subcommittee was tasked with the following:

- Draft FTE recommendations at the elementary, middle, and high school level.
- Highlight barriers to enrollment caused by scheduling.
- Draft three hiring scenarios (hereafter referred to as Plan A, Plan, B, and Plan C) in three-year time-spans.
- Form cost assessment and projections of economic benefits to implementing these plans.

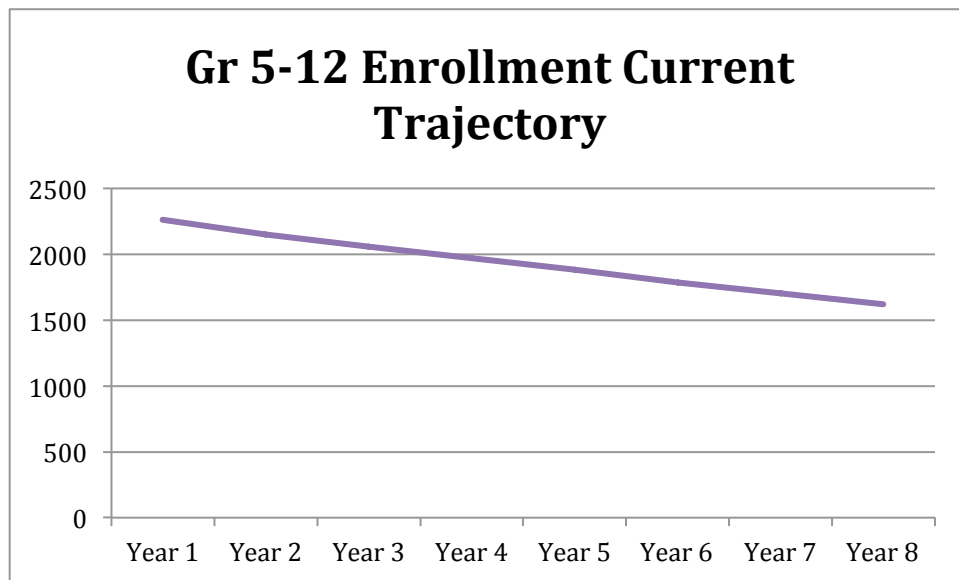
Projected Current Trajectory

To accomplish these tasks, the subcommittee first examined our current situation and the projected trajectory of the music program. Specifically, we examined the enrollment in band classes district-wide as a cross-section of the health of the overall music program. The results are sobering.

We took our current situation and projected it out over the next 8 years with the following assumptions:

- No 5th Grade Band
- Given the current barriers to enrollment, 6th grade participation will begin at approximately 26% (current figures) but will lose 5% of that enrollment per year as we face the eventual effect of reduced music contact time in the elementary schools.
- Given the current barriers to enrollment and lack of vertical articulation of K-12 music, the attrition rate will remain at an average of 35%.

Given these rather bleak (but not unrealistic) assumptions, the projected enrollment in band classes in 8 years with no improvement to the current situation can be seen in Figure 1a and 1b below.



Music Task Force – Scheduling & Staffing Subcommittee Report

Figure 1a: Our current projected enrollment over an 8-year period:

Projected total band enrollment after 8 years on current trajectory: appx. 1618

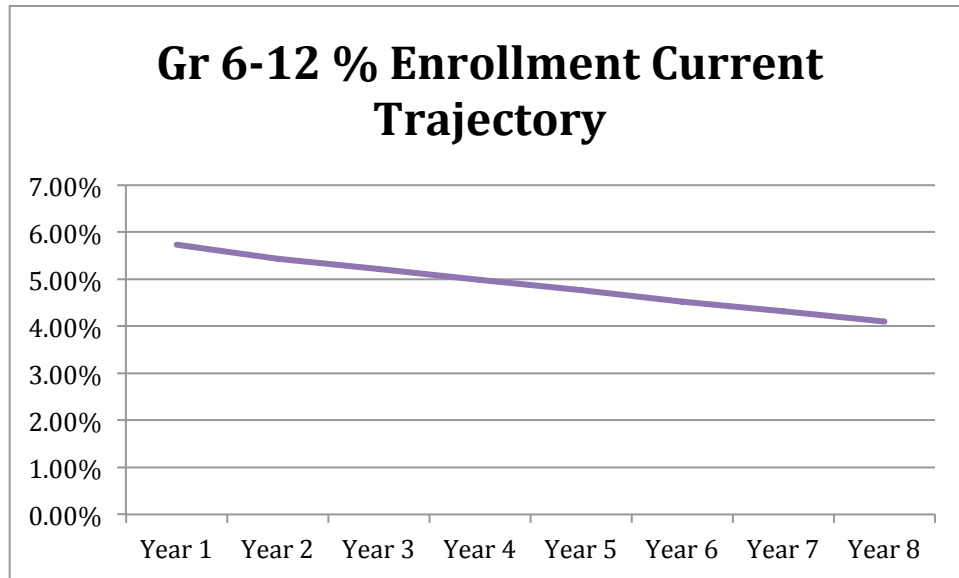


Figure 1b: Our current projected enrollment percentage over an 8-year period:

It is evident that this trend must be reversed. The focus of this subcommittee is to improve curricular options for students in order to facilitate cognitive development. Our suggestions are not tailored in order to increase the competitive success of any performing ensemble, but rather to increase student learning opportunities for all BSD students, with a special focus on students of low socio-economic status and diverse backgrounds. Through conversations with community members, with our current faculty, and with students and parents, we enunciated the following objectives:

- Resolve the inadequacy of elementary general music class time, thereby increasing enrollment in music classes (vocal & instrumental) at the secondary level.
- Resolve the inequity of music class time between elementary schools.
- Resolve the inequity of music class opportunities between secondary schools.
- Institute programs for 5th grade band and eventually 4th/5th grade orchestra in efforts to increase enrollment in instrumental music across the district.
- Facilitate the hiring of high-quality music teachers.
- Provide for the evaluation of current music teachers (in cooperation with their current supervisors) on the basis of their ability to instruct in their content area.
- Provide for the training of current music teachers through professional development pertinent to their specialty area (i.e. general music, vocal music, band, orchestra, etc.)

Music Task Force – Scheduling & Staffing Subcommittee Report

- Provide for more efficient allocation of our current and future staff by assigning music staff (in cooperation with teachers and building administrators) based on their specialty area (i.e. general music, vocal music, band, orchestra, etc.)
- Provide for more efficient allocation of capital and other physical resources through management of district music budget and district music equipment inventory.

Plan A Details

This plan was created by evaluating school districts from around the country that have achieved excellence in music education. Under current economic conditions, Plan A represents an aspirational model for Beaverton School District.

Year 1:

Description:	Approximate Cost:	Rationale/Details:
Add 12 Elementary General Music FTE (some elementary FTE is used for 5th grade band)	\$1,200,000.00	<ul style="list-style-type: none"> • Increases student contact time to 90 minutes per week at the elementary level to meet minimum National standards (NAFME, 1994) • FTE increase is based on a formula that assumes 1.0 FTE covers instruction for 90-minutes per week for a range of 500-540 students. • Addresses equity of student contact time between elementary schools throughout the district.
Add 13.2 for Elementary Band/Orchestra FTE (itinerant instructors)	\$1,320,000.00	<ul style="list-style-type: none"> • Provides for daily instruction of instrumental music at the elementary level, which increases band/orchestra enrollment at secondary level (Benham 2011) • Elementary band and orchestra would exist as 30-minute pull-outs scheduled in collaboration between the music supervisor and school principal. 1.0 FTE instructor covers band or orchestra at 5 elementary school sites, visiting each once per day.
Add 1.0 Music Administrator	\$150,000.00	<ul style="list-style-type: none"> • Facilitates the hiring of quality music teachers (in cooperation with other administrators) in order to provide students with a quality music education. • Facilitates the evaluation of current music teachers (in cooperation with other administrators) in order to further improve the quality of music education. • Maintains a district music budget in order to provide for more efficient use of funds. • Coordinates placement of itinerant music staff (in cooperation with other administrators).

Music Task Force – Scheduling & Staffing Subcommittee Report

		<ul style="list-style-type: none"> Promotes BSD and the Music Program through coordination of community events such as district-wide music festivals.
Add 3.1 FTE to Middle School Music.	\$310,000.00	<ul style="list-style-type: none"> Resolves the inequity of instructional time between different Middle Schools throughout the district. Class offerings will better meet the needs of the students with regard to content and level (e.g. beginning, intermediate, advanced and/or like-instrument groupings).
District-supported, articulated recruiting for beginning band	\$25,000.00	<ul style="list-style-type: none"> Reduce barriers to enrollment, particularly for underserved students. Supports bussing for recruiting tour performances by older ensembles; provides substitute pay to enable middle school teachers to recruit; allows for sufficient time during the school day for <u>all</u> interested students to try out a variety of instruments; provides funds for printed materials.
Add 1.0 Certified Music Teacher with SPED background to work with SPED students district-wide (e.g. in ISC)	\$100,000.00	<ul style="list-style-type: none"> Provides unique opportunities in music education tailored to the needs of special education students. Improves the quality of music education by providing music educators with specific training in special education.
Add .5 Music FTE to Merlo Station	\$50,000.00	<ul style="list-style-type: none"> Provides access to music education to students Merlo Station where there currently is none. Use a small ensemble model aimed at helping underserved/at-risk students.

YEAR ONE TOTAL: \$3,155,000.00

Year 2:

Description:	Approximate Cost:	Rationale/Details:
Add 4.57 FTE to Middle School	\$457,000.00	<ul style="list-style-type: none"> Provides for equity of access to both band and choir at every middle school. Improves quality of instruction through specialization of instruction.
Add 1.6 Middle School Orchestra FTE	\$160,000.00	<ul style="list-style-type: none"> Creates a .2 Middle School Orchestra position at each school to serve students continuing from previous year's 5th grade.

Music Task Force – Scheduling & Staffing Subcommittee Report

YEAR TWO TOTAL: \$617,000.00

Year 3:

Description:	Approximate Cost:	Rationale/Details:
Add 1.0 Instrumental and 1.0 Choral Lead Teacher (TOSA).	\$200,000.00	<ul style="list-style-type: none">• Provide for support of music teacher learning teams• Provide formative assessments and training for music staff

YEAR THREE TOTAL: \$200,000.00

Plan A Grand Total: \$3,972,000.00 increased funding over three years

Music Task Force – Scheduling & Staffing Subcommittee Report

Plan B Details

This plan was created by evaluating school districts from around the Northwest Region (e.g. Salem-Keizer Public Schools, Evergreen School District (WA), David-Douglas School District) that have achieved excellence in music education. We present this model as our first choice for adoption.

Year 1:

Description:	Approximate Cost:	Rationale/Details:
Add 9.5 Elementary General Music FTE (some elementary FTE is used for 5th grade band)	\$950,000.00	<ul style="list-style-type: none"> • Increases student contact time to <u>approach</u> 90 minutes per week at the elementary level to meet minimum National standards (NAFME, 1994) • FTE increase is based on a formula that assumes 1.0 FTE covers instruction for 90-minutes per week for a range of 500-540 students. • Addresses equity of student contact time between elementary schools throughout the district.
Add 6.6 for Elementary Band FTE (itinerant instructors)	\$660,000.00	<ul style="list-style-type: none"> • Provides for daily instruction for band at the elementary level, which increases band enrollment at secondary level (Benham 2011) • Elementary band would exist as 30-minute pull-outs scheduled in collaboration between the music supervisor and school principal. 1.0 FTE instructor covers band or orchestra at 5 elementary school sites, visiting each once per day.
Add 1.0 Music Administrator	\$150,000.00	<ul style="list-style-type: none"> • Facilitates the hiring of quality music teachers (in cooperation with other administrators) in order to provide students with a quality music education. • Facilitates the evaluation of current music teachers (in cooperation with other administrators) in order to further improve the quality of music education. • Maintains a district music budget in order to provide for more efficient use of funds. • Coordinates placement of itinerant music staff (in cooperation with other administrators). • Promotes BSD and the Music Program through coordination of community events such as district-wide music festivals.
Add 3.1 FTE to Middle School Music.	\$310,000.00	<ul style="list-style-type: none"> • Resolves the inequity of instructional time between different Middle Schools throughout the district. • Class offerings will better meet the needs of the students with regard to content and level (e.g. beginning, intermediate, advanced and/or like-instrument groupings).

Music Task Force – Scheduling & Staffing Subcommittee Report

District-supported, articulated recruiting for beginning band	\$25,000.00	<ul style="list-style-type: none"> Reduce barriers to enrollment, particularly for underserved students. Supports bussing for recruiting tour performances by older ensembles; provides substitute pay to enable middle school teachers to recruit; allows for sufficient time during the school day for <u>all</u> interested students to try out a variety of instruments; provides funds for printed materials.
Add .5 Music FTE to Merlo Station	\$50,000.00	<ul style="list-style-type: none"> Provides access to music education to students Merlo Station where there currently is none. Use a small ensemble model aimed at helping underserved/at-risk students.
Add .5 Certified Music Teacher with SPED background to work with SPED students district-wide (e.g. in ISC)	\$50,000.00	<ul style="list-style-type: none"> Provides unique opportunities in music education tailored to the needs of special education students. Improves the quality of music education by providing music educators with specific training in special education.

YEAR ONE TOTAL: \$2,195,000.00

Year 2:

Description:	Approximate Cost:	Rationale/Details:
Add 4.57 FTE to Middle School	\$457,000.00	<ul style="list-style-type: none"> Provides for equity of access to both band and choir at every middle school. Improves quality of instruction through specialization of instruction.
Increase SPED Music Support to 1.0	\$50,000.00	<ul style="list-style-type: none"> Provides unique opportunities in music education tailored to the needs of special education students. Improves the quality of music education by providing music educators with specific training in special education.
Add 6.6 Elementary Band/Orchestra FTE (itinerant teachers)	\$660,000.00	<ul style="list-style-type: none"> Provides for daily instruction for orchestra at the elementary level, which increases band enrollment at secondary level (Benham 2011) Elementary orchestra would exist as 30-minute pull-outs scheduled in collaboration between the music supervisor and school principal. 1.0 FTE instructor covers band or orchestra at 5 elementary school sites, visiting each once per day.

Music Task Force – Scheduling & Staffing Subcommittee Report

YEAR TWO TOTAL: \$1,167,000.00

Year 3:

Description:	Approximate Cost:	Rationale/Details:
Add 1.6 Middle School Orchestra FTE	\$160,000.00	<ul style="list-style-type: none"> • Creates a .2 Middle School Orchestra position at each school to serve students continuing from previous year's 5th grade.
Add 2.5 Elementary General Music FTE	\$250,000.00	<ul style="list-style-type: none"> • Increases student contact time to 90 minutes per week at the elementary level to meet minimum National standards (NAFME, 1994) • FTE increase is based on a formula that assumes 1.0 FTE covers instruction for 90-minutes per week for a range of 500-540 students.

YEAR THREE TOTAL: \$410,000.00

Plan B Grand Total: \$3,772,000.00 increased funding over three years

Music Task Force – Scheduling & Staffing Subcommittee Report

Plan C Details

This plan was created by modifying Plan B to take into account the wide variety of district needs as we begin to emerge from a long period of limited funding.

It is our hope that, should Plan C be adopted, it would eventually be stepped up to Plan B or even Plan A.

Year 1:

Description:	Approximate Cost:	Rationale/Details:
Add 9.5 Elementary General Music FTE (some elementary FTE is used for 5th grade band)	\$950,000.00	<ul style="list-style-type: none"> Increases student contact time to <u>approach</u> 90 minutes per week at the elementary level to meet minimum National standards (NAFME, 1994) FTE increase is based on a formula that assumes 1.0 FTE covers instruction for 90-minutes per week for a range of 500-540 students. Addresses equity of student contact time between elementary schools throughout the district.
Add 2.5 Elementary Band FTE	\$250,000.00	<ul style="list-style-type: none"> Provides for daily instruction for band at the elementary level, which increases band enrollment at secondary level (Benham 2011) Elementary band would occur during the final portion of the elementary school day. These elementary band classes will primarily be instructed by the Elementary General Music teacher. This 2.5 FTE allows for assistance on a rotating basis from the area Middle School band director or a part-time roving band specialist.
Add 1.0 Music Administrator	\$150,000.00	<ul style="list-style-type: none"> Facilitates the hiring of quality music teachers (in cooperation with other administrators) in order to provide students with a quality music education. Facilitates the evaluation of current music teachers (in cooperation with other administrators) in order to further improve the quality of music education. Maintains a district music budget in order to provide for more efficient use of funds. Coordinates placement of itinerant music staff (in cooperation with other administrators). Promotes BSD and the Music Program through coordination of community events such as district-wide music festivals.
District-supported, articulated recruiting for beginning band	\$25,000.00	<ul style="list-style-type: none"> Reduce barriers to enrollment, particularly for underserved students. Supports bussing for recruiting tour performances by older ensembles; provides substitute pay to enable middle school teachers to recruit; allows for sufficient time during the

Music Task Force – Scheduling & Staffing Subcommittee Report

		school day for <u>all</u> interested students to try out a variety of instruments; provides funds for printed materials.
Add .5 Certified Music Teacher with SPED background to work with SPED students district-wide (e.g. in ISC)	\$50,000.00	<ul style="list-style-type: none"> Provides unique opportunities in music education tailored to the needs of special education students. Improves the quality of music education by providing music educators with specific training in special education.
Add .5 Music FTE to Merlo Station	\$50,000.00	<ul style="list-style-type: none"> Provides access to music education to students Merlo Station where there currently is none. Use a small ensemble model aimed at helping underserved/at-risk students.

YEAR ONE TOTAL: \$1,475,000.00

Year 2:

Description:	Approximate Cost:	Rationale/Details:
Add 3.1 FTE to Middle School Music.	\$310,000.00	<ul style="list-style-type: none"> Resolves the inequity of instructional time between different Middle Schools throughout the district. Class offerings will better meet the needs of the students with regard to content and level (e.g. beginning, intermediate, advanced and/or like-instrument groupings).
Increase SPED Music Support to 1.0	\$50,000.00	<ul style="list-style-type: none"> Provides unique opportunities in music education tailored to the needs of special education students. Improves the quality of music education by providing music educators with specific training in special education.
Add 4.1 Elementary Band FTE	\$660,000.00	<ul style="list-style-type: none"> Steps up to Plan B, Year 1 support level for Elementary Band. Provides for daily instruction for orchestra at the elementary level, which increases band enrollment at secondary level (Benham 2011) Elementary orchestra would exist as 30-minute pull-outs scheduled in collaboration between the music supervisor and school principal. 1.0 FTE instructor covers band or orchestra at 5 elementary school sites, visiting each once per day.

YEAR TWO TOTAL: \$1,020,000.00

Music Task Force – Scheduling & Staffing Subcommittee Report

Year 3:

Description:	Approximate Cost:	Rationale/Details:
Add 4.57 FTE to Middle School	\$457,000.00	<ul style="list-style-type: none"> • Provides for equity of access to both band and choir at every middle school. • Improves quality of instruction through specialization of instruction.
Add 2.5 Elementary General Music FTE	\$250,000.00	<ul style="list-style-type: none"> • Increases student contact time to 90 minutes per week at the elementary level to meet minimum National standards (NAFME, 1994) • FTE increase is based on a formula that assumes 1.0 FTE covers instruction for 90-minutes per week for a range of 500-540 students.
Add 2.5 Add 1.6 Middle School Orchestra FTE	\$160,000.00	<ul style="list-style-type: none"> • Creates a .2 Middle School Orchestra position at each school to serve students continuing from previous year's 5th grade.

YEAR THREE TOTAL: \$867,000.00

Plan C Grand Total: \$3,362,000.00 increased funding over three years.

Cost-Benefit Analysis

On the surface, a \$3-4 million investment in Beaverton School District's Music Department seems like an intimidating amount of money. However, looking only at the cost of these implementations ignores the significant return-on-investment that BSD will get. The growing body of research that clearly demonstrates the many and varied benefits of student participation in music activities is convincing. Furthermore, we believe that the community, teachers, administration, and school board agree that music must be integral in the educational model of our school district. Funding scenarios, however, rarely favor being able to invest significant financial resources into music education and – all too often – cuts are made instead.

What we hope to emphasize is that there is a significant **economic benefit** to be had from implementing these changes due to the eventual increase in class sizes in the Middle and High School music classes, both vocal & instrumental. The charts below serve to demonstrate this concept of reverse economics.

Current Status

We begin by presenting the current (as of May 2013) enrollment percentages of students in every grade who have elected to participate in a band class at their school (Figure 2). District-wide participation in band is approximately 6%. Currently, the district has a total of 11.0 FTE assigned to middle and high school band. There are a total of 2273 students, resulting in a ratio of 207:1 music students to music teacher. The typical secondary student:teacher ratio is around 180:1. In spite of low participation values district-wide, the band teachers have, on average, more students than typical classroom teachers.

Secondary music classes (band, choir, and orchestra) are capable of supporting class sizes that far exceed that of other subjects, which means that a secondary music teacher can potentially have a greater "FTE Value" when compared to the typical classroom teacher. FTE Value is a number derived from comparing the student load of any given teacher with the average student load. As of May 2013, the average FTE Value of the district's middle and high school teachers was 1.15 ($207/180 = 1.15$). This statistic will be important later.

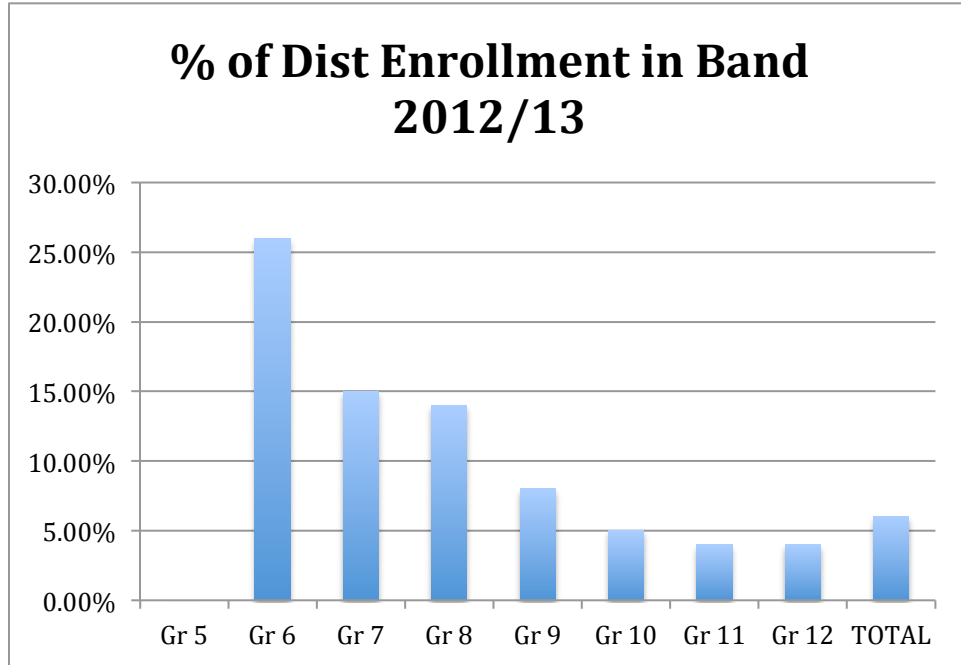


Figure 2: Actual percentage of eligible students by grade enrolled in band classes as of 2012/13.

Total enrollment: 2273 students

Average FTE Value of secondary band teachers: 1.15

Plan A – District Enrollment Projection

Figures 3a-3c outline the projected enrollment in district band classes with the assumption that implementation of the Scheduling & Staffing Subcommittee’s recommendations will result in a program of qualitative and quantitative excellence. Nationally recognized programs of excellence typically have 65% of their 5th grade students elect to participate in the instrumental music. These same programs have a maximum attrition rate of 15% between any two grade levels (Culver, 1990). It should be noted that the last year in which BSD had a grade 5 instrumental music program, more than 65% of the eligible students participated (Benham 2013).

Other assumptions include:

- District enrollment figures are based on data collected at the end of the 2012/13 school year. These enrollment figures were used as a basis for calculating projected enrollment and percentage values for the next eight years.
- Projected district growth was omitted from this report, but it is not anticipated that it would significantly alter the results of these models.

Music Task Force – Scheduling & Staffing Subcommittee Report

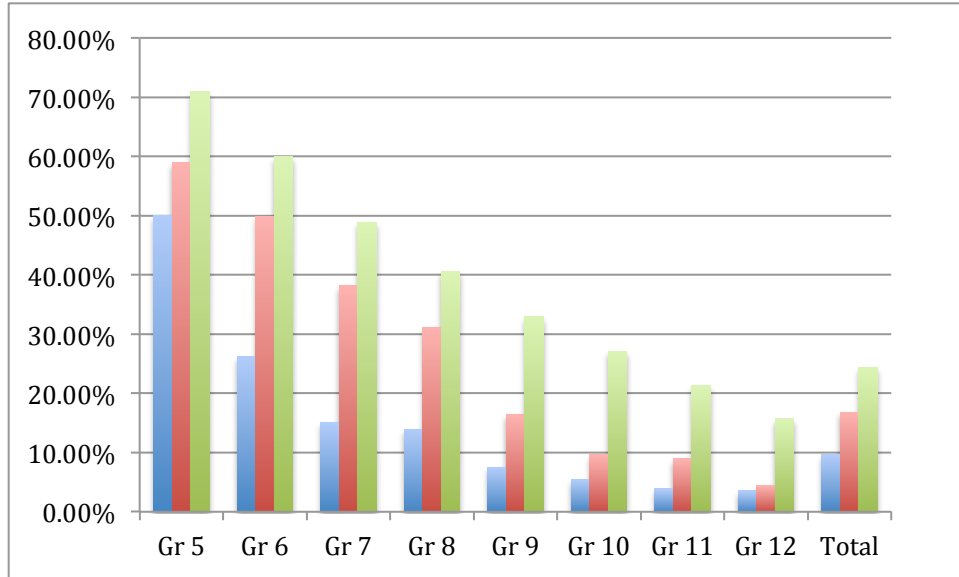


Figure 3a: Projected district enrollment in band classes during 1st, 4th, and 8th year of Task Force model Plan A.

Total Band Enrollment – Year 1: Approximately 3788
Total Band Enrollment – Year 4: Approximately 6650
Total Band Enrollment – Year 8: Approximately 9631

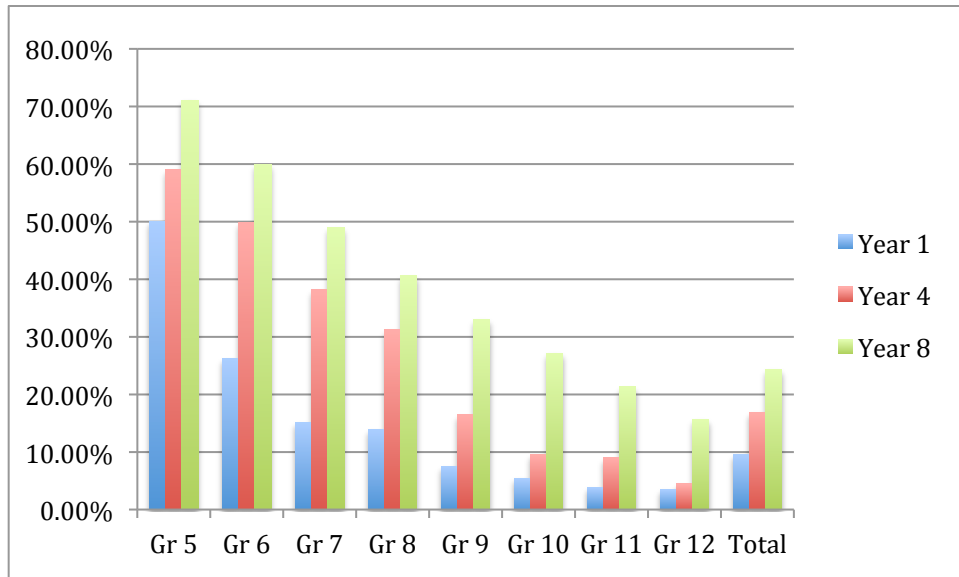


Figure 3b: Projected percentage of eligible students by grade enrolled in band during 1st, 4th, and 8th year of Task Force model Plan A.

Music Task Force – Scheduling & Staffing Subcommittee Report

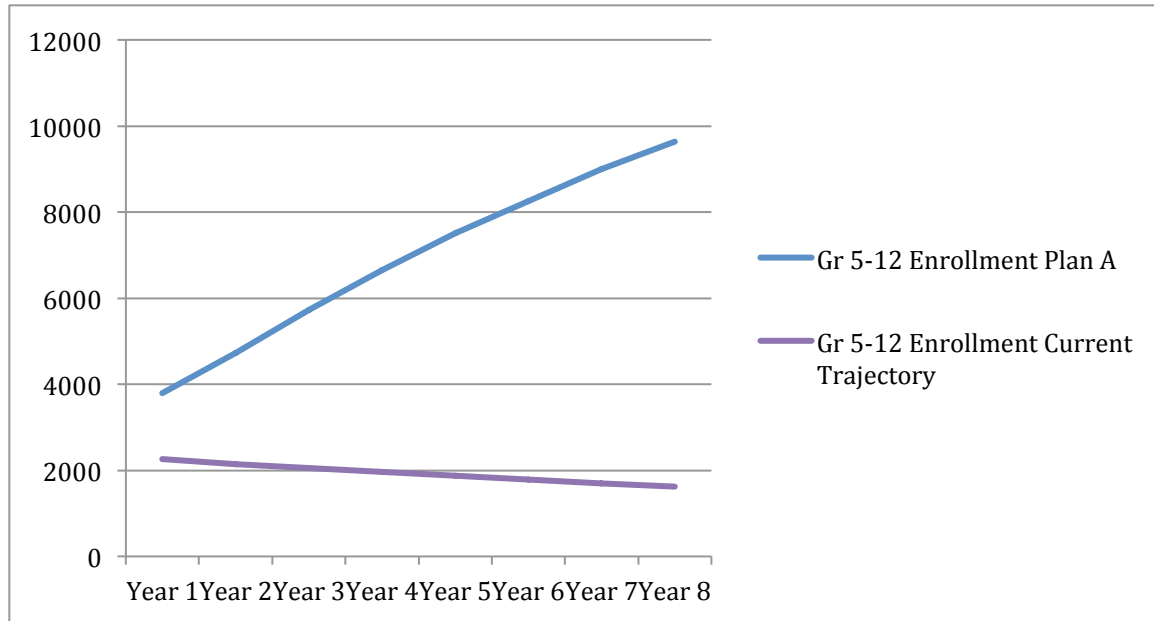


Figure 3c: A line graph charting the total band enrollment growth over 8 years compared to Current Trajectory.

It is evident that by the end of year 8, band classes will have experienced significant growth district-wide. Along with the growth in band, we are sure to see similar growth in secondary vocal music. **This increased enrollment will have substantially increased the FTE Value of each middle and high school music teacher in the district.**

Plan A – Single-School Model

To further illustrate the growth of the FTE Value, we have generated a model of how one middle school and one high school band program might be affected by these improvements.

For this model, the following assumptions have been made:

- On average, there are approximately 378 5th graders enrolled per each of the district's middle schools (This figure is calculated by dividing total 5th grade enrollment in May 2013 by the number of middle schools.)
- As with the District-Wide Model, we expect that 50% of these students will enroll in the first year of the program, and that this enrollment will add 3% of the eligible population each year.
- As with the District-Wide model, we expect an attrition rate of 15% given the changes implemented from the recommendations.
- When calculating FTE Value, the average student load of a 1.0 position is assumed to be 180 students.

With these assumptions, we can see a dramatic increase in student enrollment and FTE value of the Middle School band teacher in a very short time.

Music Task Force – Scheduling & Staffing Subcommittee Report

Year 1							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
Enrollment	189	82	61	45	188		1.04
% of enrollment	50.00%						

Year 2							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	200	161	70	52	282		1.57
% of enrollment	53.00%						

Year 3							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	212	170	137	59	366		2.03
% of enrollment	56.00%						

Year 4							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	223	180	145	116	441		2.45
% of enrollment	59.00%						

Year 5							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	234	190	153	123	466		2.59
% of enrollment	62.00%						

Music Task Force – Scheduling & Staffing Subcommittee Report

Year 6							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	246	199	161	130	490		2.72
% of enrollment	65.00%						

Year 7							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	257	209	169	137	515		2.86
% of enrollment	68.00%						

Year 8							
	Gr 5	Gr 6	Gr 7	Gr 8	Gr 6-8 TOTAL		FTE Value
	268	218	178	144	540		3.00
% of enrollment	71.00%						

Figure 4: Projected enrollment of Single Middle School over an Eight-Year Period of Task Force Model, Plan A

It is important to note that by year four, the growth shown above will begin to impact the high school level. For Figure 5, it has been assumed that:

- Since there are 5 high schools and 8 middle schools, the feeder population of 8th graders for any given high school is 1.6 times the number of 8th graders at a single middle school.
- The attrition rate is assumed to remain the same as the previous model.

Music Task Force – Scheduling & Staffing Subcommittee Report

Year 1							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
72	29	37	15	15		96	0.53

Year 2							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
83	61	25	31	13		130	0.72

Year 3							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
95	71	52	21	27		170	0.95

Year 4							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
186	81	60	44	18		203	1.13

Year 5							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
197	158	68	51	38		315	1.75

Year 6							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
208	167	134	58	43		403	2.24

Year 7							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
219	177	142	114	49		483	2.68

Year 8							
Gr 8	Gr 9	Gr 10	Gr 11	Gr 12		Gr 9-12 TOTAL	APU Value
230	186	150	121	97		554	3.08

Figure 5: Projected enrollment of Single High School over an Eight-Year Period of Task Force Model, Plan A

By the end of year 8, average enrollment at a single high school’s band program will have increased dramatically. The FTE value of both the middle school and high school directors will meet or exceed 3.0.

In the meantime, it can be expected that secondary Vocal Music classes will also experience growth, even if not quite as dramatic as that of the instrumental music.

To determine the total FTE Value of the district’s band classes after 8 years of this model, the average middle school FTE Value was multiplied across eight middle schools and the average high school FTE Value was multiplied across five high schools. These values added

Music Task Force – Scheduling & Staffing Subcommittee Report

together total 39.4 FTE Value **for secondary band classes alone**. Remember that this model does not factor in the increase in class size (and therefore increased FTE Value) of the secondary vocal music classes.

$$8 * 3.0 = 24 \text{ FTE Value}$$

$$5 * 3.08 = 15.4 \text{ FTE Value}$$

$$24 + 15.4 = \underline{\mathbf{39.4 \text{ FTE Value for 13 band programs}}}$$

Figure 6: FTE Calculation

In short, these 13 band programs have enough students that it would normally take 39.4 FTE to teach these students. Even if these band programs were staffed at 1.5 FTE per school (19.5 FTE total), this is an offset savings of \$1.99 million every year.

The combined FTE Value of Instrumental and Vocal music classes will be more than the 39.4 calculated above. While similar data does not exist for vocal music programs, it is reasonable to assume that when students are provided with a consistent and adequate scope and sequence in general and vocal music that retention and recruiting will increase in secondary vocal music classes. The rates may not be quite as dramatic as with instrumental music, though it may safely be assumed that increases in Vocal Music enrollment will result in offset savings of \$1 million every year.

The potential offset savings of increased enrollment in secondary instrumental and vocal music is nearly \$3 million annually.

Plan B – District-wide Model

Under Plan B, it is likely that recruiting and retention will not be as high as what we would see under an ideal model. For this model, we assume that in the program's first year, we will recruit 40% of the eligible 5th graders and that enrollment will increase by a further 3% of the population annually. Attrition rates will also likely be higher (approximately 20%.) The figure below compares total enrollment in year 8 of Plan B with Plan A.

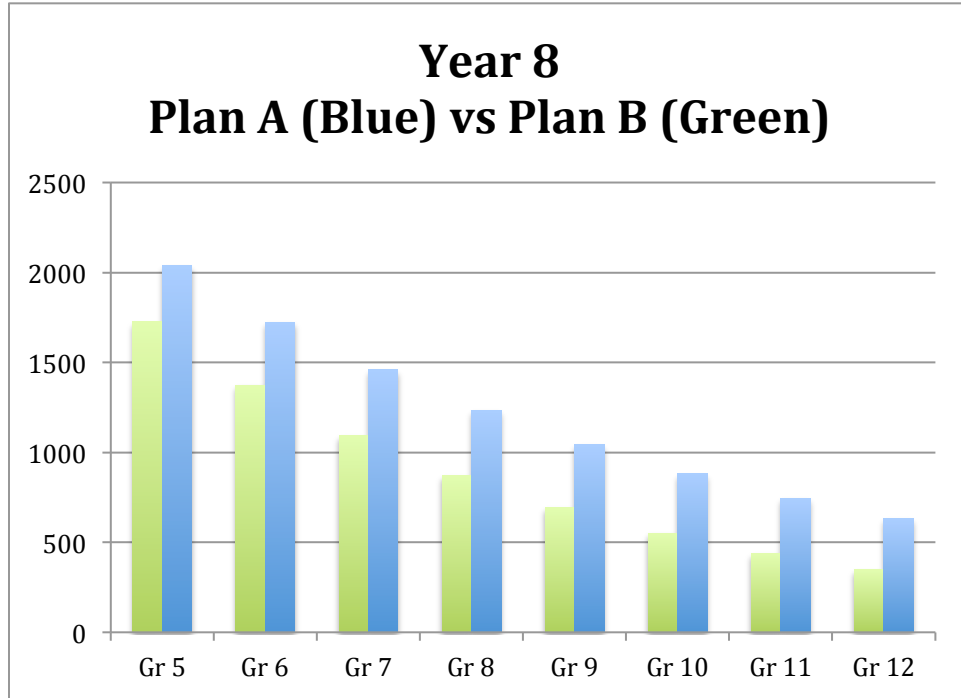


Figure 7: Comparison of projected district enrollment in band classes during 8th year of Task Force model Plan A (blue) compared to Plan B (green).

Projected Total Band Enrollment under Plan B: Approximately 7121

While these numbers are not as dramatic as Plan A, they are a marked improvement over our current situation.

Plan C – District-wide Model

Under Plan C, it is likely that recruiting and retention will again be not quite as high as we would see under Plan B. For this model, we assume that recruitment of 5th graders into the plan will be approximately 35% of the current population and that attrition will increase to 25%. The figure below compares total enrollment in year 8 of Plan B with Plan A.

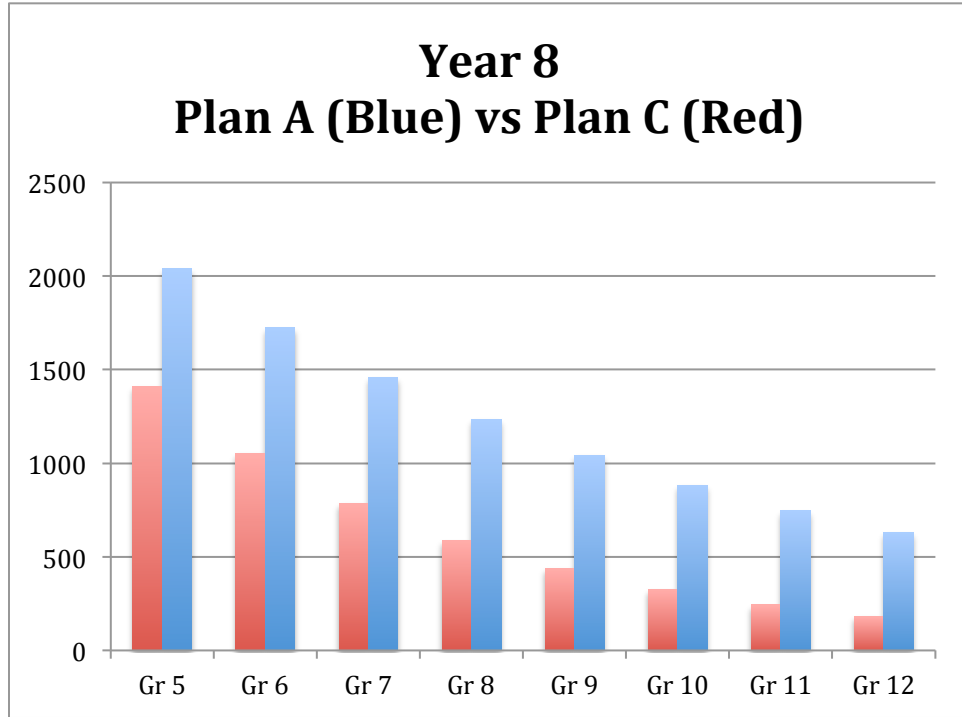


Figure 8: Comparison of projected district enrollment in band classes during 8th year of Task Force model Plan A (blue) compared to Plan C (red).

Total Band Enrollment: Approximately 5714

Again, while we see a significant increase over our current band enrollment, the situation with Plan C is not as attractive as with Plan B or Plan A. The three plans are compared directly in Figures 8a and 8b below:

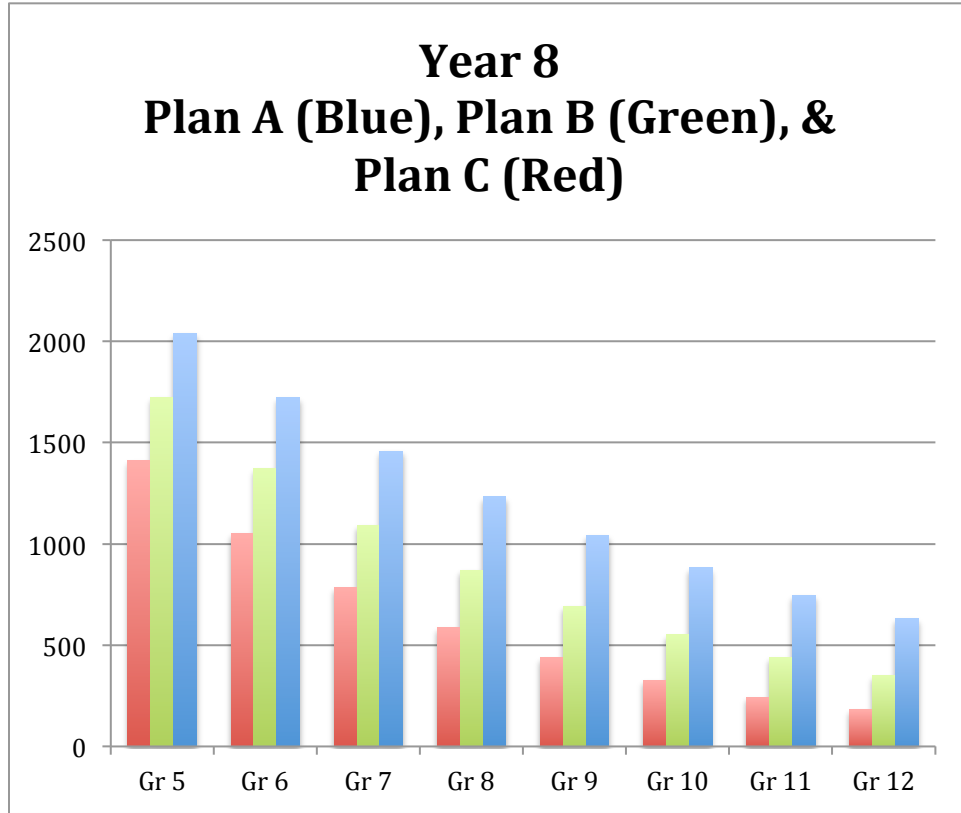


Figure 9a: Comparison of projected district enrollment in band classes during 8th year of Task Force model Plan A (blue) compared to Plan C (red).

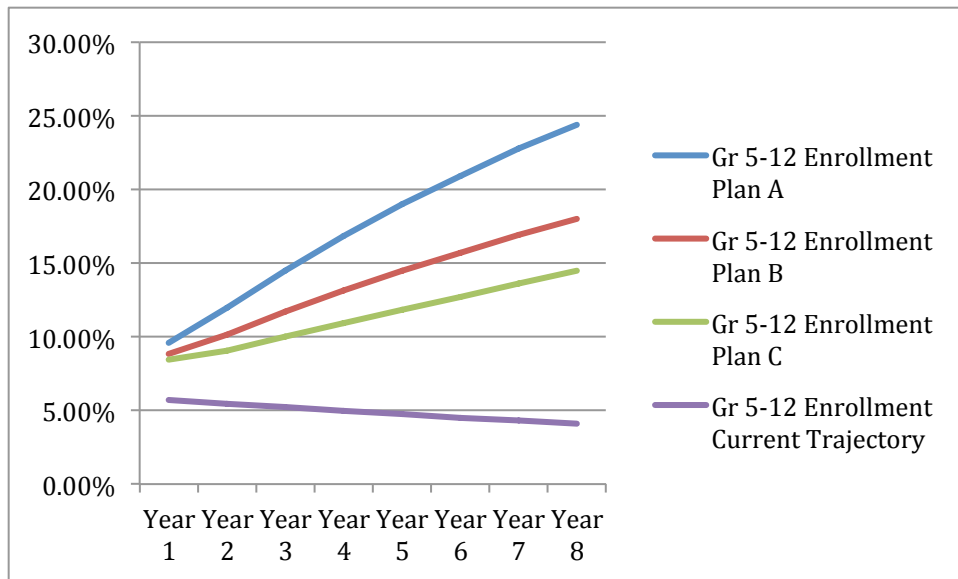


Figure 9b: Comparison of projected enrollment by percentage of eligible students in grades 5-12 over 8 years of each Plan.

Music Task Force – Scheduling & Staffing Subcommittee Report

Class Size Model

As enrollment and class size of the secondary music classes grows, there will be a favorable impact on the average size of the non-music classes scheduled during the same period of the day. Figure 10a and 10b below demonstrate this concept in principle. The numbers are not derived from an actual BSD high school, but the effect large music class size has could be applied to any school in the district.

CURRENT CLASS SIZE MODEL							
	BAND CLASS	CHOIR CLASS	TOTAL ENROLLMENT	OTHER CLASSES	# OF CLASSES	AVG CLASS SIZE (inc. music)	AVG CLASS SIZE (not inc. music)
P1	35	24	1500	1441	50	30	30.02
P2	14	40	1500	1446	50	30	30.13
P3	54	0	1500	1446	50	30	30.13
P4	0	55	1500	1445	50	30	30.10
P5	0	0	1500	1500	50	30	31.25
P6	55	0	1500	1445	50	30	30.10
P7	0	0	1500	1500	50	30	31.25
	158	119					

Figure 10a: A sample school with enrollment similar to current BSD high schools

PLAN A CLASS SIZE MODEL - Year 6							
	BAND CLASS	CHOIR CLASS	TOTAL ENROLLMENT	OTHER CLASSES	# OF CLASSES	AVG CLASS SIZE (inc. music)	AVG CLASS SIZE (not inc. music)
P1	80	80	1500	1340	50	30	27.92
P2	90	70	1500	1340	50	30	27.92
P3	0	70	1500	1430	50	30	29.79
P4	80	0	1500	1420	50	30	29.58
P5	80	70	1500	1350	50	30	28.13
P6	90	0	1500	1410	50	30	29.38
P7	0	70	1500	1430	50	30	29.79
	420	360					

Figure 10b: A sample school with enrollment similar to BSD high schools after the effects of Plan A over six years

Note that the average class size will potentially decrease by as many as 2 students per class. This effect is almost as significant as the class-size reduction realized by the 2013 Local Option Levy (Beaverton School District, 2013). Also, note that current class size averages outside of music are being driven up by the current low enrollment in music classes. This further supports the need for measures to decrease barriers to enrollment in the music program.

Scheduling Considerations

Barriers to enrollment are defined for the purposes of this document as conditions that prevent or discourage students from participating in elective music classes either initially or after a student has begun participation in a music program. These barriers can include fees, instrument expenses, and scheduling considerations. Fees and instrument expenses are being address by the Fees & Equipment Subcommittee. The scheduling barriers this subcommittee finds most pressing vary by grade level as follows:

Elementary School

- Instrumental music classes should take place during the school day to ensure equal access for all students.
 - U.S. Department of Education data suggests that there is an opportunity gap wherein low-income students are less likely to have access to arts education (Spiegelman, 2012). The inclusion of music and the arts during the school day will significantly close this gap.

Middle School

- Schedule conflicts are one of the most significant barriers to enrollment in secondary music education. Every effort should be made to eliminate conflicts with other singleton electives and/or interventions for students wishing to participate in music.
- Attrition rates are perceptibly higher at schools that have band every other day compared to schools that meet daily. This is a scheduling concern as much as a staffing concern; those that meet daily also meet for a greater number of hours.
- Attrition rates are higher at schools in which students may take only one full-year elective or two half-year electives per grade. This includes situations in which students are required to take a world language while in middle school.
- Recruiting efforts and methods vary widely between schools and some teachers are not provided the time or resources to actively promote their program and recruit students at their feeder schools.
- Recruiting and retaining quality staff and assigning them to areas for which they are most qualified to teach not only increases the quality of student learning opportunities, but also correlates to student retention in elective music programs.

High School

- Schedule conflicts are one of the most significant barriers to enrollment in secondary music education. Every effort should be made to eliminate conflicts with other singleton electives and/or interventions for students wishing to participate in music.
- The “freshman bottleneck” phenomenon – where required courses are front-loaded into the freshman and/or sophomore year – pushes music classes off many students’ schedules.
- Recruiting efforts and methods vary widely between schools and some teachers are not provided the time or resources to actively promote their program and recruit students at their feeder schools.

Music Task Force – Scheduling & Staffing Subcommittee Report

- Recruiting and retaining quality staff and assigning them to areas for which they are most qualified to teach not only increases the quality of student learning opportunities, but also correlates to student retention in elective music programs.

Other Scheduling Concerns

- The subcommittee recommends that schools better utilize the expertise of the music staff by assigning them to teach music classes. This will result in more high-quality learning opportunities for students.

Bibliography

(NAFME), N. A. (2013). *National Association for Music Education*. Retrieved 2013 йил 18-November from Opportunity to Learn Standards: <http://musiced.nafme.org/resources/opportunity-to-learn-standards-for-music-instruction-grades-prek-12/>

Beaverton School District. (2013). *Beaverton School District*. Retrieved November 19, 2013, from BoardBook: v3.boardbook.org/Public/PublicItemDownload.aspx?ik=34360127

Benham, J. L. (2011). *Music Advocacy: Moving from Survival to Vision*. New York, OR: Music Educator's National Convention.

Benham, J. L. (2013). *Status Report: Music in Beaverton School District*.

Culver, R. (1990). What Makes a Strong Program. University of Michigan.

O'Brien, A. (2013). *Edutopia*. Retrieved November 19, 2013, from www.edutopia.org/blog/art-education-closing-achievement-gap-ann-obrien

Spiegelman, M. (2012). *Arts Education in Public Elementary and Secondary Schools*. U.S. Department of Education.

March | 2014

Materials Subcommittee Report

Appendix B

Table of Contents

Introduction	1
Membership.....	1
Charge	1
Considerations.....	1
Evaluation of Existing Barriers to Student Enrollments.....	1
Evaluation of Existing Materials & Classroom Equity.....	2
Recommendations	2
Recommendation 1: Minimum Mandatory Inventory	3
Proposed Minimum Mandatory Inventories.....	3
Initial Purchase	4
Recommendation 2:	6
Proposed Instrument Distribution.....	6
Initial Purchase	6
Recommendation 3: Proposed Minimum Available Budget.....	7
Elementary School.....	7
Middle School.....	7
High School	7
Additional Recommendations.....	8
Merlo Station & Special Education	8
Funding Suggestions.....	9
Option to Recommendation 2: Fifth Grade Band	9
Option to Recommendation 3: Growth Model for Minimum Available Budgets.....	10
Bibliography	11
References.....	11
Appendix A	13
Appendix B	22

Introduction

Membership

The members of the Materials & Fees Subcommittee are:

- Laurel Bookhardt (chair)
- Tom Colett
- Josh Pounders
- Marilyn Welch
- Jeremy Zander

Charge

The Materials & Fees Subcommittee was tasked with the following:

- reduce barriers to student enrollment
- create a plan to maintain and replace instruments
- increase equity in classroom
- offer funding suggestions

Considerations

The material and information that follows is offered in support of the Scheduling & Staffing Subcommittee recommendations presented to the Music Task Force on November 19, 2013 and are based on BSD enrollment figures current as of November 29, 2013. They reflect programs at 33 neighborhood elementary, 8 middle and 5 BSD high schools. Option schools, with the exception of Merlo Station, have not been included. The MEF committee recommends that equal access be available to students at option schools by ensuring option students have the ability to enroll in music classes at their neighborhood middle and high schools. Scheduling and counseling are critical to enable equal opportunity of participation for option school students.

All recommendations are strictly in support of curricular and co-curricular music classes and do not support instrumentation, transportation or other necessities for extra-curricular music programs. Although significant inequities between the curriculum resources available school to school have become obvious to the subcommittee, these recommendations do not include music curriculum as it is our understanding that BSD will institute a new music curriculum adoption next year.

Instrument costs cited in this report are based on good quality, student instruments at current retail pricing. It is anticipated that reduced prices can be obtained when the instrument order is put out to bid.

Evaluation of Existing Barriers to Student Enrollments

Three primary barriers to student enrollment – specific to materials and fees - have been identified:

- lack of ensemble programs at upper elementary grades
- lack of available school owned instruments
- BSD \$85 activity fee

Evaluation of Existing Materials & Classroom Equity

The subcommittee examined the current inventory of materials and instruments district wide. We enlisted the help of every elementary general music teacher in the district as well as every secondary instrumental teacher. The resulting inventories are catalogued in **Appendix A**.

The inventories submitted by teachers show a diversity of instruments available to various schools, but also underscore a significant inequity of resources across the district. While some schools are outfitted with complete (or nearly complete) instrumentariums, others are making do with collections of instruments that are disjointed and thrown together. It is very common that teachers borrow from other schools or from personal instruments for classroom purposes.

Two other available pools of instruments exist in addition to the school inventories. BSD currently owns a 15 instrument carts that rotate between the elementary schools for classroom instruction. The inventories in these carts include 232 violins, 125 clarinets and 125 trumpets. A \$10,000 annual budget accompanies these carts for the purchase of peripheral equipment (ie. reeds for the clarinets) and for maintenance of the instruments. Additionally, a selection of unused string instruments is currently being stored at ACMA.

Recommendations

Informed by the above evaluations, the Subcommittee offers the following three recommendations as fulfillment of their charge:

- That every BSD music classroom be resourced with the proposed *minimum mandatory inventory* of materials and instruments
- That every BSD elementary school be resourced with the instruments necessary to implement 5th grade band and 4th/5th grade orchestra programs
- That every BSD music classroom be resourced with the *proposed minimum available budget* for instrument repair/replacement, sheet music purchases, and performance costs

Recommendation 1: Minimum Mandatory Inventory

That every BSD music classroom be resourced with the proposed *minimum mandatory inventory* of materials and instruments

Proposed Minimum Mandatory Inventories

Based on national standards and programs of excellence nationwide, the following list of instruments is proposed as a minimum mandatory inventory to be supplied in every elementary music classroom district wide. Instruments must be in good to excellent working condition and, where possible, matching sets of instruments (ie. make and model) should be provided.

Elementary Classroom Minimum Mandatory Inventory		
Qty.	Instrument	Est. Cost
1	Piano	\$5,000
6	Risers/Flip Forms	\$4,500
1	Wireless Lapel Microphone	\$900
1	Stereo & Speaker System	\$1,000
4	Stage Microphones & Stands	\$1,600
32	Pairs of Rhythms Sticks	\$64
32	Hand Drums	\$640
32	Various Small Percussion Items	\$320
3	Large Drums (Tubanos or Floor Toms)	\$750
90	Recorders	\$450
32	Guitars/Ukuleles	\$1,920
2	Bass Xylophones	\$3600
1	Bass Metallophones	\$1,600
1	Alto Metallophone	\$800
1	Soprano Metallophone	\$600
3	Alto Xylophones	\$2,400
2	Soprano Xylophones	\$1,100
2	Soprano Glockenspiels	\$400
2	Alto Glockenspiels	\$400
1	Set of 10 Bass Bars (C-D-E-F-F#-G-A-Bb-B-C)	\$3,000
249	TOTAL	\$31,044.00

Table 1.1

Middle School Classroom Minimum Mandatory Inventory		
Qty.	Instrument	Est. Cost
20	Flute	\$14,000
4	Oboe	\$12,000
0	English Horn	\$0
4	Bassoon	\$24,000
0	Contra Bassoon	\$0
28	Bb Clarinet	\$17,500
0	Alto Clarinet	\$0
5	Bass Clarinet	\$10,000
0	Contra Bass Clarinet	\$0
14	Alto Saxophone	\$28,000
6	Tenor Saxophone	\$15,000

High School Classroom Minimum Mandatory Inventory		
Qty.	Instrument	Est. Cost
6	Flute	\$6,000
4	Oboe	\$12,000
1	English Horn	\$5,300
4	Bassoon	\$24,000
1	Contra Bassoon	\$9,000
6	Bb Clarinet	\$18,000
1	Alto Clarinet	\$2,000
5	Bass Clarinet	\$10,000
1	Contra Bass Clarinet	\$4,750
8	Alto Saxophone	\$24,000
6	Tenor Saxophone	\$19,800

3	Baritone Saxophone	\$15,900
20	Trumpet/Cornet	\$24,000
8	Double French Horn	\$26,400
15	Trombone	\$18,000
1	Bass Trombone	\$4,500
6	Euphonium	\$12,000
8	Tuba	\$53,600
3	Snare Drum	\$1,050
2	Bass Drum	\$3,000
3	Crash Cymbals	\$1,500
3	Suspended Cymbals	\$750
1	Orchestra Bells	\$600
1	Toms	\$400
1	Tympani (set of 4)	\$10,000
1	Xylophone	\$3,700
1	Vibraphone	\$2,100
1	Marimba	\$3,000
159	TOTAL	\$301,000.00

Table 2.2

3	Baritone Saxophone	\$15,900
6	Trumpet/Cornet	\$16,200
10	Double French Horn	\$47,000
6	Trombone	\$13,800
3	Bass Trombone	\$13,500
8	Euphonium	\$40,000
8	Tuba	\$53,600
3	Snare Drum	\$1,500
2	Bass Drum	\$3,000
3	Crash Cymbals	\$1,500
3	Suspended Cymbals	\$750
1	Orchestra Bells	\$600
1	Toms	\$400
1	Tympani (set of 4)	\$13,000
1	Xylophone	\$4,300
2	Vibraphone	\$2,100
2	Marimba	\$6,000
106	TOTAL	\$368,000.00

Table 1.3

Initial Purchase

In order to implement the proposed minimum mandatory inventories, the following quantities of instruments must be acquired:

Elementary Classroom Required Acquisitions*		
Qty.	Instrument	Est. Cost
0	Piano	\$0
67	Risers/Flip Forms	\$40,200
20	Wireless Lapel Microphone	\$1,800
5	Document Camera	\$2,000
9	Stereo & Speaker System	\$9,000
48	Stage Microphones	\$21,600
63	Microphone Stands	\$3,150
191	Pairs of Rhythms Sticks	\$382
506	Hand Drums	\$10,120
25	Various Small Percussion Items	\$500
10	Large Drums (Tubanos or Floor Toms)	\$2,500
798	Recorders	\$7,182
834	Guitars	\$50,040
2	Bass Xylophones	\$4,000
1	Alto Metallophone	\$850
6	Soprano Metallophone	\$3,900
8	Alto Xylophones	\$6,800
5	Soprano Xylophones	\$3,000
15	Soprano Glockenspiels	\$3,000
15	Alto Glockenspiels	\$3,000
152	Bass Bars	\$45,600
2,698	TOTAL	\$218,644.00

Table 2.1

* Pianos were intentionally excluded from school inventory surveys due to the prohibitive expense. Currently all music teachers have access to a piano or keyboard. However, not all instruments are in acceptable performance condition. We suggest that the music supervisor, in conversation with music teachers, determine the immediate piano/keyboard needs and address them through donations and/or additional budget requests. In addition, two instruments, chromatic bells and bass metallophones included in the original listed mandatory minimum inventory for elementary classrooms were inadvertently omitted from the inventory questionnaire circulated to BSD music teachers. For this reason, they are not included in the list of required acquisitions (Table 2.1). It is recommended that any funds available after the initial acquisition and piano purchase is complete be directed toward the purchase of these instruments for schools that do not currently have them. The music supervisor can determine these specific needs in communication with elementary music teachers.

Middle School Classroom Required Acquisitions		
Qty.	Instrument	Est. Cost
85	Flute	\$59,500
16	Oboe	\$48,000
0	English Horn	\$0
20	Bassoon	\$120,000
0	Contra Bassoon	\$0
124	Bb Clarinet	\$77,500
0	Alto Clarinet	\$0
15	Bass Clarinet	\$30,000
0	Contra Bass Clarinet	\$0
70	Alto Saxophone	\$140,000
21	Tenor Saxophone	\$52,500
9	Baritone Saxophone	\$47,700
74	Trumpet/Cornet	\$88,800
44	Double French Horn	\$145,200
52	Trombone	\$62,400
5	Bass Trombone	\$22,500
47	Euphonium	\$94,000
24	Tuba	\$160,800
5	Snare Drum	\$1,750
5	Bass Drum	\$7,500
12	Crash Cymbals	\$6,000
12	Suspended Cymbals	\$3,000
2	Orchestra Bells	\$1,200
5	Toms	\$2,000
2	Tympani (set of 4)	\$20,000
1	Xylophone	\$3,700
4	Vibraphone	\$8,400
3	Marimba	\$9,000
643	TOTAL	\$1,183,450.00

Table 2.2

As of 3/18/14 two middle school inventories had still yet to be received. The purchases required for these classrooms is not included in this total.

High School Classroom Required Acquisitions		
Qty.	Instrument	Est. Cost
20	Flute	\$20,000
10	Oboe	\$30,000
4	English Horn	\$21,200
10	Bassoon	\$60,000
5	Contra Bassoon	\$45,000
17	Bb Clarinet	\$51,000
2	Alto Clarinet	\$4,000
10	Bass Clarinet	\$20,000
4	Contra Bass Clarinet	\$19,000
31	Alto Saxophone	\$93,000
15	Tenor Saxophone	\$49,500
3	Baritone Saxophone	\$15,900
14	Trumpet/Cornet	\$37,800
36	Double French Horn	\$169,200
15	Trombone	\$34,500
8	Bass Trombone	\$36,000
23	Euphonium	\$115,000
21	Tuba	\$140,700
8	Snare Drum	\$2,800
4	Bass Drum	\$6,000
4	Crash Cymbals	\$2,000
0	Suspended Cymbals	\$0
1	Orchestra Bells	\$600
4	Toms	\$1,600
0	Tympani (set of 4)	\$0
2	Xylophone	\$8,600
3	Vibraphone	\$6,300
4	Marimba	\$12,000
27	TOTAL	\$1,001,300.00

Table 2.3

The distribution of these instruments based on the inventories obtained from each BSD school is outlined in **Appendix B**.

Recommendation 2:

4th & 5th Grade Ensembles

That every BSD elementary school be resourced with the instruments necessary to implement 5th grade band and 4th/5th grade orchestra programs

Proposed Instrument Distribution

Nationally identified programs of qualitative excellence consider 65% of eligible students as a minimum participation level for elementary instrumental music instruction (band and/or orchestra). Many school districts with music programs of excellence exceed 65% enrollment including Edmonds School District – Edmonds, WA (with 87% of 5th graders enrolled in band & orchestra). In the following projections, the subcommittee assumes 70% of 5th grade ensemble participants will be in band while 30% will be in orchestra.

Based on district wide use of free and reduced lunch subsidies, the subcommittee projects that 37% of these students will require the use of a school owned instrument. Based on current 4th & 5th grade enrollment, this will require the distribution of the following quantities of instruments throughout the district:

- BSD 4th Grade Enrollment (Fall 2013): **2,236**
- BSD 5th Grade Enrollment (Fall 2013): **2,238**

- Projected 4th Grade Orchestra Participation: **1,453**
- Projected 5th Grade Orchestra Participation: **436**
- Projected 5th Grade Band Participation: **1,018**

- 4th Grade Orchestra Instruments Required: **538** (400 violins, 138 cellos*)
- 5th Grade Orchestra Instruments Required: **161** (120 violins, 141 cellos*)
- 5th Grade Band Instruments Required: **377** (95 trumpets, 95 flutes,
115 clarinets, 72 trombones)

- **Total School Owned Instruments Required: 1,076**

The distribution of these instruments based on the inventories obtained from each BSD school, current enrollment and percentage of free/reduced lunch participants is outlined in Table 4 (Appendix C).

Initial Purchase

There is wide spread agreement among BSD elementary music teachers and the members of the Materials & Fees Subcommittee that the current inventories of instruments housed in the rotating carts be utilized in the formation of 5th grade band and 4th/5th grade orchestra programs district wide. **This means that 48% of the instruments needed to begin these programs are already owned by the district.** The remainder of the instruments, however, will need to be acquired as follows:

Elementary Orchestra Required Acquisitions		
Qty.	Instrument	Est. Cost
268	Violins	\$67,000
263	Cellos	\$105,200
531	TOTAL	\$172,200

Elementary Band Required Acquisitions		
Qty.	Instrument	Est. Cost
95	Flutes	\$28,500
72	Trombones	\$28,800
167	TOTAL	\$57,300

Table 3

Recommendation 3: Proposed Minimum Available Budget

That every BSD music classroom be resourced with the *proposed minimum available budget* for instrument repair/replacement, sheet music purchases, and performance costs.

Based on the recommended standards proposed in the NAFME *Opportunities to Learn* document, each music classroom should be provided an annual budget allotment with components calculated both as percentages of the minimum mandatory inventory (see above) as well as flat dollar amounts. Proper care and maintenance can greatly extend an instrument's life. Brass and woodwind instruments kept in good repair can be expected to remain in inventory and active usage for 25+ years.

Elementary School

5% for instrument repairs = \$1,550

5% for instrument replacement = \$1,550

Total Annual Budget per School = \$3,100

Total BSD Annual Budget = \$102,300

Middle School

5% for instrument repairs = \$15,050

5% for instrument replacement = \$15,050

Sheet Music Purchases = \$1,500

Contest Costs for 2 Events = \$3,000

(2 contest fees ~ \$400, 1 weekday substitute ~ \$200, transportation (2 buses per event) ~ \$2,000)

Total Annual Budget per School = \$34,600

Total BSD Annual Budget = \$276,800

High School

5% for instrument repairs = \$18,250

5% for instrument replacement = \$18,250

Sheet Music Purchases = \$1,500

Contest Costs for 2 Events = \$2,500

(3 contest fees ~ \$600, 2 weekday substitutes ~ \$400,
transportation (1 buses per event) ~ \$1,500)

Total Annual Budget per School = \$40,500

Total BSD Annual Budget = \$162,000

Additional Recommendations

The three primary recommendations outlined above address important issues of inequity and barriers to participation district wide. They affect multiple schools at each grade level. Some additional issues exist that pertain to smaller subsets of schools or student populations. To address these issues, and offer additional options, the subcommittee offers the following secondary recommendations:

Merlo Station & Special Education

Proposals for music therapy at Merlo Station and the SPED program have been developed in collaboration with Laura Beers, Music Therapy Director at Marylhurst University.

Merlo Station

There are 183 students in the Merlo Community School and 173 students in Merlo SST. Class sizes are 20-25 students. In support of a .5 FTE music therapy teacher, we recommend equipping Merlo with instrumentation for a guitar ensemble. We also recommend that the existing recording studio be used to encourage song writing and recording. The Merlo experience can be documented to show how music therapy affects graduation rates.

Proposed acquisitions includes: electric guitars with amps, $\frac{3}{4}$ size and full size acoustic guitars and bass guitars.

Merlo Station Instrumentation Budget: \$3,500

Special Education

In support of a .5FTE itinerate music teacher for Special Education students we recommend Music Therapy Kits (including hand drums, egg shakers, mini kabasa, scarves and an assortment of mallets and beaters), plus additional large percussion instruments (such as large drums, some with straps). Instruments should be of good quality to minimize breakage and not be brightly colored due to sensory processing disorders of many special education students.

SPED Instrumentation Budget: \$2,000

Funding Suggestions

Lease to Own/Purchase Over Time Options

Beacock Music and Conn Selmer offer lease purchase plans. The life of the lease can span from 2 to 5 years with annual payments that break down the cost of the instruments into yearly increments with an additional charge for interest.

For example a \$100,000 purchase could break into 5 annual payments of \$25,600 (interest rates vary from 2 – 5%). Currently, Concordia College, Evergreen High School and St. Helens High School are participating in lease to own plans through Beacock Music.

Community Funding Efforts for Initial Instrument Purchases

- Donations from community members: Portland Public Schools receives about 25 instruments per year in donations, the majority in good condition.
- Develop plan to involve individuals and businesses in a financing plan. Including donating specific instruments to BSD instrumental programs.
- Community organizations can be engaged to collect instruments and raise funds for instrument repairs to put instruments in hands of needy children. In Greenville, SC the Music Club of Greenville is a primary supplier of instruments to the school district.

Option to Recommendation 2: Fifth Grade Band

That every BSD elementary school be resourced with the instruments necessary to implement 5th grade band

Proposed Instrument Distribution

Nationally identified programs of qualitative excellence consider 65% of eligible students as a minimum participation level for elementary instrumental music instruction. Many school districts with music programs of excellence exceed 65% enrollment (see above)

Based on district wide use of free and reduced lunch subsidies, the subcommittee projects that 37% of these students will require the use of a school owned instrument. Based on current 5th grade enrollment, this will require the distribution of the following quantities of instruments throughout the district:

- BSD 5th Grade Enrollment (Fall 2013): **2,238**
- Projected 5th Grade Band Participation: **1,455**
- 5th Grade Band Instruments Required: **539** (154 trumpets, 122 flutes, 148 clarinets, 115 trombones)
- **Total School Owned Instruments Required: 539**

The distribution of these instruments based on the inventories obtained from each BSD school, current enrollment and percentage of free/reduced lunch participants is outlined in Table 4 (Appendix C).

Initial Purchase

There is wide spread agreement among BSD elementary music teachers and the members of the Materials & Fees Subcommittee that the current inventories of instruments housed in the rotating carts be utilized in the formation of 5th grade band programs district wide. **This means that 46% of the instruments needed to begin the band program are already owned by the district.** The remainder of the instruments, however, will need to be acquired as follows:

Elementary Band Required Acquisitions		
Qty.	Instrument	Est. Cost
122	Flutes	\$46,500
115	Trombones	\$46,000
29	Trumpets	\$11,600
23	Clarinets	\$6,900
	TOTAL	\$111,000

Table 4

Option to Recommendation 3: Growth Model for Minimum Available Budgets

That every BSD music classroom be resourced with the *proposed minimum available budget* for instrument repair/replacement, sheet music purchases, and performance costs.

Elementary Classroom Minimum Mandatory Inventory: \$31,044

2 years @ 3% \$931.32

4 years @ 5% \$1,552.20

5 years @ 7% \$2,173.08

Middle School Minimum Mandatory Inventory: \$301,000

2 years @ 3% \$9,030

4 years @ 5% \$15,050

7 years @ 7% \$21,070

High School Minimum Mandatory Inventory: \$365,000

2 years @ 3% \$10,950

4 years @ 5% \$18,250

6 years @ 7% \$25,550

Bibliography

(NAFME), N.A. (2013) National Association for Music Education. Retrieved Nov 2013 from Opportunity to Learn Standards: <http://musiced.nafme.org/resources/opportunity-to-learn-standards-for-music-instruction-grades-prek-12/>

Conn-Selmer Education Division Band Instrument site retrieved Nov 2013: <http://www.conn-selmer.com/en-us/education/>

References

Best practices sources:

Fairfax County Public Schools, VA - Keith Taylor, Music Educational Specialist

Edmonds School District, WA

Mercer Island School District, WA

Puyallup School District, WA – Bruce Leonardy, Instrumental Music, Rogers High School, Puyallup School District Secondary Arts Coordinator

Other contributing school districts:

Greenville County School District, SC Bradley Wingate, Fine Arts Department

Portland Public Schools, OR - Lindy Wann, Instrument Repairman

Other Consultants:

Beacock Music and Education Center

Beaverton Music Services

Tigard Music

Southwest Music School

Marylhurst University – Music Therapy Department

APPENDIX A

Instrument Inventories

	Aloha Huber Park	Barnes	Beaver Acres	Bethany	Bonny Slope	Cedar Mill	Chehalem	Cooper Mountain	Elmonica	Eroll Hassell	Findley	Fir Grove	Greenway	Hazeldale	Hiteon	Jacob
Bass Xylophone	3	1	3	0	2	1	3	4	2	1	2	4	1	2	2	2
Alto Xylophone	5	11	6	4	7	3	7	4	3	3	1	4	2	6	6	6
Soprano Xylophone	5	3	6	6	7	0	4	3	2	5	1	5	2	4	6	4
Alto Metallophone	1	0	2	3	1	2	1	2	1	1	1	1	2	1	1	2
Soprano Metallophone	2	1	1	3	1	0	1	1	1	1	1	0	2	2	1	1
Alto Glockenspiel	2	1	8	10	4	0	2	2	1	1	1	4	5	3	9	2
Soprano Glockenspiel	2	1	7	10	4	0	2	2	1	0	1	1	5	3	8	2
Step Bells	2	0	1	1	0	0	0	1	0	0	0	1	0	0	0	0
Resonator Bells/Bars	2	0	1	1	0	0	1	1	2	2	0	0	2	1	1	25
Soft Yarn Mallets	26	4	12	16	18	5	9	30	10	6	6	25	16	12	12	3
Wooden Mallets	10	3	12	16	18	0	19	3	12	8	0	3	16	8	10	6
Plastic Mallets	26	0	12	16	18	10	3	8	8	6	0	5	14	8	24	22
Bass Bars	8	6	7	1	10	0	8	8	1	0	0	7	0	1	15	9
Electronic Keyboards	33	0	0	0	0	0	0	25	3	15	0	25	14	10	2	1
Guitars	0	0	0	0	0	1	0	30	1	30	0	30	2	3	1	0
Recorders	203	65	25	200	100	80	50	150	35	248	150	170	120	100	40	45
Ukuleles	10	3	0	0	0	0	12	2	20	9	0	2	10	0	0	16
Autoharps	1	0	3	4	0	2	0	12	3	2	1	0	2	0	1	15
Dulcimers	0	0	0	0	0	0	0	1	0	0	0	1	0	0	8	3
Violins	1	3	0	0	0	0	1	2	0	0	0	0	0	0	1	0
Violas	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Flutes	2	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0
Clarinets	7	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Trumpets	6	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Pairs of Rhythm Sticks	35	20	40	40	40	30	33	30	20	22	12	39	15	12	37	46
Hand Drums	20	3	9	10	36	21	27	33	10	16	6	30	5	8	30	28
Cabaras	2	2	0	2	1	2	3	4	2	3	2	4	5	1	1	2
Castanets	1	1	0	0	0	0	3	2	2	2	1	8	3	0	1	2
Guiros	2	3	0	1	1	5	4	3	2	1	3	4	3	1	0	3
Triangles	16	3	20	6	4	6	3	10	5	3	8	10	5	4	4	10
Pairs of Claves	3	2	0	3	4	2	4	3	4	3	2	1	2	3	4	0
Pairs of Sandpaper Blocks	0	0	0	6	0	15	1	10	4	2	4	6	0	0	1	0
Pairs of Finger Cymbals	0	0	1	6	4	0	0	5	6	3	2	0	3	2	4	3

	Alpha Huber Park	Barnes	Beaver Acres	Bethany	Bonny Slope	Cedar Mill	Chehalem	Cooper Mountain	Elmonica	Eroll Hassell	Findley	Fir Grove	Greenway	Hazeldale	Hiteon	Jacob
Jingle Bells	2	1	2	1	1	12	2	14	1	3	8	36	2	10	1	14
Wood Blocks	4	0	2	3	1	2	6	5	4	10	6	4	3	3	2	4
Tambourines	8	2	10	6	10	4	6	3	3	3	6	6	5	6	14	3
Pairs of Maracas	4	3	4	8	3	4	2	5	3	2	4	4	4	4	1	2
Egg Shakers	0	1	2	0	6	0	5	10	0	7	0	10	20	0	1	2
Slide Whistles	1	0	0	1	1	0	1	1	1	1	0	1	0	0	1	2
Wind Chimes	1	1	1	1	1	1	1	3	1	1	0	0	0	1	1	1
Cowbells	1	1	4	4	2	1	3	2	2	3	1	3	2	4	1	3
Suspended Cymbals	1	0	0	1	1	0	1	0	2	4	0	0	0	1	0	0
Crash Cymbals	1	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Gongs	1	1	0	1	0	0	0	1	2	1	0	0	0	1	1	0
Temple Blocks	1	1	1	1	1	0	1	1	1	1	0	0	0	1	1	2
Tubano Drums	0	2	0	3	1	0	4	1	0	0	0	1	0	2	0	3
Conga Drums	1	0	0	2	2	0	3	2	4	1	1	0	0	2	1	11
Bongos	2	0	6	4	2	0	2	0	4	4	2	0	0	1	1	7
Floor Toms	3	0	3	2	0	0	4	2	0	3	1	0	0	0	1	1
Roto Toms	0	0	0	2	0	0	2	0	3	2	1	0	0	2	0	2
Wireless Microphone	1	1	1	0	1	0	0	1	0	1	1	1	0	0	1	0
Portable PA System	1	1	1	1	1	0	0	0	1	0	0	1	1	0	1	0
iConnectors into Speakers	1	1	0	1	1	0	0	0	1	1	0	1	0	0	1	0
Projector into Speakers	0	1	0	1	1	0	0	0	1	1	0	0	0	0	1	0
iConnectors into Projector	0	1	1	1	1	0	1	0	1	1	1	1	1	0	1	0
Choir Risers	6	1	0	1	8	2	1	5	1	4	5	6	4	1	5	0
Flip Form Risers	0	0	5	0	0	0	3	0	1	0	5	6	0	0	0	0
Microphones	4	2	1	3	5	0	2	4	1	3	3	5	3	1	5	0
Microphone Stands	4	2	1	3	3	0	2	3	2	3	3	4	3	0	4	0
Classroom Chairs	34	20	0	0	0	31	0	30	0	30	0	20	0	0	3	0
Music Stands	36	3	1	6	5	1	0	16	6	3	8	0	7	10	7	0
Document Camera	2	0	1	1	1	1	1	1	1	1	1	1	1	1	1	0
Digital Projector	2	1	1	1	0	1	1	1	1	1	1	1	1	1	1	0
iPads	0	0	30	0	15	0	0	1	0	0	0	0	0	0	0	0
SMART Board	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Music Task Force – Materials Subcommittee Recommendation

	Kinnaman	Mckay	Mckinley	Montclair	Nancy Ryles	Oak Hills	Raleigh Hills	Raleigh Park	Ridgewood	Rock Creek	Scholls Heights	Sexton Mountain	Springville	Terra Linda	Vose	West TV	Willi-
Bass Xylophone	4	1	2	1	2	2	1	2	1	1	2	0	3	4	3	1	1
Alto Xylophone	4	4	4	3	5	2	1	4	2	4	5	3	4	6	6	4	1
Soprano Xylophone	2	2	4	3	2	5	1	2	2	4	5	3	4	5	3	7	1
Alto Metallophone	1	3	2	1	1	2	1	1	1	3	2	1	1	2	3	2	1
Soprano Metallophone	1	0	2	1	1	2	2	1	1	2	2	0	1	3	0	1	0
Alto Glockenspiel	2	3	3	2	7	1	1	3	2	3	3	0	0	4	1	1	1
Soprano Glockenspiel	2	3	4	2	0	2	2	2	1	3	3	0	2	4	4	0	22
Step Bells	29	0	1	0	0	0	15	0	0	0	0	0	0	3	7	0	1
Resonator Bells/Bars	2	0	2	0	2	0	0	0	0	25	1	0	0	1	0	1	1
Soft Yarn Mallets	10	12	5	16	51	12	8	20	12	40	34	20	8	12	16	16	12
Wooden Mallets	30	5	6	16	10	0	12	8	16	20	2	20	0	10	20	7	8
Plastic Mallets	6	13	10	4	44	20	8	8	7	0	8	10	45	16	8	29	2
Bass Bars	7	8	5	8	9	7	0	8	0	1	8	8	9	8	7	9	0
Electronic Keyboards	0	11	6	12	5	8	0	10	16	1	16	1	0	10	2	1	36
Guitars	30	2	0	0	26	0	0	1	0	2	15	10	26	0	10	0	4
Recorders	60	75	40	90	50	30	0	75	150	60	100	90	45	45	22	70	150
Ukuleles	0	10	0	11	0	0	0	0	0	0	1	32	0	12	31	0	0
Autoharps	7	4	0	0	0	0	0	2	1	20	15	4	0	3	0	0	5
Dulcimers	1	0	0	0	0	15	0	0	0	0	0	0	0	1	0	0	0
Violins	1	1	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0
Violas	0	0	0	0	0	0	15	0	0	0	0	0	0	0	0	0	0
Flutes	0	0	0	0	0	0	40	0	0	0	0	1	0	0	0	0	0
Clarinets	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
Trumpets	0	0	0	0	0	0	15	0	0	0	0	1	0	0	0	0	0
Pairs of Rhythm Sticks	50	18	30	22	48	25	0	60	40	40	121	30	35	30	22	30	1
Hand Drums	25	20	21	11	19	12	10	8	20	10	15	6	8	12	12	12	10
Cabasas	2	3	2	0	1	1	1	2	1	10	1	0	10	2	3	1	1
Castanets	1	3	2	4	3	2	4	0	0	2	1	0	1	5	4	0	3
Guiros	4	1	2	1	3	2	0	2	1	10	3	1	0	3	3	4	1
Triangles	3	9	4	6	5	5	2	5	10	6	8	0	1	5	11	13	15
Pairs of Claves	1	3	3	2	7	2	2	6	4	6	2	0	0	5	6	31	3
Pairs of Sandpaper Blocks	0	4	4	2	3	2	8	3	5	0	6	0	0	4	0	3	0
Pairs of Finger Cymbals	1	4	5	4	2	2	2	4	0	3	5	0	1	7	3	6	1

Music Task Force – Materials Subcommittee Recommendation

	Kinnaman	Mckay	Mckinley	Montclair	Nancy Ryles	Oak Hills	Raleigh Hills	Raleigh Park	Ridgewood	Rock Creek	Scholls Heights	Sexton Mountain	Springville	Terra Linda	Vose	West TV	Willis
Jingle Bells	15	1	15	0	4	6	8	1	12	15	22	15	6	1	1	3	61
Wood Blocks	1	6	7	3	7	5	4	2	6	3	8	0	1	5	3	7	0
Tambourines	1	16	4	4	15	4	2	10	8	12	9	2	1	4	4	5	11
Pairs of Maracas	3	2	4	3	17	7	5	3	6	12	14	3	0	3	3	3	9
Egg Shakers	1	5	1	1	0	3	0	4	20	2	48	15	0	3	0	18	0
Slide Whistles	1	0	1	0	1	1	1	0	1	0	1	1	0	1	1	0	0
Wind Chimes	1	1	0	1	1	1	0	0	1	1	1	2	0	1	0	1	1
Cowbells	2	1	2	1	2	2	1	2	2	1	1	0	0	3	1	3	1
Suspended Cymbals	1	2	0	1	0	0	3	1	0	0	0	1	0	1	0	0	0
Crash Cymbals	1	2	0	1	1	0	2	1	10	0	1	0	0	1	0	0	0
Gongs	1	1	0	0	1	1	1	0	0	1	1	0	0	1	1	1	0
Temple Blocks	2	1	0	1	1	0	0	0	1	2	1	1	1	2	0	1	1
Tubano Drums	2	0	0	0	0	1	0	4	0	0	2	2	1	1	0	0	0
Conga Drums	1	1	2	1	1	2	4	1	2	2	1	4	0	5	3	4	4
Bongos	1	2	0	0	2	1	2	1	0	1	2	0	1	5	0	0	0
Floor Toms	0	2	0	2	0	0	2	2	3	0	0	0	1	0	1	0	2
Roto Toms	2	2	0	0	0	3	0	2	0	0	2	0	0	1	3	0	1
Wireless Microphone	0	0	1	0	0	0	0	0	1	0	1	0	1	0	0	0	0
Portable PA System	1	0	0	0	1	1	1	0	1	1	1	0	1	0	0	0	0
iConnectors into Speakers	0	0	1	1	1	1	0	1	1	0	1	1	1	1	0	0	0
Projector into Speakers	1	0	1	1	1	1	0	1	1	1	1	0	1	1	0	0	0
iConnectors into Projector	1	1	1	1	1	0	1	1	1	1	1	1	1	1	1	0	0
Choir Risers	9	0	1	3	4	0	4	3	6	0	6	4	7	1	5	3	6
Flip Form Risers	0	6	0	0	0	5	2	0	0	1	6	0	0	1	0	0	0
Microphones	6	5	2	0	2	3	3	2	4	4	4	6	2	2	2	0	3
Microphone Stands	3	5	0	0	0	1	6	1	2	4	4	5	2	1	2	0	0
Classroom Chairs	28	36	0	0	30	15	40	24	31	0	30	33	40	0	0	0	0
Music Stands	15	3	1	1	9	15	25	5	10	2	6	3	2	2	3	3	2
Document Camera	1	1	1	0	1	1	0	1	1	1	1	1	0	1	1	1	1
Digital Projector	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
iPads	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0
SMART Board	1	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1

Music Task Force – Materials Subcommittee Recommendation

	Cedar Park	Conestoga	Five Oaks	Highland Park	Meadow Park	Mountain View	Stoller	Whitfr
Timpani (complete set of 4 functioning drums)	1	1	3	4	0	0	0	0
Marimba	0	1	2	0	1	0	0	0
Xylophone	1	1	1	1	1	0	0	0
Vibraphone	0	0	1	1	0	0	0	0
Glockenspiel	1	0	2	1	0	0	1	0
Tubular Bells/Chimes	0	1	1	1	1	0	0	0
Concert Snare Drum	6	5	1	5	2	0	1	0
Concert Bass Drum	1	1	1	1	2	0	1	0
Gong	1	1	1	1	0	0	1	0
Suspended Cymbal (and stand)	1	1	1	1	1	0	1	0
Concert Crash Cymbal	1	1	1	1	1	0	1	0
Triangle w/ Beaters	6	1	1	4	0	0	0	0
Tambourine	0	3	1	4	1	0	1	0
Shaker	0	1	1	2	0	0	0	0
Finger Cymbals	0	1	1	2	0	0	0	0
Piano	2	0	2	2	3	0	1	0
Drum Set (incl. cymbals, toms, etc.)	1	1	1	1	2	0	0	0
Bass Amp	1	1	1	1	0	0	1	0
Guitar Amp	0	1	0	0	0	0	1	0
Congas	0	1	2	1	0	0	0	0
Bongos	0	1	0	1	0	0	0	0
Cabasa	1	1	1	1	0	0	0	0
Castanets	0	1	0	1	0	0	0	0
Maracas	2	8	2	1	0	0	0	0
Guiro	1	1	1	2	1	0	0	0
Slide Whistle	0	0	1	1	0	0	0	0
Woodblock	2	1	1	1	1	0	0	0
Temple Blocks (set)	0	1	1	1	0	0	0	0
Claves	1	3	1	3	0	0	0	0
Wind Chimes	1	0	1	1	0	0	1	0
Brake Drum	1	1	1	1	1	0	0	0
Cowbell	2	2	1	3	1	0	0	0
Pairs of Finger Cymbals	0	0	0	2	0	0	0	0
Jingle Bells	1	1	1	2	0	0	0	0
Roto Toms	0	1	0	0	1	0	0	0
Floor Toms	0	2	0	0	0	0	0	0
Marching Snare Drum w/ harness	0	0	2	4	6	0	0	0
Marching Bass Drum w/ harness	0	0	6	5	10	0	0	0

Music Task Force – Materials Subcommittee Recommendation

	Cedar Park	Conestoga	Five Oaks	Highland Park	Meadow Park	Mountain View	Stoller	Whitfr
Marching Tenor Drum (tri, quad, or quint) w/ harness	0	0	2	4	3	0	0	0
Marching Crash Cymbals	0	0	1	1	3	0	0	0
Sousaphone	0	1	2	4	2	0	2	0
Dr. Beat Metronome	0	0	0	1	1	0	1	0
Baritone Saxophone	0	2	0	2	2	0	3	0
Tenor Saxophone	3	3	1	3	3	0	2	0
Bb Clarinet	4	0	8	25	5	0	2	0
Alto Saxophone	2	0	2	8	0	0	2	0
Oboe	0	2	2	3	0	0	1	0
Bassoon	0	1	0	3	0	0	0	0
Bass Clarinet	2	3	1	5	2	0	2	0
Piccolo	1	0	1	2	1	0	0	0
Flute	3	2	8	15	4	0	3	0
Concert Tuba	3	7	1	8	3	0	2	0
Concert Euphonium	0	0	1	0	0	0	2	0
Baritone Horn	7	7	0	7	4	0	2	0
Bass Trombone	1	0	0	0	0	0	0	0
Trumpet	7	5	8	18	5	0	3	0
Single F Horn	2	2	2	7	0	0	2	0
Double F Horn	0	1	2	1	0	0	0	0
Tenor Trombone	4	8	6	12	5	0	3	0
Pianos	2		2	2	3	0	1	0
Electronic Keyboards	5		10	4	2	0	2	0
Electric Guitars	0		0	0	0	0	1	0
Acoustic Guitars	0		0	0	0	0	0	0
Choir Risers	3		0	4	6	0	0	0
Acoustical Shell/Panels	0		0	0	0	0	0	0
Microphones	0		0	2	4	0	3	0
Microphone Stands	0		0	2	4	0	0	0
Classroom Chairs	55		45	90	100	0	0	0
Music Stands	75		45	150	50	0	0	0
Document Camera	0		1	0	0	0	0	0
Digital Projector	1		1	1	0	0	0	0
iPads (available for student use)	0		0	0	0	0	0	0
SMART Board	0		0	0	0	0	0	0
Stereo & Speaker System	1		1	1	0	0	1	0
iPad/iPod/Projector Connectors into Speaker System	0		1	1	0	0	0	0
Recording Equipment	1		0	1	0	0	1	0

Music Task Force – Materials Subcommittee Recommendation

	Aloha	Beaverton	Southridge	Sunset	Westvi
Timpani (complete set of 4 functioning drums)	1	4	1	1	1
Marimba	2	1	2	0	1
Xylophone	2	1	1	0	1
Vibraphone	1	1	2	2	1
Glockenspiel	1	1	0	1	0
Tubular Bells/Chimes	1	1	1	0	1
Concert Snare Drum	2	1	3	1	0
Concert Bass Drum	1	1	2	1	1
Gong	1	1	2	0	1
Suspended Cymbal (and stand)	1	1	1	1	1
Concert Crash Cymbal	3	1	1	1	1
Triangle w/ Beaters	3	1	1	1	1
Tambourine	1	2	2	1	0
Shaker	1	1	3	0	0
Finger Cymbals	0	1	1	0	0
Piano	1	1	6	0	1
Drum Set (incl. cymbals, toms, etc.)	1	1	1	0	0
Bass Amp	2	0	4	1	1
Guitar Amp	1	1	0	1	0
Congas	1	1	1	1	1
Bongos	0	1	0	1	1
Cabasa	0	1	1	1	1
Castanets	1	0	1	1	0
Maracas	1	1	1	1	1
Guiro	1	1	1	1	0
Slide Whistle	0	0	1	0	1
Woodblock	1	2	0	1	1
Temple Blocks (set)	1	1	1	1	1
Claves	1	1	2	1	0

Music Task Force – Materials Subcommittee Recommendation

	Aloha	Beaverton	Southridge	Sunset	Westvi
Wind Chimes	1	0	1	1	1
Brake Drum	1	1	4	0	1
Cowbell	2	2	3	0	4
Concert Toms	3	0	1	1	1
Pairs of Finger Cymbals	0	1	1	0	0
Jingle Bells	1	1	1	0	1
Roto Toms	0	0	0	0	0
Floor Toms	0	0	0	1	1
Marching Snare Drum w/ harness	2	6	4	4	4
Marching Bass Drum w/ harness	5	5	6	5	5
Marching Tenor Drum (tri, quad, or quint) w/ harness	1	2	4	3	3
Marching Crash Cymbals	0	1	0	0	4
Sousaphone	2	2	8	4	4
Marching Baritone	0	2	7	4	5
Mellophone	6	1	11	4	5
Synthesizer	2	1	1	0	1
Dr. Beat Metronome	1	1	2	1	4
Portable Public Address System	1	1	2	1	2
Baritone Saxophone	2	2	3	2	3
Tenor Saxophone	3	2	4	2	4
Soprano Saxophone	1	1	1	1	0
Bb Clarinet	5	3	1	2	2
Alto Saxophone	3	2	1	2	1
Oboe	3	0	3	1	3
Bassoon	2	1	4	1	2
Contrabassoon	0	0	0	0	0
Bass Clarinet	7	2	3	2	3
Alto Clarinet	3	1	2	0	0
Contrabass Clarinet	0	0	0	0	1
Eb Clarinet	1	0	1	0	1

Music Task Force – Materials Subcommittee Recommendation

	Aloha	Beaverton	Southridge	Sunset	Westv...
Piccolo	0	0	4	0	0
Flute	4	0	4	2	0
English Horn	1	0	0	0	0
Concert Tuba	2	2	8	2	5
Concert Euphonium	1	3	7	2	4
Baritone Horn	4	0	0	2	0
Bass Trombone	1	1	2	1	2
Trumpet	5	6	2	2	1
Single F Horn	6	0	0	2	1
Double F Horn	0	3	5	2	4
Tenor Trombone	8	3	1	2	3
Flugelhorn	0	0	1	4	2
Pianos	5	1	6	1	3
Electronic Keyboards	5	1	8	2	2
Electric Guitars	0	1	2	1	0
Acoustic Guitars	0	0	0	0	0
Choir Risers	6	1	8	0	7
Acoustical Shell/Panels	5	1	8	0	5
Microphones	0	2	8	6	4
Microphone Stands	2	2	8	0	0
Classroom Chairs	120	70	51	0	110
Music Stands	48	55	70	0	82
Document Camera	1	0	75	0	0
Digital Projector	1	0	1	0	1
iPads (available for student use)	0	0	0	0	0
SMART Board	0	0	0	0	0
Stereo & Speaker System	2	1	1	1	1
iPad/iPod/Projector Connectors into Speaker System	1	0	1	0	1
Recording Equipment	1	0	1	1	2

APPENDIX B

Distribution List by School

Aloha Huber Park		Bethany		Chehalem	
Bass Bars	2	Bass Xylophone	1	Bass Bars	2
Guitars	32	Bass Bars	9	Guitars	32
Frame Drums	12	Guitars	32	Recorders	40
Stereo System	1	Frame Drums	22	Frame Drums	5
		Wireless Headset Mic	1	Wireless Headset Mic	1
		Choir Risers/Flip Forms	5	Stereo System	1
Barnes		Microphones	1	Choir Risers/Flip Forms	2
Alto Metallophone	1	Microphone Stands	1	Microphones	2
Alto Glockenspiel	1			Microphone Stands	2
Soprano Glockenspiel	1				
Bass Bars	4	Bonny Slope		Cooper Mountain	
Guitars	32	Guitars	32	Bass Bars	2
Recorders	25	Microphone Stands	1	Guitars	2
Pairs of Rhythm Sticks	12			Pairs of Rhythm Sticks	2
Frame Drums	29	Cedar Mill		Stereo System	1
Var. Small Percussion	13	Soprano Xylophone	2	Choir Risers/Flip Forms	1
Large Drums	1	Soprano Metallophone	1	Microphone Stands	1
Choir Risers/Flip Forms	5	Alto Glockenspiel	2		
Microphones	2	Soprano Glockenspiel	2	Elmonica	
Microphone Stands	2	Bass Bars	10	Alto Glockenspiel	1
Document Camera	1	Guitars	31	Soprano Glockenspiel	1
		Recorders	10	Bass Bars	9
Beaver Acres		Pairs of Rhythm Sticks	2	Guitars	31
Bass Bars	3	Frame Drums	11	Recorders	55
Guitars	32	Large Drums	3	Pairs of Rhythm Sticks	12
Recorders	65	Wireless Headset Mic	1	Frame Drums	22
Frame Drums	23	Stereo System	1	Wireless Headset Mic	1
Choir Risers/Flip Forms	1	Choir Risers/Flip Forms	4	Choir Risers/Flip Forms	4
Microphones	3	Microphones	4	Microphones	3
Microphone Stands	3	Microphone Stands	4	Microphone Stands	2

Music Task Force – Materials Subcommittee Recommendation

Eroll Hassell

Alto Glockenspiel	1
Soprano Glockenspiel	2
Bass Bars	10
Guitars	2
Pairs of Rhythm Sticks	10
Frame Drums	12
Choir Risers/Flip Forms	2
Microphones	1
Microphone Stands	1

Findley

Alto Xylophone	2
Soprano Xylophone	1
Alto Glockenspiel	1
Soprano Glockenspiel	1
Bass Bars	10
Guitars	32
Pairs of Rhythm Sticks	20
Frame Drums	26
Large Drums	2

Fir Grove

Soprano Metallophone	1
Soprano Glockenspiel	1
Bass Bars	3
Guitars	2
Frame Drums	2
Large Drums	2

Greenway

Bass Bars	10
Guitars	32
Pairs of Rhythm Sticks	32
Large Drums	3
Wireless Headset Mic	1
Choir Risers/Flip Forms	2
Microphones	1
Microphone Stands	1

Hazeldale

Bass Bars	9
Guitars	29
Pairs of Rhythm Sticks	20
Frame Drums	24
Wireless Headset Mic	1
Choir Risers/Flip Forms	5
Microphones	3
Microphone Stands	4

Hiteon

Guitars	31
Recorders	50
Frame Drums	2
Choir Risers/Flip Forms	1

Jacob Wismer

Bass Bars	10
Guitars	32
Recorders	45
Frame Drums	4
Wireless Headset Mic	1
Choir Risers/Flip Forms	6
Microphones	4
Microphone Stands	4
Document Camera	1

Kinnaman

Bass Bars	3
Guitars	2
Recorders	30
Frame Drums	7
Wireless Headset Mic	1
Stereo System	1
Microphone Stands	1

McKay

Soprano Metallophone	1
Bass Bars	2
Guitars	30
Recorders	15
Pairs of Rhythm Sticks	14
Frame Drums	12
Wireless Headset Mic	1

McKinley

Bass Bars	5
Guitars	32
Recorders	50
Pairs of Rhythm Sticks	2
Frame Drums	11
Large Drums	1
Choir Risers/Flip Forms	5
Microphones	2
Microphone Stands	4

Montclair

Bass Bars	2
Guitars	32
Pairs of Rhythm Sticks	10
Frame Drums	21
Var. Small Percussion	1
Wireless Headset Mic	1
Choir Risers/Flip Forms	3
Microphones	4
Microphone Stands	4
Document Camera	1

Music Task Force – Materials Subcommittee Recommendation

Nancy Ryles

Soprano Glockenspiel	2
Bass Bars	1
Guitars	6
Recorders	40
Frame Drums	13
Wireless Headset Mic	1
Choir Risers/Flip Forms	2
Microphones	2
Microphone Stands	4

Oak Hills

Alto Xylophone	1
Alto Glockenspiel	2
Bass Bars	3
Guitars	32
Recorders	60
Pairs of Rhythm Sticks	7
Frame Drums	20
Wireless Headset Mic	1
Stereo System	1
Choir Risers/Flip Forms	1
Microphones	1
Microphone Stands	3

Raleigh Hills

Alto Xylophone	2
Soprano Xylophone	1
Alto Glockenspiel	1
Bass Bars	10
Guitars	32
Recorders	90
Pairs of Rhythm Sticks	32
Frame Drums	22
Wireless Headset Mic	1
Microphones	1
Microphone Stands	0
Document Camera	1

Ridgewood

Alto Xylophone	1
Soprano Glockenspiel	1
Bass Bars	10
Guitars	32
Frame Drums	12
Microphone Stands	2

Rock Creek

Bass Bars	9
Guitars	30
Recorders	30
Frame Drums	22
Wireless Headset Mic	1
Stereo System	1
Choir Risers/Flip Forms	5

Scholls Heights

Bass Bars	2
Guitars	17
Frame Drums	17

Sexton Mountain

Bass Xylophone	1
Soprano Metallophone	1
Alto Glockenspiel	2
Soprano Glockenspiel	2
Bass Bars	2
Guitars	22
Recorders	0
Pairs of Rhythm Sticks	2
Frame Drums	26
Wireless Headset Mic	1
Choir Risers/Flip Forms	2

Springville

Alto Glockenspiel	2
Bass Bars	1
Guitars	6
Recorders	45
Frame Drums	24
Var. Small Percussion	11
Microphones	2
Microphone Stands	2
Document Camera	1

Terra Linda

Bass Bars	2
Guitars	32
Recorders	45
Pairs of Rhythm Sticks	2
Frame Drums	20
Wireless Headset Mic	1
Choir Risers/Flip Forms	4
Microphones	2
Microphone Stands	3

Vose

Soprano Metallophone	1
Alto Glockenspiel	1
Bass Bars	3
Guitars	22
Recorders	68
Pairs of Rhythm Sticks	10
Frame Drums	20
Wireless Headset Mic	1
Choir Risers/Flip Forms	1
Microphones	2
Microphone Stands	2

Music Task Force – Materials Subcommittee Recommendation

West TV

Alto Glockenspiel	1
Soprano Glockenspiel	2
Bass Bars	1
Guitars	32
Recorders	20
Pairs of Rhythm Sticks	2
Frame Drums	20
Wireless Headset Mic	1
Stereo System	1
Choir Risers/Flip Forms	3
Microphones	4
Microphone Stands	4

William Walker

Alto Xylophone	2
Soprano Xylophone	1
Soprano Metallophone	1
Alto Glockenspiel	1
Bass Bars	10
Guitars	28
Frame Drums	22
Wireless Headset Mic	1
Stereo System	1
Microphones	1
Microphone Stands	4

Cedar Park M.S.

Marimba	1
Vibraphone	1
Orchestra Bells	1
Bass Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Toms	1
Baritone Saxophone	3
Tenor Saxophone	3
Bb Clarinet	24
Alto Saxophone	12
Oboe	4
Bassoon	4
Bass Clarinet	3
Flute	17
Tuba	5
Euphonium	6
Trumpet	13
Double French Horn	8
Trombone	11

Conestoga M.S.

Vibraphone	1
Bass Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Baritone Saxophone	1
Tenor Saxophone	3
Bb Clarinet	28
Alto Saxophone	14
Oboe	2
Bassoon	3
Bass Clarinet	2
Flute	18
Tuba	1
Euphonium	6
Bass Trombone	1
Trumpet	15
Double French Horn	8
Trombone	10

Five Oaks M.S.

Snare Drum	2
Bass Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Toms	1
Baritone Saxophone	3
Tenor Saxophone	5
Bb Clarinet	20
Alto Saxophone	12
Oboe	2
Bassoon	4
Bass Clarinet	4
Flute	12
Tuba	7
Euphonium	5
Bass Trombone	1
Trumpet	12
Double French Horn	6
Trombone	9

Highland Park M.S.

Marimba	1
Bass Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Toms	1
Baritone Saxophone	1
Tenor Saxophone	3
Bb Clarinet	3
Alto Saxophone	6
Oboe	1
Bassoon	1
Bass Clarinet	0
Flute	5
Euphonium	6
Bass Trombone	1
Trumpet	2
Double French Horn	7
Trombone	3

Music Task Force – Materials Subcommittee Recommendation

Meadow Park M.S.

Tympani	1
Vibraphone	1
Snare Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Toms	1
Baritone Saxophone	1
Tenor Saxophone	3
Bb Clarinet	23
Alto Saxophone	14
Oboe	4
Bassoon	4
Bass Clarinet	3
Flute	16
Tuba	5
Euphonium	6
Bass Trombone	1
Trumpet	15
Double French Horn	8
Trombone	10

Mountain View M.S.

Inventory Not
Submitted

Stoller M.S.

Tympani	1
Marimba	1
Xylophone	1
Vibraphone	1
Orchestra Bells	1
Snare Drum	2
Bass Drum	1
Suspended Cymbals	2
Crash Cymbals	2
Toms	1
Tenor Saxophone	4
Bb Clarinet	26
Alto Saxophone	12
Oboe	3
Bassoon	4
Bass Clarinet	3
Flute	16
Tuba	6
Euphonium	4
Bass Trombone	1
Trumpet	17
Double French Horn	8
Trombone	12

Whitford M.S.

Inventory Not
Submitted

Aloha H.S.

Xylophone	1
Vibraphone	1
Snare Drum	1
Bass Drum	1
Toms	1
Baritone Saxophone	1
Tenor Saxophone	3
Bb Clarinet	1
Alto Saxophone	5
Oboe	1
Bassoon	2
Contrabassoon	1
Contra Bass Clarinet	1
Flute	2
Tuba	6
Euphonium	7
Bass Trombone	2
Trumpet	1
Double French Horn	10

Music Task Force – Materials Subcommittee Recommendation

Beaverton H.S.		Sunset H.S.		Westview H.S.	
Marimba	1	Marimba	2	Marimba	1
Vibraphone	1	Xylophone	1	Vibraphone	1
Snare Drum	2	Orchestra Bells	1	Snare Drum	3
Bass Drum	1	Snare Drum	2	Bass Drum	1
Crash Cymbal	1	Bass Drum	1	Crash Cymbal	1
Toms	1	Crash Cymbal	1	Tenor Saxophone	2
Baritone Saxophone	1	Baritone Saxophone	1	Bb Clarinet	4
Tenor Saxophone	4	Tenor Saxophone	4	Alto Saxophone	7
Bb Clarinet	3	Bb Clarinet	4	Oboe	1
Alto Saxophone	6	Alto Saxophone	6	Basoon	2
Oboe	4	Oboe	3	Contrabassoon	1
Basoon	3	Basoon	3	Bass Clarinet	2
Contrabassoon	1	Contrabassoon	1	Alto Clarinet	1
Bass Clarinet	3	Bass Clarinet	3	Flute	6
Contra Bass Clarinet	1	Contra Bass Clarinet	1	English Horn	1
Flute	6	Alto Clarinet	1	Tuba	3
English Horn	1	Flute	4	Euphonium	4
Tuba	6	English Horn	1	Bass Trombone	1
Euphonium	5	Tuba	6	Trumpet	5
Bass Trombone	2	Euphonium	6	Double French Horn	6
Double French Horn	7	Bass Trombone	2	Trombone	3
Trombone	3	Trumpet	4		
		Double French Horn	8		
		Trombone	4		
Southridge H.S.					
Crash Cymbal	1				
Toms	1				
Tenor Saxophone	2				
Bb Clarinet	5				
Alto Saxophone	7				
Oboe	1				
Contrabassoon	1				
Bass Clarinet	2				
Contra Bass Clarinet	1				
Flute	2				
English Horn	1				
Euphonium	1				
Bass Trombone	1				
Trumpet	4				
Double French Horn	5				
Trombone	5				

May | 2014

Community Outreach Subcommittee Report

Appendix C

Introduction

The Community Outreach subcommittee was charged with developing and implementing a year-long plan to bring community input (in the form of surveys and interviews) to the Music Task Force by

- Seeking input from students, parents, community members, administrators, and other stakeholders in the Beaverton School District community
- Seeking input from students and the parents of students from low-SES or diverse backgrounds
- Looking into potential barriers to enrollment in Beaverton School District music programs
- Providing information about community member's priorities regarding music education in the Beaverton School District

Membership

The members of the Community Outreach Subcommittee **were**:

- Nancy PeBenito, Chairperson and Parent, Cedar Park Middle School and Sunset High School
- Laurel Bookhardt, Parent, Aloha High School
- Tom Colett, Community Member
- Jeffrey McKie, Community Member
- Josh Pounders, Parent, Aloha-Huber Park K-8

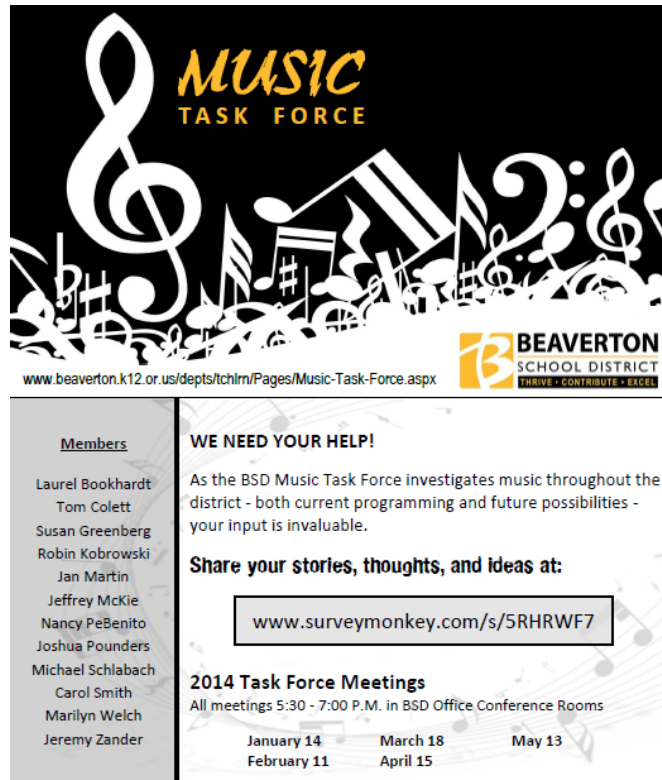
Community Survey

An online survey was developed and launched December 14, 2013. To get maximum survey participation, a number of public relations activities were undertaken:

- Development of a Music Task Force "business card" advertising the task force, the survey (Figure 1). The task force members, and meeting dates were open to the public.
- Creation of a link to the survey-on the BSD Music Task Force website throughout the duration of the task force.
- Attendance of band, choir, and elementary winter programs by Task Force members for the purpose of ~~to~~ passing out survey cards and giving speeches to encourage audience participation in the survey (December).
- Development of a press release for local distribution, in collaboration with BSD Public Communications Officer, Maureen Wheeler, resulting in an article about the Task Force's work and the survey in the Oregonian (March).
- Creation of communications in two weekly issues of the Beaverton Briefs (January and February).
- Creation of Communication-for Future Focus, the BSD internal newsletter.
- Distribution of survey advertisement in elementary school newsletters Outreach to district music teachers to facilitate distribution of the survey to parents.
- Creation of a Spanish survey distributed at Hispanic Family School Information Night at Westview HS (February).

- Communication to principals of schools with high free and reduced lunch enrollment for purpose of publicizing the survey. Communication with the Oregon Music Teachers Association (OMTA) to encourage survey participation.

Figure 1 – Music Task Force Survey Business Card



The business card features a black background with white musical notes and symbols. At the top left is a large treble clef. The text 'MUSIC TASK FORCE' is written in a stylized font. The Beaverton School District logo is in the bottom right corner. A URL is provided at the bottom left. The card is divided into sections for members, a call to action, a survey link, and meeting dates.

MUSIC TASK FORCE

www.beaverton.k12.or.us/depts/tchlm/Pages/Music-Task-Force.aspx

BEAVERTON SCHOOL DISTRICT
THRIVE • CONTRIBUTE • EXCEL

Members

Laurel Bookhardt
Tom Colett
Susan Greenberg
Robin Kobrowski
Jan Martin
Jeffrey McKie
Nancy PeBenito
Joshua Ponders
Michael Schlabach
Carol Smith
Marilyn Welch
Jeremy Zander

WE NEED YOUR HELP!

As the BSD Music Task Force investigates music throughout the district - both current programming and future possibilities - your input is invaluable.

Share your stories, thoughts, and ideas at:

www.surveymonkey.com/s/5RHRWF7

2014 Task Force Meetings
All meetings 5:30 - 7:00 P.M. in BSD Office Conference Rooms

January 14	March 18	May 13
February 11	April 15	

Survey Results

A total of 1,243 people responded to the survey from December 14, 2013 to May 13, 2014. (Appendix D)

NOTE: Though effort was taken to seek survey data from all Beaverton populations, the majority of survey responses were received from schools with higher socio-economic population.

General Themes

The following are common themes drawn from survey comments:

- Desire for music education to reach younger learners.
- Support for music and the arts as part of a well-rounded education.
- Concern about students being forced to choose between music and sports, foreign language, PE, AP/IB courses. Also conflict for students on IEPs or in the ESL program between music and needed intervention classes.
- Desire for increased frequency of music at elementary level.
- Concern about after school music programs being inaccessible due to difficulty of transportation.

- Concern about the high expense of music programming due to fees, uniforms, and other associated costs resulting in a barrier to student enrollment. Extensive fundraising necessary for travel, uniforms, entry fees, instruments, etc.
- Concern about parents being unaware of music offerings in elementary and middle school – limited communication to parents about electives classes and opportunities.
- Communications not being translated into other languages for families.
- Concern about limited communication about music instruction to parents, curriculum, home practice, student progress, grading.
- Support for orchestra or string offerings, including elementary level.
- Concern about lack of equity in music programming and instructional delivery between schools leading to differences in student ability.
- Concern about lack funds for arts and district prioritization of arts funds.
- Concern about lack of music options offered at middle schools—schools lacking choir options, schools lacking band options
- Concern about counselors under-valuing music education.
- Concern about music offerings at Option schools.
- Concern about inadequate facilities at some schools.
- Concern about large class sizes.
- Concern about condition of instruments and limited variety of instruments offered.
- Concern about limited window of time in which students can enter band—students grouped by grade level rather than ability level barring new students from entering in later grades.
- Assertion that teacher makes a large difference in elementary music students’ experience, creating a positive or negative experience.
- Concern about high school band participants being “forced” to do marching band.
- Concern about music teachers being overloaded or being placed outside of content area
- Concern about limited performance opportunities as a result of half time teacher allocations.
- Assertion that music builds confidence, team spirit, discipline, responsibility, collaboration, and leadership. Also, provides a sense of community, and belonging.
- Assertion that music gives older students a sense of direction and provides motivation to attend school.
- Assertion that music enhances other academic subjects (math, reading, science)
- Assertion that music provides a sense of place and an activity for those with physical disabilities.
- Assertion that music helps those with special needs and learning disabilities.
- Concern there is no music available for special needs students.
- Assertion that music draws diverse students together, including students with disabilities that cannot participate in sports.
- Concern about decline in the elementary music and high school marching bands over the years.
- Concern all subjects should be prioritized, not just music.
- Assertion music education provides a lifelong enjoyment and appreciation of music.

COMMENT SUMMARY

Table 1 shows the number of responses associated with survey questions. From these comments a number of key comments have been identified. These comments, arranged by subject, are transcribed below.

Table 1 – Number of Written Responses	
Question	Number of Comments
Q6 Have you experienced or observed any inequities or barriers to music involvement in the BSD?	496
Q7 Please summarize a positive/encouraging, and/or discouraging/disappointing experience of music in the BSD, if any.	759
Q8 Have you experienced or observed a situation when student involvement in music has led to greater academic or social success.	679
Q9 Please use the space below to share any other concerns or input you'd like to communicate to the Music Task Force that have not been addressed by the previous questions.	457
Total Comments	1,979

BARRIERS

“If it wasn't for the loaner program my child could not participate. Some of the non-bus supported transportation can be tough to carpool.”

“Cost and scheduling certainly prohibit many. I found that students are often choosing music or athletics, but cannot do both.”

“Private lessons are expensive and not all schools have after school classes for all instruments. So, scheduling and transportation, plus cost, are an obstacle.”

“Participation costs for Marching Band are too high. Every time we turn around there is another nickel and dime thing parents have to write a check for.”

“When my son wanted to be in the band at X, it cost, literally, hundreds of dollars to participate. This included acquiring an instrument (borrowed from friend and refurbished, in our case), signing up for the on-line practice program, and many other costs associated with being in the band. My children were receiving free lunch at the time, but it was not easy to access support from the school. It is embarrassing to have to ask for help. I believe public education should be FREE, including music.

“HS Marching Band is exclusionary because of the costs associated. Little has been done to support students that can't afford it. There is inequity in the amount of music time elementary kids get instruction. At the middle school, there is more inequity between schools in regards to music offerings and budgets. It seems to be up to the whim of the principal as to what music courses are offered and some schools have significantly larger budgets given to them to run their music program.”

“I was disappointed with the elective system in middle school where I could only choose one. I chose band because it was available every day, every trimester. When I switched over to ACMA, I found more than just one class to study music and enough credits to take visual art courses too. I learned how to compete and collaborate with others through music.”

SPECIAL NEEDS

“Both my sons have learning disabilities and really struggle in school. They both love band and playing music, and say things like "if there wasn't band I wouldn't even go to school". My Asperger son has been more social in Marching Band than he ever has. He says he loves band because he likes to hear his music "streaming" with others music to create something that he believes is beautiful. He has always had very sensitive hearing, to a fault, and band has helped with this. He is now able to tolerate loud noises, and also sits well in a room with at least 40 other kids, engaged and ready to participate. Nowhere in his life is he able to stay that "on" with that many other people in a room. I believe in Band and Choir (which is what I participated in) and think it's so important.”

“My son is mildly autistic. He made remarkable progress (thanks to the excellent Special Ed services he received from BSD, and a wonderful early intervention preschool), but still, social interaction was awkward for him. I was worried about how he'd fare socially in high school, which doesn't tend to be a very kind or accepting environment for kids who are different. But because he started with marching band the summer before his freshman year, he ended up starting high school with a wide network of supportive friends, from freshmen to seniors, in every class. He absolutely blossomed, and was determined to keep his grades up so there would be no issue of whether he could participate. End result, he graduated a member of the honor society, and a section leader in band, and his older band friends even helped him negotiate planning for and applying for college.

“Band & Choir is an "inclusive activity" that allows most students with physical handicaps to participate where Varsity & Jr. Varsity sports activities exclude those with physical handicaps.”

“My son learned to read left to right because he knows how to "read" music. He is dyslexic and could not remember what direction to read.”

ACADEMIC AND SOCIAL SUCCESS

“I can't understate the importance of activities which promote discipline in study and creativity to success in STEM fields. So many of my fellow students in chemistry were involved in music; the connection is difficult to dispute.”

“In 6th grade my daughter was having trouble adjusting, but looked forward to band as that was something she found out at the beginning of the year she had a real talent for. This was the one bright spot in a dark time for her. But as she put more time into practicing, the problems she was having in other areas began to improve greatly because she started to realize that practicing could be done in math or science as it could in band.”

“Music and specifically band taught me a lot about leadership, time management and honed many intangible aspects of my education. I am now a veterinarian with two masters degrees feel that my time in music programs helped me shape much of who I am and helped me get where I am today.”

“YES! Music is why my son goes to school and why he works hard for his good grades (because we make grades a condition of participation). He was struggling in middle school and joined the band at the end of first term in 6th grade. What a brilliant choice he made. He found his passion and has found his place amongst a group of like-minded peers. Since joining the band, he has consistently earned a 3.5, which for him is a lot of work and had been previously unattainable.

[from a teacher] ... “Here are some examples:

- Music was the bridge for my Somali students to deal with the upheaval of culture shock and their first forays into academics. It gave them something to emotionally connect their feelings and what learning they came with to the confusing whirl of their new home.
- Music has kept more than a few students of mine (middle school) in school--if they wouldn't get out of bed to go to Algebra, they would go because the band or choir director counted on them.
- Music is a key way I can connect to and soothe my students on the autistic spectrum.
- Music has taught the concepts of perseverance, collaboration, responsibility, respect, empathy, and determination to my students, both in classroom music and in the extras--choir, band, and other musical activities.
- Music has been especially helpful in giving my ELL students a place where they could be like everyone else and pick up language and social skills.
- I have seen more than a few students who have found the key to controlling emotional difficulties through the gift of music and how it affects them.
- The sharing of music with classmates makes cultural and economic boundaries disappear.

“My daughter was an average student before she started taking band classes in middle school. We believe that band instruction helped her in other areas, so that she was on the honor roll all but one term in middle and high school. We saw kids in band influenced by the positive peer pressure achieve better grades, with better attitudes than many other kids. Kids in band and music classes are a positive influence on each other.”

“Our very shy daughter joined high school marching band as a freshman, and due to the nature of that organization has blossomed into a confident, successful student who is active in charitable clubs and has experimented in leadership! None of this would have happened without the marching band experience.”

The kids I saw most affected were my Somali students and other immigrants who'd lived in limbo or in refugee camps. Music, Art, PE, and the story time in library were for them a salvation, a door to a world they could understand after being kids whose previous worlds never involved letters, writing, math, or sitting for academics. As we cut those specials from 3x to 2x to 1x a week and then lost some of them altogether, I saw a huge change in their desire to be at school and their engagement in academics... Music is a refuge for my students going through divorce, who need a non-sport venue for releasing anxiety and tension, who want a little order in their otherwise chaotic lives...”

GENERAL

“...the cuts to the music education in the form of reduced days and moving instrumental music (band/orchestra) out of the elementary schools is robbing our students of a well-rounded education. Music is just one way that students who struggle in other academic areas can become engaged in school. Music education has been proven to enhance math and literacy skills. Music speaks to the soul and can lighten the spirit. It is a shame that reductions are stealing our students from these experiences.

“We used to have elementary school music performances each year that were absolutely wonderful. Now they have none. When it was announced 2 years ago that that particular performance we were at was to be the last, parents and kids in the audience were crying.

“The music teachers working at the Beaverton School district I have met have been amazing. They are doing great work despite lack of resources. The issue is that these teachers have to constantly fund raise and attempt to figure out how to continue to fund music. The loaner equipment is in dire need replacement, and at least, that should not be the case. Music should be a part of basic education for our children.”

“In my opinion the lion share of today's musical education is left to the parents. I would like to see more exposure to different musical styles and music history throughout the elementary, middle and high school for all students, not just the very minimum for those who joined the school band. I think more emphasis should be given to the close relationship between music and social change (how many of today's students know what folk music is and the role it played in the Civil Rights Movement in the Sixties?). How many of our student can enjoy and appreciate an opera? Good jazz music? How many know what jazz even is? Not everyone can or should be a musician, but virtually every human being can appreciate at least some kind of music. Yet, in order to be able to do so, a proper exposure coupled with qualified guidance is needed. These things can and should be a part of school curriculum. Are they any less important than Chemistry or cooking? If we aim at creating a ‘rounded’ individual then proper musical education should definitely be on the list.”

“Very encouraged that reading music, and musical instruments are being introduced at the grade school level. Have noted our school often doesn't have enough instruments, and aren't always able to replace.

“...music teachers in the district are doing their best with what they have to work with, but the cuts have definitely taken a toll. Unfortunately, it's the students that suffer the loss. Music is such an important component in having a rounded education. Certainly the core subject areas are important, but it's the creative areas, such as the arts, that exercise parts of the brain the other subject areas may not, and offer students the opportunity for creative expression.

“...Colleges appreciate the knowledge and habits that come with a student that has had musical training. It needs to start in elementary school to have a strong comprehensive program.”

“The teachers that are so dedicated that even though they are frustrated with the barriers they face but they still make their classes fun and never take it out on their students. Teachers that are willing to keep reminding the district that music can make a difference and can keep children in school are a great inspiration and should be applauded for their dedication to their students.”

“I would love to see strings added back in to the public schools, in elementary, middle, and high school. Strings used to be a thriving part of Beaverton's music offerings. An ideal music program, in my mind, would offer vocal music, band, and strings. Different types of music speak to different kids, and the strings in Beaverton are almost entirely silent... Why not Beaverton? Beaverton used to be the example to the Metro area of a great district. Let's make it that way again. I volunteer with South West Music School so my daughter can have an orchestra to play in. But I wish I didn't have to. I wish I was volunteering to raise money to attend music festivals, instead of struggling to keep a small nonprofit afloat.”

“Restoring music beyond vocal in elementary school, making equal opportunities for student participation, and treating high school marching band similar to all other after-school sports (it's just as team oriented and fitness friendly as any other program) would be a good start.”

“Music cannot just be in the program as a way for teachers to get in planning time... It needs to be built into the structure of the program.

Minority, At-Risk and Low SES Student Outreach

The Community Outreach Subcommittee made specific attempts to engage the Latino community in the music survey. A Spanish survey was developed and a bilingual representative attended Westview High School’s Family Post High School Planning night. Approximately 200 surveys were passed out, and one was returned. The Spanish survey was then revised to make it easier to access and, utilizing a contact in the faith based community distributed, garnering more responses.

In addition, Tom Colett and Nancy PeBenito met with Carmen Gelman, principal at Deer Park, and Wei-Wei Lou, Director of ELL Services (ESL, Migrant & Native American/Alaska Native) to discuss challenges and opportunities for At-Risk, Minority, and Low SES students in the district. This discussion resulted in a list of ideas for helping ensure all student populations had access to and were being served by BSD music programs: Gather demographic information about ~~our~~ music courses to find out if their enrollment reflects their school's demographics. Compare the demographics of middle school and high school bands and choirs against the demographics of their school

- Survey students (especially minority students) to find out why they are not taking band or choir
- Give exit interviews for students leaving band or choir
- Offer a summer music program at schools where free lunches are served
- Charge band directors with recruiting minority students in their job description
- Begin Mariachi, marimba, guitar, or other specific ensembles or other ensembles where demand exists in the district
- Integrate world music into band and choir repertoire
- Provide low, or no-cost private lessons to students
- Develop a music program for district-sponsored free and reduced summer camps/school
- Create a drum ensemble or marimba band for Somali students in the apartments near Merlo
- Utilize BEF grants for summer music programs or after school music programs
- Seek Title funds to bring students to symphony concerts
- Provide professional development targeted at teaching cultural competencies that will help band and choir directors in their recruitment efforts

Demographic Analysis

In order to assess whether music programs are serving all district students, demographic data was sought out and analyzed. Student population percentages from each school and its music programs were compared for the years 2005, 2010, and 2013. Table 2 represents this data set at district level, comparing total district populations against all BSD students enrolled in music.

TABLE 2 -- MUSIC ENROLLMENT DEMOGRAPHICS VS. TOTAL SCHOOL DISTRICT DEMOGRAPHICS								
	Music Enrollment 2005	District Enrollment 2005		Music Enrollment 2010	District Enrollment 2010		Music Enrollment 2013	District Enrollment 2013
American Indian	0.46%	0.63%		0.42%	0.61%		0.44%	0.51%
Asian	13.95%	12.61%		14.45%	13.22%		14.20%	14.33%
Black	2.01%	2.87%		1.87%	2.98%		2.11%	2.88%
Hawaiian	0.55%	no data		0.59%	no data		0.85%	no data
Hispanic	8.98%	13.08%		15.68%	21.48%		17.49%	23.52%
Multi	4.43%	4.37%		6.99%	6.19%		7.50%	6.89%
Unknown	0.24%	0.36%		n/a	no data		n/a	no data
White	69.39%	66.07%		60.00%	55.52%		57.41%	51.88%
TOTAL	100.00%	100.00%		100.00%	100.00%		100.00%	100.00%

Note: The data counts each student in a single course as unique records. For example, one student taking Band and Music Theory would be counted as two students enrolled. This would not be a common occurrence.

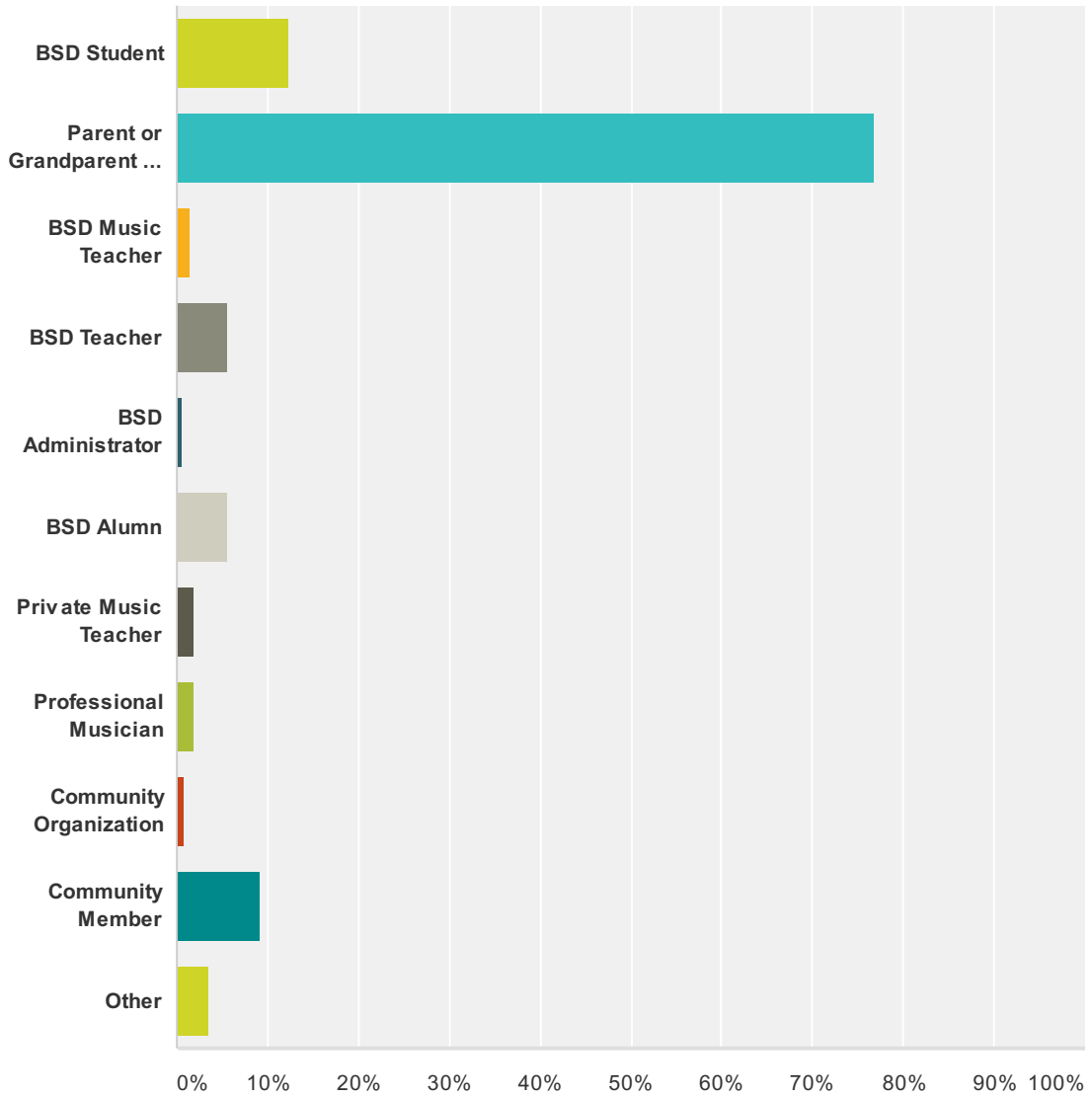
Next Steps

The Community Outreach Subcommittee recommends that the Music Supervisor do the following:

- Thoroughly read all the survey comments left by the respondents. Identify and prioritize where actions are needed.
- With the assistance of the BSD demographer and IT, compare and analyze the minority demographic data of music students compared to the school's overall minority demographic population.
- Conduct one or more Hispanic (or other minority community focus group(s) in order to continue the work started by the Community Outreach Subcommittee's Spanish survey. Provide professional development in cultural competency to music teachers.
- Schedule a follow up meeting with T&L staff and principals to prioritize and implement music projects targeting at-risk, minority, and low SES students.

Q1 As a member of the Beaverton School District community, which of the following perspective(s) do you represent?

Answered: 1,239 Skipped: 5



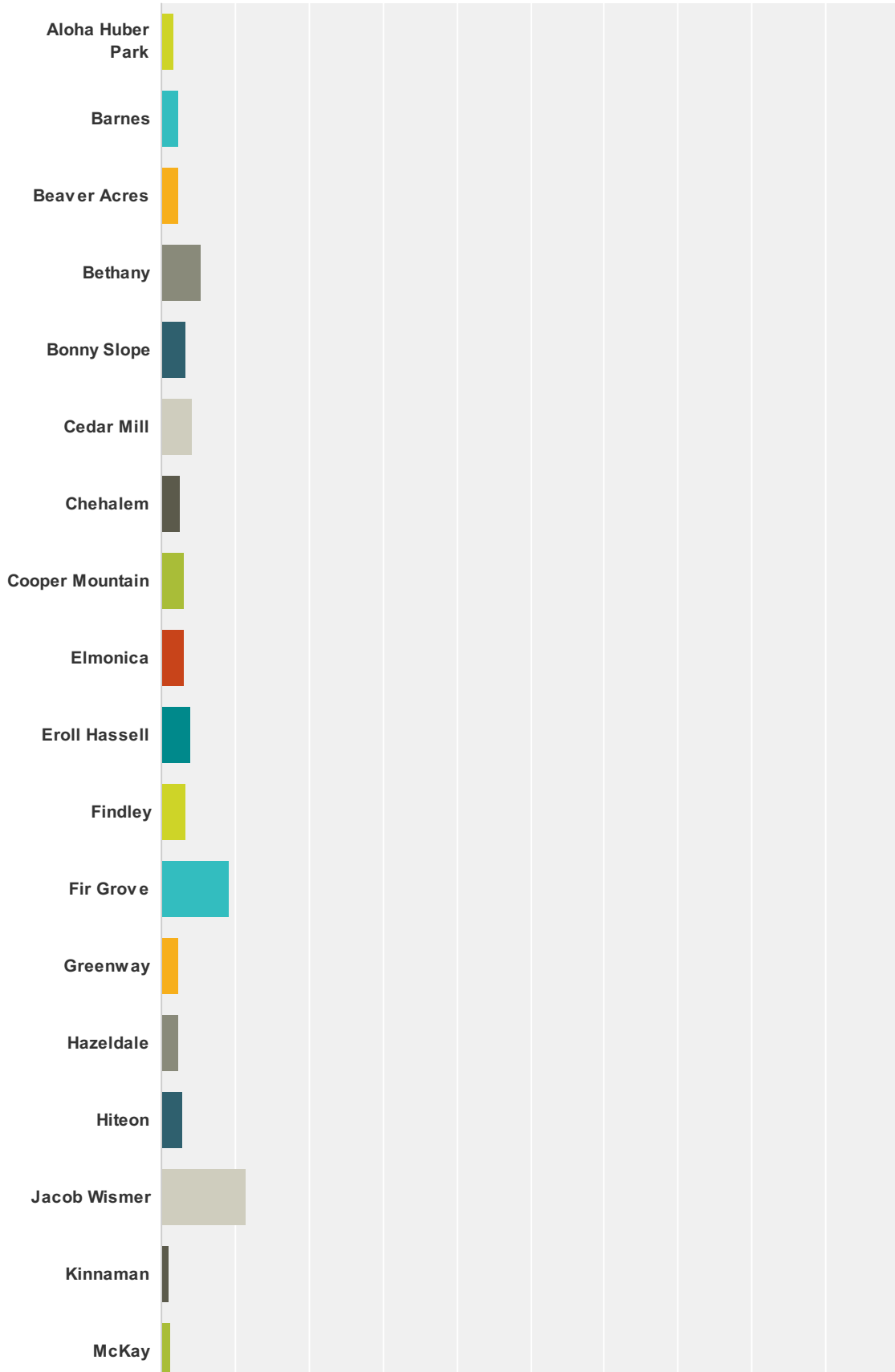
Answer Choices	Responses
BSD Student	12.27% 152
Parent or Grandparent of BSD Student	76.76% 951
BSD Music Teacher	1.53% 19
BSD Teacher	5.65% 70
BSD Administrator	0.56% 7
BSD Alumn	5.73% 71
Private Music Teacher	1.78% 22
Professional Musician	1.86% 23

BSD Music Task Force - Community Outreach Survey

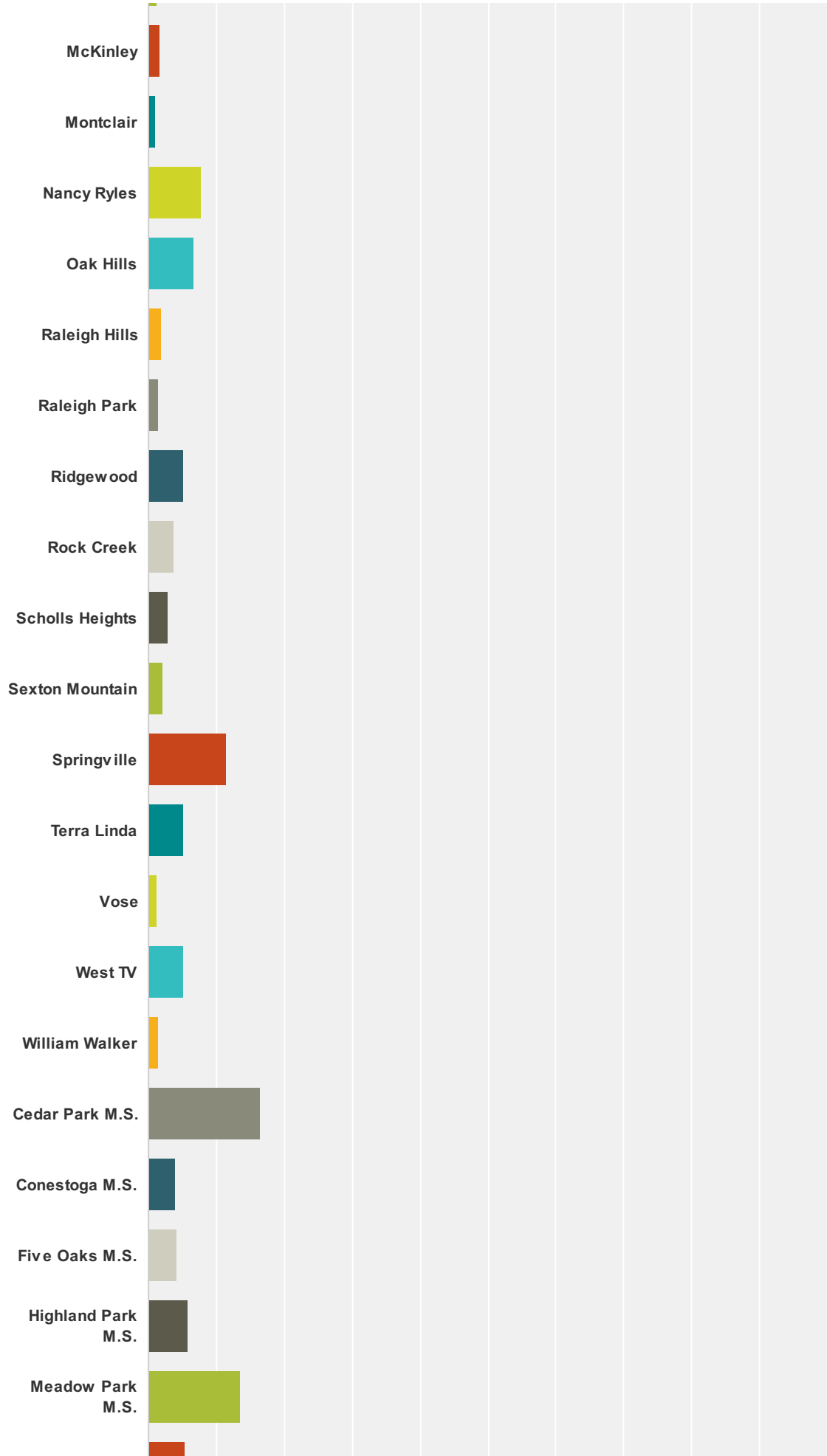
Community Organization	0.81%	10
Community Member	9.28%	115
Other	3.55%	44
Total Respondents: 1,239		

**Q2 With which of the following BSD schools have you had an affiliation?
(Choose all that apply.)**

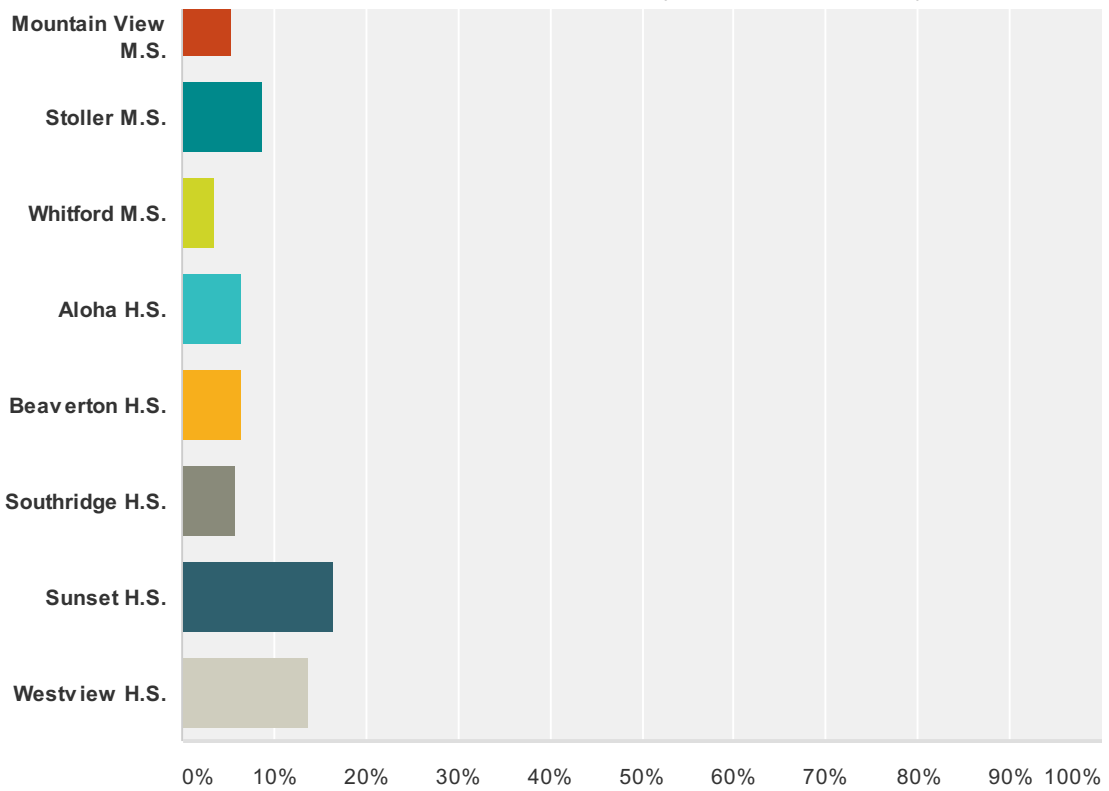
Answered: 1,230 Skipped: 14



BSD Music Task Force - Community Outreach Survey



BSD Music Task Force - Community Outreach Survey



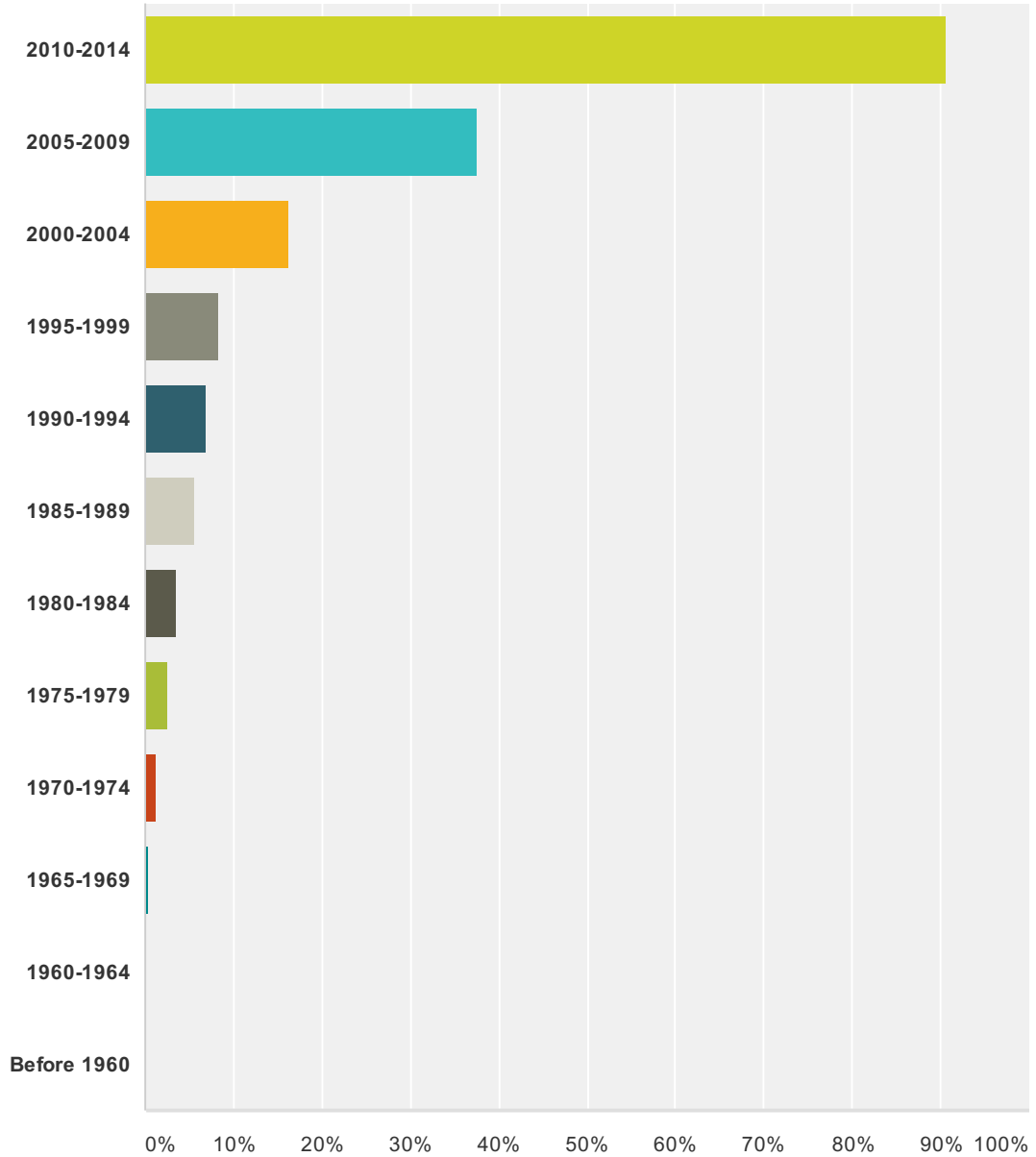
Answer Choices	Responses
Aloha Huber Park	1.71% 21
Barnes	2.28% 28
Beaver Acres	2.20% 27
Bethany	5.37% 66
Bonny Slope	3.41% 42
Cedar Mill	4.15% 51
Chehalem	2.60% 32
Cooper Mountain	3.17% 39
Elmonica	3.09% 38
Eroll Hassell	3.98% 49
Findley	3.25% 40
Fir Grove	9.27% 114
Greenway	2.36% 29
Hazeldale	2.36% 29
Hiteon	3.01% 37
Jacob Wismer	11.38% 140
Kinnaman	1.14% 14
McKay	1.30% 16

BSD Music Task Force - Community Outreach Survey

McKinley	1.63%	20
Montclair	1.06%	13
Nancy Ryles	7.72%	95
Oak Hills	6.59%	81
Raleigh Hills	1.79%	22
Raleigh Park	1.54%	19
Ridgewood	5.20%	64
Rock Creek	3.74%	46
Scholls Heights	3.01%	37
Sexton Mountain	2.11%	26
Springville	11.46%	141
Terra Linda	5.20%	64
Vose	1.22%	15
West TV	5.28%	65
William Walker	1.54%	19
Cedar Park M.S.	16.42%	202
Conestoga M.S.	3.90%	48
Five Oaks M.S.	4.23%	52
Highland Park M.S.	5.85%	72
Meadow Park M.S.	13.50%	166
Mountain View M.S.	5.45%	67
Stoller M.S.	8.70%	107
Whitford M.S.	3.50%	43
Aloha H.S.	6.42%	79
Beaverton H.S.	6.50%	80
Southridge H.S.	5.77%	71
Sunset H.S.	16.59%	204
Westview H.S.	13.74%	169
Total Respondents: 1,230		

Q3 During what years were you most closely involved in music in the Beaverton School District? (ie. years of enrollment, years taught, etc.) Choose all that apply.

Answered: 1,177 Skipped: 67



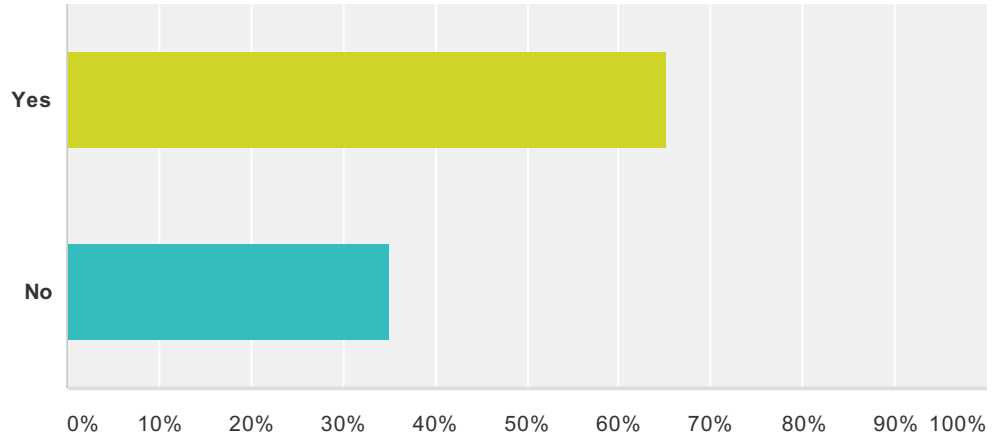
Answer Choices	Responses	Count
2010-2014	90.65%	1,067
2005-2009	37.55%	442
2000-2004	16.23%	191
1995-1999	8.41%	99
1990-1994	6.80%	80

BSD Music Task Force - Community Outreach Survey

1985-1989	5.69%	67
1980-1984	3.57%	42
1975-1979	2.55%	30
1970-1974	1.27%	15
1965-1969	0.51%	6
1960-1964	0.25%	3
Before 1960	0.08%	1
Total Respondents: 1,177		

Q4 Does your student currently (or in the past) participate in musical activities outside of school? Alternately, if you are a former student, did you participate in music outside of school?

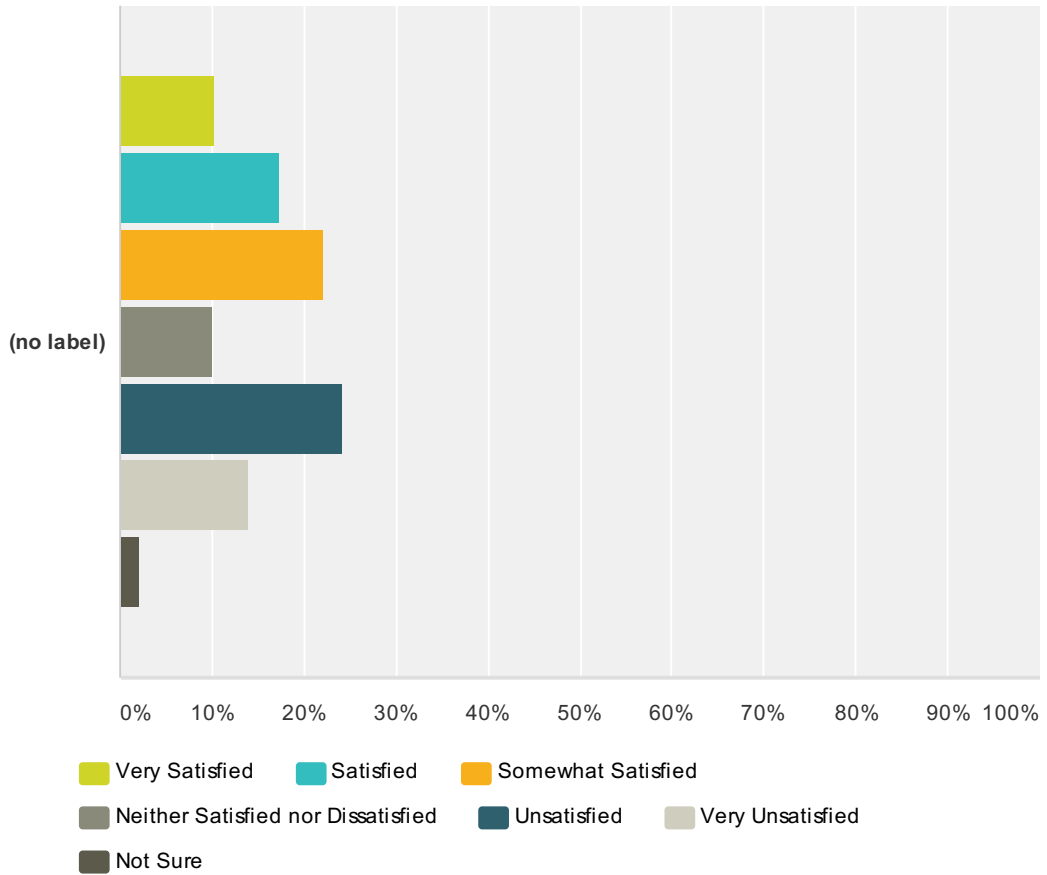
Answered: 1,093 Skipped: 151



Answer Choices	Responses
Yes	65.05% 711
No	35.13% 384
Total Respondents: 1,093	

Q5 How satisfied are you with current state of music education in the Beaverton School District?

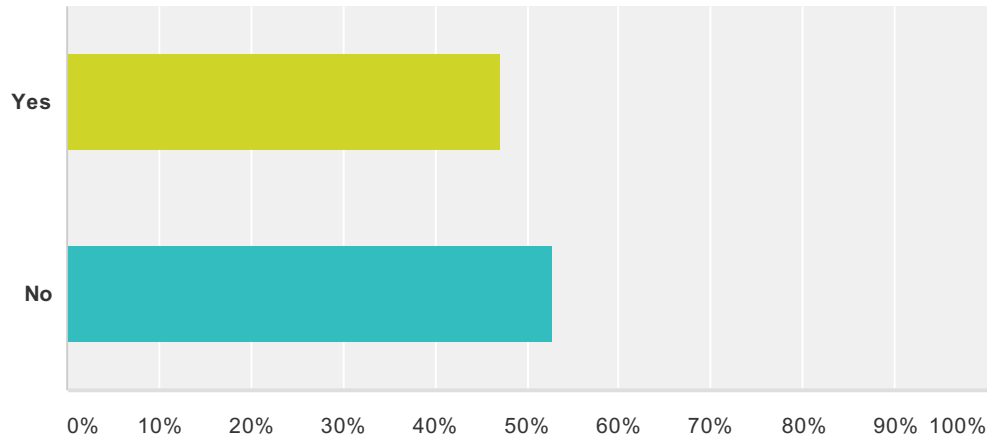
Answered: 1,101 Skipped: 143



	Very Satisfied	Satisfied	Somewhat Satisfied	Neither Satisfied nor Dissatisfied	Unsatisfied	Very Unsatisfied	Not Sure	Total	Average Rating
(no label)	10.17% 112	17.35% 191	22.16% 244	10.08% 111	24.16% 266	13.90% 153	2.18% 24	1,101	3.64

Q6 Have you experienced or observed any inequities or barriers to music involvement in the Beaverton School District? (For Example: prohibitive costs or scheduling conflicts)

Answered: 1,036 Skipped: 208



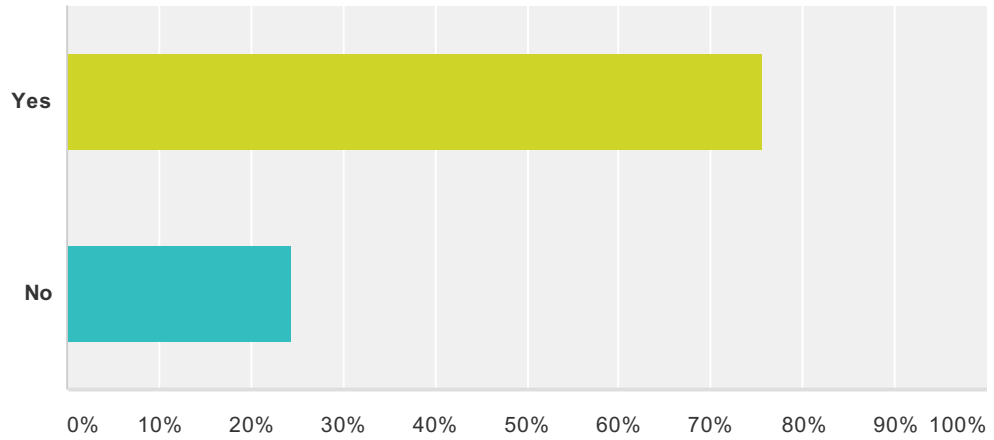
Answer Choices	Responses
Yes	47.20% 489
No	52.80% 547
Total	1,036

Q7 Please summarize a positive/encouraging, and/or discouraging/disappointing experience of music in the Beaverton School District, if any.

Answered: 759 Skipped: 485

Q8 Have you experienced or observed a situation when student involvement in music has led to greater academic or social success?

Answered: 1,052 Skipped: 192



Answer Choices	Responses	
Yes	75.67%	796
No	24.33%	256
Total		1,052

Q9 Please use the space below to share any other concerns or input you'd like to communicate to the Music Task Force that have not been addressed by the previous questions. (For example: describe your ideal elementary, middle and high school music program or describe a current aspect of the music program that needs addressing most urgently)

Answered: 458 Skipped: 786

Q10 If you would like to be contacted for further discussion, please provide your name below along with a phone number or email.

Answered: 142 Skipped: 1,102

A Few Quick Facts on the Benefits of Music Education OR, why music and the arts are crucial core educational priorities in tight budgetary times

1) Benefits to the Brain: Cognitive Development

Musical training significantly **enhances the brain stem's sensitivity to speech sounds**, because music engages both sides of the brain. This finding could lead to improving the reading ability of children who have dyslexia or are at risk of developing other reading problems.

(Gaab et al., Annals of the New York Academy of Sciences, Dec. 2005).

(Recent example in the news: music therapy enabled Rep. Gabrielle Giffords to recover speech after traumatic injury to the left side of her brain.--Google "Gabby Giffords music therapy" for an ABC news video)

Preschool children who received piano/keyboard/singing training performed **34 percent higher** on tests measuring **spatial-temporal ability** than **those who received **computer** training**.

--Neurological Research February 28, 1997

2) Benefits to Students: Personal and Academic Success

Second graders from an urban **low income** school were given eight months of piano keyboard training, as well as time playing with newly designed music software. These students' scores on the Stanford 9 math test, before and after the piano and music training, soared from the 30th to the 65th percentile. These **second graders were performing sixth grade math**. The critical point here is the students were not taught math using music...**they were taught music. It was the process of learning music that helped improve their math skills.**

—Gordon Shaw, *Neurological Research*, March 15, 1999

At-risk students in the lowest quartile of SES (socioeconomic status) who engaged in arts of some kind experienced significantly better academic outcomes, higher career goals, and more civic engagement than those of their peers who did not engage in arts. (note: the data demonstrate correlation, not causality but as the authors state, are still useful as a picture of activities of arts-involved students)

--Catterall, James S., 2012: *the entire report can be viewed at: <http://www.nea.gov/news/news12/Arts-At-Risk-Youth.html>*

Students of all SES levels consistently involved in orchestra or band during their middle and high school years (at least three hours each week) **performed better than their non-music-involved peers in math at grade 12. The results were even more pronounced for students from low-income families.** Those who were involved in **orchestra or band** were more than **twice as likely to perform at the highest level** in

math as their peers who were not involved in music.

(continued on reverse)

Further, students who participated in music for at least three hours each week:

--earned an average GPA of 3.17 vs. 2.97 for students who earned low or no arts credits;

--were 5 times more likely to graduate than their peers who earned low or no arts credits;

--were 3 times more likely than students who lacked to earn a bachelor's degree;

--were 4 times more likely to participate in student government and school service clubs.

— *From Catterall, James S., Richard Chapleau, and John Iwanaga (2002), "Involvement in the Arts and Human Development: Extending an Analysis of General Associations and Introducing the Special Cases of Intensive Involvement in Music and Theatre Arts."*

Students who take **four years of arts and music classes while in high school** score about **100 points better on their SATs** than students who take only one-half year or less.

--*The College Board, 2011. 2011 College-Bound Seniors: Total Group Profile Report.*

Students at risk of not successfully completing their high school educations cite their participation in the **arts as reasons for staying in school.**

— *The Role of the Fine and Performing Arts in High School Dropout Prevention, 2002; Barry, N., J. Taylor, and K. Walls*

'Secondary students who participated in Band or Orchestra reported the **lowest lifetime and current use of all substances**' (alcohol, tobacco, marijuana or any illicit drug).

—*Houston Chronicle, January 11, 1998*

3. The positive correlations keep accruing in college and on:

A comparative study of music and music education majors to other students at a medium sized

university showed that the **music and music education majors had higher reading scores than any other group on campus**, including English, chemistry, biology and mathematics students.

--*Peter H. Wood, "The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," ERIC Document Number ED327480*

Low-income students with intensive arts experience in high school were 3 times more likely than students without such experience to **earn a bachelor's degree**. They also were more likely to earn "mostly A's" in college.

--*The arts and achievement in at-risk youth : findings from four longitudinal studies by James S. Catterall, University of California Los Angeles with Susan A. Dumais, Louisiana State University and Gillian Hampden-Thompson, University of York, U.K.*

Music majors are the **most likely group of college grads to be admitted to medical school**. A study of the undergraduate majors of medical school applicants found that 66 percent of music majors who applied to med school were admitted, the highest percentage of any group. For comparison, (44 percent) of biochemistry majors were admitted.

--"The Case for Music in the Schools," Phi Delta Kappan, February, 1994

50 percent of all low-SES adults with arts-rich backgrounds anticipated having a "professional" career such as law, medicine, or management by age 30. In contrast, only 21 percent of low-SES adults lacking such backgrounds anticipated having

professional careers.
--Catterall, NEA Report, 2012.

At-risk teenagers or young adults with a history of intensive arts experience show **achievement levels closer to, and in some cases exceeding, the levels shown by the general population.** These findings suggest that **deep arts involvement may help to narrow the gap in achievement levels between youths of high- and low-SES.**
--Catterall, NEA Report, 2012.

Opportunity-To-Learn Standards for Music Instruction: Grades PreK-12

Copyright 1994 by Music Educators National Conference. No further reproduction without written permission of the publisher, MENC—The National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191.

Recommendations of the Music Educators National Conference, April 1994. Developed under the direction of the MENC National Executive Board. Paul R. Lehman, Project Director

PREFACE

Throughout the debate on standards in education it has been widely acknowledged that there should be standards for schools as well as standards for students. In its 1992 report, *Raising Standards for American Education*, the National Council on Education Standards and Testing called for national standards and a system of assessment, and it specified “School Delivery Standards” as a necessary component of national standards.

1

The standards referred to in 1992 as school delivery standards are labeled “Opportunity to Learn Standards” in the “Goals 2000: Educate America Act,” which writes arts education into Federal law, but their purpose remains the same: to ensure that no young American is deprived of the chance to meet the content and performance,² or achievement, standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment. The opportunity-to-learn standards in music are intended to specify the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the voluntary national content and achievement standards in music.

While the opportunity-to-learn standards focus on the learning environment necessary to teach music, it is important to note that the ultimate objective of all standards, all school curriculums, and all school personnel is to help students to gain the broad skills and knowledge that will enable them to function effectively as adults and to contribute to society in today’s world and tomorrow’s. Teachers, administrators, school board members, parents, and the public must be concerned with education in the broadest sense and must share a common commitment to safe and drug-free schools, which are prerequisites to effective learning. The ultimate beneficiaries of these efforts will be the students.

Voluntary national content and achievement standards in the arts were developed by the Consortium of National Arts Education Associations and approved by the National Committee for Standards in the Arts in January 1994. The development of the standards was supported by the Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. The arts are defined to include dance, music, theatre, and visual arts. The standards for all four arts are published as *National Standards for Arts Education*.³ The standards in music alone are excerpted and

available as *The School Music Program: A New Vision*.⁴

Every segment of the arts community, the education community, and the public and private sectors was invited to participate in the development of the standards. The standards represent a consensus concerning what every young American should know and be able to do in the arts. During the consensus-building process, it became evident that there is widespread agreement among professional leaders in education, among political leaders of both major parties, and within the public at large that every student should receive instruction in music and the other arts and that the arts are essential in a balanced curriculum. The mistaken view that the arts are a frill in education is obsolete in most schools, but greater support is needed at the grass-roots level. Support for arts instruction in American schools varies widely across the nation from school to school and from state to state. Some schools offer superb programs that attract a large percentage of the student population. In other schools the programs are weak or they reach only a small number of students. It obviously is unfair to expect students to meet achievement standards in any discipline, including music, unless they are given reasonable opportunities to learn the skills and knowledge specified. They must be provided with the necessary support by the school, including sufficient courses, staffing, materials and equipment, and facilities. Similarly, it is unfair to hold teachers accountable for their students' meeting the standards unless they too are ensured adequate time, materials, and other necessary conditions for teaching. And it is misleading for a school to claim a commitment to teaching the arts unless it offers learning opportunities consistent with that claim.

The Music Educators National Conference (MENC) believes that every student at every level, PreK-12, should have access to a balanced, comprehensive, and sequential program of instruction in music and the other arts, in school, taught by qualified teachers. In support of this goal, MENC first published opportunity-to-learn standards in 1974 in *The School Music Program: Description and Standards*.⁵ That publication has now been superseded by the current publication together with *The School Music Program: A New Vision*. Although the standards recommended by MENC are strictly voluntary, many states, school districts, and schools have found them to be enormously helpful, and a considerable number of states and districts have modeled their own music standards after the MENC standards. Even schools that have been unable to commit the resources necessary to meet the MENC standards have often found that the standards provide a sense of direction and a useful goal toward which to work. The opportunity-to-learn standards presented here include standards for (1) curriculum and scheduling, (2) staffing, (3) materials and equipment, and (4) facilities. They are based on the national content and achievement standards in music. They represent a comprehensive set of recommendations concerning the types and levels of support necessary to achieve the national standards. They seek to embody the most promising current instructional practices in music and to reflect the most recent research. The instructional program and the educational environment they envision are fully consistent with the goals for education reform enthusiastically embraced by most Americans. These opportunity-to-learn standards represent the best collective thinking of experienced music educators who are qualified by their background and training to offer recommendations concerning the conditions necessary for effective learning. They are not standards coming "from the top down." Rather, they are standards developed by

practicing teachers familiar with the day-to-day realities of the classroom and by music administrators familiar with the limitations on resources under which every school operates.

Some readers may consider these opportunity-to-learn standards to be too high and to demand too much. They are indeed high, but they are achievable. Because of varying circumstances, practices, and traditions, few schools will be able to meet every one of the standards immediately, but every school should implement a plan to phase in the standards over a specified period. Improved student learning will result.

Other readers may consider the emphasis in the opportunity-to-learn standards on numbers and specifics to be overly prescriptive. But standards by their very nature are prescriptive. There are some matters in which the standards are deliberately vague (e.g., using words such as “appropriate,” “sufficient,” “adequate”) because the intent is to include every reasonable interpretation or because no precise number can be determined without knowledge of other relevant conditions or circumstances. In these matters, determining whether the standard has been met must rely in part on the judgment of local decision-makers. In general, however, the standards are as specific as possible so that it can be determined whether or not they have been met. Being specific requires providing numbers wherever feasible, but because the numbers are arbitrary they should be considered approximations.

Ultimately, the most important criterion for measuring the effectiveness of a school music program is the extent to which the students meet the achievement standards, not the extent to which the school meets the opportunity-to-learn standards. When students meet the achievement standards specified, it makes no difference that the school may fall short in certain opportunity-to-learn standards. It has obviously found a way to compensate for those shortcomings. But when students fail to meet the achievement standards, the opportunity-to-learn standards can help to identify possible reasons for their failure so that the situation can be remedied.

Both practice and history support the belief that there is a high correlation between effective student learning in music and the existence of the favorable conditions specified in the opportunity-to-learn standards. The correlation is clear, although a cause-and-effect relationship has yet to be documented through research. The experience of generations of music teachers confirms that students are more likely to learn if the specifications stated in the opportunity-to-learn standards are met.

The opportunity-to-learn standards offered in this publication are recommended by MENC, either for adoption or as a basis for adaptation, to every state developing its own opportunity-to-learn standards. They are also recommended to every school district or school that presently fails to meet its aspirations with respect to music. Schools that aspire to distinction will wish to adopt still higher standards. Opportunity-to-learn standards are a complementary and necessary companion to content and achievement standards. America’s young people deserve the opportunity to learn.

Notes:

1. (Washington, D.C.: Government Printing Office, 1992), pp. 12-13.
2. The standards identified as performance standards in other disciplines are called achievement standards in the arts because “performance” has specialized meaning in the arts.

3. National Committee on Standards in the Arts (Reston, VA: Consortium of National Arts Education Associations, 1994)
4. (Reston, VA: MENC, 1994)
5. (Reston, VA: MENC, 1974; 2nd ed., 1986)

STANDARDS FOR PREKINDERGARTEN AND KINDERGARTEN (AGES 2-5)

Curriculum and Scheduling

1. Music is integrated into the curriculum throughout the day.
2. The children's learning experiences include singing, playing instruments, listening to music, creating music, and moving to music.
3. At least 12 percent of the contact time with children in every prekindergarten and kindergarten is devoted to experiences with music.

Staffing

1. Music instruction in every prekindergarten and kindergarten is provided by teachers who have received formal training in early-childhood music. A music specialist qualified in early-childhood education is available as a consultant.

Materials and Equipment

1. Every room in which music is taught is equipped with a high-quality sound reproduction system capable of utilizing current recording technology. At least some of the audio equipment can be operated by the children. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures. Also available for use in music instruction are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.
2. Every room in which music is taught is equipped with a variety of classroom instruments, including drums, rhythm sticks, finger cymbals, triangles, cymbals, gongs, jingle bells, resonator bells, step bells, xylophone-type instruments with removable bars, chorded zithers, fretted instruments, electronic keyboard instruments, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters, bells) are available for use by children with disabilities. Every room in which music is taught is equipped with children's books containing songs and with other instructional materials in music.

Facilities

1. Every prekindergarten and kindergarten has a "music center" or similar area where children have easy access to music materials and can listen to music with headphones so as not to disturb others.
2. Every prekindergarten and kindergarten has an uncluttered area large enough to accommodate the largest group of children taught and to provide ample space for creative and structured movement activities.

STANDARDS FOR ELEMENTARY SCHOOL (GRADES 1-5 OR 1-6)

Curriculum and Scheduling

1. The music program in the elementary school provides the foundation for a sequential music program in the middle school. Instructional activities are directed toward achieving the national voluntary content and achievement standards.
2. 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.
3. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.
4. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level.
5. 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.
6. Instruction by music specialists is provided in periods of not less than twenty minutes nor more than thirty minutes in grades 1 and 2 and in periods of not less than twenty-five minutes nor more than forty- five minutes in grades 3 through 6.
7. Classes in general music are no larger than classes in other subjects of the curriculum.
8. General music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.
9. Instruction is provided in string, wind, and percussion instruments. Instrumental classes meet at least two times per week for a total of at least ninety minutes, including individual instruction and work in small groups and large ensembles.
10. Instruction on string instruments begins not later than grade 4, and instruction on wind and percussion instruments begins not later than grade 5. For the first year of instrumental study, students are taught at least part of the time in homogeneous instrumental groupings.
11. Every performing group presents two to three performances or open rehearsals each year for parents, peers, and the community.
12. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.
13. When students with disabilities are included in regular music classes:
 1. Their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age).

2. Music educators are involved in placement decisions and are fully informed about the needs of each student.
3. Their placement does not result in classes that exceed the average class size for the school by more than 10 percent.
4. The number of these students does not exceed the average for other classes in the school by more than 10 percent.
14. Music instruction is provided for students receiving special education who are not included in regular music classes. Music instruction for students with disabilities is designed to teach practical music skills and knowledge that will assist the students in functioning successfully in the music environments of the home, school, and community. The amount of time for music instruction is equivalent to that provided to students without disabilities.
15. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.
16. Special experiences are designed for gifted and talented students according to their abilities and interests.

Staffing

1. Music is taught by music specialists in collaboration with classroom teachers. Leadership, guidance, and musical expertise are provided by specialists, who possess the skills and knowledge to teach the structure of music, the performance of vocal and instrumental music, the appropriate use of the voice, accurate pitch discrimination, and creativity in music. Their efforts are complemented by classroom teachers, who have the unique opportunity to make music a part of the daily life of the students and to integrate music into the total curriculum.
2. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified for their instructional assignments in music.
3. In order that every student may receive adequate instruction, at least one general music teacher is available for every 400 students at the elementary level.
4. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers who are required to move from one building to another.
5. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

6. 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 with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

7. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

8. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one- fifth time for each additional five teachers above twenty-five.

Materials and Equipment

1. Every room in which music is taught is equipped with a high- quality sound reproduction system capable of utilizing current recording technology. At least some of the audio equipment can be operated by the students. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; CD-ROM- compatible computers and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every type of content taught and for every instructional setting.

4. Every school provides a set of music textbooks, published not more than six years previously, for every grade level. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

6. For band, orchestra, and chorus, a library of music is provided that includes at least forty titles for each type of group. At least fifteen 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.

7. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of pitched and nonpitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities.

8. The following are provided in sufficient quantity: French horns, baritones, tubas, appropriately sized violas, cellos, double basses, percussion equipment. Additional instruments are provided where students have difficulty in purchasing instruments due to financial hardship.

9. An annual budget is provided for the purchase of records, CDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

10. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.

11. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5 percent of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

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

2. 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. Running water is available for instrument maintenance.

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

4. 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.

5. The music facilities in every school 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.

STANDARDS FOR MIDDLE SCHOOL AND JUNIOR HIGH SCHOOL

Curriculum and Scheduling

1. The music program in the middle school builds sequentially on the music program in the elementary school and provides the foundation for the music program in the high school. Instructional activities are directed toward achieving the national voluntary content and achievement standards.
2. The general music curriculum comprises a balanced and sequential program of singing, playing instruments, reading music, listening to music, and improvising and composing music.
3. Every music course, including performance courses, provides experiences in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, 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.
4. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.
5. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each grade level or course.
6. General music is required of all students through grade 8.
7. Every music course meets at least every other day in periods of at least forty-five minutes. Except for bands, orchestras, and choruses, music class size does not exceed the average class size for the school by more than 10 percent.
8. At least one year-long elective course in music other than band, orchestra, and chorus is offered in grade 9. At least one course with no prerequisites is available.
9. Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g., treble voices, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.
10. In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.
11. Every performing group presents a series of performances or open rehearsals each year for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students learning experiences but not so great as to interfere with the learning process, to reduce the amount of time available to achieve the instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.

12. Beginning and intermediate instruction is available on woodwind, string, brass, and percussion instruments. Instruction is also provided on instruments that reflect the musical interests of the community when clearly identifiable.
13. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.
14. When students with disabilities are included in regular music classes:
 1. Their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age).
 2. Music educators are involved in placement decisions and are fully informed about the needs of each student.
 3. Their placement does not result in classes that exceed the average class size for the school by more than 10 percent.
 4. The number of these students does not exceed the average for other classes in the school by more than 10 percent.
15. Music instruction is provided for students receiving special education who are not included in regular music classes. Music instruction for students with disabilities is designed to teach practical music skills and knowledge that will assist the students in functioning successfully in the music environments of the home, school, and community. The amount of time for music instruction is equivalent to that provided to students without disabilities.
16. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.
17. Special experiences are designed for musically gifted and talented students according to their abilities and interests.

Staffing

1. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.
2. The number of music educators is sufficient to teach the courses specified under the standards for curriculum and scheduling. An accompanist is provided for choral ensembles of more than fifty members.
3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers who are required to move from one building to another.
4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional

development activities proposed by the teacher and approved by the district or school.

5. 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 with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

6. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one- fifth time for each additional five teachers above twenty-five.

Materials and Equipment

1. Every room in which music is taught is equipped with a high- quality sound reproduction system capable of utilizing current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; CD-ROM- compatible computers and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

4. Every school provides a set of music textbooks, published not more than six years previously, for every grade level through grade 8. A book is available for every student. Teachers' editions of the textbooks with accompanying sound recordings, as well as other resource materials in music, are readily available for music educators and classroom teachers.

5. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

6. For band, orchestra, and chorus, a library of music is provided that includes at least seventy-five titles for each type of group. At least fifteen new titles for each type of group are added each year. For other performing groups sufficient repertoire is available to provide a three-year cycle of instructional materials, and new materials are purchased 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.

7. A library of small-ensemble music is provided that contains at least seventy-five titles for various types of ensembles. At least fifteen new titles are added each year. The library contains no materials produced in violation of copyright laws.

8. An instruction book and supplementary materials are provided for each student enrolled in beginning or intermediate instrumental classes.

9. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano, sufficient sturdy music stands, and an assortment of pitched and nonpitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing a variety of cultures. Adaptive devices (e.g., adaptive picks, beaters) are available for use by students with disabilities. A set of portable choral risers is conveniently available to every room in which choral music is taught.

10. The following are provided in sufficient quantity: 15-1/2-inch and 16-inch violas, 3/4-size and full-size cellos, 1/2-size and 3/4-size double basses, C piccolos, bass clarinets, tenor saxophones, baritone saxophones, oboes, bassoons, double French horns, baritone horns, tubas, concert snare drums, pedal timpani, concert bass drums, crash cymbals, suspended cymbals, tambourines, triangles, xylophones or marimbas, orchestra bells, assorted percussion equipment, drum stands, movable percussion cabinets, tuba chairs, bass stools, conductors' stands, tuning devices, music folders, chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations where students have difficulty in purchasing instruments due to financial hardship.

11. An annual budget is provided for the purchase of records, CDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

12. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.

13. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5 percent of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

1. A suitable room is available for teaching general music and other music classes in every school. The room is large enough to accommodate the largest group taught and to provide ample space for physical movement.

2. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.

3. Every instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least twenty feet high. Running water is available for instrument maintenance.
4. Every choral rehearsal room contains at least 1,800 square feet of floor space, with a ceiling at least sixteen feet high.
5. Adequate classroom space is provided for teaching of nonperformance classes in music, and specialized facilities are available for electronic music and class piano if taught.
6. Every room in which music is taught has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. The ventilation is quiet enough to allow students to hear soft music, and every room is acoustically isolated from the rest of the school.
7. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between sixty-eight and seventy degrees with humidity between 40 and 50 percent and an air-exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to exceed NC30, and practice rooms not to exceed NC35.
8. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.
9. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.
10. Every music classroom and rehearsal room contains sufficient chalkboard, some of which has permanent music staff lines, and sufficient cork board.
11. Every school provides at least two rehearsal rooms of at least 350 square feet each for small ensembles.
12. Every school provides several practice rooms of at least fifty- five square feet each.
13. 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. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area. There is convenient access to a telephone.
14. The music facilities in every school are adjacent to one another and are so located so that they can be secured and used independently of the rest of the building. All facilities are accessible to persons with disabilities.
15. The music facilities are easily accessible to the auditorium stage. The stage is large and open and is adaptable to the various needs of the performing arts. The auditorium is designed as a music performance space, with good, adjustable acoustics for music and speech requirements, with stage lighting of at least seventy footcandles, and with quiet and adequate mechanical and lighting

systems that do not exceed NC20.

STANDARDS FOR HIGH SCHOOL

Curriculum and Scheduling

1. The music program in the high school builds sequentially on the music program in the middle school and provides the foundation for lifelong participation in and enjoyment of music. Instructional activities are directed toward achieving the national voluntary content and achievement standards.
2. Every music course, including performance courses, provides experiences in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, 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.
3. The repertoire taught includes music representing diverse genres and styles from various periods and cultures.
4. The music curriculum is described and outlined in a series of sequential and articulated curriculum guides for each course.
5. Every music course meets at least every other day in periods of at least forty-five minutes.
6. One semester-length music course other than band, orchestra, and chorus is offered for each four hundred students in the school. At least one of these courses has no prerequisites.
7. Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two bands, two orchestras, and two choruses, differentiated by the experience or age level of their members, or, in the case of choruses, by their composition (e.g., treble voices, lower voices, mixed voices). Other choral and instrumental ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.
8. At least one performing organization other than band, orchestra, and chorus (e.g., jazz ensemble, madrigal singers, show choir, gospel choir) is available for each three hundred students in the school.
9. In schools not utilizing block scheduling, the school day includes no fewer than eight instructional periods. Every effort is made to avoid scheduling single-section courses in music against single-section courses in required subjects.
10. Every performing group presents a series of performances or open rehearsals each year for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students learning experiences but not so great as to interfere with the learning process, to reduce

the amount of time available to achieve the instructional objectives of the ensemble, or to suggest an emphasis on entertainment rather than education.

11. Beginning, intermediate, and advanced choral and instrumental instruction is available. Instruction is also provided on instruments that reflect the musical interests of the community when clearly identifiable.

12. Musicians and music institutions of the community are utilized, when available, to enhance and strengthen the school music curriculum.

13. When students with disabilities are included in regular music classes:

1. a. Their placement is determined on the same basis as placement for students without disabilities (e.g., musical achievement, chronological age).

2. b. Music educators are involved in placement decisions and are fully informed about the needs of each student.

14. Students with disabilities are given the same opportunities to elect choral and instrumental instruction as other students. If a music task cannot be performed by students with disabilities exactly as it would be by other students, adaptation is provided so that students with disabilities can participate insofar as possible.

15. Academic credit is awarded for music study on the same basis as for comparable courses. Grades earned in music courses are considered in determining the grade point averages and class rankings of students on the same basis as grades in comparable courses.

16. Special experiences are designed for musically gifted and talented students according to their abilities and interests.

Staffing

1. All music educators are musicians/teachers who are certified to teach music, have extensive specialized knowledge and training, and are fully qualified to teach every course they are assigned.

2. The number of music educators is sufficient to teach the courses specified under the standards for curriculum and scheduling. An accompanist is provided for choral ensembles of more than fifty members.

3. In order that every student may receive a comprehensive, balanced, and sequential program of study, every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building. Sufficient time for travel is calculated in the teaching loads of teachers who are required to move from one building to another.

4. In order that every student may have access to a teacher whose knowledge is current and whose teaching embodies the best current practices, every school district or school provides a regular program of in-service education that includes at least two paid days for professional development activities arranged by the district or school each year for every music educator. In addition, every music educator is permitted at least two paid days of leave each year for professional development activities proposed by the teacher and approved by the district or school.

5. 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 with a disability has an aide to assist in other classes, the aide also assists the student in music classes.

6. In order that special-education students may receive adequate instruction, every music educator working with these students has received training in special education and, for purposes of consultation, has convenient access to trained professionals in special education or music therapy.

7. In order that the instructional program of every student may be adequately coordinated and articulated from level to level, one music educator in every district or school is designated as coordinator or administrator to provide leadership for the music program. This person is employed on a full-time basis for administration when the staff includes twenty-five or more music educators. The amount of administrative time is adjusted proportionately when the staff is smaller. Additional administrative staff is employed at a rate of one- fifth time for each additional five teachers above twenty-five.

Materials and Equipment

1. Every room in which music is taught is equipped with a high- quality sound reproduction system capable of utilizing current recording technology. Every teacher has convenient access to sound recordings representing a wide variety of music styles and cultures.

2. In every school the following are available for use in music instruction: microcomputers and appropriate music software, including notation and sequencing software; printers; sufficient MIDI equipment; multiple electronic keyboards; synthesizers; CD-ROM- compatible computers and music-related CD-ROMs. Also available are video cameras, color monitors, stereo VCRs, and multimedia equipment combining digitized sound and music with graphics and text.

3. Every school provides high-quality instructional materials and equipment of sufficient quantity and variety for every course offered.

4. Every school contains a library or student resource center that provides a variety of music-related books and other print materials, audio and video materials, and computer software.

5. For band, orchestra, and chorus a library of music is provided that includes at least seventy-five titles for each type of group. At least fifteen new titles for each type of group are added each year. For other performing groups sufficient repertoire is available to provide a three-year cycle of instructional materials, and new materials are purchased 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.

6. A library of small-ensemble music is provided that contains at least seventy-five titles for various types of ensembles. At least fifteen new titles are added each year. The library contains no materials produced in violation of copyright laws.

7. Every room in which music is taught has convenient access to a high-quality acoustic or electronic piano. A set of portable choral risers is conveniently available to every room in which choral music is taught.

8. The following are provided in sufficient quantity: violas, cellos, double basses, C piccolos, E-flat clarinets, A clarinets, alto clarinets, bass clarinets, contrabass clarinets, tenor saxophones, baritone saxophones, oboes, English horns, bassoons, double French horns, baritone horns, 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, assorted percussion equipment, drum stands, movable percussion cabinets, drums for marching band if offered, tuba chairs, bass stools, sturdy music stands, conductors' stands, tuning devices, music folders, chairs designed for music classes. Additional instruments are provided for each additional large ensemble and in situations where students have difficulty in purchasing instruments due to financial hardship.

9. An annual budget is provided for the purchase of records, CDs, and audiotape and videotape; computer and electronic materials; and the other special supplies, materials, and equipment needed for the teaching of music.

10. All equipment is maintained in good repair, with pianos tuned at least three times each year. An annual budget is provided for the repair and maintenance of instruments and equipment that is equal to at least 5 percent of the current replacement value of the total inventory of instruments and equipment.

11. An annual budget is provided for the replacement of school-owned instruments that is equivalent to at least 5 percent of the current replacement value of the total inventory of instruments.

Facilities

Note: These standards apply to all new construction and to all facilities being renovated or adapted.

1. Every school with both instrumental and choral music educators contains a rehearsal room for instrumental groups and a rehearsal room for choral groups. Curtains are available to adjust the acoustics.

2. Every instrumental rehearsal room contains at least 2,500 square feet of floor space, with a ceiling at least twenty feet high. Running water is available for instrument maintenance.

3. Every choral rehearsal room contains at least 1,800 square feet of floor space, with a ceiling at least sixteen feet high.

4. Adequate classroom space is provided for teaching of nonperformance classes in music, and specialized facilities are available for electronic music and class piano if taught.

5. Every room in which music is taught has appropriate acoustical properties, a quiet environment, good ventilation, and adequate lighting. The ventilation is quiet enough to allow students to hear soft music, and every room is acoustically isolated from the rest of the school.

6. Rehearsal rooms, practice rooms, and instrument storage rooms maintain a year-round temperature range between sixty-eight and seventy degrees with humidity between 40 and 50 percent and an air exchange rate double that of regular classrooms. Lighting and ventilation systems are designed so that rehearsal rooms have a Noise Criterion (NC) level not to exceed NC25, ensemble rooms, teaching studios, and electronic or keyboard rooms not to

exceed NC30, and practice rooms not to exceed NC35.

7. Rehearsal rooms have double-entry doors, nonparallel or acoustically treated walls, and a Sound Transmission Classification (STC) of at least STC50 for the interior and exterior walls and at least STC45 for doors and windows.

8. Sufficient secured storage space is available in every school to store instruments, equipment, and instructional materials. Cabinets and shelving are provided, as well as lockers for the storage of instruments in daily use. This space is located in or immediately adjacent to the rehearsal facilities. Space is available for the repair and maintenance of instruments.

9. Every music classroom and rehearsal room contains sufficient chalkboard, some of which has permanent music staff lines, and sufficient cork board.

10. Every school provides at least two rehearsal rooms of at least 350 square feet each for small ensembles.

11. Every school provides several practice rooms of at least fifty- five square feet each.

12. 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. This space is adjacent to the instructional area in which the educator teaches and is designed so that he or she can supervise the area. There is convenient access to a telephone.

13. The music facilities in every school are adjacent to one another and are so located so that they can be secured and used independently of the rest of the building. All facilities are accessible to persons with disabilities.

14. The music facilities are easily accessible to the auditorium stage. The stage is large and open and is adaptable to the various needs of the performing arts. The auditorium is designed as a music performance space, with good, adjustable acoustics for music and speech requirements, with stage lighting of at least seventy footcandles, and with quiet and adequate mechanical and lighting systems that do not exceed NC20.

STANDARDS PUBLICATIONS

Publications explaining and supporting the standards are available from MENC through [Rowman and Littlefield Education](#).

Standards Publications: The Arts

[National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts](#). Content and achievement standards for dance, music, theatre, and visual arts; grades K-12. Reston, VA: Music Educators National Conference, 1994. ISBN 1-56545- 036-1.

[Perspectives on Implementation: Arts Education Standards for America's Students](#). A discussion of the issues related to implementation of the standards and of strategies for key constituencies that need to be involved in the process. Reston, VA: Music Educators National Conference, 1994. ISBN 1-56545-042-6.

[The Vision for Arts Education in the 21st Century](#). The ideas and ideals behind the

development of the National Standards for Arts Education. Reston, VA: Music Educators National Conference, 1994. ISBN 1-56545-025-6.

Standards Publications: Music

[The School Music Program: A New Vision](#). The K-12 National Standards, PreK standards, and what they mean to music educators. Reston, VA: Music Educators National Conference, 1994. ISBN 1-56545-039-6.

[Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12](#). Information on what schools should provide in terms of curriculum and scheduling, staffing, materials and equipment, and facilities. Reston, VA: Music Educators National Conference, 1994. ISBN 1-56545-040-X.

[Performance Standards for Music: Strategies and Benchmarks for Assessing Progress Toward the National Standards, Grades PreK – 12](#). Sample assessment strategies and descriptions of student responses at the basic, proficient, and advanced levels for each achievement standard in the National Standards. Reston, VA: Music Educators National Conference, 1996. ISBN 1-56545-099-X.