



Oregon Music Education Standards

Adopted by the

Oregon Music Educators Association Board of Control 2/10/2010

Executive Review Board

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I. Introduction

It is the fundamental belief of the Oregon Music Educators Association (OMEA) that the study of music and the arts is a vital component of a comprehensive K-12 education for every student.

Budgetary pressures and educational reforms have created a difficult climate for the arts in many schools. An emphasis on standardized testing as a result of Federal and State legislation has often led to a focus on several key academic areas at the expense of other areas not represented in the exams. Many schools have felt pressure to reduce their commitment to music education as a result of these legislative mandates.

The purpose of the Oregon Standards for Music Education is three-fold:

1. **To assist school administrators** to aim for high student achievement when making decisions regarding music education in their schools and districts. As questions arise, this document provides minimum and optimal standards for successful music education programs.
2. **To help music educators and administrators** understand the importance of a well-rounded music program that provides offerings for all students, including advanced instruction for students wishing to pursue additional expertise in music.
3. **To provide an outline** for the development of curriculum that conforms to the National Music Standards and the Opportunity to Learn Standards as created by the National Association for Music Education (MENC).

This document incorporates the National Standards for Music Education and the Opportunity to Learn Standards, created by the Music Educators National Conference and the Washington Standards for Music Education as models for this document.

The **Oregon Music Educators Association** is a nonprofit educational association whose purpose is to provide professional development for music educators and opportunities for music students in Oregon. We provide educational experiences through district and state conferences, clinics, contests and journals. OMEA functions as a state unit of MENC: The National Association for Music Education.

MENC: The National Association for Music Education, the world's largest arts education organization, marked its centennial in 2007 as the only association that addresses all aspects of music education. More than 142,000 members and supporters represent all levels of teaching from preschool to graduate school. Since 1907, MENC has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. MENC's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

II. The Value of Music Education for Oregon's Students

The benefits of music education have been well documented in studies related to the correlation between music participation and academic achievement, professional success, and behavior. **While these benefits are of great value, the greatest value of music education is in the effect of music instruction on the development of the whole child.** The education of the complete child includes the arts, not just because research has indicated possible social and academic benefits, but also because interaction with music and the arts is an essential part of the human experience.

MENC: The National Association for Music Education provides a dynamic description of the primary benefits of a music education.

"Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences."

What is the Value of a Music Education?

- The National Standards for Music Education provides us an excellent list of why the arts are so important in a healthy society.
- Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term education. We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion.
- The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures—as well as acquiring the tools and knowledge to create one's own responses—is essential not only to understanding life but to living it fully.
- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or to please. Becoming literate in the arts helps students to understand and to do these things better.
- The arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's nighttime TV drama, to the teenager's Saturday dance, to the enduring influences of the classics.

- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.
- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking, communication and creativity skills so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between the pursuit of excellence and high levels of achievement.

What is a Music Education?

Most people would agree that music education is a wonderful thing, but what exactly does such an education mean? Is it preparation for an instrumental half-time show? Is it listening to recordings? Does it mean that students are involved in performances, or does it mean that they are learning to read musical notation? A music education can include a wide diversity of skills, knowledge, and experiences.

The National Standards for Music Education includes an excellent summary of what students should know and be able to do in the arts:

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the standards ask that students should know and be able to do the following by the time they have completed secondary school:

- They should be able to communicate at a basic level in the four arts disciplines: dance, music, theatre and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques and intellectual methods of each arts discipline.

- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason and technical proficiency.
- They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value and meaning of the arts as a part of their own humanity.

State Requirements

In response to inherent and educational values of a music education, the State of Oregon includes various requirements concerning arts education.

- ORS 329.045 (3) “School districts and public charter schools shall offer students instruction in...the arts...that meets the academic content standards...”
- OAR 581-022-1130 One credit of the fine arts, applied arts or second languages at the high school level is required for a high school diploma.
- OAR 581-022-1210 (1) “Each school district shall provide a planned K-12 instructional program.”
- OAR 581-022-1210 (2) “The planned K-12 instructional program shall include the following: (a) Common Curriculum Goals and academic content standards to include:... (E) The Arts;...”

National Requirements and Statements

While the requirements of the United States Government have perhaps inadvertently made it more difficult for schools to maintain high quality music programs, the Federal legislation clearly supports music education by its inclusion of the arts as a core academic instructional content area.

Enacted by the 107th Congress in 2001, the NCLB act included a section intended to support the importance of arts education. Subpart 15 was included, and stated:

- To support systemic education reform by strengthening arts education as an integral part of the elementary school and secondary school curriculum.
- To help ensure that all students meet challenging State academic content standards and challenging State student academic achievement standards in the arts.
- To support the national effort to enable all students to demonstrate competence in the arts.”

In addition, in the “Improving America’s Schools Act of 1994,” Congress found that arts were a form of understanding and knowing that was fundamentally important to education. Furthermore, the act cited the importance of performing ensembles for the inclusion of persons with disabilities to participate more fully in school and community and for at-risk students to become active participants in their education. The act concluded with “arts education should be an integral part of the elementary and secondary school curriculum.”

Fortunately, Susan Castillo, Oregon Superintendent of Public Instruction, understands the central role of the arts in providing the best possible education of our students:

"The arts have a central place in a quality education, and provide creative ways to bridge the achievement gap for many learners. A program of arts education, taught by arts educators and augmented by enrichment experiences, fosters children's innate curiosity, creativity and problem solving abilities. When we provide opportunities for all Oregon students to learn in and through the arts we ensure that we will have engaged, thoughtful citizens and a highly skilled, creative workforce."

III. Outcomes for the Music Program: The National Standards for Music Education

In response to the educational reform movement, MENC produced national standards, to provide schools with music education content standards. The standards included knowledge, skills, and experiences in the following nine areas:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

The standards are an excellent guide toward curriculum building in schools and districts. It is appropriate to expect music educators to know and plan educational programs that meet these standards. It is not unusual for music programs to be activity based, centered around concerts, tours, festivals, and competitions. While these activities are an important part of a vital music program, the core of successful music instruction is based on the experience of music and the development of musical skills and knowledge.

IV. Recommended Music Offerings

The following is a brief summary of our programming recommendations. Although the recommended program is preferred, all schools should offer the minimum program. For some schools, the minimum program can provide a benchmark that will motivate students, administrators and teachers. For other schools, the optimum programming will provide a source for what is considered an excellent and comprehensive program in music education.

<p style="text-align: center;">Minimum Programming <u>Elementary (K-5)</u></p>	<p style="text-align: center;">Optimum Programming <u>Elementary (K-5)</u></p>
<p>Uninterrupted, sequential general music is taught two times a week at all grade levels for a minimum of 30 minutes.</p>	<p>Uninterrupted, sequential general music is scheduled daily at all grade levels</p>
<p>Chorus is offered as an elective in sixth grade.</p>	<p>(additional arts classes could alternate days with the general music classes) for a minimum of 30 minutes</p>
<p>Chorus is offered as an elective for all elementary students.</p>	<p>Band is offered at least three times a week as an elective starting in fifth grade commensurate with secondary instrumental music.</p>
<p>Formal and informal authentic assessments track individual learning at each level.</p>	<p>String classes are offered daily as an elective starting in fourth or fifth grade.</p>
	<p>Chorus is scheduled as an elective and offered daily.</p>
	<p>Formal and informal authentic assessments track individual learning at each level.</p>

<p style="text-align: center;">Minimum Programming <u>Secondary (6-12)</u></p>	<p style="text-align: center;">Optimum Programming <u>Secondary (6-12)</u></p>
<p>Entry level band and choirs are offered as an elective at all secondary schools.</p>	<p>Entry level band, string and voice classes are offered as an option for fulfillment of the arts requirement at all secondary schools,</p>
<p>Intermediate wind and percussion classes and voice class instruction are offered as electives in all secondary schools (e.g., band and choir).</p>	<p>allowing students to enter arts instruction at any point (Other arts classes can be substituted for this requirement).</p>
<p>Advanced class instruction and small specialty ensembles are offered as electives as student interest dictates (e.g., wind ensemble, women’s choir, men’s choir, chamber strings, jazz ensemble, guitar).</p>	<p>Intermediate wind, percussion and string instrument classes and voice class instruction are offered as electives in all secondary schools (e.g., band, orchestra, choir).</p>
<p>To participate in an advanced specialty ensemble, a student is required to remain a member of a large ensemble (example: to enroll in jazz band a student must remain a member of the concert band.)</p>	<p>A variety of advanced class instruction and small specialty ensembles are offered at many different ability levels (e.g., wind ensemble, women’s choir, men’s choir, chamber strings, jazz ensemble, guitar).</p>
<p>All performance classes are taught as uninterrupted sequential offerings.</p>	<p>To participate in an advanced specialty ensemble, a student is required to remain a member of a large ensemble (example: to enroll in jazz band a student must remain a member of the concert band).</p>
<p>At least one “non-performance” course is offered in the secondary schools (e.g. music technology, music theory, audio production, music composition).</p>	<p>All performance classes are taught as uninterrupted sequential offerings.</p>
<p>Formal and informal authentic assessments track student achievement toward benchmarks and individual learning at each level.</p>	<p>A complete range of music electives is available to all students (e.g., music technology, music theory, audio production, music composition).</p>
	<p>Formal and informal authentic assessments track student achievement toward benchmarks and individual learning at each level.</p>

V. Scheduling and Staffing

Specific scheduling and staffing elements must be in place to support healthy music programs.

Minimum Programming	Optimum Programming
The average class size for general music in grades K-5 does not exceed the average for all classroom teachers.	The average class size for general music in grades K-5 does not exceed the average for all classroom teachers.
Non-performance classes at the secondary level do not exceed the average for all classroom teachers.	Non-performance classes at the secondary level do not exceed the average for all classroom teachers.
Although class size limits may be waived for large performing ensembles, these classes do not exceed a manageable number agreed upon by the instructor and administration.	Although class size limits may be waived for large performing ensembles, these classes do not exceed a manageable number agreed upon by the instructor and administration. Minimum class size requirements are waived for a few advanced small ensemble offerings.
At the secondary level, music electives are offered during the normal school day, and all students have the opportunity to enroll in these classes. Specialty classes may be offered outside of the regular school day.	At the secondary level, a wide range of music electives are offered during the normal school day, and all students have the opportunity to enroll in these classes. Specialty classes may be offered outside of the regular school day.
The music staff is compensated for classes taught outside of the normal school day and for performances that fall outside of the contracted teaching day.	The music staff is compensated for classes taught outside of the normal school day and for performances that fall outside of the contracted teaching day.
Certificated teachers with music endorsements teach all music classes.	Certificated teachers with music endorsements teach all music classes and are specialists in the area of music taught (e.g., the orchestra director is a string specialist).
Music educators receive the same “prep” considerations as the other classroom teachers.	Music educators receive the same “prep” considerations as the other classroom teachers.
If regular classroom teachers are given fewer students, extra help or other accommodations when they work with “mainstreamed” students, the music teacher is given the same accommodations.	If regular classroom teachers are given fewer students, extra help or other accommodations when they work with “mainstreamed” students, the music teacher is given the same accommodations.
A music educator is designated to coordinate the district music program.	A music administrator coordinates the district music program and has evaluative and curricular responsibilities.

VI. Materials, Equipment and Facilities

A comprehensive elementary music program should be funded with a yearly budget that allows for the following:

- All music classes have an adopted text or method book. Music is provided for performance classes.
- Music used in the program as a whole represents a variety of historical periods and musical styles.
- A library of solo and small ensemble (duets, trios, etc.) music is available to students in all performance classes to assist with individualized instruction.
- Instruments are provided for use during band and string instruction to students who cannot afford them. Expensive instruments and a variety of percussion instruments are provided in each band and orchestra class. Instrument repair and replacement funds to keep these instruments in proper repair and to replace when necessary needs to be included in the annual budget.
- Music stands, choir risers, storage areas, etc. are provided in the appropriate music classrooms.
- Pianos and/or keyboards are provided for each music classroom and tuning is included in the annual budgeting. For class piano, music theory and other similar electives, computers and midi capable keyboards are available and are incorporated into the curriculum at all levels.
- Recording and playback equipment is provided for each music classroom.
- Appropriate sound amplification equipment is available to all performance classes.
- A variety of melodic and percussive instruments representing diverse ethnicity are provided in the elementary general music classroom.
- Music classrooms should be provided for all music instruction. A significant amount of equipment is necessary for proper instruction. Teacher traveling from room to room is to be avoided.

VII. Concerts, Festivals and Travel

A comprehensive music program includes many educational opportunities and events that happen outside of the traditional school day such as travel, festivals, tours, and competitions. These activities, although taking place away from the traditional classroom, and often outside normal school hours are an important part of music learning.

- Performance classes at all levels have a “co-curricular” component that should be considered a requirement and written into the course description. This co-curricular component includes rehearsals and performances that can be outside of the normal school day and can also take place away from the school campus.
- Students should not be denied the opportunity to participate in performances that are a part of the curriculum. Grade restrictions and activity codes should not be imposed on performing classes, unless those same restrictions are placed on all curricular offerings. Performing is a learning experience that cannot be replaced, and substituting another type of assignment or activity does not provide the same authentic musical learning. Further, nothing should prevent a student from participating in any class co-curricular activity if it might impact his/her grade in the given music class in any way. By its very nature, a performing music class requires the student to perform and be a part of the performing group.
- School ensembles and their individual students participate in local and OMEA sponsored state and All-Northwest festivals. Local festivals include, but are not limited to, large group festivals and solo and ensemble contests. State and Northwest festivals include All-State and All-Northwest honor groups, Solo and ensemble festivals and performances for the OMEA, All-Northwest or MENC conferences.
- Schools should financially support the director’s travel and registration costs for attending festivals, conferences, and clinics that are benefiting students.
- The school they represent should financially support students chosen for All-State or All-Northwest honor festivals and the solo festival. Just as a wrestling or track coach accompanies an individual athlete to regional and/or state athletic events, music teachers also need to accompany their students and be compensated for their time.
- Other travel to state, national and international festivals should be encouraged when appropriate for intermediate and/or advanced ensembles and the school community they represent. This travel might necessitate fund raising and organized parent groups.

IX. Music and Athletics

Athletic bands remain an important part of instrumental experiences for secondary students. The following is a suggested guide for high school band programs. It is assumed that pep band at the junior high/middle school level would be rare. When pep bands are asked to travel to and perform for OSAA playoff games or matches, the teacher should receive a stipend and the students should be compensated for their travel, food and time in the same manner as the coaches, athletes and cheerleaders involved. The Oregon Schools Activities Association (OSAA) oversees competitive athletic and music events in the state of Oregon. (www.osaa.org)

High School Pep Band Position Statement

In the state of Oregon there is a wide variety of instrumental music programs. Factors such as the size of the school, size of the band and importance of sports and music in the community, all play a part in the decision making process regarding pep band participation in sporting events. The following three options are designed to assist in this decision making process. In all three options, the upper limits of participation are presented. However, in some school programs even this upper limit might be extreme, when added to a very active instrumental music program.

Using the framework of one of these three options, the majority of schools in the state can design a schedule that would benefit the school and sporting teams without overusing the students in the music department. Communication between the band director, principal and activity (athletic) director or head coach is the key to arriving at this schedule. While athletic bands are an important part of a school community, it is important to keep the students' best educational and musical interests in mind as the correct balance is found.

Option 1	Option 2	Option 3
A. Regular season football band participation should be generally limited to home games.	A. Regular season football band participation should be generally limited to home games.	A. Limit total student performances to no more than two “out of school time” performances per week during the peak pep band/ performance period. This would include the major ensemble performances as well as all sports related performances. (Exceptions may be agreed upon during sports playoffs). Students in multiple ensembles would have to be considered on an individual basis to be sure they are not being overloaded.
B. Basketball pep band student participation should be limited to no more than 10 nights during the regular season.	B. Basketball pep band student participation should be limited to no more than 10 complete games during the regular season.	
C. An agreement should be reached between principal, band director and activity coordinator regarding the number of nights in which a student should reasonably be asked to participate during the playoffs.	C. An agreement should be reached between principal, band director and athletic director regarding the number of nights in which a student should reasonably be asked to participate during the playoffs.	B. Pep band participation in sports besides football and basketball should be rare. Participation should only be for the most unusual circumstances when school spirit takes precedence over the importance of maintaining a well-rounded educational environment.
D. Pep band participation in other sports should be rare, limited to special and unusual events.	D. Pep band participation in other sports should be rare, limited to special and unusual events.	

X. Music and the Community

The school music education program is a tremendous asset in reaching out to and building community. This aspect of a healthy music program should be embraced. Evening school concerts, performances for organizations and retirement homes, parades and other community events are all opportunities to showcase the school music program as well as the school in general. Care should be taken to not overburden the individual student through too many performances.

XI. Music and Copyright Law

Music budgets in the school should be sufficient so that Copyright Laws can be followed. Copied music cannot be used for rehearsals or festivals unless the copying falls under the educational exceptions listed in the law. When recording student performances and copying recorded music the law should be followed. Royalties must be paid when required. Adherence to these laws demonstrates respect for the composers and performers

in the music profession. The following is a brief summary of the pertinent sections of this law:

Copyright Law and Music

Separate copyrights usually exist for sheet music and recorded musical performance. Additional copyrights may exist for the lyrics.

Composers, lyricists, arrangers, performers, etc., receive royalties from the sale of their creative works. Music dealers usually sell sheet music in sets (e.g., band sets, chorus sets). Single copies may not be available from dealers but can be ordered directly from the publisher. Copying sheet music without permission deprives the composers of royalties. Copying recordings deprives composers, arrangers, performers, etc. of their royalties.

The following guidelines were developed and approved in April 1976 by the Music Publishers' Association of the United States, Inc., the National Music Publishers' Association, Inc., the Music Teachers National Association, the Music Educators National Conference, the National Association of Schools of Music, and the Ad Hoc Committee on Copyright Law Revision.

Guidelines for Educational Uses of Music

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of HR 2223. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future, and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines.

Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

A. Permissible Uses

- Emergency copying to replace purchased copies which, for any reason, are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
- For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria, but in no

case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.

- Printed copies that have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
- A single copy of recordings of performances by students may be made for evaluation for rehearsal purposes and may be retained by the educational institution or individual teacher.
- A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright that may exist in the sound recording.)

B. Prohibitions

- Copying to create or replace or substitute for anthologies, compilations or collective works.
- Copying of or from works intended to be “consumable” in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.
- Copying for the purpose of performance, except as in A(1).
- Copying for the purpose of substituting for the purchase of music, except as in A(1) and A(2).
- Copying without inclusion of the copyright notice that appears on the printed copy.