

Music Standards for the State of Washington

**Developed by the Executive Board of the
Washington Music Educators Association**

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I. Introduction

It is the belief of the authors of this document that the study music and the arts is a component of a comprehensive K-12 basic education.

Educational reform has created a new urgency to identify exemplary characteristics of the best music programs in the state of Washington. Essential Academic Learning Requirements (EALRs) and the Washington Assessment of Student Learning (WASL) have combined to cause educators in all curricular areas to be much more intentional about their teaching. In the arts, we find ourselves

defending our programs against what is often identified as a “back to basics” approach to curriculum development because, this approach does not address the importance of educating the “whole” child. The conflict created is intensified as schools struggle to meet the standards in math and reading as well as other subjects covered in the WASL.

The identification of a standard for music programs has a three-fold purpose:

1. ***To assist the school administrator*** to aim for a high student achievement level when redesigning a school district’s music and overall arts program.
2. ***To help the music educator*** understand the importance of a well-rounded music program that provides offerings for all students and advanced instruction for students wishing to pursue additional classes in music.
3. ***To provide an outline for development*** of classes which teach to the Washington Arts EALRs.



II. Rationale for Music Education

The following statements are taken from national and state organizations related to the importance of music education:

Summary Statement for The National Standards for the Arts

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 com-

bine 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.

MENC: The National Association for Music Education

(www.menc.org)

PREAMBLE

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.

MENC'S MISSION

The mission of MENC: The National Association for Music Education is to advance music education by encouraging the study and making of music by all.



The Washington Music Educators Association

(www.wmea.org)

WMEA'S MISSION

The mission of the Washington Music Educators Association is to ensure that every student in Washington state has access to a comprehensive, sequential music education taught by a qualified instructor.

STATEMENT OF PURPOSE

The Washington Music Educators Association provides and promotes educational resources for music educators and students in public and private schools and colleges. Opportunities for teachers to improve their skills exist through biennial conferences, periodic in-service sessions and publications. WMEA believes a good music education is a critical component of a basic education for all students.

From the OSPI Web Site

(www.k12.wa.us)

INTRODUCTION TO ARTS

The Arts Defined—The arts are creative expressions using sound, image, action and movement. They are a means to satisfy the human need to communicate thoughts, feelings and beliefs.

Purpose—The arts engage those capacities most characteristically human—imagination, creativity, the ability to conceptualize and solve complex problems—by stimulating thinking skills which are essential to learning. The arts are catalysts for change. They are vital in this rapidly changing multi-media age. They facilitate and encourage the exchange of diverse views, reflecting and shaping cultures. As technology changes, so do the tools and materials of the arts. Students are prepared through visual arts, music, drama and dance to interact effectively in a dynamic world, with joy, confidence, and a sense of fulfillment.

The Arts and Education—Whether our civilization can remain dynamic, nurturing and successful will ultimately depend on how well and how fully we develop the capacities of our children, not only to earn a living but to live a life rich in meaning.

Intellectual Development—The arts represent one of the primary modes of thought used to do essential work in the world at large. Through the study and practice of the arts, students employ sound, image, action and movement to learn to solve problems, make decisions, think creatively and use imagination.

Social Development—The arts represent a legacy of common achievement, a heritage of civilization that teaches us about ourselves and others. Arts education is essential to enable students to make sense of both historical and contemporary cultures. It also provides students with knowledge of past cultures, recognition of their place in contemporary culture and insight into roles and responsibilities regarding cultural change.

Personal Development—Study of the arts also produces personal benefits, including self-motivation, self-discipline, perseverance, willingness to take risks, cooperation and collaboration, productivity, craftsmanship, and thus, self-esteem.

Aesthetic Development—The arts provide benefits not available through any other means. Through arts education, students learn how to express themselves through the arts, interpret works of arts with deeper understanding and more fully appreciate the natural designed world. Study of the arts provides unique opportunities to work with student's individual differences in learning styles, personalities and ability levels while challenging those students to develop their skills of perceiving, creating, reflecting and critiquing. The arts engage students in a process of continuous refinement and growth with the goal of achieving the highest possible standard in their work. This process not only leads to deeper understanding of one's own work and that of others in the arts but also develops skills which are highly sought-after in the world of work.

III. Outcomes of the Music Program

All students should have the opportunity to “know and be able to do” the indicators listed under the third benchmark of the Washington State EALRs, by taking the sequential music classes offered in their school system.

The Washington State Board of Education requires arts education for all students through the third benchmark level of the arts EALRs. A sequential study of music should fulfill this requirement. The exception to this would be found in components 1.1 and 1.2 of the EALR’s document in which separate indicators are listed for each of the four arts (music, theatre, dance and visual art). A few of these specific indicators for theatre, dance and and visual arts can also be incorporated into the music classroom. However, this should not be construed as a rationale for the music classroom taking the place of instruction in the other arts. When setting curriculum for music classes, educators

should be familiar with the theatre, dance and visual arts indicators listed in components 1.1 and 1.2.

Advanced high school performance and specialty classes should offer the student who wishes to pursue a career in music, or who plans continued involvement in music as an avocation, the chance to receive instruction past the third benchmark level. The 12th grade indicators have been developed with this student in mind. The arts EALRs that follow were developed by a committee of arts educators under the direction of the Washington State OSPI office. These EALRs were completed in the spring of 2001.

Arts Framework Introduction

Art is the Queen of all sciences communicating knowledge to all generations of the world.
- Leonardo da Vinci

The arts represent a universal expressive language which humans use to make sense of the world. Study in the arts demands and develops mental discipline, physical control and freedom of spirit. Acquiring the language of an art form is a sequential process based on the acquisition of developmentally appropriate knowledge and skills necessary for creating, performing and responding to the arts.

The intent of this framework is to support the Essential Academic Learning Requirements in the Arts. Designed to assist in planning and implementing arts curricula, the framework offers specific student learning targets at given grade levels. It attempts to ensure student progress in cumulative arts knowledge and skills.

The Framework . . .

- is a holistic overview of the Essential Academic Learning Requirements in the Arts.
- states what all students need to know and be able to do in each arts discipline at each grade level
- consists of sequential and cumulative indicators of developmentally appropriate student targets. These indicators reveal when knowledge and skills are to be *assessed*, not when they are to be introduced.
- is a tool for curriculum development. It does not prescribe instruction but guides instructional decisions that lead to students' success.
- uses two different formats. One format places all of the grade level indicators for all art forms side-by-side on the same page. This is designed for the generalist teacher. The alternative format groups the indicators into a discipline specific document. Using this format, specialists in dance, music, theatre and visual art can focus on their specific discipline.

Using the Framework . . .

- Look for the specific grade-level indicators listed under each of the four different art forms: dance, music, theatre and visual arts. Indicators in EALR #1 are discipline specific, with specific indicators written at each grade level. Indicators in EALR #2, 3, and 4 are written across disciplines in all art forms.
- Note that:
 - each grade level and indicator within a grade level build on previous learning.
 - all processes in Essential Learning 2 are intended to be recursive and not linear.
 - there are no indicators for grades 7, 9 and 11 due to the current secondary school structure and scheduling practices. The indicators are for all students in all four arts disciplines. Therefore, students are expected to meet the 6th, 8th and 10th grade indicators sometime prior to the 11th grade.
 - the 12th grade indicators reflect the knowledge and skills appropriate for a student who has cho-

sen to specialize in a specific art area during his/her high school career. The indicators may be considered college preparatory in nature.

Assessment . . .

- As in the other content areas, not all of the Essential Academic Learning Requirements in the arts are assessed at a state level.
- While a state level test at each benchmark level will happen at 5th, 8th and 10th grades, classroom-based assessment results gathered over time will serve as the primary evidence of student learning.
- Indicators within the framework signify *where* student knowledge and behavior should be assessed, not when student knowledge and behavior should be introduced.

Education Reform Terminology . . .

Essential Academic Learning Requirement (EALR)—a statement of what students should know and be able to do. These statements are purposefully broad and are intended to serve as guideposts to school districts and to give teachers flexibility in designing curriculum, selecting teaching strategies and planning instruction.

Component—intended to describe broad categories of student behaviors or actions related to the Essential Academic Learning Requirement

Benchmark—a particular point in which specific knowledge and skills could be assessed at a state level. In the arts, Benchmark 1 is at the end of 5th grade, Benchmark 2 is at the end of 8th grade and Benchmark 3 is at the end of 10th grade.

Indicator—describes *assessable* knowledge or skill at the end of a specific grade level; demonstrates the developmental, cumulative nature of learning.

Framework—a scaffold with grade level indicators describing the knowledge and skills students are expected to master at a particular grade level; provides a focus for assessment helps document student progress over time.

IV. Music Offerings

Following is a brief summary of the classes that should be offered at all schools in the state of Washington. Although the recommended program is preferred, all schools (even those with limited elective opportunities) should, at least, be able to offer the minimum program.

Minimum Program

Elementary (K-6)

Uninterrupted, sequential general music is taught two times a week at all grade levels.—*This class teaches to the 1st and 2nd benchmark levels of the Washington State Arts Essential Academic Learning Requirements.*

Band and string classes are offered two times a week as an elective starting in fifth grade.

Chorus is offered as an elective in sixth grade.

Formal and informal authentic assessments track individual learning at each level.

Secondary (7-12)

Entry level band, string and voice classes are offered as an elective at all secondary schools.—*These classes teach to the 2nd and 3rd benchmark level of the Washington State Arts Essential Academic Learning Requirements.*

Intermediate wind, percussion and string instrument classes and voice class instruction are offered as electives in all secondary schools (e.g., band, orchestra, choir).

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).

Recommended Program

Elementary (K-6)

Uninterrupted, sequential general music is taught daily at all grade levels (additional arts classes could alternate days with the general music classes).—*This class teaches to the 1st and 2nd benchmark levels of the Washington State Arts Essential Academic Learning Requirements.*

Band and string classes are offered daily as an elective starting in fourth or fifth grade.

Chorus is offered as an elective for all elementary students.

Formal and informal authentic assessments track individual learning at each level.

Secondary (7-12)

Entry level band, string and voice classes are offered as an option for fulfillment of the arts requirement at all secondary schools.—*These classes teach to the 2nd and 3rd benchmark level of the Washington State Arts Essential Academic Learning Requirements.* (Other arts classes can be substituted for this requirement).

Intermediate wind, percussion and string instrument classes and voice class instruction are offered as electives in all secondary schools (e.g., band, orchestra, choir).

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).

Minimum Program

Secondary (7-12) continued

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)

All performance classes are taught as uninterrupted sequential offerings.

At least one “non-performance” course is offered in the secondary schools (e.g., music technology, music theory, audio production, music composition).

Formal and informal authentic assessments track individual learning at each level.

Recommended Program

Secondary (7-12) continued

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).

All performance classes are taught as uninterrupted sequential offerings.

A complete range of music electives is available to all students (e.g., music technology, music theory, audio production, music composition).

Formal and informal authentic assessments track individual learning at each level



V. Scheduling and Staffing

Specific scheduling and staffing elements must be in place for a healthy music program. The following minimum and recommended programs will allow for quality music education.

Minimum Program	Recommended Program
The average class size for general music in grades K-6 does not exceed the average for all classroom teachers.	The average class size for general music in grades K-6 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 music program must be funded with a yearly budget which allows for the following:

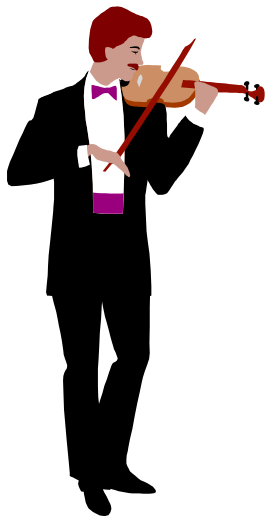
- All music classes have an adopted text or method book. Supplemental music is provided as needed for performance classes, and monies are available to purchase current musical compositions/arrangements each year.
- Music used in the program as a whole represents a variety of historical periods and musical styles.
- A library of 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. Monies are available to keep these instruments in proper repair.
- Music stands, choir risers, storage areas, etc. are provided in the appropriate music classrooms.
- Pianos and/or keyboards are provided for each music classroom. 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 are provided for all music instruction. A significant amount of equipment is necessary for proper EALR's-based 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:

- Performance classes at all levels have a “co-curricular” component which should be considered a requirement and written into the course description. This co-curricular component includes rehearsals and performances which 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 which 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 which 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.
- Secondary ensembles and their individual students participate in local and WMEA sponsored state and 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, WMEA solo and ensemble festivals and performances for the WMEA, Northwest or MENC conferences.
- The school they represent should financially support students chosen for All-State or All-Northwest honor festivals and the WIAA/WMEA solo and ensemble festival. The teacher should accompany the students to these events whenever possible and should be compensated for his/her time (similar to how a wrestling or track coach, for example, accompanies an individual athlete to regional and/or state WIAA events).
- Other travel to state, national and even 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.



VIII. Music and Athletics

The following document has been adopted as a 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 WIAA 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 Washington Interscholastic Activities Association (WIAA) oversees competitive athletic and music events in the state of Washington. (www.wiaa.com)

High School Pep Band Position Statement

In the state of Washington 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 pro-

grams 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.

Option 1	Option 2	Option 3
<p>A. Regular season football band participation should be generally limited to home games.</p> <p>B. Limit basketball pep band student participation to no more than 10 nights during the regular season.</p> <p>C. An agreement should be reached between principal, director and activity coordinator regarding number of nights in which a student should reasonably be asked to participate during the playoffs.</p> <p>D. Pep band participation in other sports 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.</p>	<p>A. Regular season football band participation should be generally limited to home games.</p> <p>B. Basketball pep band student participation should be limited to no more than 10 complete games during the regular season.</p> <p>C. An agreement should be reached between principal, band director and activity (athletic) director regarding number of games in which a student should reasonably be asked to participate during the playoffs.</p> <p>D. Pep band participation in other sports 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.</p>	<p>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 (e.g., band and orchestra) would have to be considered on an individual basis to be sure they are not being overloaded.</p> <p>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.</p>

IX. Music and the Community

Music is one of the most obvious methods of reaching the 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. Also the following agreement between MENC and the professional musicians union should be studied so that their role in the community is respected as well:

The Music Code of Ethics

An agreement defining the jurisdictions of music educators and professional musicians

Music educators and professional musicians alike are committed to the importance of music as an essential component in the social and cultural fiber of our country. Many of the ways that they serve this commitment overlap—many professional musicians are music educators, and many music educators are, or have been, actively engaged in the field of professional performance. Based on training and expertise, however, educators and professional musicians serve fundamentally different functions:

- **Music educators** contribute to music in our society by promoting teaching music in schools, colleges and universities, and by promoting a greater interest in music and the study of music.
- **Professional musicians** contribute through their performance of music to the public in promoting the enjoyment and understanding of music. This Code is principally concerned with this role, though professional musicians also contribute by providing music for weddings, funerals, and religious ceremonies .

When the line between these different functions is blurred, problems may arise: Music educators may find that school programs they have built over the years are thrown into disarray. Musicians may suffer harm to their prestige and economic status. And those served by both educators and musicians students and the public— may find that they are poorly educated and poorly entertained.

This Code of Ethics sets out guidelines that will help educators and performers avoid problems stemming from a lack of understanding of each others' role. It does not address the many other issues that shape ethical behavior in performance and in education.

Music Educators and the student groups they direct should be focused on the teaching and learning of music and on performances of music directly connected with the demonstration of performances at:

- School functions initiated by the schools as a part of a school program, whether in a school building or other site.
- Community functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the parent and teachers association.
- School exhibits prepared as a courtesy on the part of a school district for educational organizations or educational conventional organizations or educational conventions being entertained in the district.
- Educational broadcasts that have the purpose of demonstrating or illustrating pupils' achievements in music study or that represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional, and national school music festivals and competitions held under the auspices of schools, colleges, universities, and/or educational organizations on a nonprofit basis and broadcast to acquaint the public with the results of music instruction in the schools.
- Student or amateur recordings for study purposes made in the classroom or in connection with contest, festival, or conference performances by students. These recordings are routinely licensed for distribution to students, but should not be offered for general sale to the public through commercial outlets in any way that interferes with the normal employment of professional musicians.

In addition, it is appropriate for educators and the school groups they direct to take part in performances that go beyond typical school activities, but they should only do so where they have established that their participation will not interfere with the rights of professional musicians, and where that participation occurs only after discussion with local musicians (through the local of the A F of M). Events in this category may include:

- Civic occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the American Legion and Veterans of Foreign Wars in connection with Memorial Day services.
- Benefit performances for local charities, such as the Red Cross and hospitals (when and where local professional musicians would likewise donate their services.)

Professional Musicians provide entertainment. They should be the exclusive presenters of music for:

- Civic parades (where professional marching bands exist), ceremonies, expositions, community-center activities; regattas; non-scholastic contests, festivals, athletic games, activities, or celebrations, and the like; and national, state, and county fairs.
- Functions for the furtherance, directly or indirectly, of any public or private enterprise. This might include receptions or public events sponsored by chambers of commerce, boards of trade, and commercial clubs or associations.
- Any occasion that is partisan or sectarian in character or purpose. These occasions might include political rallies, private parties, and other similar functions.
- Functions of clubs, societies, and civic or fraternal organizations.

Interpreting the Code is simple. This is not to say that the principles set forth in this Code will never be subject to differing interpretations. But if educators and performers keep to the core ethical idea, that education and entertainment have separate goals, conflict should be kept to a minimum. Additional considerations:

- School groups should not be called on to provide entertainment at any time—they should be involved exclusively in education and the demonstration of education. Statements that funds are not available for the employment of professional musicians; that if the talents of school musical organizations are not available, other musicians cannot or will not be employed; or that the student musicians are to play without remuneration of any kind, are all immaterial.
- Enrichment of school programs by presentations from professional entertainers does not replace a balanced, sequential education in music provided by qualified teachers. Enrichment activities must always be planned in coordination with music educators and carried out in a way that helps, rather than hinders, the job of bringing students the skills and knowledge they need. The mere fact that it may be easier for a school administration to bring in a unit from a local performing arts organization than to support a serious, ongoing curriculum in the schools has no bearing on the ethics of a professional entertainer's involvement.

Should conflicts occur in issues touched by this Code, the American Federation of Musicians (AFM) and MENC: The National Association for Music Education suggest that those involved:

1. First, attempt to resolve the situation by contacting directly the other party involved.
2. Second, attempt resolution through the local representatives of the associations involved. The local of the AFM should be accessible through directory assistance. The officers of MENC state affiliates can be found through the MENC site on the world wide web (www.menc.org) or by calling MENC headquarters at 1-800-336-3768.
3. Finally, especially difficult problems should be resolved through mediation. Help with this mediation is available by contacting the national offices of the AFM and MENC.

This code is a continuing agreement that will be reviewed regularly to make it responsive to changing conditions. Endorsing organizations: American Association of School Administrators National Association of Elementary School Principals National Association of Secondary School Principals.

X. Music and Copyright Law

Music budgets in the school should be sufficient so that Copyright Laws can be followed. Copied music should not be used for rehearsals or festivals unless the copying falls under the educational exceptions listed in the law. These exceptions are rare! When recording student performances and copying recorded music the law should be followed to its fullest. Royalties should 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 in 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 record-

ings 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 which 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 or 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 which 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 which appears on the printed copy.

