ELEMENTARY SCHOOL MUSIC

New Construction

I. PROGRAM PHILOSOPHY

Music is one of the primary expressions of every culture. It is a functional art, a fine art and a science. As such, it must be creatively cultivated, skillfully mastered, emotionally appreciated and intellectually understood. Music wisdom is not born from the acquisition of simple skills or the development of rote motor responses, but evolves from experience, judgment, thought and intrinsic concern. It must be experienced as a total entity. Thus, attempts to conceptualize music learnings must be conceived within these limitations.

II. PROGRAM GOALS

Music in the school should enable each student to:

(a) Develop music literacy.
(b) Develop the ability to creatively express and experience emotions through music.
(c) Exercise music judgment.
(d) Be sensitive to music.
(e) Increase the understanding of the world and its cultures through a comprehension of the expressive elements of society.
(f) Find satisfaction and meaning in a music experience.

III. PROGRAM ACTIVITIES

In general music, each student will experience a variety of activities which include singing, playing instruments, moving, listening, creating, reading, and using technology.

In other special music classes (guitar, recorder, Orff instruments, dance and chorus), each student will participate in developing basic performance skills.

IV. ORGANIZATIONAL NOMENCLATURE

Teacher - Student Ratio:	750
Student Capacity per Period:	30 for design; 22 (Class Size Reduction)
Total Number of Teachers:	1.5
Total Number of Aides:	0 (If applicable)
Grade Levels or Age Levels for Which Program is intended:	Kindergarten - 5
Hours per Day Space Will Be Used:	6

V. INNOVATIONS, EXPERIMENTAL IDEAS, OTHER PLANNED USES

Music Lab will be used for grade level performances and rehearsals.

Music Lab will be used for countywide music workshops.

VI. SQUARE FOOTAGE CHANGES EXPLANATION THAT VARIES FROM APPROVED FACILITIES LIST

NA

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VIII. PROGRAM FURNITURE AND EQUIPMENT REQUEST FORM
*To be shown on drawings.
#purchased and installed by contractor.
The Performing Arts Specialist is to be contacted for approval of items to be purchased.

Space or Area	Number of Items	Description of Furniture/Equipment Needed
MUSIC LAB		
	*60	Music Posture Student Chairs, Wenger 16 Inch #0930000 or equivalent
	*1	Conductor's System, Wenger #1110225 or equivalent
	1	Set of Choral Risers - 5 Sections #024E806 with five Back Rails #024E806
	*10	General purpose rectangular reading/work tables on a folding frame with casters - 30" x 72" with adjustable height 21" - 29"
	#*1	Full Length Mirror (22" x 48") CD Player, rack (stand) and remote
	1	Electric Metronome - Dr. Beat DB66
	2	Bluetooth Speakers
	3	Wastebaskets
	2	Pencil Sharpeners
	*#1	All-in-One Smart Board (interactive white board) including an attached projector.
	*1	Piano – Boston Upright UP118S or equivalent with dolly, bench, protective cover and humidity control system.
	*1	Electric Keyboard with Stand
	1	Guitar - full size
	15	Melody Bells - 2 octave chromatic with mallets
	2	Resonator Bells - 2 1/2 octave chromatic
	1	Gathering Rug for 30

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MUSIC LAB (continued)		
	4	Flip Forms Wenger #1801001
	1	Stepladder for Resonator Bells
	1	Electronic Tuner
	1	Tone chime Handbells - 25 Note chromatic plus
	12	Note chromatic add-on
	*10	Music Stands Wenger Roughneck #037B001 or equivalent

ELEMENTARY SCHOOL MUSIC

New Construction

1 Set	Feirabend Sightreading Method
Set	Spotlight on Music Series Text or other adopted
1	Small Bass Drum with mallet and stand
1	Snare Drum with stand and sticks
	Rhythm Instruments
1	Regular Spanish style tuneable Bongos
1	Deluxe Conga Drum Set
2	Cowbells
4	Guiros
5	Maracas (pairs)
4	Automatic Hand Castanets
2	Handle Castanets
6	Shaker eggz
8	Wrist Bells
2	Handle Bells (13 bells)
2	Handle Bells (25 bells)
6	Sand Blocks (pairs)
1	Tick Tock Block
8	Tone Blocks with mallets
8	Wood Blocks with mallets
4	Claves (pairs)
1	Cymbals with leather straps (pairs)
1	14" Hi Hat Cymbal (top only) with cymbal stand
4	Finger Cymbals (pairs)
35	Rhythm Sticks (pairs)
10	Small Triangles
7	8" Tambourines with no heads
7	10" Tambourines with no heads
1	14" Oriental Gong
1	6" Tuneable Mano Drum
1	8" Tuneable Mano Drum

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Space or Area	Number of Items	Description of Furniture/Equipment Needed
MUSIC LAB (continued)		
	1	10" Tuneable Mano Drum
	10	10 inch Hand Drums
	10	14” Hand drums
	6	6 “ lollipop drums
	6	6 14” x 8 “ pretuned djembe drums
		Orff Instruments
	4	Soprano Xylophones
	2	Soprano Metallophone
	6	Alto Xylophones
	2	Bass Xylophone
	2	Bass Metallophone
	2	Alto Metallophone (with damper bar)

ELEMENTARY SCHOOL MUSIC

New Construction

2	Soprano Glockenspiel
4	Alto Glockenspiels
1	14" Roto Tom with stand
1	16" Roto Tom with stand
1	Temple Block
1	Log Drum
1	Cabaza
1	Vibra Slap
1	Flexatone
1	Rainstick
1	Thunder Tube
1	Piccolo Block
1	Chime Tree
1	

STORAGE

1	Table, 72" x 30"
#*1	Paper dispenser
#*1	Soap dispenser

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Space or Area	Number of Items	Description of Furniture/Equipment Needed
TEACHER PLANNING/OFFICE/STUDIO		
	*1	Table Desk, 30" x 60", with one locked drawer
	2	18" Stackable Chairs
	*2	Four-Drawer Legal File Cabinets
	1	Wastebasket
	1	Pencil Sharpener
	1	Media Cart, 54"
	1	18" Paper Cutter
STAGE		
	*1	Piano, Boston Upright UP118S or equivalent with dolly, bench, protective cover and humidity control system

IX. SPECIAL CONSIDERATIONS

- Heating/Cooling/Ventilation

  It is strongly recommended that music facilities be designed for all weather air conditioning and heating. Because of the large class size, and because singers need large amounts of fresh air, it is necessary to have complete change of air in the room every three minutes. It is very important that any blowers be located outside of the building so that the sound of the fans will not disturb the class. The air should enter via silent duct work and registers. Another point of care is in the engineering of duct work. The duct system should be so designed that a separate duct system serves each music room. For other rooms in the area, an off-set insulated, baffled duct system should be used to minimize the problem. It is absolutely necessary that sound is not able to carry through heating or cooling duct work from any one room to another. HVAC should be designed to accommodate use during evening workshops and/or performances without the necessity for operating the entire system.

IX. SPECIAL CONSIDERATIONS (continued)

- Acoustics SREF Chapter 5 (9) (e) ?

This topic is of primary importance and the acoustical design must be very carefully designed to provide the optimum rehearsal and teaching conditions.
Some considerations follow:

A. Two main acoustical factors must exist: optimum acoustical environment and optimum hearing conditions by teacher and every student.

B. Acoustical environment: the maximum background noise level is 25 decibels with the optimum much lower.

C. Hearing Conditions:

1. Reverberation time to allow for the separation of successive sounds is a critical problem in designing music facilities. What would be optimum for a concert hall, for example, would not be satisfactory for a music room. The optimum reverberation time for a large music lab is 1.1 seconds. If the time falls below 1.0 seconds for the choral area, the room becomes too dead for effective use. If the time is much greater than 1.2 seconds for chorus, then boom, echo and overloudness will result, causing severe distortion of sound and producing an impossible music classroom situation

2. Proper distribution of sound depends upon the uniform diffusion of all sounds throughout the room.

3. Stage space will need to have an acousticly engineered sound system.
    a. Design to include microphone inputs (min.4) at the stage.
    b. Returns at the stage for monitor connections (2)
    c. Mixing console as designed by acoustical engineer should be located in the rear of the performance space inline with the audience.
    d. Additional equipment should include:
        i. Hand held wired microphone (4) ex. Shure SM58
        ii. Hand held wireless microphones (2)
        iii. Microphone stands (6)
        iv. 20’ XLR microphone cables (8)

4. Classroom Sound will need to have basic sound reinforcement and playback
    a. Speaker selection should be designed for full range audio playback
    b. Speakers should be acousticaly designed for the space.
    c. Mounted/Rolling sound cabinet should include, mixer with various input options such as XLR, ¼”, 1/8” mini and USB.
    d. All A/V equipment with sound should be run through the sound mixer, this include and smartboard installations.

5. Frequency levels throughout the full spectrum of audible sound must be diffused equally. If certain types of acoustical treatment are used, they may cut down the high frequencies much more than the low frequencies or vice-versa. A proper balancing of materials is essential to eliminate the obvious distortion caused by lack of attention to this detail.

6. Since the field of acoustics is so complicated and because the acoustics of a room depend on so many factors, it is not feasible to go into greater detail in this report. However, it is absolutely essential that only the most expert advice be sought in designing a music room. This special advice must function from the very first conception of the shape and size of the room to the very last detail of the final plans.

7. A note of caution: The use of soft materials for acoustical treatment should be limited in all areas of the building to locations higher than students can bump into or reach.

D. The music lab must have acoustical treatment.

IX. SPECIAL CONSIDERATIONS (continued)

- Walls

  All walls acoustically treated, music lab, to prevent sound transfer to adjacent spaces used for instruction. No temporary or demountable walls. All walls should be fully constructed to roof deck. Non-paralleled walls in music lab.

- Ceiling

  Acoustical treatment, 14 foot ceilings for music lab (minimum).

- Windows

  Double pane view windows between office and music lab. Office window is to be wide enough to view entire music lab (height from floor to window is 36").

- Doors

  Double panes of glass are recommended. Doors should have a continuous rubber sound seal. Doors leading from the rehearsal area to the outside should be double doors extra wide (4') with a removable center mullion so that a piano can be moved.

- Water

  Single sink with hot and cold water in material storage room with counter top.

  Electric water cooler in the music lab.

- Built-in Cabinetry

  (The Performing Arts Specialists is to be consulted on specifications when plans are drawn.)

  A. Built-in work counter

  Built-in Material Storage Room:

  1. Two cabinets with adjustable shelves and lockable doors 48"L x 30"W x 80"H each.
  2. Five cabinets with adjustable shelves and lockable doors 36"L x 30"W x 80"H each.
  3. Counter height cabinet, 108"L x 30"W x 30"H with single sink with hot and cold water with countertop.
     Countertop Surface: Formica or equivalent to include two base cabinets with drawers and lockable doors 36"L x 30"H x 30"D on either side of sink. No cabinet underneath sink.
  4. Above counter cabinet, 108"L x 30"H x 12"W I. D. with adjustable shelving and doors 18" above base.
  5. Two open cabinets with adjustable shelves 36"L x 30"W x 80"H each.

IX. SPECIAL CONSIDERATIONS (continued)

- Built-in Cabinetry (continued)

B. Built-in cabinets/shelving

Music Lab:
Two Cubicle shelf storage with adjustable shelves 42-3/4"Long x 72" High x 22" Deep with 5" casters each.

Teacher Planning/Office/Studio:
One Cubicle shelf storage with adjustable shelves 42-3/4"Long x 72" High x 22" Deep with 5" casters.

C. Built-in Instructional Aids

Music Lab: ???

1. 4 Whiteboards - demountable with adjustable height 4' x 4' height hardware on all walls, compatible with wall system. One section permanently staff lined (one inch between lines on front wall). The five line staves should be approximately 6" high and 1" between the lines, and should run the full width of the board. The top staff should have its top line approximately 6" below the top of the board. A space of approximately 4" should separate each staff. This would allow for four staves of 4" or 16" in all. No markings are needed on the staves as they will be supplied by the teacher.

2. 4 Demountable Tackboards, 4' x 4' adjustable height hardware on all walls, compatible with wall system.

- Other Considerations

Covered walkways near the buildings and between the building and the auditorium should be well lighted for night use.

Overall campus planning must allow for no sound transmission from areas into the music facility.

Building must be located and/or acoustically designed so that transmission of sound is contained within the separate sections of the music building, so as not to interfere with other music rooms or other school areas.

Adjacent restrooms

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SPACE RELATIONSHIPS

Music Lab