



D'Addario Foundation
**Immersive
Music Challenge**

**Music-Based Mentoring:
A Handbook for Implementation**

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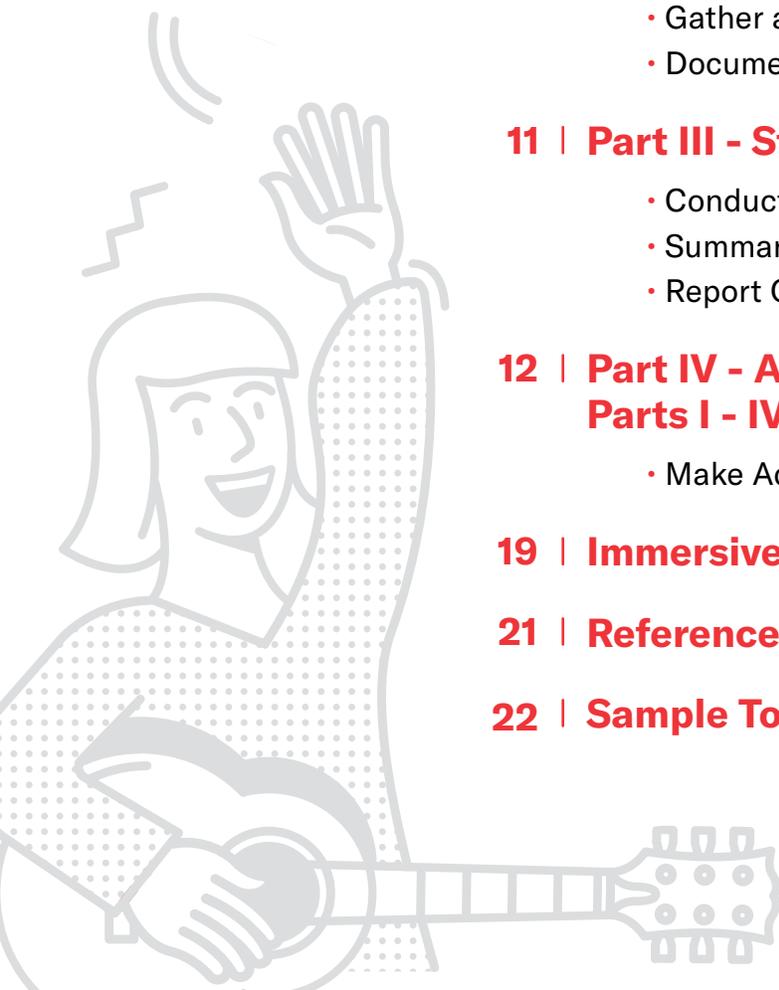
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**“Music
can
change
the
world
because
it can
change
people.”**

— Bono, U2

Introduction

Music-based mentoring significantly improves language-related brain development and literacy in elementary-age students. Science has shown that when children learn to play music, their brains begin to hear and process sounds that they couldn't otherwise hear. This helps them develop “neurophysiological distinction” between certain sounds that can aid in literacy, which can translate into improved academic results for kids. (Locker, 2014)

The impact of having a music-based mentoring program in high poverty neighborhoods has proven in recent studies to not only narrow the achievement, opportunity and equity gaps for students, but increases their sense of belonging, confidence, and social connections with others.

Background

The information used to create this handbook was gathered and developed over time from effective, existing music-based mentoring programs. The sites are intentionally located in high poverty, under-resourced neighborhoods, offering immersive music instruction to students, grades 2-12. Instruction takes place after school during the week and/or on weekends. Targeted students are those most likely to achieve higher levels of academic success and social-emotional growth with additional learning experiences in musicianship, music theory, instrumental practice, ensemble rehearsals, and performance opportunities.



Purpose of this Document

This handbook is designed to guide the school leader (and their music education implementation partners) on how to implement a quality music-based mentoring program using a step-by-step process. It follows the Plan, Do, Study, Act (PDSA) model, a well-known concept that allows for continuous quality improvement.

PART I

Plan

This section describes how to set the stage, emphasizing the importance of creating a shared vision with key stakeholders, and building strong community partnerships in order to sustain a quality designed program.

PART II

Do

The elements of implementing an immersive music program are described by staffing for success, communicating and marketing with intentionality, gathering data, and celebrating relentlessly.

PART III

Study

This chapter discusses how regular, informal check-ins and formal assessments are necessary to capture and analyze data so that adjustments can be made along the way.

PART IV

Act

Various program components are shared here to assist the school leader to make necessary adjustments for continuous improvement, and repeating the PDSA cycle.

PART I

Plan: Setting the Stage



With equity and excellence in mind, there are several elements outlined below that allow school and district leaders to set the stage. This planning phase is critical in building a culture that thrives in healthy and respectful communication, relationship building, and systemness.

- 1 Define and Commit to the WHY**
- 2 Build Community Partnerships**
- 3 Design a Sustainable Program**
- 4 Create and Adopt a Budget**
- 5 Decide what Data to Gather**
- 6 Plan for Successive Years**
- 7 Calendar Fall Orientation/Kick-off and Professional Development Opportunities**

**“ Music
is the
divine
way
to tell
beautiful,
poetic
things to
the heart.”**

— Pablo Cassals

PART I

Plan: Setting the Stage

1 Define and Commit to the WHY

As the school organization designates leadership for their music-based mentoring program, it will be essential to study and/or visit a successful program. There are several districts throughout the country willing to host a site tour. The D'Addario Foundation may be able to help identify a program near you. Witnessing students engage with their peers and music mentors while practicing within their ensembles after school or on a weekend will truly be a meaningful and purposeful experience.

This site visit or program study will strengthen the ability to create a shared vision and mission with key district stakeholders, including the superintendent, board members, cabinet members, curriculum leaders, select principals and support staff. This group can also identify the participating schools within high-poverty neighborhoods, and establish a name for the program that will be the focus for all future communication.

Once these elements are in place, it will be easier to communicate and commit to the WHY, while building up the hype along the way.

2 Community Partnerships

Building and strengthening strategic partnerships will enhance the schools' immersive music programs and support sustainability. In one particular school district, the program was introduced through the city's police chief as a part of their "Safe Schools Initiative" within the city's violence prevention plan. The chief believed that children who learn to make music together over multiple years might be less likely to harm one another later in life (J. McDonnell, 2014). Other examples of strategic partnerships include the following:

- Education or Community Foundations
- Local Hospitals
- Visitors' Bureaus
- Arts Councils
- Music Stores
- Colleges and Universities
- Local (non-profit) Community Music Programs

It is also recommended to plan a community event to introduce the program and highlight successful student musicians to share their story. This can be a fundraising or non-fundraising event.



PART I

Plan: Setting the Stage

3 Design a Sustainable Program

When designing a sustainable program, determine the program's elements and needs with curriculum expert(s) by following the steps below:

- a. Create goals and desired outcomes aligned with the program's vision and mission
- b. Designate school(s), the number of student participants, and their grade levels
- c. Determine enrollment levels for successive years
- d. Create detailed job descriptions
- e. Establish after school and weekend hours
- f. Determine required guardian meetings and engagement opportunities
- g. Order instruments, music sheets/books, other supplies
- h. Include and communicate with central office personnel in the planning, e.g. school/principal supervisors, accounting managers, food service managers (if needed), custodial managers, etc.
- i. Calendarize after-school rehearsals, weekend ensembles, concert dates, fundraising events, etc.
- j. Provide students with musical field trip opportunities if possible
- k. Provide guest artists, accompanists, and other musicians as needed
- l. Identify grant and funding opportunities
- m. Plan for a community kick-off

Successful implementation of these tasks and events will promote the stability of the program and allow for successful and quality programming for all children involved. Sample materials can be found in the Sample Tools and Resources section of this Handbook.

4 Create and Adopt a Budget

School Board and Superintendent commitments are essential. Once those are in place, it will be easy to build a robust program staffed with talented music instructors to drive the teaching and learning forward. Not only do these key leaders recommend and take action to approve the budget, they help define the WHY and model the commitment needed for program sustainability.

Business leaders (e.g., the superintendent, chief financial officer, and other key personnel) should determine funding sources at least five months prior to implementation. Refer to the Sample Budget Templates within the Sample Tools and Resources section.

5 Decide on What and How to Collect Data

Identify the program elements needed to substantiate student success. For example, attendance will show participation rates, as well as enrollment growth over time. Determine the local and state assessments that will be needed to compare program participants vs. non-program participants. Parent surveys may also be of value when designing the type of parent engagement activities that will be conducted. Staff input will also be needed when designing meaningful professional learning opportunities.



PART I

Plan: Setting the Stage

6 Plan for Successive Years

The Music Curriculum Leader (or Visual and Performing Arts/VAPA Coordinator), Lead Teachers, and Program Managers should spearhead the development of the curricular levels and performance/learning benchmarks to master as students progress. They will determine the musical skills necessary to advance from one group to another. Oftentimes, the skill level coincides with the completion of a school year.

The following list is an example of how performance groups can be identified.

LEVEL A:

Beginning students: mostly second graders

LEVEL B:

Continuing students: mostly third graders

LEVEL C:

Continuing students: mostly fourth graders

LEVEL D:

Continuing students: mostly fifth graders

LEVEL E:

Continuing students: mostly middle schoolers

LEVEL F:

Intermediate and Advanced Ensembles



For details related to performance benchmarks for each level, please refer to the **Sample Tools & Resources** section

PART I

Plan: Setting the Stage

7 Calendar Program Kick-Off and Professional Development Opportunities

For newly hired employees joining the school organization, onboarding is required. Separate from that, an All-Staff Kick-off Meeting will further set the stage for a smooth and successful program implementation. Be sure to introduce opportunities for team building, as well as a review of goals, expectations, and program design. It would be ideal to dedicate up to two days for this purpose, allowing time for site planning and developing orchestral curriculum.

Day 1 of the Kick-Off can include information to engage all staff members. Day 2 can be designed where the teaching staff can meet within instrument-specific groups to discuss lesson planning within the given scope and sequence of instruction.

This is also a time to allow your music directors and teachers the ability to determine the structure and content for future staff meetings and/or professional development opportunities, creating greater buy-in to the program.

Below is a set of simple components that ensure consistent, high-quality instruction and implementation:

Weekly 30-minute staff meetings to debrief immediately following every weekend session

Monthly Meetings for Music Directors, Program Manager, and Music Curriculum Leader

Two-hour Professional Development for Staff; two per semester

Two-day Summer Professional Development for Program Manager, Music Directors, Teachers, Teacher's Assistants, and High School Coaches

For sample agendas, please refer to the **Sample Tools & Resources** section

PART II

Do: Implement the Program

Staff for Success

At least one semester prior to the program's start date, begin to recruit existing district music teachers, support staff, volunteers and musicians. It will be best to hire them as hourly employees or contract employees. Recruit high school and college students to serve as music mentors and coaches. Administrative coverage will also be needed for all rehearsals and performances outside of the school day. An effective music-based mentoring program occurs for one hour, once or twice a week, and a consistent weekend for three hours.

Design Communication Strategies and Tools to Recruit Students

Collaborative efforts are most effective when designing communication strategies to recruit students. For example, the Steering/Planning Committee will want to address the following questions:

- Who are the targeted students and their teachers?
- What do they need to know?
- Where will the classes take place? Which classrooms or common areas will be used?
- How will students be informed? Classroom visits? Assemblies?
- What written communication needs to be in place to recruit students, inform their parents, and select their instruments?

Gather Data

By this time, program leaders will have advised the music directors on the data that needs to be collected regularly, e.g. attendance, benchmark/instrumental assessments, parent and staff survey results, character assessments, etc. Documenting the results will assist in analyzing data in the Study portion of the Plan, Do, Study, Act model. In the meantime, be sure to celebrate relentlessly!

“Music is the electrical soil in which the spirit lives, thinks and invents.”

— Ludwig van Beethoven



PART III

Do: Evaluating Effectiveness

Informal Assessments: Always ask, “How’s it going?”

Both formal and informal assessments are necessary to evaluate the immersive music program’s effectiveness. It is recommended that the music directors collect soft data by conducting informal “check-ins” with the teaching staff after each weekend session to discuss what’s working, what’s not working, and opportunities for improvement. This is an optimal time to routinely comment on student and parent needs, and any technical issues that may arise. Furthermore, regular check-ins allow the staff to celebrate early wins as the program is being launched.



Formal Assessments: Collecting and Evaluating Hard Data

As the program’s planning committee sets goals for continuous improvement, it is important to evaluate both quantitative and qualitative data that is collected periodically, e.g. performance or benchmark assessments, surveys to assess social-emotional learning, district/local academic assessments, and statewide test results. The key in determining the program’s effectiveness can be found in the comparison data with non-participating students. The comparison data will address the accountability measures and expectations of school board members and district leaders. Therefore, at the start of every year, students newly enrolled into the program should be tagged in the district database to facilitate ongoing comparative evaluation of program impact.

After summarizing the learning and program effectiveness, it will be critical to communicate the outcomes to key stakeholders: Board of Education, staff, parents, community groups, students and/or student representatives.

A recent study proved that music-based mentoring significantly improved language-related brain development and literacy in elementary-age students. Students who participated in music-mentoring achieved significantly higher standardized scores in English language arts (+26 points) and math (+17 points), as compared to their non-participating peers (Holbrook, et al, 2022).

“To achieve great things, two things are needed: a plan, and not quite enough time.”

— Leonard Bernstein

PART IV

Act: Make Changes

Adjust and Enhance Program Elements

After reviewing the data results and goal attainment, implement program adjustments as needed. This may include revising recruitment strategies, staffing assignments, or how snacks are served during weekend rehearsals. Whatever the changes are, continue to document the desired outcomes so that they can be captured appropriately.

An example of a significant program adjustment in one of California’s music-based mentoring programs occurred after three years of the music teachers wanting a jump start on the school year. The teachers and music directors brainstormed, strategized, and presented their ideas to the curricula and district leaders, ultimately seeking board member approval. During that particular summer, Fiddle Fest was created. Fiddle Fest was designed as a two-week summer session to take place approximately three weeks prior to the start of school. All continuing program participants came together not only to learn new music, but to renew friendships, and to receive their newly fitted instruments for the year.

“When you learn something from people, or from a culture, you accept it as a gift, and it is your lifelong commitment to preserve it and build on it.”

— Yo-Yo Ma



REPEAT PARTS I-IV

Plan, Do, Study, Act

As the start-up of another school year approaches, consider all aspects of the program to make way for continuous improvement efforts. The culture of the music-based mentoring program will only continue to thrive by taking a deep dive into the planning and culture-building phase. Consider the program elements to be addressed as the implementation team repeats the **Plan, Do, Study, Act** cycle. Here are just a few:



Volunteer Support	Program Enrollment adding additional school sites and grade levels	Administrative Coverage	Summer Support keep students' skills sharp
Funding Allocations as enrollment and staffing budgets need to be increased	Parent Workshops	Fundraising Efforts for materials not covered by the district or current funding streams	Volunteer Opportunities
Visiting Musicians & Field Trips	Communication newsletters, website, recruitment, virtual music lessons	Combined Concerts	Visiting Musicians & Field Trips

Music-Based Mentoring

How it differs from traditional music learning

by Anne Rardin, PhD, Teacher Training & Professional Development

In the world of “arts providers” that supplement or replace arts programs in the schools, community partners work together to supply arts instruction programs with lofty ideals. The folks that bring that art to fruition are the highly specialized “teaching artists” who mentor students in the art form. This process of music-based mentoring utilizes the ancient role of apprenticing to its full extent, immersing students in the practice of making music at a high level. And along the way, they have reminded education about the power of these deep and often long-term mentor relationships.

No musician can deny that it was a number of key mentors and teachers who helped them along the way. Usually it was those who managed to teach both the head and the heart. This apprenticeship model harkens back to the age-old learning model where students learn at the elbows of masters who are actively involved in creating their craft. The long and highly specific education of musicians has always been the domain of this private teacher mentor model. The conductors and teaching artists of El Sistema-inspired and Suzuki programs have garnered a lot of attention for carrying that mentoring mantle with success. And while informed by the private teacher model, these programs spread the wealth with small group, instrument-specific classes, and youth orchestra settings. Bringing the best of the classroom model and the specialized mentoring model together are an ideal situation. Band directors who hire teaching artist coaches know this well.

The magic usually starts with three ingredients: instruments, a song, and a group of curious young people excited about playing on that instrument; plus that crucial catalyst - the artist/teacher who shares how to make beautiful music.

Enter an inspired professional musician who wants to share their skill with those curious young persons. For the mentor: the more creative, engaged, and perhaps idealistic, the better. For they will have to find a way to reach those students and help them accomplish something. On the part of the student: a feeling of “Show me how—but let me explore,” will be burning in equal parts. Hopefully, a sense of play and exploration begins, and a love of music is unleashed.

Under ideal circumstances music mentoring—or teaching artistry—can be magic. However, a few extra ingredients are necessary for any good teaching and learning to occur. One of these is time, enabling years of continuous study is important. Starting as early in childhood as possible is helpful. It helps develop the ceiling of musical ability that stabilizes in children around age 7-9. So the structure of the program is essential in setting up these possibilities. Real-world performance opportunities and goals that are the standard of music programs are crucial—concerts, performances, playing exams/juries.

But what about the ingredients that teaching artists bring to the table? These elements are just as important. Many of these competencies are the same as any music teacher in a classroom. And some of those classroom management areas are the ones where mentors wish for more training. The best of those mentor teachers have a few things in common:

- **Mastery on their instrument**
- **Knowledge of great repertoire, culturally relevant music, and exercises**
- **Positive and deep connection with their students**
- **Good communication skills**
- **Positive management of student behavior and classroom management routines**
- **Effective planning: Organizing, assigning daily activities, managing time, space and performances**
- **Breaking down learning into clear and achievable steps**
- **Effective instructional strategies**
- **Monitoring student progress**
- **Regular assessment and completing the loop with specific feedback**
- **Supporting special learning needs of students**
- **Determination**
- **Inspiration**
- **Heart**

Music-Based Mentoring

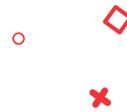
How it differs from traditional music learning

by Anne Rardin, PhD, Teacher Training & Professional Development

And then there are advanced competencies like reflecting on teaching practice, developing student voice and agency, promoting student leadership, long-term planning for college readiness, mentoring other teachers, developing community relationships, communicating with families and other support personnel, advocacy for the arts and program development. How to find mentoring opportunities? How to develop as a teaching artist.

- Choosing programs or opportunities that have the option of being in the room with master teachers
- Professional development trainings
- Masters of Art in Teaching programs
- Suzuki, Orff, Dalcroze, Kindermusik trainings and certificates

There are many kinds of music teachers that strive to accomplish these things, be they music directors, ensemble directors, sectional coaches, general music teachers, group-class instrumental teachers, private teachers, college professors, Suzuki teachers, Orff instructors, visiting artists, arts program managers, or itinerate music teachers. There are clearly many ways to be a music mentor. And many teaching artists begin this process only to find a life-long calling. Moving from entry-level capacities to master teaching is the journey of a lifetime. The best teachers learn from their students and teach with amazing creativity. And they help keep our cultural world alive for generations to come.



Music-Based Mentoring

How it differs from traditional music learning

by Ashley Salinas, Violist, Lead Teaching Artist & Conductor, Long Beach Unified School District

Real-World Examples

The following details illustrate first-hand observations from a practitioner who implemented music-based mentoring in Long Beach Unified School District in Long Beach, California.

Inclusive Culture

In our after-school music-based mentoring program (at public schools), students of various backgrounds were all allowed to sign up for our program—no caps on enrollment or waitlist. We taught a wide spectrum of students, from those with severe learning differences to students who excelled in school (also across the economic spectrum). The goal for our site was to encourage all students to help each other improve, noting that each one of them had something valuable to contribute to the group. We spent non-rehearsal time engaging with one another, often organizing music games or crafting activities. (Absolutely no phones!)

Ensemble Focus

The MUSIC was what united us all—through the ensemble playing, specifically string orchestras. The concept of ensemble, the harmonies combined with the melodies, everyone had a voice to contribute to the group.

Student Centered

Our approach was student-centered in the sense that we made sure each student understood the concept and we worked in various ways to make sure no one was left behind. Working on non-musical activities also allowed for each student to share about themselves in a safe and accepting environment.

Development of real musical competence over multiple years

I saw magnificent gains in this area due to the sequencing we had developed over time. We set small, manageable goals that sounded and looked good (even if it was one song). Students entering middle school who had been with our program since 2nd grade knew more music content and displayed greater technical ability than peers.

4 or 5 hours per week (at least)

This model worked very well at our sites: We combined the students for 3 hours on Saturdays, followed by 1 hour after school at individual schools during the week. Weekday lessons were treated as follow-up/review lessons with lots of playing! We emphasized the importance of mingling students across schools on Saturdays. This allowed students to make deeper connections with a greater number of their peers.

Multiple layers of mentoring: student (peer and near-peer) mentors as well as adult professional mentors

This also worked well at our site. When I started in 2018, the teaching structure worked really well to facilitate younger, less-experienced teachers gaining valuable hands-on teaching experience. I personally saw great value in having “Lead Teacher” + “Teaching Artist Assistants” + (high school or college student musician) “Coaches.” This allowed for our site to have a relatively unified sequence of curriculum. As it specifically relates to student mentoring, in 2022-2023, after pandemic disruptions, we were able to implement a “High School Coach” component that allowed students who volunteered to assist at the Saturday site. For every four rehearsals the student was awarded a one-hour private lesson credit. I saw great musical improvements and personal growth from the “High School Coach” students who consistently contributed to the program in this way.

Intentional Leadership Development of both Students and Teaching Artists

In our music-based mentoring program, I was able to witness several of my “teaching artist assistant” colleagues develop into brilliant teachers. I believe it was through the structure of “Lead Teacher-TA” that this was possible. For example, if a Lead Teacher was not available to teach the weekday classes, a designated TA was assigned to lead that weekday class (with Director supervision). This gave the TA a great amount of structure through the LT creating the lesson plans and the TA executing them. I also observed students who were enrolled in our program became more confident leaders.

Music-Based Mentoring

How it differs from traditional music learning

by Ashley Salinas, Violist, Lead Teaching Artist & Conductor, Long Beach Unified School District

Instruments checked out to students so they can take them home for daily practice

I cannot stress enough the importance of this point! We encouraged students with simple goal setting activities to play (aka “practice”) every single day (or as much as possible, given the less-than-ideal home conditions some students have). As teachers, we were fairly strict on students being solely responsible for bringing their instruments every day.

Regularly Scheduled Recitals

GOALS! GOALS! GOALS! Short- and long-term goals were crucial to the structure of our curriculum. Through these goals, we were able to achieve EXCELLENCE on stage, which in turn created an amazing sense of accomplishment and pride in our students, not only in themselves but in their contribution to the group.

Summer Program

Uniting all students from around town to meet and mingle while continuing to make music was absolutely magical! We treated the “Fiddle Fest” summer program as a pre-school-year jump-start to playing after having the summer off. We used the camp as an opportunity to ease students back into playing while utilizing music theory and fun activities to keep students engaged.

Regularly Scheduled Ongoing Professional Development

Now that I'm in a position that does not participate in regular professional development, I believe these sessions were vital, not only for ongoing classroom management tips, but also for keeping our knowledge of music pedagogy fresh! Before the pandemic, our sessions were incredibly useful to gain new perspectives and methods to utilize in the classroom. They also gave the staff multiple opportunities to meet and connect, not just through “ice-breakers” but through regularly scheduled small group activities, meetings, and planning.

Specific actions that tend to work really well with kids who are learning to play increasingly challenging music with one another over multiple years, including students of different levels and ages

Field trips, our Fiddle Fest summer program, and performance goals with the group were wonderful ways for students and staff to connect over the shared experience of the performance.



Music-Based Mentoring

Tips for Teaching Artists and Mentors

by Anne Rardin, PhD, Teacher Training & Professional Development
& Natalie Butler, Dean of Teaching and Learning at The People's Music School

Instruct in a Trauma-Informed Manner

Have a deep understanding of what trauma is and how it shows up in the classroom and the students served. Create safe environments, invest in trust building with students, and nurture strong positive relationships through empathy, respect, and patience.

Build in Pauses

Lean into the power that an intentional pause or moment of silence can offer to students. This may allow them to gather their thoughts, digest information they have just received, or develop meaningful responses.

Exhibit and Offer Respect

Offer students the same level of respect you expect from them. Through your words and your behavior, show and tell them that they are seen and heard. Model the calm, focused, respectful behavior that you wish to see.

Understand Excellence Can Take Many Forms

Our students come to us at different levels with different experiences. Acknowledge this and meet students where they are. This could mean success for one student is completing a complex performance, and for another student success may be learning to hold their instrument in the proper position. Expectations should remain high for all students, but excellence should remain student-defined.

Integrate Nonverbal Communication

A nod, smile, or thumbs up, i.e. cuing them can help students understand that they are heard and seen.

Build Relationships With Students and Their Families

The relationship between faculty and students builds the foundation for future learning growth, and must be a priority for all faculty. Faculty should spend significant time in the beginning of the year investing in this foundation. Just as important, faculty must have an open and welcoming relationship with families, building a trust-based connection so that families can come to faculty as a partner in supporting their student's growth.

Understand Students Have Unique Learning Modalities

Differentiated learning approaches are essential. Teaching artists and mentors should meet the needs of each individual student. If a student isn't progressing, explore ways to adapt instruction, provide extra support, or enhance accommodations to meet the student's needs.

Observe Students' Behaviors

Learn about any existing behavioral issues your students may have, and modify disciplinary measures accordingly. Keep in mind that students may behave differently in your class than they do in other classes or environments. While behavioral background can be helpful, try to approach your individual student/mentor relationships without bias.



“Where
words
fail,
music
speaks.”

— Hans
Christian
Andersen



Immersive Music Program Support

Implementing a high quality program often includes the support and encouragement of individuals working outside the school organization. The D’Addario Foundation Staff, Board, and Advisors are available to be your biggest cheerleaders with guidance, suggestions, and ideas for building an impactful immersive music experience for your students.

Please visit
daddariofoundation.org
for more information.



Thank you for your commitment to
making the future sound better!

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Rosalind Gratz, Strings Specialist, Fresno Unified School District



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Music-Based Mentoring Tools & Resources

A. Sample Schedule & Calendar of Events

WEEK #	WEEKDAY DATES	WEEKEND DATE	NOTES
	September 6		Community Kickoff
		September 9	Parent Info Meeting
		September 16	Enrollment Fair
1		September 23	First meeting with students
2		September 30	
3		October 7	
4		October 14	Instrument Distribution
5	October 17/19	October 21	
6	October 23		Staff Meeting/PD
	October 24/26	October 28	
7	November 2	November 4	No class on 10/31
8	November 7/9	November 11	
9	November 14/16	November 18	
	November 19-25	THANKSGIVING BREAK	All Off
10	November 28/30	December 2	
11	December 6		Holiday Gala & Fundraiser
	December 5/7	December 9	
	December 10 – January 7	WINTER BREAK	All Off
12	January 9/11	January 13	
13	January 16/18	January 20	
14	January 23/25	January 27	
15	January 30/Feb 1	February 3	
16	February 6/8	February 10	
17	February 12		Staff Meeting/PD
	February 13/15	February 17	
18	February 20/22	February 24	
19	February 27/29	March 2	
20	March 5/7	March 9	
21	March 12/14	*March 16	*Immersive Music Program Combined Concert
	March 17 – 30	SPRING BREAK	All Off
22	April 2/4	April 6	
23	April 9/11	April 13	
24	April 16/18	April 20	
25	April 23/25	April 27	
26	April 30/May 2	May 4	
27	May 7/9	May 11	
	May 8		Staff Meeting/PD/End of Year Celebration
28	May 14/16	May 18	Final Day

Music-Based Mentoring Tools & Resources

B. Sample Description Job 1

Job Title: Program Manager
Reports to: Designated Program Administrator or Curriculum Leader
Description: The role of the Program Manager is to oversee all elements of the [Immersive Music Program], and to ensure fidelity to the Mission Statement, Core Values, and Model as developed by the program staff.
Responsibilities: The Program Manager will supervise, support, encourage, and motivate all activities of the [Immersive Music Program]. The Program Manager is responsible for implementing the following duties in a timely manner: <ul style="list-style-type: none">• Design schedules• Assist in hiring• Coordinate and conduct staff and parent meetings• Communicate effectively with all stakeholders• Monitor/supervise students and staff• Oversee budget expenditures• Collect required student and staff data
Requirements: Experience as a program administrator/coordinator in an educational setting with effective skills in written and oral communication, observation, supervision and evaluation to ensure accomplishment of program goals. To possess the leadership skills necessary to build and encourage a collaborative team to implement an effective music-based mentoring program, benefiting all participating students and their families.

Music-Based Mentoring Tools & Resources

B. Sample Description Job 2

Job Title: Orchestra Conductor / Music Director
Reports to: Designated Program Administrator or Curriculum Leader
Description: Along with the Program Manager, the Conductor [some programs also refer to the Conductor as the Music Director] assumes a leadership role within the program. The Conductor leads rehearsals for the orchestra on weekends and supervises curriculum in the after school program.
Responsibilities: The Orchestra Conductor / Music Director will supervise, support, encourage, and motivate all activities of the [Immersive Music Program]. The Orchestra Conductor / Music Director is responsible for implementing the following duties in a timely manner: <ul style="list-style-type: none">• Lead rehearsals each weekend morning of beginner and intermediate ensembles; supervise curriculum in the after school program• Prepare lesson plans and communicate with Teaching Artists and Program Manager, including weekly/monthly rehearsal schedules and rehearsal notes• Determine repertoire based on student abilities, program themes, and teacher input• Assist in maintaining strong relationships with program partners• Focus on community-based relationships; engage in community events• Prepare orchestra(s) for multiple concerts each year• Attend and/or lead staff meetings• Visit group lessons regularly to help connect orchestras to group lesson work
Requirements: A certified teacher or professional musician with conducting experience in an educational setting

Music-Based Mentoring Tools & Resources

B. Sample Description Job 3

Job Title: Teaching Artist
Reports to: Program Manager or Orchestra Conductor/Music Director
Description: A Teaching Artist plans and implements high quality music instruction during afterschool and/or weekend hours in alignment with [Immersive Music Program's] mission
Responsibilities: <ul style="list-style-type: none">• Learn about and align instruction with the [Immersive Music Program's] model for creating community through music• Creatively teach small group lessons twice weekly and/or during weekend sessions• Lead large group sectionals and assist in orchestra rehearsals as needed• Act as a musical mentor and positive adult role model• Act as the primary responsible party for communicating information to each student and their family concerning scheduling and cancellations, performances, appropriate student conduct, and any behavioral issues, and excessive absences (in person and via phone and email)• Communicate and cooperate with [Immersive Music Program] administrators in scheduling students, keeping track of each student's attendance and program• Form effective instructional partnerships with fellow teaching artists via planning and co-teaching• Aid in assessing student music learning outcomes• Attend mandatory staff meetings and professional development workshops throughout the year• Execute additional administrative tasks as necessary• Collaborate on developing and implementing a curriculum that ensures that orchestra repertoire and group learning is the center of instruction• Responsible for setting up and tearing down the rehearsal space
Requirements: <ul style="list-style-type: none">• Exceptional skills in music performance and arts instruction• A love for working with youth ages 7 – 18• Knowledge and experience in teaching beginning and intermediate students• Excellent interpersonal skills and comfort working in a team• Enthusiasm for community-based social change work• Passion for helping to develop a nationally recognized program• Capacity to work flexibly and maintain a sense of humor• Ability to work with diverse students and stakeholders• Ability to maintain the disposition of a professional educator at all times
Desired Qualifications: <ul style="list-style-type: none">• Spanish proficiency• Adult learning knowledge/experience; teaching parents general music skills• Master's degree in a specific music discipline or arts education



Music-Based Mentoring Tools & Resources

B. Sample Description Job 4

Job Title: Weekday Site Coordinator
Reports to: Program Manager
Description: The Weekday Site Coordinator is a certificated site based teacher who is on staff of the [Immersive Music Program] site during the afterschool program.
Responsibilities: The Site Coordinator ensures the school site is open and available for the after school program. The Site Coordinator should be familiar with aspects of the building, including evacuation and emergency procedures, and available to troubleshoot site issues.
Requirements: Knowledge and understanding of the building and the designated areas for instruction and gatherings. The Site Coordinator must have ongoing communication with [Immersive Music Program] staff, the building principal, and available to respond to questions, particularly in emergency situations related to students and staff.

Music-Based Mentoring Tools & Resources

B. Sample Description Job 5

Job Title: Weekend Site Administrator
Reports to: Immediate Supervisor or Designated District Administrator
Description: The Weekend Site Administrator is a credentialed district employee who is on campus during the entire Weekend program. This administrator will work in collaboration with the Program Manager to communicate and facilitate any issues with parents, staff and students. .
Responsibilities: The Site Coordinator ensures the site is open and available for the Weekend program. The Site Coordinator should be familiar with aspects of the building, including evacuation and emergency procedures, and should be available to troubleshoot site issues. This requirement may vary across implementation partners and may be dependent on the Weekend program's location (i.e. school site vs community site).
Requirements: A current employee with the District/school organization who possesses a valid administrative credential.

Music-Based Mentoring Tools & Resources

B. Sample Description Job 6

Job Title: High School Coach
Reports to: Orchestra Conductor
Description: The coach is a high school student proficient in a relevant instrument or instruments, who is available to assist and support the Teaching Artist and Orchestra Conductor in small or large group instruction during the weekend sessions. The student will serve as a mentor and role model to younger students participating in [the Immersive Music Program].
Responsibilities: The Coach will participate in the weekend music instruction at the direction of the Orchestra Conductor and Teaching Artist. When available and willing, the Coach may assist in concert performances and events outside of their school day. The Coach should have an interest in mentoring younger students.
Incentive for Participation: Coaches will bank service hours in exchange for private instruction. Number of hours will be determined by program staff.

Music-Based Mentoring Tools & Resources

C. Organizational Template

STAFF LIST [SCHOOL YEAR]								
		AFTER SCHOOL		WEEKEND – AT [LOCATION] 9:00am – 12:00pm				
School	Program Manager	Site Coordinator	Teaching Artist	Orchestra Conductor	Teaching Artist	H.S. Coach	Site Coordinator	Admin Supervisor
<u>School A</u> Tuesdays 2:05-3:15 Thursdays 1:30-2:40	Leader A	Teacher from School A	1. 2.	1.	1. 2.	1. 2. 3.	1.	1.
<u>School B</u> Tuesdays 2:05-3:15 Thursdays 1:30-2:40	Leader B	Teacher from School B						

Music-Based Mentoring Tools & Resources

D. Sample Non-Salary Projected Budget

Line Item	Description	Cost
Supplies; Student Incentives	Supplies used by students, staff, parents for educational and administrative purposes	\$3,000.00
Instruments	Violins, violas, cello for 2nd/3rd graders	35,000.00
Music	Printed scores, books, method books	1,000.00
Snacks	Snacks purchased for weekend nutrition breaks	1,500.00
Concert Supplies; Refreshments	Items purchased for concert receptions	800.00
Staff Workshops	Related items needed for professional learning opportunities	2,000.00
Misc. Staff Support; Guest Clinicians	Coach service awards; guest clinician fees	5,000.00
Concert Attire; Student and Staff Uniforms	Purchase of t-shirts and polo shirts	1,500.00
Contingencies	Miscellaneous costs	1,500.00
Sub-Total		\$51,300.00
Fundraising Event	Estimated costs associated with Program Fundraiser	\$4,000.00
Total		\$55,300.00

*Estimated Participant Enrollment: ~150 students

**Confer with the D'Addario Foundation re: procurement of instruments (as available)

Music-Based Mentoring Tools & Resources

E. Sample Funding Sources (*California)

Funding Source	Allocation	Purpose	Expenditure Timeline
Art, Music & Instructional Materials Block Grant	Per ADA	Any Arts, Music or Instructional Materials Program	June 2028
Local Control Funding Formula (LCFF)	Per ADA; Consider percentage changes over time	Expenditures must be used to close achievement and equity gaps	Ongoing
Expanding Learning Opportunities Program (ELOP)	Per ADA	Expenditures must be used to close achievement and equity gaps	Ongoing
Learning Recovery Emergency Block Grant	Per ADA	Expenditures must be used to close achievement and equity gaps	June 2028
Prop 28	Per ADA	Funds must be spent on Visual and Performing Arts Programs: 80% of funds must be spent on personnel	Ongoing



Music-Based Mentoring Tools & Resources

F. Sample Staff Orientation & 2-Day PD/Retreat Agenda

Fall Orientation & Professional Development Retreat [Date, Location, Time]

OUTCOMES – DAY 1

- To fully understand the purpose and structure of [Immersive Music Program]
- To develop a sense of “team” by engaging in shared experiences and meaningful discussions
- To read, discuss and comprehend concepts presented by Dr. Nina Krauss
- To develop a shared Vision and Mission
- To create an environment of gratitude, collaboration and trust

AGENDA

8:00 – 8:30	Arrival and Continental Breakfast
8:30 – 9:00	Welcome, Introductions and Community Building
9:00 – 9:30	Setting the Stage <ul style="list-style-type: none">a. Meeting Normsb. Video: [Motivational Video to address academic, opportunity and equity gaps, e.g., “This is Equity” by Californians Dedicated to Education Foundation]c. Outcomesd. Purpose – What is our Why? [“The 5 Why’s” Activity works well here]
9:30 – 10:15	*Article Jigsaw & Discussion: <i>The Extraordinary Ways Rhythm Shapes Our Lives</i> by Dr. Nina Krauss, (2023)
10:15 – 10:30	Break
10:30 – 11:45	Program Overview <ul style="list-style-type: none">a. Structure, Schedule, and Calendar of Eventsb. Handbook Distribution and Review
11:45 – 12:30	Lunch
12:30 – 2:00	Creating a Shared Vision and Mission
2:00 – 2:15	Break
2:15 – 2:45	*Parent Engagement <ul style="list-style-type: none">a. Overview of Required Meetingsb. Discussion & Development: Opportunities for Learning and Engagement
2:45 – 3:00	Closure

[*These activities can be skipped for small group meeting to prepare for Day 2 work]

Music-Based Mentoring Tools & Resources

F. Sample Staff Orientation & 2-Day PD/Retreat Agenda

Orientation & Professional Development Retreat [Date, Location, Time]

OUTCOMES – DAY 2

- To review the content and learning from Day 1
- To develop a sense of “team” by engaging in shared experiences and meaningful discussions
- To collaboratively begin the process of developing and aligning curriculum scope & sequence, lesson plans, and performance benchmarks
- To create an environment of gratitude, collaboration and trust

AGENDA

- 8:00 – 8:30 Arrival and Continental Breakfast
- 8:30 – 9:00 Welcome, Introductions and Community Building
- 9:00 – 9:45 Setting the Stage
- a. Meeting Norms
 - b. Warm-Up: [Team Builder/Energizing Activity]
 - c. Review of Day 1
- 9:45 – 12:00 Meet in Instrument Specific Groups [include 15-minute break when needed]
- a. Scope & Sequence Development
 - b. Lesson Plan Development
 - c. Performance Benchmark Development
- 12:00 – 12:45 Lunch
- 12:00 – 2:30 Continuation of Small Group Work [include 15-minute break when needed]
- 2:30 – 3:00 Closure and Next Steps

Future Immersive Music Program All Staff Meeting Dates [SY]

October 23

February 12

May 8

[Date, Location, Time]

OUTCOMES

- **To fully understand the purpose and structure of [Immersive Music Program]**
- **To review program goals and expectations**
- **To comprehend the parent's role as an encourager and supporter of music**
- **To learn how to physically care for a violin, viola and cello**
- **To create an appreciative environment**

AGENDA

- 8:15 Arrival and Refreshments
- 8:30 Welcome and Introductions
- 8:35 Setting the Stage
- a. Review of Agenda and Outcomes
 - b. Purpose
 - a. Why does your child want to play music?
 - b. Why do YOU want your child to play music?
 - c. What are the benefits of learning how to read and play music?
- 8:45 Program Overview & Expectations
- 9:00 How to Encourage Your Child to Practice, Practice, Practice
- 9:15 How to Care and Protect Your Child's Violin/Viola/Cello
- 9:30 Parent Survey: What topics would you like to cover in our Parent Workshops?
- 9:40 Closure

Music-Based Mentoring Tools & Resources

H. Sample Community Kick-Off Program

[DISTRICT/SCHOOL ORGANIZATION] INTRODUCES [IMMERSIVE MUSIC PROGRAM] [Date, Location, Time]

PROGRAM

Welcome

[Name and Title of Community Leader]

Musical Performance

[High School Student Ensemble/Coaches]

Why in [Name of City]? Why Now?

[Name of City Leader/Partner]

Video – How Immersive Music Program Began

A Shared Vision

[Superintendent, District Leader or D’Addario Foundation Representative]

A Student’s Perspective

[Music student to share their story]

The Schools, The Students, The Program

[Music Curriculum or Program Leader to describe mission, goals, and structure]

Questions, Ideas, Encouragement & Closing

[Name and Title of Community Leader who provided the welcome]

Music-Based Mentoring Tools & Resources

I. Sample Fund Raising Program

IMMERSIVE MUSIC PROGRAM GALA & FUNDRAISER

[Date, Location, Time]

PROGRAM

Welcome & Introductions

Board President

Community Sponsor

[e.g. Executive Director of Visitor's Bureau]

Board Member or Superintendent

Community Partner

[Chief of Police]

OVERTURE

Rhythm for the Holiday!

[Title of an interactive experience for audience; e.g., all members are given a recorder and participate in a mini-lesson conducted by the Curriculum Leader]

Curriculum or Program Leader

FIRST MOVEMENT

[Immersive Music Program Name]

[Parent Testimony]

Parent Name, School

SECOND MOVEMENT

Mozart and Beethoven Ensembles

[List Orchestra Conductors/Music Directors]

FINALE

Fundraising

[Live Auction]

Community Volunteers,

Partners or Sponsors

CODA

[Name]

[Closing comments and thank you with all students and program staff on stage]

Superintendent or District Leader

[Other Lists to Include: Special Acknowledgments, Orchestra Sponsors, Loge Sponsors, Balcony Sponsors, Concert Schedule for the Year]



Music-Based Mentoring Tools & Resources

J. Sample Checklist for Technical & Administrative Tasks

ADMINISTRATIVE CHECKLIST FOR IMPLEMENTATION

In collaboration with school building and central office leaders, the Program Manager shall review the following checklist upon implementation of the [Immersive Music Program].

- Submit quality instrument order in a timely manner prior to distribution
- Submit facility permits for after school and weekend use
- Establish and communicate Emergency Plans
- Identify subs; create contingency plans when subs are needed and not available
- Follow-up with proper HR onboarding for new hourly employees:
 - Fingerprint clearance
 - Payroll / HR requirements met
 - Review Mandated Reporting materials
 - Review Title IX/Sexual Harassment Prevention materials
- Follow-up with appropriate payroll clerk to ensure full-time employees are online to receive additional hourly pay
- Communicate with building principals to ensure that specific teachers are aware of their classrooms being used
- Ensure custodial staff (supplies) are scheduled for weekend sessions
- Plan ahead for bus transportation for field trips and performances as needed
- Prepare Recruitment Notices and Enrollment Letters
- Produce sufficient Recruitment Notices & Enrollment Letters in the languages that students' parents read and speak.
- Ensure access to student emergency/parent contact information
- Purchase snacks or communicate with Nutrition/Food Services Department for weekend sessions
- Arrange for parent translation services as needed
- Invite district and community leaders to visit and celebrate students!

Music-Based Mentoring Tools & Resources

K. Sample Marketing Flyer

[IMMERSIVE MUSIC PROGRAM]

is coming to [your school] this [semester/year]!

[Immersive Music Program] is an effective research-based program that serves students in your community. We promote positive youth development through year-round music instruction and ensemble participation.



MISSION STATEMENT

To promote healthy growth and development of children through the study, practice, and performance of music, striving for equity and excellence.

To enhance communities by investing in the musical, emotional, and academic growth of their students.

We do this by providing tuition-free quality music instruction and ensemble playing to children who would otherwise not have access to it, complementing music education with supporting resources and opportunities, and fostering a community of families that actively support their children's growth and development.



- Two after school lessons per week plus a weekend morning orchestral ensemble performance program
- Musical instruments are provided at no cost
- Parent Education Classes available
- Improves academic performance, behavior and attitude
- Improves social-emotional learning

CONTACT YOUR SCHOOL PRINCIPAL FOR MORE INFORMATION!

Music-Based Mentoring Tools & Resources

L. Sample Enrollment Form [Attach Marketing Flyer]

[SCHOOL LETTERHEAD] [IMMERSIVE MUSIC PROGRAM]

[Date]

Dear Parents and Guardians:

Your child was recently visited by our District's music instructor and may or may not have expressed interest in wanting to play the violin, viola or cello. Please have a conversation with your son or daughter, review the program description below and on the attached flyer, and submit the bottom portion of this form by [date] if your child is interested and willing to make this commitment.

Your time, consideration, and support are truly appreciated.

With your child's future in mind,

[Principal's Name]

PROGRAM COMMITMENT

- **One-hour, after school music lessons twice a week, beginning [date]:**
 - Tuesdays 2:45 - 3:45**
 - Thursdays 2:45 - 3:45**
- **Three-hour ensemble class every Saturday from 9:00am to 12:00pm**
- **All classes will be held on campus**

----- [Submit the signed portion below to the Office by [date]] -----

Student's Name: _____ **Grade:** _____ **Room #** _____

Please indicate your child's instrument preference [**violin, viola or cello**] next to their 1st, 2nd, and 3rd choice below. Once this information has been received, and your child has been accepted, you will be notified of a required Parent Meeting that will provide you with specific information about this program.

1st choice: _____

2nd choice: _____

3rd choice: _____

Parent Signature: _____

Music-Based Mentoring Tools & Resources

M. Sample Student Attendance Policy

Student attendance at every [Immersive Music Program] class, lesson or rehearsal is required. In the event that a student must miss a class, lesson, or rehearsal, their absence will either be **EXCUSED** or **UNEXCUSED**.

An absence is **EXCUSED** when it has been verbally communicated to the student's teacher and approved in advance of class. The communication can be either an in-person conversation, a phone call, or written note.

An absence is **UNEXCUSED** if it has **not** been communicated in advance.

Procedure for **UNEXCUSED ABSENCES**:

- **1st absence** – results in call home from the Teaching Artist
- **2nd absence** – results in call home from the Program Manager
- **3rd absence** – results in student being placed on probation and a letter sent home informing the student of the terms of their probation (see paragraph below regarding **PROBATION**)
- **4th absence** – results in student/parent meeting at the school or [Immersive Music Program] office. The student is required to bring their instrument to the meeting.

Procedure for **EXCUSED ABSENCES**:

- **Two absences in a row** – results in call home from the Teaching Artist
- **Three absences over a semester** – results in call home from the Program Manager and possible suspension for the remainder of the semester

PROBATION ATTENDANCE POLICY FOR THE NEXT CONSECUTIVE SEMESTER:

- **1st absence of any kind** – results in call from both the Teaching Artist and Program Manager, and possible dismissal from [Immersive Music Program]

ATTENDANCE REPORTING

Teachers are required to submit accurate attendance records for students each week to the Program Manager.

STUDENT PROBATION

Probation is a warning. It is the step before a student is dismissed from [Immersive Music Program]. The terms of the students' probation will outline how they need to improve in order to remain enrolled in the program.

A student will be placed on probation if they have three unexcused absences over the course of a semester. Excessive absences of any kind are also grounds for probation.

A student may also be placed on probation for persistent poor behavior or disruptive classroom incidents. Teachers will evaluate classroom behavior as well as student preparation and attitude. Poor performance in any of these areas is grounds for probation at the discretion of the Teaching Artist and the Program Manager.

Once placed on probation, the student will be notified by mail of their probation status. If the student has another incident during their probation period, a mandatory student/parent meeting will be held at the [Immersive Music Program] office. At that time, either a plan of corrective action will be issued or an exit interview will be conducted.

The student's Teaching Artist and Program Manager determine the length of the probation period.

Parent Signature: _____

CHILD SAFETY & EMERGENCY PROCEDURES

[Immersive Music Program] is committed to the safety and well-being of our students at all times. The following policies ensure that we are protecting both our students and staff members.

The Program Manager orients teachers at each site for that location's emergency protocols. Teachers should have an on-site contact for emergencies, and emergency contact information for all of their students. The Program Manager, along with the Site Coordinator, will provide instructions for what to do in the event of fire, earthquake, lock-down, etc. Teachers shall never leave a class or student unsupervised.

When giving private lessons or working one-on-one with a student, stay out of isolation. Rooms with door windows shall remain uncovered; open doors are ideal. Let parents know they are always welcome to sit in on classes or lessons. Discipline should always be constructive and corporal punishment is never permitted. [Refer to District's Mandated Reporting Policies.]

Maintain appropriate boundaries with students that are consistent with their role, duties, responsibilities, within accepted norms of behavior for educators, and in a manner that a reasonable person would not interpret as inappropriate.

[Immersive Music Program] works with people who are vulnerable to abuse, mistreatment, exploitation and trauma. To protect all, we limit contact between our students and teachers to approved public activities. Teachers shall not meet with students and/or families outside the parameters of our organization. Specific limitations are detailed below:

- Teachers are prohibited from baby-sitting for students, families or other participants within the program.
- Teachers shall not meet with a student or family other than during scheduled program activities. Please request approval for outside performance or enrichment activities.
- No gifts of value greater than \$20 should be exchanged between teachers and students.
- No money should ever be given to a child or family.
- No staff member is permitted to transport students. District licensed vehicles will be used for all field trips.
- All instruction must take place in approved sites and never in a private home.

Engaging with students and families on social media is discouraged. Avoid appearances of impropriety. Communicate and interact with students through appropriate methods and in a manner that respects the student's right to a safe and secure environment. [Refer to District's Board Policies and Administrative Regulations related to Professional Standards, Student-Employee Interaction, Sexual Harassment, Code of Ethics, Positive School Climate, Professional Standards, Non-Discrimination/ Harassment.]

Music-Based Mentoring Tools & Resources

O. Sample Student Media Authorization Release

“STUDENT RELEASE”

I hereby grant to [Full Name of School District], its officers, employees, and agents, service providers, affiliates, licensees and assigns (collectively referred to herein as “*abbreviated name*”) consent, permission and an irrevocable right and license to use, modify, reproduce, distribute, publicly perform and display, in any form now known or later developed, my pupil’s image or visual likeness, name and/or voice, writing, or artwork created by my pupil, throughout the world, at any time in perpetuity, for purposes of incorporating them into brochures, books, magazines, photo exhibits, motion pictures, videos, web pages, and/or other informational, educational, training, advertising, recruiting or promotional media relating thereto using any means, method or media which [district name] deems appropriate in its sole discretion, and that they may be used with or without my or my pupil’s name. The possibility of publicity is a good and valuable consideration for my signature below.

I make this grant of rights with the understanding that no compensation will be paid to me or my pupil for such grant. I understand and agree that all right, title and interest, including copyrights, trademarks and other intellectual property rights, in the material created by [district name] under this Student Release are the exclusive property of [district name] and that I will obtain no rights in such materials.

I hereby waive any right that I or my pupil may have to inspect or approve any photograph, likeness, image, video, audio recording, or derivative work made pursuant to this Student Release. I understand that under [U.S. State] law individuals have the legal right to control the use of their names, likenesses and images and I hereby release all such rights and hold harmless [district name], its officers, employees, agents, service providers, affiliates, licensees, and assignees from, and will neither sue nor bring any proceeding against any such parties for liability, whether now known or arising hereafter, resulting from or arising in connection with the exercise of such parties’ rights pursuant to this Student Release.

I have read the above Student Release and fully understand its contents. I represent and warrant that I am at least 18 years of age, that I have the right and authority to contract in my pupil’s name, and that neither I nor my pupil has any pre-existing obligation that may restrict or limit my ability to sign this Student Release.

This Student Release will be governed by the laws of the (U.S. State) and represents the final and exclusive agreement between [district name] and myself on this subject.

I warrant that I am the legal guardian of the minor being photographed or whose likeness and/or creations will appear in photograph(s) or other media as designed by [district name] and agree to the above.

I give my consent and agree to the terms above:

Parent/Guardian Signature

Date

Pupil Name (Please Print)

Parent/Guardian Signature

Date

School Site

Parent/Guardian Phone Number

If over 18 and a student, sign and date here:

Pupil Signature

Date

Pupil Name (Please Print)

Date



Music-Based Mentoring Tools & Resources

P. Sample Performance Benchmarks

The following sample demarcations for initial implementation are provided with the hope that the team of curriculum instructors add, edit and make these performance benchmarks their own.

IMMERSIVE MUSIC PROGRAM PERFORMANCE BENCHMARKS

Level A

Students should know and be able to recognize, read on the staff, and perform in both *pizzicato* and *arco*:

- Whole note, half note, quarter note combinations in 4/4, 3/4, and 2/4 time;
- D-major scale, G-major scale;
- All the fingered notes on each string and patterns (half-step, whole-step).

Students should be able to correct bow hold and draw the bow, frog to tip, in the correct path from the bridge.

Level B

Students should know and be able to recognize, read on the staff, and perform in both *pizzicato* and *arco*:

- Sixteenth note, eighth note, quarter note, half note, whole note combinations;
- Dotted rhythms (dot after the note);
- C-major scale, A-major scale, F-major scale;
- Two-note or three-note slur combinations;
- Tempo markings: moderato, allegro, ritardando, accelerando.

Students should be able to draw long tones on each string in preparation for individual tuning.

Students should be able to recognize phrases and use crescendo/decrescendo and bowing techniques learned to enhance the phrase.

Level C

Students should know and be able to recognize, read on the staff, and perform in *arco*:

- Bow styles (staccato, louree, legato, accents);
- Two-octave scales;
- Minor scales (natural, harmonic, melodic);
- Hooked-bow.

Students should know and be able to do the following:

- Recognize high/low pitches when tuning, and be able to adjust the pitch using fine tuners;
- Shift into second or third positions;
- Perform a 7-note chromatic scale on each string;
- “Start” vibrato exercises and continue practice for its use.

Level D

Students should be able to recognize, read on the staff, and perform the following:

- Dotted eighth/sixteenth hooked bow;
- Triplet quarter/eighth hooked bow;
- Multiple beat slur (different combinations of note values).

Students should feel comfortable in tuning their own instrument using fine tuners.

Students should be able to perform selected 3-octave major scales, and be introduced to its relative 3-octave minor scales.

Students should be able to play a 2-octave chromatic scale starting on notes on the lowest string (quarter notes).

Students should be comfortable shifting into different positions (when music requires) and using vibrato to enhance the tone quality.

*Additional Resource: National Core Music Standards (NAfME, 2014); <https://www.savethemusic.org/resources/national-standards-for-music-education/>





D'Addario Foundation

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farmingdale • new york

