A COMPARISON OF THE UNITED STATES' NATIONAL MUSIC STANDARDS AND ENGLAND'S NATIONAL MUSIC CURRICULUM

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ABSTRACT

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The purpose of this study was to compare the National Music Standards of the United States with the National Music Curriculum of England. Accordingly, I researched the history of standards-based reforms in education and the arts in the United States and England, beginning with the changes in each country's national education policy as the result of World War II and culminating with the development of the American National Standards for the Arts and the English National Music Curriculum. Furthermore, I analyzed the National Music Standards and the National Music Curriculum and compared the documents' organization, components, and specified goals for student achievement in music. In comparing the two documents, I determined that the American National Music Standards and the English National Music Curriculum include almost the same list of knowledge and skills for elementary and secondary music study. However, whereas the National Music Standards focus on developing high levels of performance skills, the National Music Curriculum concentrates more on helping students understand and invoke the expressive potential of music. The differences between the two documents suggest possible implications for American music educators, such as incorporating more opportunities for creative musical expression through performance and composition, using invented or graphic notation systems, and applying personal and/or peer evaluation of students' compositions or performances to facilitate student improvement.

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CHAPTER I: INTRODUCTION

"What should teachers teach in the arts?" Educators and policy makers have been asking such fundamental curricular questions for centuries. Recent concerns about the quality of education in the United States and internationally have only refueled the debate. In 1988 the National Endowment for the Arts lamented,

> There is little agreement about the content of arts education: what should be required, what should be taught separately, what should be integrated into the teaching of other subjects. . . . There is equal confusion about learning goals, how much students can absorb and at what grade levels . . . [and] little or no agreement among state and local education agencies about how the variety of the arts should be taught. In short, educational decision makers are bewildered by the question: what should every high school graduate, whether college bound or entering the work force, know about the arts? (National Endowment for the Arts, 1988, p. 25).

Similar concerns have been expressed by educators worldwide (Barrett, 2007, pp. 154-156).

In response to these questions of curricular content, many national governments have exercised their authority over education to determine specific achievement goals for their country's students (e.g., Australia, Brazil, France, Japan, and Sweden). This government influence can be felt to varying gradations in national curricula, standards, guidelines, or assessments. The United States' National Education Standards and England's National Curriculum offer two examples of approaches to establishing curricular content standards for K-12 education.

Statement of the Problem

Education policy makers have historically included international comparisons of student achievement, curricula, and standards in their efforts to improve education within their respective countries. As one such study maintained, "comparing how different countries face common challenges can provide the evidence to make the most effective policies to resolve these issues" (Economic and Social Research Council, 2007, p. 13). In arts education, Barrett insisted that comparisons of national policies on music and the arts "can inform music educators' initiatives to reconceptualize the curriculum within music and across contexts of school and community" (Barrett, 2007, p. 155). Accordingly, during previous movements for education policy reform, governments, organizations, and educators have commissioned international comparative studies in education across several disciplines (Cheney, 1987; Hull, 2004; Lapointe, Mead, & Phillips, 1989; Leestma et al., 1991; National Commission on Excellence in Education, 1983; National Endowment for the Arts, 1993; Rickover, 1960, 1962; Unks, 1992; Whitty & Power, 2002). This movement for international comparisons has expanded during the past decade after concentrated efforts in the United States to develop "world-class" standards (i.e., standards as challenging as those developed in other countries) stimulated global interest (Watt, 2004, p. 1). As educators continue looking for ways to improve their country's education systems in an increasingly global society, international comparisons will become only more valuable.

Purpose of the Study and Summary of the Procedures

The purpose of this study was to compare the National Music Standards of the United States with the National Music Curriculum of England. I researched the history of standards-based reforms in education and the arts in the United States and England, beginning with the changes in each country's national education policy as the result of World War II and

culminating with the legislation that mandated the development of National Standards in the United States (i.e., Goals 2000: Educate America Act) and a National Curriculum for England (i.e., Education Reform Act of 1988). I chronicled the development of the American National Standards for the Arts and the English National Music Curriculum. Finally, I analyzed the National Music Standards and National Music Curriculum and compared the documents' organization, components, and specified goals for student achievement in music.

Definition of Terms

United States' National Music Standards

The terms below are associated with standards-based reforms in the United States. Unless otherwise indicated, the definitions are taken from *Goals 2000: Educate America Act* (Pub. L. No. 103-227):

Standards-based reform: "The reform of education at the school, school district, or state levels that is based on student standards set at these levels . . . [and] uses the student knowledge and skill standards as the basis of organizing the teaching activities of educators and others to help students achieve the standards" (Roeber, 1999, pp. 152-153).

Content Standards: Broad descriptions of the knowledge and skills students should acquire in a particular subject area.

Performance Standards: Concrete examples and explicit definitions of what students need to know and be able to do in order to show that such students are proficient in the knowledge and skills framed by the content standards.

Arts Achievement Standards: The understandings and levels of achievement that students are expected to attain in the competencies for each of the arts at the completion of grades 4, 8, and 12 (Consortium of National Arts Education Associations, 1994, p. 18).

Opportunity-to-learn Standards: The criteria for and basis of assessing the sufficiency or quality of the resources, practices, and conditions necessary at each level of the education system (schools, local educational agencies, and states) to provide all students with an opportunity to learn the material in voluntary national content standards or state content standards.

England's National Music Curriculum

The following terms relate to the English National Curriculum reforms. They are defined below according to the 1988 Education Reform Act (Ch. 40, 1988):

National Curriculum: A curriculum for all registered pupils of compulsory school age, comprised of the core and foundation subjects and their associated attainment targets, programs of study, and assessment arrangements.

Attainment targets: The knowledge, skills, and understanding that pupils of different abilities and maturities are expected to have developed by the end of each key stage.

Profile components: The sub-sets of attainment targets within each subject used for reporting a pupil's "profile" of attainment. The term refers to a group of attainment targets within one subject (Daugherty, 1995, p. x).

Programs of study: The matters, skills and processes that must be taught to pupils during each key stage in order for them to meet the objectives set out in the attainment targets.

Assessment arrangements: The arrangements for assessment that will demonstrate each pupil's achievement at or near the end of each key stage. They include a variety of assessment methods, including both testing and continuous assessment by teachers and Standard Assessment Tasks.

Key stages: Critical one-year periods during compulsory schooling. At each key stage, pupils

take standardized assessments in core and foundation subjects to determine the pupils' normative achievement. There are four key stages, which are defined by the ages of the majority of pupils in a teaching group: Key Stage 1, from the beginning of compulsory education at age 5 to the age of 7; Key Stage 2, from 8 to 11; Key Stage 3, from 12 to 14; and Key Stage 4, from 15 to the end of compulsory education at age 16 (Daugherty, 1995, p. ix).

CHAPTER II: HISTORICAL FOUNDATIONS OF ACADEMIC STANDARDS

This chapter is divided into three sections. In the first section, I will present several examples of academic standards in European education history. In the second section, I will describe the role of academic standards in early American education. In the third section, I will report on instances of setting standards in early American music education. I will expound the history of the contemporary movement for standards-based reforms and detail the development of National Standards in the United States in chapter three. The history and development of a National Music Curriculum in England and related education standards will be presented in chapter four.

Standards in European Education History

For centuries, educators have discussed and proposed academic standards and curricula. Over two thousand years ago, Aristotle (384-322 B.C.) indicated the prevalence of such debate among educators of his time:

> It is clear, therefore, that one must make laws about education and that one must make this a common project. What kind of education there shall be, and how one should be educated, must not be neglected questions. For at present there is a dispute about its proper tasks: not everyone assumes that the young must learn the same things with a view to virtue or the best life, nor is it clear whether it is more appropriate for education to be addressed to the mind or to the character of the soul. The result of looking into current education is confusion . . .
>
> In any case, there is no uncertainty that among the useful things those that are necessities must be taught . . . (Aristotle, trans. 1997, VIII: 2).

In the 13th century there were attempts to impose such an agreement upon European universities; legislation or papal decrees fixed the course selection and content at most universities, creating a fairly standardized curriculum across Europe (Nakosteen, 1965, p. 214). Additionally, local authorities initiated small-scale attempts at standards-based reforms. For example, Ariès (1962) reported that in 1444 the schoolmaster in Treviso, Italy, received a salary in proportion to his students' performance on comprehensive examinations designed to assess their knowledge of material in the basic grammar (p. 178). In Scotland, the Act of 1496 required all barons and freeholders to send their eldest sons to burgh schools until they were "competently founded" and had perfect Latin (Russell, 1881, p. 206). In the 18th century Jesuit schools preserved high standards of academic achievement by mandating formal examinations at the end of each year (Nakosteen, 1965, p. 244). Burton (1979) revealed that in 1799 a select committee of the Irish Parliament recommended that Irish teachers "be paid by results," a system that was later adopted in Australia, England, Ireland, Jamaica, and eventually the United States (Madaus, Raczek, & Clarke, 1997, p. 12).

Efforts at standardizing education increased in the 19th century. Countries across Western Europe developed national systems of education and some, including France and Prussia, adopted uniform national curricula (Cordasco, 1976, pp. 94-98). The English government did not establish a national system of public education until 1870 when Parliament passed the Elementary Education Act and introduced compulsory primary education for all English children aged 5-13 (Gillard, 2007). Despite the comparatively late emergence of compulsory education, however, English educators in the mid-19th century did not ignore the issue of educational standards. In 1859 the English philosopher and economist John Stewart Mill proposed a law requiring a universal standard of educational achievement:

> The instrument for enforcing the law could be no other than public examinations, extending to all children and beginning at an early age. An age might be fixed at which every child must be able to read. If a child proves unable, the father, unless he has some sufficient ground of excuse, might be subjected to a moderate fine, to be worked out, if necessary, by his labour, and the child might be put to school at his expense. Once in every year the examination should be renewed, with a gradually extending range of subjects, so as to make the universal acquisition, and what is more, retention, of a certain minimum of general knowledge, virtually compulsory. Beyond that minimum, there should be voluntary examinations on all subjects, at which all who come up to a certain standard might claim a certificate (Mill, 1865, p. 63).

In 1862, relatively soon after Mill's proposal, a Commission on Public Education attempted to improve English students' level of academic achievement by mandating annual examinations and issuing *per capita* educational grants based on the students' performance (Rainbow & Cox, 2006, p. 231). At first these examinations were limited to reading, writing, and arithmetic. In 1873, however, the assessment system was extended to include singing; schools were granted one shilling for each student who was able to successfully sing six songs at the annual inspection.

Standards in Early American Education

In the United States, the recent movement in standards-based reforms has received much attention, to the extent of nearly eclipsing the previous standards-setting activities in American education history. As Ravitch (1995b) indicated, "To many educators, the movement for national standards and assessments seems like a remarkable innovation, a development completely unprecedented in American history" (p. 167). However, she clarified that "The current

movement does not come from nowhere. It is grounded in a tradition of efforts to establish agreement on what American students should know and be able to do and to determine how well they have learned" (p. 167). Ravitch then explained that early on in American educational history common academic standards and curricula were established due to the limited number of textbooks and their overwhelmingly similar content. *The New England Primer* (1st ed. ca. 1690) and Lindley Murray's *English Reader* (1799) became standard texts for reading instruction (Ravitch, 1995b, p. 168). For music, John Tufts' *An Introduction to the Singing of Psalm Tunes* (1721) and Thomas Walter's *The Grounds and Rules of Music Explained* (1721) became the handbooks for music instruction during the 18th-century singing school movement, with Tufts' text advocating a rote method of instruction and Walter promoting "singing by note" (Branscome, 2005, p. 14; Mark & Gary, 1999, p. 70).

Beginning in the late 19th century, many educators initiated more overt efforts at setting standards. In 1865 the Regents of the University of the State of New York developed a statewide system of standardized examinations and performance-based credentials for high school students, the first such system in the country (Beadie, 1999, p. 1). New York was the exception, however. In other states across the country, college admission requirements typically set the bar for academic achievement in secondary schools. In the early 19th century these requirements differed greatly, since each individual college insisted on prescribing its own set of admission standards. This changed in the 1890s when the College Entrance Examination Board began organizing a system of common examinations for college admission procedures (Fuess, 1950, p. 21). Beginning with its first examination in June 1901 and continuing for many years afterward, the Board took a major role in establishing a uniform secondary school curriculum through its battery of subject examinations (Ravitch, 1995a, pp. 172-173; Valentine, 1961, p. 88). When

college entrance examinations in music appreciation, harmony, counterpoint, and performance on piano, voice, and violin were added in 1906, the College Entrance Examination Board extended its influence onto music instruction, subsequently encouraging the development of comprehensive high school music programs (Birge, 1988, pp. 169-170; Keene, 1982, pp. 235-237). An even more direct attempt at setting academic standards occurred in 1892 when the National Education Association appointed the Committee of Ten to promote greater unity among secondary school curricula across the country. Based on a survey of 40 high schools and discussions at nine subject conferences (e.g., mathematics and geography), the Committee proposed a model curriculum for primary education and four sample programs for secondary instruction (National Education Association of the United States Committee of Ten on Secondary School Studies, 1894, pp. 33-49).

Despite these efforts at standardization, the debate about education standards continued. In a 1906 article in *The Elementary School Teacher*, A. H. Chamberlain questioned "Standards in Education," asking once more, "What shall we study, and how?" (p. 29). Chamberlain readdressed the issue of educational standards in his 1908 book, *Standards in Education*, wherein he presented his philosophy of education and proposed modifications to the elementary school curriculum with a particular focus on improving industrial and technical education. In 1912 the National Council of the National Education Association appointed a Committee on Standards and Tests of Efficiency of Schools and Systems of Schools to attempt an answer; the Committee was directed to determine "by what standards or tests may a school or system of schools be judged" (Callahan, 1964, p. 101; Sears & Henderson, 1957, p. 168). "A vigorous discussion" ensued in 1913 after the Committee issued its report summarizing national efforts to standardize subject material ("Educational News and Editorial Comment," 1913, p. 365).

Although the Committee had been organized in part to encourage the development of assessments intended to establish common academic standards (p. 366), many members of the National Council were skeptical about adopting assessment strategies and expressed concern that such strategies could not measure “the most important products of school work” (p. 365).

However, such reservations soon abated, and educators began issuing national or state-wide curricular guidelines. In 1918 the National Education Association’s Commission on the Reorganization of Secondary Education confidently identified “the main objectives of education,” which consisted of (a) health, (b) command of fundamental processes, (c) worthy home-membership, (d) vocation, (e) citizenship, (f) worthy use of leisure, and (g) ethical character (National Education Association of the United States Commission on the Reorganization of Secondary Education, 1918, p. 5). In 1929 the committee of the New York State Council of Superintendents issued its own statement of “the cardinal objectives of elementary education” and included individual goals for each of the six named educational objectives (Robertson, Strong, & Helley, 1929, pp. 724-725). Other reports issued recommendations for domain-specific objectives or standards. For example, Foreman (1940) presented a model report for the comprehensive evaluation of student progress, identifying standards and specific behavioral objectives for “thinking,” “knowledge and skill,” and “self-control,” among others (pp. 197-202).

Over the next 50 years, the movement for setting educational standards gradually gained greater momentum. In the early 1950s Ralph W. Tyler’s writings on curriculum, instruction, and assessment spawned additional debate about educational standards (Tyler, 1949, 1951, 1989). The Soviet Union’s successful launching of the first space satellite, Sputnik I, on October 4, 1957, inspired educators, administrators, and politicians to make efforts to improve the American

educational system. During the 1960s and 1970s minimum competency testing gained popularity in education circles, and many states developed testing programs to determine whether their students were able to demonstrate a mastery of certain minimum skills (Haney & Madaus, 1979, p. 49; Jaeger, 1989, p. 486). In the 1980s *A Nation at Risk* (National Commission on Excellence in Education, 1983) and several other high-profile reports revealed a growing crisis in education and called for the reform of America's school system. To address this educational crisis, in 1989 President George H. W. Bush convened an educational summit with the 50 state governors, and together they developed six National Education Goals. These goals demonstrated a renewed commitment to reforming American education and led to the development of voluntary national education standards in mathematics, the arts, civics and government, geography, foreign language, science, and English language arts in the early 1990s.

Standards in Early American Music Education

Although Tufts' and Walter's methods for singing instruction provided a set of common texts for early American music education, singing-school teachers retained near autonomy in their instructional methods, because they had few restrictions or curricular guidelines. Branscome (2005) described the condition of the music education curriculum in the late 18th century, indicating that "As an extracurricular activity, music instructors did not need to be concerned with a formal or logical approach to instruction" (p. 14). When music was introduced as a formal part of the public school curriculum in 1838, it became "an official element of a professionally implemented educational system [and therefore] scope and sequence became of utmost priority" (p. 14). However, music, being a new addition to the course of study, lacked any established set of curricular requirements such as those that had been prescribed for science and the modern languages. In 1907, in part to remedy the inconsistency of music instruction, the

Music Teachers' National Association appointed a Committee on Public Schools to determine the aim of music courses in grammar schools (Baldwin, 1908, p. 93). In its report, the Committee indicated,

> At present there is nothing like a fixed standard. Music in comparison with many other subjects is still in its infancy in public education. . . . It is therefore not surprising that there has not yet been devised a uniform standard. Results have depended upon educational conditions in a given community or upon the personality of the leaders in music work. Thus it is that no two educational systems have a common standard of results. No one knows that a graduate from our grammar schools or high schools should be able to do in music or what he should know about music (p. 94).

To resolve this issue, the Committee appealed for a move away from the debate about instructional methods in favor of establishing a "standard of results" (p. 95), or common objectives, for music instruction. The Committee proposed three general aims for music education: "First, to teach the language of music, its sounds and symbols for reading and singing; second, to develop the emotional nature and the aesthetic sense; third, to develop an appreciation of good music" (p. 96). Furthermore, the Committee presented a list of the specific knowledge and skills that students should acquire over the course of music instruction, which included objectives such as "the ability to sing at sight, with words, a melody of moderate difficulty" and "the knowledge of common Italian terms of tempo and expression" (pp. 96-97). Based on these objectives, the Committee then offered a sample examination along with suggested melodies for sight singing.

The first music supervisors' conference in Keokuk, Iowa, on April 10-11, 1907, had a far-reaching effect on the American music curriculum. The conference, although considered

relatively unimportant at the time, resulted in the organization of the Music Supervisors' National Conference (MSNC), renamed the Music Educators National Conference (MENC) in 1934, which was a seminal event in the history of American music education (Birge, 1988, p. 245). As the MSNC membership grew, the organization began asserting its influence to support public school music education across the country. In 1920 conference members voted to continue the policy of "national work for higher standards, better coordination, and stronger organization for effective service to the 25,000,000 children in our public schools, and to favor and support state organizations and sectional conferences" (as cited in Birge, 1988, pp. 260-261).

As part of the policy of raising standards for music education, in May 1921 the MSNC Educational Council issued an extended report proposing a standard course in music for the elementary grades. This standard course included general aims, procedures, and standards of attainment for an eight-year course of study in music. As Birge (1988) indicated,

> This course was formulated by harmonizing the differences of opinion and uniting points of agreement among the members of the Council. Thus was settled, by the authority of a National body, through its own representatives, a question which had agitated the field of school-music for fifty years (p. 261).

After being unanimously accepted by MSNC members, the standard course was published as the Educational Council's *Bulletin Number One* and was later included in Cundiff and Dykema's *School Music Handbook* (1923).

The standard course included four to seven attainment goals for each grade level, which specified the expected standard of student performance. As a result, it helped to establish specific standards of musical achievement for elementary music instruction. For example, the standard course indicated that at the completion of seven or eight years of music instruction, students

should demonstrate the "ability to sing well, with enjoyment, a repertory of 25 to 35 songs of musical, literary, community, national or other worthy interest" as well as the "ability to sing at sight part-songs of the grade of a very simple hymn" (Cundiff & Dykema, 1923, p. 216). Between 1921 and 1928, the Educational Council submitted additional reports on high school applied music study (*Bulletin No. 2*), junior high school music (*Bulletin No. 4*), college courses in music (*Bulletin No, 8*), and *Standards of Attainment for Sight-Singing at the End of the Sixth Grade* (*Bulletin No. 9*; Birge, 1988, pp. 263-272). Due to the detailed attainment goals included in many of these bulletins, MSNC's standard courses helped to establish specific standards of musical achievement for elementary though collegiate music instruction.

MSNC's standard courses in music set the precedent for future standards-based reforms in American music education. As Albert Edmund Brown foretold in 1925, the music education profession would need to constantly reevaluate the standards of public school music:

> If we are to progress with the age in which we live and be prepared to meet changed conditions in the future, music in education must free itself from the antiquated standards of yesterday. We must conform to the standards of today and keep abreast of the changes which mean new standards for tomorrow (Brown, 1925, p. 291).

Over the next 70 years, the Music Educators National Conference (MENC) periodically issued updated recommendations for music curricula and standards. In 1947 it published *Music Education Source Book* (Morgan, 1947), which included another set of recommendations for music curricula, preschool through college. MENC's 1974 publication *The School Music Program: Descriptions and Standards* (National Commission on Instruction, 1974) proposed a list of 10 common performance objectives for music education, which was largely reiterated in its second edition (1986). In 1994, however, standards setting in music education reached its

zenith with the publication of the *National Standards for Music Education* (Consortium of National Arts Education Associations, 1994).

CHAPTER III: STANDARDS-BASED REFORMS IN MUSIC IN THE UNITED STATES

This chapter is divided into two sections. The first section, titled History and Development of the National Standards, offers a brief overview of the major events in American educational history that led to the standards-based reform movement of the 1990s. This section is divided into six subsections: (a) Sputnik and Its Aftermath: 1945-1959, (b) The Elementary and Secondary Education Act: 1960-1979, (c) A Nation At Risk: 1980-1988, (d) The Inception of National Education Standards: 1989-1991, (e) The Development of the National Arts Standards: 1992-1994, and (f) Review of the 1994 National Music Standards: 2006 (see Appendix A for a timeline of important events in the history and development of the National Music Standards). In the second section of this chapter, titled National Music Standards, I will describe the material included in the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994). This second section of the chapter is organized into four subsections: (a) The Introduction to the *National Standards for Arts Education*, (b) Content Standards, (c) Achievement Standards, and (d) Opportunity-To-Learn Standards.

History and Development of the National Standards

Sputnik and Its Aftermath: 1945-1959

After World War II, American society underwent several rapid and fundamental changes that threatened the existing educational system (Sand, 1963, p. 42). Prominent educators, industrialists, politicians, and military leaders called attention to the increasing divergence between the social demands for education and the current schooling practices. They insisted that the United States, now a global superpower, needed a new generation of scientists, engineers, and mathematicians in order to maintain the country's position in the nuclear arms race. Educational inadequacies were not an option. As the Cold War intensified, concern about the

quality of American education increased, especially in regards to mathematics and literacy (Labuta & Smith, 1997, p. 33). The Soviet Union's successful launching of the first space satellite, Sputnik I, on October 4, 1957, only confirmed these fears.

With Sputnik, the Soviet Union effectively established itself as the leader in space technology. Americans felt particularly threatened by the emerging world power and blamed their country's technological defeat on inadequacies in the American education system. In response to the widespread criticism of American education, efforts to change the education system increased dramatically. Political leaders agreed that the perceived educational crisis warranted immediate government action. Even though the federal government had previously had only a negligible role in education policy, in 1958 Congress passed the National Defense Education Act to provide federal funding to improve instruction in mathematics, science, and foreign language (McGuinn, 2006, p. 28). Over the next decade, national expenditures for elementary and secondary education increased ten-fold, from $123.9 million in 1956 ($935 million when adjusted for inflation: http://www.westegg.com/inflation) to $1.281 billion in 1966 ($8.1 billion when adjusted for inflation) (Meranto, 1967, p. 6). In 1960 President Eisenhower (term 1953-1961) appointed a Commission on National Goals to set a broad outline of national objectives and programs in "various areas of national activity," including education (Miller, 1969, p. 175). President Kennedy (term 1961-1963) continued this movement toward education reform by establishing the White House Panel on Educational Research and Development in 1961 (Mark, 1996, p. 15). Throughout these reforms, however, improving reading, writing, and mathematics remained the major focus, while the arts and other educational "frills" were largely marginalized.

Other organizations, however, recognized the value of a more comprehensive curriculum and strove to include the arts in the wave of educational reforms. In 1954 the Music Educators National Conference (MENC) formed 10 commissions to investigate the state of music education. Included among these commissions was the Commission on Basic Concepts, which, in 1958 collaborated with the National Society for the Study of Education to publish *Basic Concepts in Music Education: 57th yearbook of the National Society for the Study of Education* (Henry, 1958). Members of the Commission extolled the unique role of the arts in general education and called for its continued place in the schools (Burmeister, 1958; Madison, 1958). For example, Oleta A. Benn insisted, "In a world which compels men's minds to invent the machines of destruction, the arts must remind it of the beneficence of beauty and the worth of an individual" (Benn, 1958, p. 355). In a similar vein, the American Association of School Administrators' *Official Report for the Year 1958* advocated "a well balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science" (p. 248). In 1959 the National Education Association's Project on Instruction also supported the arts and included a "fundamental understanding" of music, visual arts, and literature in its list of priorities for education (Sand, 1963, p. 90).

The Elementary and Secondary Education Act: 1960-1979

In the 1960s, reports about the "urban crisis" revealed wide disparities in school resources and student achievement between wealthy suburban districts and urban schools. These reports increased public awareness of educational inequalities (Conant, 1961). In response, President Lyndon B. Johnson (term 1963-1969) declared a "war on poverty" and pushed for educational policy reform to provide additional funding to disadvantaged schools (McGuinn,

2006, pp. 29-30). In 1965 Congress passed the Elementary and Secondary Education Act (Pub. L. No. 95-561, ESEA) to offer more than $1.3 billion ($8.46 billion when adjusted for inflation) in education grants to low-income school districts for books and educational materials, remedial instruction, libraries, special services, and health programs. ESEA grants were also used to fund educational research, teacher education, state departments of education, and supplementary educational centers and services (Gutek, 2000, p. 178). In addition, the Act supported arts education, but only indirectly. For example, schools that received ESEA Title I funding could use the grants to hire specialist teachers, purchase equipment for arts classes, and create supplemental educational centers and services, including arts programs (Mark, 1995, p. 35). Thirteen years later, the 1978 ESEA reauthorization bill went one step further in advocating arts education by declaring that "the arts should be an essential and vital component for every student's education" (§ 321). This was the first federal legislation to offer direct support for arts education (Mark, 1995, p. 35).

When the Elementary and Secondary Education Act was passed in 1965, many observers recognized its political significance for future federal education policy—that after this Act, federal education funding would likely only increase. State Representative John Williams foretold ESEA's effects, warning,

> This bill . . . is merely the beginning. It contains within it the seeds of the first federal education system which will be nurtured by its supporters in the years to come long after the current excuse of aiding the poverty stricken is forgotten. . . . The needy are being used as a wedge to open the floodgates, and you may be absolutely certain that the flood of federal control is ready to sweep the land (Sundquist, 1968, p. 215).

Williams' prediction was accurate; between 1965 and 1975 federal spending for elementary and secondary education more than doubled (McGuinn, 2006, p. 37).

Throughout the next few decades, the federal government continued its efforts to equalize differences in education across socio-economic boundaries and, as part of its plans for reform, initiated a system of assessments to determine specific educational needs. Between 1969 and 1970 the National Assessment of Educational Progress conducted its first report to assess education across the country and compare differences in student achievement across region, community type, gender, and race. Individual states began assessing student performance as well. Many of these states used pre-existing norm-referenced tests such as the *Stanford Achievement Test*, the *Iowa Test of Basic Skills*, or the *California Achievement Test* (Toch, 1991, pp. 206-211). Several other states asked educators to identify specific knowledge and skills students needed to learn and, from that basis, developed their own criterion-referenced statewide assessments (Roeber, 1999, p. 152).

Assessments, however, could only identify symptoms that necessitated more fundamental changes in the American educational system. Although educators and politicians recognized the need for change, the United States faced new social, political, and economic crises throughout the late 1960s and early 1970s that monopolized public agenda and federal funding. Local school districts were primarily concerned with the increasing juvenile crime rate, drug usage, and other social problems. At the same time, student enrollment and property tax revenues were declining while inflation increased and school boards attempted to cut costs to balance their now diminished funding (Toch, 1991, pp. 5-6). Nationally, education ranked low on the public agenda. In annual Gallup polls between 1964 and 1972, voters consistently placed education near the bottom of their lists of the most important issues facing the U.S., with inflation, the economy,

and Vietnam taking precedence (Gallup, 1972). Echoing the public's concerns, the federal government turned away from education to focus its attention on social policy, foreign affairs, and the economy.

Nevertheless, government leaders were keenly aware of the decline in student achievement and standardized test scores and made attempts to reform education through whatever means they could. Although the federal government did not have any direct authority over education policy, they could regulate federal education funding through changes to the Elementary and Secondary Education Act. Gradually, the government began asserting greater control over schools by linking federal funds to school districts' spending patterns and administrative compliance. However, since the majority of education funding continued to come from the local and state levels, the federal government's influence remained somewhat limited (McGuinn, 2006, p. 36).

Even still, after the mid-1960s the number of federal laws and regulations affecting education increased as the control of education policymaking slowly moved from the local level to the state and federal levels as government leaders attempted to improve, reform, and regulate the nation's schools. A major indication of this change was the significant increase in the number of government regulations affecting federal education funding. In 1965 there were 92 such regulations, compared to nearly 1,000 in 1977 (Ravitch, 1983, p. 312). However, even with this drastic increase in federal legislation, state and local administrators continued to have the greatest power in affecting reform. Feeling pressure to improve the quality of education, state legislatures began demanding greater accountability from local school districts. State accountability laws required schools to adopt new planning, budgeting, evaluation, and goal-setting systems, adding another level of bureaucracy to the already burdened school districts

(Ravitch, 1983, pp. 315-316). Local parent groups forcefully called for a “return to the basics” and encouraged states to develop and mandate minimum competency tests (Gutek, 2000, p. 272; Ravitch, 1983, p. 316). However, with approximately 16,000 school districts across the country, such small-scale reforms did not bring about the changes needed at a national level (Mark, 1996, p. 18).

A Nation At Risk: 1980-1988

Recognizing the need for national reforms, Democratic President Jimmy Carter (term 1977-1981) substantially increased the role of the federal government in education by dramatically expanding the federal education budget and creating a cabinet-level Department of Education in 1979 (McGuinn, 2006, p. 39). With Carter’s reforms, vocal criticism of the government’s new role in education policy became particularly intense. In 1980 Carter was defeated for reelection by conservative Republican Ronald Reagan (term 1981-1989), who pledged to dismantle the Department of Education and eliminate the federal government’s role in schools (Ravitch, 1983, p. 320). After Reagan’s inauguration in January 1981, talk of removing the Department of Education eventually faded from his agenda. However, throughout his term Reagan firmly maintained his position to reduce or eliminate the federal government’s interference with state and local issues such as education. Reagan’s reforms of federal education policy notably included the Education Consolidation and Improvement Act (1981), which simplified many of the provisions in the Elementary and Secondary Education Act and slashed federal education funding by almost 20% (McGuinn, 2006, p. 42).

A major turning point for Reagan’s education policy came in August 1981 when Terrell Bell, Reagan’s Secretary of Education, appointed the National Commission on Excellence in

Education and charged it to examine the state of American education. Specifically, the Commission was instructed

> To conduct a comprehensive review of the quality of education in the country's schools and colleges, to do a comparative study of the academic outcomes of U.S. education in comparison to that of other countries, to examine the relationships between college admission requirements and the high school curriculum, and to make recommendations to restore excellence to American education (Gutek, 2000, pp. 277-278).

When the National Commission on Excellence in Education was first appointed, Bell thought its study would conclude that the public schools were doing a satisfactory job, thereby ending the calls for radical reform (Fiske, 1990, p. 125). Reagan had hoped that the Commission's final report would support his platforms on education. Both would be disappointed. In April 1983 the Commission issued *A Nation at Risk: The Imperative for Educational Reform* as its final report. The report decried a "rising tide of mediocrity" in the country's schools that threatened the future of the Nation:

> If an unfriendly foreign power had attempted to impose on America the mediocre educational performance that exists today, we might well have viewed it as an act of war. As it stands, we have allowed this to happen to ourselves. We have even squandered the gains in student achievement made in the wake of the Sputnik challenge. Moreover, we have dismantled essential support systems which helped make those gains possible. We have, in effect, been committing an act of unthinking, unilateral educational disarmament (National Commission on Excellence in Education, 1983, p. 5).

In response, the National Commission on Excellence in Education recommended initiating curricular reform and raising expectations for student achievement. The report called

for “more rigorous and measurable standards, and higher expectations, for academic performance and student conduct,” effectively beginning the national movement of standards-based reforms (p. 27). Ramsay Selden, former director of the State Education Assessment Center at the Council of Chief State School Officers, described the reaction to the report:

> We recognized the scale of our needs in education. After *A Nation at Risk* came out, we set out to change what we could through new policies . . . But we found that this first wave of reforms didn’t have dramatic effects. . . .
>
> There was a feeling of urgency that the education system needed to be stronger, and that—in addition to what states and districts and individual schools were doing—we needed a stronger presence at the national level. . . .We recognized that we didn’t need a national curriculum, so national goals and voluntary national standards came to be seen as good mechanisms for providing a focus (O’Neill, 1995, p. 12).

The public agreed. The 1987 Gallup/Phi Delta Kappa Poll of Attitudes Toward the Public Schools found that 76% of American adults interviewed across the country believed that higher academic achievement standards would improve the quality of public school education (Elam, 1989, p. 200).

After presenting its recommendations for higher standards in academic performance, *A Nation at Risk* issued a general call for help reforming the American education system and specifically asked several prominent national societies for their contribution and support, including the National Academy of Sciences, National Science Foundation, National Endowment for the Humanities, and the National Endowment for the Arts (National Commission on Excellence in Education, 1983, p. 36). These and other organizations began an intense investigation of American public schools and published a plethora of reports in the 1980s

revealing the decline in student achievement and offering their own recommendations for educational reform (e.g., Boyer, 1983; College Entrance Examination Board, 1983; National Science Board Commission on Precollege Education in Mathematics, Science, and Technology, 1983; Sizer, 1984; Task Force on Education for Economic Growth, 1983).

In 1988 the National Endowment for the Arts published its report, *Toward Civilization: A Report on Arts Education*, in response to a Congressional mandate calling for a study of arts education as part of the organization's reauthorization (Fineberg, 2005, p. 171; National Endowment for the Arts, 1988). The National Endowment for the Arts used data from the Council of Chief State School Officers' 1985 report on *Arts, Education and the States* and a 1987 survey of Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction conducted by the National Endowment for the Arts in collaboration with the U.S. Department of Education to determine the state of arts education in the United States. The analysis revealed "a major gap between the stated commitment and resources available to arts education and the actual practice of arts education in schools" (National Endowment for the Arts, 1988, p. 19). In response, the report recommended (a) curriculum reform to make the arts an important part of the basic curriculum for all students in grades K-12; (b) the development of state and local testing and evaluation in the arts; (c) the strengthening of teacher preparation and certification requirements for arts educators; (d) more sustained support for arts education research; (e) collaboration between national, state, and local organizations to provide leadership and support for improving arts education; and (f) specific strategies indicating how the National Endowment for the Arts would assist in the implementation of the other recommendations. After the publication of *Toward Civilization* in 1988, the National Endowment for the Arts transformed these recommendations into a series of funding strategies and partnership initiatives

with other arts organizations and state agencies in order to strengthen arts education across the nation.

The Inception of National Education Standards: 1989-1991

With the publication of *A Nation at Risk* in 1983, *Towards Civilization* in 1988, and several other high-profile reports that further revealed the crisis in education and called for reform, education became a higher priority in national agenda. During the campaign primary season for the 1988 presidential election, the Democratic and Republican presidential candidates gathered for a debate focused exclusively on education, the first such debate in U.S. history. Throughout the remainder of the election season, education remained in the forefront. Republican candidate George H. W. Bush pledged to be an "education president," and, once in office, he continued listing the issue as one of his top legislative priorities. Although President Bush's education bills were neither particularly ambitious nor successful—his first education bill, the Educational Excellence Act of 1989, offered only modest reforms and ultimately did not pass through Congress—he successfully worked with the National Governors' Association to make education reform a national issue. On September 27-28, 1989, Bush convened an unprecedented meeting of the 50 state governors in Charlottesville, Virginia, to outline national education goals. The formal statement released at the end of the summit declared, "We believe that the time has come, for the first time in U.S. history, to establish clear, national performance goals, goals that will make us internationally competitive. This agreement represents the first step in a long-term commitment to re-orient the education system and marshal widespread support for the needed reforms" (Vinovskis, 1999, pp. 38-39).

After the summit, the White House and the National Governors' Association continued the discussion about national goals. President Bush announced the final six goals for reforming education in his 1990 State of the Union address:

> By the year 2000, every child must start school ready to learn. The United States must increase the high school graduation rate to no less than 90 percent. And we are going to make sure our schools' diplomas mean something. In critical subjects—at the 4th, 8th, and 12th grades—we must assess our students' performance. By the year 2000, U.S. students must be first in the world in math and science achievement. Every American adult must be a skilled, literate worker and citizen. Every school must offer the kind of disciplined environment that makes it possible for our kids to learn. And every school in America must be drug-free (Bush, 1990, ¶ 24-29; see Appendix B for a list of the National Education Goals).

These six National Education Goals would provide a major impetus for the movement for standards-based education reforms and eventually become the foundation for America 2000 and Goals 2000: Educate America Act (Watt, 2005, p. 4).

After announcing the National Education Goals, President Bush and the National Governors' Association began pushing for the creation of a National Education Goals Panel to further promote the education goals. This panel was successfully formed in July 1990. At its inception, the National Education Goals Panel was intended "to provide an institutional impetus to facilitate and encourage state school reform" (McGuinn, 2006, p. 63), but shortly thereafter controversy about its membership and mission prevented the panel from doing much more than issuing yearly report cards about the nation's progress toward achieving the national goals.

Nonetheless, President Bush was optimistic about his administration's plans for improving education. His newly appointed Secretary of Education, Lamar Alexander, supported the National Education Goals. Furthermore, Alexander believed that "developing world-class standards of achievement in core subject areas, and encouraging voluntary national examinations to determine progress in reaching these standards, [would] be essential to reaching the National Goals for Education" (Alexander, 1993, p. 6). On April 18, 1991, Bush introduced his education reform plan, America 2000 (Bush, 1991). The centerpiece of his plan was the proposal to establish world-class standards for what children should know and be able to do in the five core subjects outlined in the National Education Goals: English, mathematics, science, history, and geography. Additionally, it called for the development of a system of voluntary examinations, called "American Achievement Tests," in these core subjects for all 4^{th}-, 8^{th}-, and 12^{th}-grade students. The plan also asked for $535 million ($8.05 million when adjusted for inflation) to open a "new American school" in every congressional district to "break the mold" of existing school designs and promoted school choice through incentive funds to local school districts.

Initially, the reaction to America 2000 was favorable (Jennings, 1998, p. 20). The plan was relatively modest and added federal support to the growing movement for standards-based education reform. Nevertheless, as Lesley Arsht, a Bush administration education official, noted, America 2000 lacked the needed bipartisan support. "Democrats hated America 2000 immediately . . . because it wasn't enough money and it didn't go to the right places. Conservative Republicans didn't like it because they didn't want federal involvement in schools, period, and they certainly didn't want federal tests" (McGuinn, 2006, p. 66). The final compromise bill for America 2000 did not include three of the four major elements of Bush's original plan; national student assessments, the "new American schools," and the controversial

school choice programs had been eliminated. However, the proposal for national academic standards appeared in the Democratic version of the bill along with the added provision of the highly controversial “national school delivery standards,” later called “opportunity-to-learn standards,” to describe the conditions necessary for students to have the opportunity to learn the content standards (Jennings, 1998, p. 27). Revisions of the bill dragged on until May 1992, but ultimately the bill died in Congress.

While Congress was still debating the sections of America 2000, the Bush administration moved ahead with its plans for developing national education standards. In June 1991 federal legislation (Pub. L. 102-62) created the National Council on Education Standards and Testing to “advise on the desirability and feasibility of national standards and tests, and recommend long-term policies, structures, and mechanisms for setting voluntary education standards and planning an appropriate system of tests” (National Council on Education Standards and Testing, 1992, p. 1). In its January 1992 report the Council recommended the development of voluntary and dynamic national standards that would “reflect high expectations” and “provide focus and direction, not become a national curriculum” (p. 3). To begin, national standards would be developed in the five core subjects identified in the National Education Goals—English, mathematics, science, history, and geography—with other subjects to follow (p. 5). These national standards would provide a model for states and local school districts to use when constructing their own academic standards. The National Council on Education Standards and Testing also recommended the development of a national system of voluntary assessments to be designed by individual states. These standards and corresponding assessments would be created by professional organizations, states, and/or local school districts under the leadership of the proposed National Education Standards and Assessment Council. The Council “would establish

guidelines for standards-setting and assessment development and general criteria to determine the appropriateness of standards and assessments recommended" (p. 36).

The initial report of the National Council on Education Standards and Testing called for standards in only a select list of subjects: English, mathematics, science, history, and geography. For the arts community, being left off the National Education Goals' list of basic subjects was a galvanizing wake-up call to become more politically active (Hinckley, 2000, p. 33). The response was immediate and widespread. In 1990 the National Coalition for Music Education formed the National Commission on Music Education, "which heard testimony in public forums in Los Angeles, Chicago, and Nashville and at a 1991 national symposium in Washington, DC" (Mark, 2002, p. 45). In 1991 the Music Educators National Conference (MENC) published the Commission's report, *Growing Up Complete: The Imperative for Music Education*, which was distributed to Congress, the White House, arts and education organizations, parent groups, major corporations, and others interested in arts education. This report became a key element in advocating for the arts' inclusion in the National Standards and Goals 2000: Educate America Act. In May 1991 the National Education Goals Panel held a national forum at Little Rock, Arkansas, where MENC President Karl J. Glenn urged the panel to include music and the other arts in the list of basic subjects (Straub, 1995, p. 24). In February 1992 Glenn reiterated his appeals in an article in the *Music Educators Journal*, urging MENC members to write or call their U.S. Senators or Congressmen to promote the inclusion of the arts in the government's list of basic subjects (Glenn, 1992, p. 8). However, as Straub related, "the Department of Education seemed not to be listening until February 1992, when Michael Green, president of NARAS (the National Academy of Recording Arts and Sciences), appeared at the Grammy awards presentation on national television before 1.4 billion people, and criticized President Bush and

Education Secretary Lamar Alexander for excluding the arts in their vision for the education of America's children" (Straub, 1995, p. 24). The political pressure worked, and the arts were added to the legislation.

The Development of the National Arts Standards: 1992-1994

The U.S. Department of Education, the National Science Foundation, the National Endowment for the Humanities, and the National Endowment for the Arts provided grants to nationally recognized education organizations for the development of national standards for the sciences, history, the arts, civics and government, geography, English language arts, and foreign languages (Jennings, 1998, p. 32). The Consortium of National Arts Education Associations, led by MENC, the largest group in the consortium, and including the American Alliance for Theatre and Education, the National Art Education Association, and the National Dance Association, took responsibility for writing the arts standards (Lindeman, 2003, p. vii). The Consortium organized a National Committee for Standards in the Arts, which was comprised of 30 nationally recognized leaders in education, the arts, business, and government, with A. Graham Down, president of the Council for Basic Education, as chair. On behalf of the consortium, MENC received $1 million ($1.46 million when adjusted for inflation) in grants from the U.S. Department of Education, the National Endowment for the Humanities, and the National Endowment for the Arts for the development of content and performance standards in each of the arts disciplines: dance, music, theatre, and visual arts (The National Standards for Arts Education: A brief history, ¶ 2). In July 1992 the National Committee for Standards in the Arts convened for the first time to determine common categories and plan the format of the standards documents (Straub, 1995, p. 25).

Although the four associations in the Consortium collaborated throughout the project, each organized a separate task force to write standards for its own discipline. Prominent leaders in music education were appointed to be members of the Music Task Force, including Paul Lehman (chair), June Hinckley, Charles Hofer, Carolynn Lindeman, Bennett Reimer, Scott Shuler, and Dorothy Straub (see Appendix C). In writing the standards documents the arts task forces attempted to "develop a consensus among all interested parties, insofar as possible, regarding what students should know and be able to do in the arts" (Lehman, 1993, p. 26). Each task force reviewed state-level art education frameworks, previous standards documents by professional arts organizations, and the arts standards policy documents of other countries (Stock, 2002, p. 8).

Designing standards was not a new task for MENC. In 1942 MENC formed 38 music curriculum committees to investigate the status of American music education and propose recommendations for the future of the field (Morgan, 1947, pp. vi-vii). Between 1944 and 1947, the committees published a three volume series of reports relaying their findings. The third volume of the series, *Music Education Source Book* (Morgan, 1947), set forth recommendations for music education curriculum and corresponding classroom activities, pre-school through college. Two decades later, the 1967 Tanglewood Symposium recommended that MENC provide new leadership in developing high-quality music programs (Mark, 1999, p. 89). In response, in 1974 MENC's National Commission on Instruction, in conjunction with the National Council of State Supervisors of Music, published *The School Music Program: Description and Standards* (National Commission on Instruction, 1974). The book described a quality school music program, presenting this exemplary program as a benchmark with which educators could compare their music programs. Furthermore, it submitted standards for

curriculum, staff, scheduling, facilities, and equipment. The commission also proposed a set of common outcomes for quality music programs by identifying 10 musical competencies that characterize musically educated individuals. The commission defined the musically educated person as one who

1. Is able to make music alone and with others
2. Is able to improvise and create music
3. Is able to use the vocabulary and notation of music
4. Is able to respond to music aesthetically, intellectually, and emotionally
5. Is acquainted with a wide variety of music, including diverse musical styles and genres
6. Is familiar with the role music has played and continues to play in the life of man
7. Is able to make aesthetic judgments based on critical listening and analysis
8. Has developed a commitment to music
9. Supports and encourages others to support the musical life of the community
10. Is able to continue his musical learning independently (pp. 4-5).

A second edition of *The School Music Program* was published in 1986 to incorporate revisions recommended by the MENC Committee on Standards. The 10 characteristics of the musically educated person were reiterated. However, the new edition specifically presented these characteristics as the desired outcomes of an effective music program. In addition, the Committee summarized the tripartite focus for K-12 music education, which was supported by the listed outcomes. “The position of [the] Music Educators National Conference is that the fundamental purpose of teaching music in the schools is to develop in each student, as fully as possible, the ability to perform, to create, and to understand music” (National Commission on

Instruction, 1986, p.13). This emphasis on performance, creation or composition, and understanding would later reappear in the National Music Standards. As Mark (1999) wrote, "The standards published in the two editions of *The School Music Program* were valuable to the profession, but they were actually a prelude to a new set of standards written in response to the Goals 2000 Act" (p. 89). The National Standards would repeat many of the same outcomes as identified in *The School Music Program*, but now as national goals written to satisfy a Congressional mandate.

While writing the standards, the Music Task Force strove to incorporate the skills traditionally valued by music educators, such as those set forth in *The School Music Program*, while also providing a more ambitious vision for the future. Bennett Reimer (1995) suggested that under one interpretation, the standards are inherently conservative, "preserving the traditional, entrenched form of music education that has characterized our field in the United States since the Colonies" (p. 24). Content Standards 1 (Singing) and 2 (Performing on Instruments) were listed first because of their familiarity and dominance in American music education (p. 25). As Reimer admitted, "given the need for the standards to be accepted and supported wholeheartedly by the profession . . . it would have been impolitic to start anywhere else" (p. 25). Similarly, despite debate about "reading and notating music," the Task Force decided to include it after all. One member of the Task Force recounted, "The reason notation was listed among [the standards] is that we probably would have been crucified if it wasn't . . . We went back and forth and made the political decision that we had better include it just to be safe" (interview, December 1, 2001, as cited in Benedict, 2006, p. 23).

The Task Force did not want the new standards to dismantle the status quo. Instead, they hoped to expand the goals of music education in order to include additional dimensions of

musical learning beyond the development of performance skills. Content Standards 6-9 address these additional kinds of knowledge: analyzing, evaluating, and understanding relationships. Reimer (2004) aptly described the Task Force's vision for these standards:

> It is time, now, to look toward our possible future rather than to continue to dwell in our minimally expanded past. We have succeeded magnificently in Standards 1 and 2, singing and playing, for those students who have elected to pursue these areas. That has been our tradition, our focus, our aspiration, and our glory, of which we should justifiably be proud. Comparatively, we have accomplished dismayingly little with the other seven Standards. Just think of what we would be as a profession if we were to offer the opportunities in all of the Standards that we have so successfully made available in singing and playing. In short, we would become real—real in providing all students with experiences from which they could construct a musical life pertinent to their own individualities, based on their culture's musics and musical practices (p. 34).

Once the Music Task Force completed their initial draft of the standards, they actively sought input from music educators and other professionals across the country. The first draft of the Music Standards was printed in the January 1993 issue of MENC's *Soundpost* for distribution to all MENC members (see Appendix D). In September 1993 a revised draft of the standards appeared as a supplement to the *Music Educators Journal* with an invitation for comments from parents, concerned citizens, educators, and other experts around the country (Music Task Force, 1993, p. S-3; see Appendix E). The Task Force received more than 700 responses, many of which gave recommendations that were reflected in the final revision (Straub, 1995, p. 25). Additionally, drafts of the standards were circulated to selected members of the Consortium organizations, arts consultants, and the National Assessment of Educational

Progress assessment group (The National Standards for Arts Education: A brief history, ¶ 7). In September and October of 1993 the standards were presented for discussion at several regional forums held in Sacramento, Albuquerque, Kansas City, Washington DC, and Boston. The public response was largely favorable (Lehman, 1995, p. 6). As Straub recalls, "The two prevailing responses [at the forums] were an affirmation of the need for National Standards for Arts Education and the question of how to implement these Standards" (Straub, 1995, p. 25). On January 31, 1994, the standards in dance, music, theatre, and the visual arts were approved by the National Committee for Standards in the Arts. On March 11, 1994, U.S. Secretary of Education Richard Riley accepted the National Standards for Arts Education at a press conference in Washington, DC. The Arts Standards were the first set of national standards to be developed with federal support; their approval preceded the development and approval of national standards in civics and government, geography, foreign language, science, and English language arts (Straub, 1995, p. 25).

While the arts task forces were writing and revising their standards, the federal administration was working to set the six National Education Goals into law. On April 21, 1993, President Clinton (term 1993-2001) transmitted his education bill, Goals 2000: Educate America Act, to Congress for their consideration (Clinton, 1993, p. 643). Overall, Clinton's education plan, Goals 2000, was quite similar to Bush's failed America 2000. In addition to adopting the National Education Goals as law, the legislation proposed developing voluntary academic standards, assessments, and opportunity-to-learn standards. Individual states would develop these standards and statewide assessments and, in exchange, receive federal funding allotted under Goals 2000. The voluntary national standards that were being prepared would serve as "world-class" models of academic standards to support the states in the process of developing their own

standards (Riley, 1995, p. 20). However, compared to Bush's America 2000, Clinton's proposal envisioned a stronger federal role in standards development. Before receiving Goals 2000 funding, the states would be required to submit their standards to the National Education Standards and Improvement Council for approval (Riley, 1995, pp. 17-22). The movement for standards-based reforms received widespread bipartisan support from Congress even though particulars of the bill, such as the opportunity-to-learn standards, caused some contention between parties.

On March 31, 1994, President Clinton signed the Goals 2000: Educate America Act, which required state education agencies to develop and implement state standards and curriculum frameworks, using the voluntary National Standards as blueprints. Beginning in July 1994 state education agencies began applying to the U.S. Department of Education for Goals 2000 grants to fund their reform initiatives. Over the next six years, states received more than $2 billion ($2.76 billion when adjusted for inflation) in grants for standards-based education reforms (Schwartz & Robinson, 2000, p. 182). Many states based their standards directly on the National Standards. For example, 21 states used the National Music Standards as their state music standards with only few modifications (MENC Task Force on National Standards, 2007, ¶ 10). MENC published numerous resources to assist states and teachers in implementing the National Standards, including *The Vision for Arts Education in the 21st Century* (1994), *Perspectives on Implementation* (Boston, 1994), *The School Music Program—A New Vision* (MENC Task Force for National Standards in the Arts, 1994), *Aiming for Excellence* (1996), *Performance Standards for Music* (MENC Committee on Performance Standards, 1996), *Performing with Understanding* (Reimer, 2000), and *Benchmarks in Action* (Lindeman, 2003).

Review of the 1994 National Music Standards: 2006

In 2006 the MENC National Executive Board asked the Music Task Force to review the 1994 standards and consider whether they should be revised to reflect the current trends in music education (MENC Task Force on National Standards, 2007, ¶ 3). The results were overwhelmingly positive: "The data gathered confirm that the National Standards are believed by music educators to represent highly desirable goals, and they are considered to have had a significant positive influence on music education" (¶ 9). The Music Task Force offered some recommendations for future MENC actions, such as updating the opportunity-to-learn standards, offering professional development opportunities, reforming teacher education curricula, and providing more on-line resources for curricula, teaching strategies, and assessment. In conclusion, the Task Force determined that "considerable progress has been made since 1994, but . . . there remains an enormous amount of work to be done if we are to achieve our goal of providing a balanced, comprehensive, and sequential program of music instruction for every student" (¶ 59).

National Music Standards

In the remainder of this chapter, I will describe the material included in the Introduction in addition to the content standards and achievement standards for K-12 music education as outlined in the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Consortium of National Arts Education Associations, 1994). Finally, I will briefly summarize the opportunity-to-learn standards for music education, which were published by the Music Educators National Association as a separate document in connection with the National Standards for Arts Education.

In 1994, the Consortium of National Arts Education Associations published its final version of the National Standards for Arts Education, *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* (Consortium of National Arts Education Associations, 1994). The publication includes a detailed, 15-page Introduction that proposes philosophical foundations for arts education and addresses the context and issues of standards reform in the arts. The remainder of the main document outlines the content standards and achievement standards for each arts discipline (dance, music, theatre, and visual arts). These standards are organized first by grade level (K-4, 5-8, and 9-12) and then by discipline. Thus, standards for dance, music, theatre, and visual arts for one age group (e.g., grades K-4) are grouped together to present a cohesive vision of arts education at each stage of a student's education in each of those arts. Finally, in the four appendixes, the consortium included a glossary of terms for each arts discipline, a representation of the content and achievement standards for the arts disciplines in outline form, a summary statement that briefly spells out the goals of the standards and their context, and a list of contributors and endorsers.

Introduction

In writing the standards, the four arts task forces sought to set forth "what every young American should know and be able to do in the arts." However, before presenting the proposed knowledge and skills that comprise the voluntary arts standards, the task forces detailed the benefits, applicability, and value of arts education in order to explain the philosophical basis for including the arts in the National Education Goals' list of basic subjects. In the Introduction, the task forces asserted that the arts are a vital part of the human experience because they provide a unique source of enjoyment, an outlet for expression, and a means to connect with one's cultural heritage. "*No one can claim to be truly educated who lacks basic knowledge and skills in the arts*

[italics sic] (p. 5),” they declared. “The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study” (p. 5). Furthermore, they explained how arts education benefits both individual students and society as a whole. Children who study the arts not only develop intuition, reasoning, imagination, and dexterity, but also learn how to better understand the human experience, respect others, and communicate their thoughts and feelings through a variety of modes (pp. 6-7). Their argument for the arts culminated with the assertion that the arts have intrinsic value and provide opportunities to “experience beauty of an entirely different kind,” which open up a “transcending dimension of reality” (p. 7). With this philosophical grounding, the task forces affirmed that the arts play an important role in every child’s education.

In addition to defending arts education, the Introduction also extolls the benefits of implementing achievement standards for arts education. The standards require that schools provide a sequenced and comprehensive arts education founded on active student involvement in the arts disciplines as a means to develop problem-solving and higher-order thinking skills. The arts task forces hoped that by providing clear guidelines for arts instruction, the standards would ensure quality and accountability from arts educators and school districts. “They can help weak arts instruction and programs improve and help make good programs better” (p. 12). However, the task forces firmly insisted that merely “adopting” the voluntary standards in the arts could not affect such positive changes. The standards were only the beginning. Effective implementation would require changes in education policy, new resources, opportunities for professional development, and sincere commitment to improving student learning.

The Introduction ends with a preliminary overview of the skills in the arts that students should have learned by the time they have completed secondary school: (a) they should be able to communicate at a basic level in the four arts disciplines (dance, music, theatre, and the visual arts); (b) 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; (c) they should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives; (d) they should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and (e) they should be able to relate various types of arts knowledge and skills within and across the arts disciplines (pp. 18-19).

Content Standards

See Appendixes F and G for excerpts from the *National Standards for Arts Education: What Every Young American Should Know and Be Able To Do in the Arts* (Consortium of National Arts Education Associations, 1994). Appendix F contains the Consortium's summary statement, and Appendix G consists of the content standards in music for grades K-12.

Each of the arts task forces composed a short list of the fundamental knowledge and skills that students should acquire in their respective disciplines. These lists are presented as content standards and specify "what students should know and be able to do in each discipline" (p. 18). In music, the content standards are:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.

5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Through these content standards, the Music Task Force proposed a balanced and comprehensive program for music instruction. The variety of knowledge and skills included in the content standards illustrates the many different avenues of study within music and emphasizes that music education should extend beyond performance. “Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter” (p. 42).

Achievement Standards

At each grade level, the list of content standards is presented along with age-specific achievement standards, which define “the understandings and levels of achievement that students are expected to attain in the [content standards], for each of the arts” (p. 18). Essentially, the achievement standards break down each content standard into more detailed component skills and clarify the level of achievement expected from students in the given age group. The achievement standards are very specific, particularly those for Content Standard 5 (Reading and Notating Music). For example, students in grades K-4 should be able to “read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures” (p. 27). Students in grades 5-8 should “read at sight simple melodies in both the treble and bass clefs” (p. 44). The achievement standards for students in grades 9-12 are divided into “proficient” and “advanced”

achievement levels. The proficient level of achievement is intended for students who continue study in an arts discipline for one to two years beyond grade 8. The advanced level is intended for students who complete three to four years of secondary study in the arts, likely in more specialized courses in a particular discipline. The advanced achievement standards supplement the list of proficient achievement standards by listing additional understandings or skills. For example, the advanced achievement standards add "interpreting nonstandard notation symbols used by some 20th-century composers" in Content Standard 5 (Reading and Notating Music) and "evaluating a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions" in Content Standard 6 (Listening To, Analyzing, and Describing Music) (p. 61).

Opportunity-to-Learn Standards

Opportunity-to-learn standards for arts education were published in a separate document and describe the conditions necessary for students to be able to achieve the content standards. These standards were written as guidelines for schools in order "to ensure that no young American is deprived of the chance to meet the content and performance, or achievement, standards established in the various disciplines because of the failure of his or her school to provide an adequate learning environment" (Music Educators National Conference, 1994, p. v). The Music Educators National Conference organized a task force, led by Paul Lehman (Project Director), to consult with experienced music educators and administrators to determine the types and levels of support needed to achieve the national arts standards. The final document specified opportunity-to-learn standards for curriculum and scheduling, staffing, materials and equipment, and facilities. However, the primary focus of the opportunity-to-learn standards is to help achieve the content standards; "when students meet the achievement standards specified, it

makes no difference that the school may fall short in certain opportunity-to-learn standards" (p. vii).

CHAPTER IV: NATIONAL CURRICULUM REFORMS IN MUSIC IN ENGLAND

This chapter consists of two sections: (a) History and Development of the National Curriculum and (b) Music in the English National Curriculum. In the first section of this chapter, I will present a brief history of the English educational system from 1940-1999 and detail the changes that led to the development of a National Curriculum. This history is divided into nine subsections: (a) The 1944 Education Act: 1940-1958, (b) Central Advisory Council for Education Reports: 1959-1966, (c) The Rise and Fall of Child-Centered Education: 1967-1975, (d) The Ruskin College Speech and Its Response: 1976-1978, (e) Margaret Thatcher and the Beginning of Centralized Curriculum Reforms: 1979-1985, (f) The Birth of the National Curriculum: 1986-1989, (g) The Development of the National Music Curriculum: 1990-1992, (h) The Dearing Report and the Revised Curriculum: 1993-1995, and (i) *Curriculum 2000*: 1996-1999 (see Appendix H for a timeline of important events in the history and development of the National Music Curriculum). The second section of this chapter contains descriptions of the following components of the music booklet for the English National Curriculum: (a) Foreword, (b) Statement of the Importance of Music, (c) Programs of Study, (d) Statement on Inclusion, and (e) Attainment Targets.

History and Development of the National Curriculum

The 1944 Education Act: 1940-1958

World War II inspired widespread fervor for educational reform in England (Barber, 1994, p. 253). In the early 1940s English Board of Education officials, fueled by a growing desire to offer a better educational system and anticipating the opportunity to overcome the political frustrations that had inhibited education reform in the 1920s and 1930s, began pushing for a “substantial educational advance” (Ede, 1942, as cited in Bailey, 1995, p. 214; Lawton,

2005). James Chuter Ede, Parliamentary Secretary at the Board of Education, maintained that a new education bill was the only way to secure this advance. In 1942 he convinced R. A. Butler, the recently appointed President of the Board of Education, and other senior education officers to prepare a legislative proposal. As a result, in early 1943 the Board began drafting the bill that would become the 1944 Education Act (Bailey, 1995, pp. 214, 220).

Often regarded as "a landmark in English educational history" (Vernon, 1982, p. 139), the 1944 Education Act established a legal framework for education that would last relatively unchanged for over 40 years. The Act promoted "education for all" by requiring government maintained and aided secondary schools (i.e., schools for pupils aged 11 and older) to abolish all student fees, thereby taking a large step toward eliminating the once perpetuated socio-economic barriers to education (Bailey, 1995, p. 218). It also required the Local Education Authorities to offer all students "such variety of instruction and training as may be desirable in view of their different ages, abilities and aptitudes, and of the different periods for which they may be expected to remain at school" (Education Act 1944, §8). This provision was interpreted as supporting the tripartite system of organizing secondary education that had been proposed in earlier reports (see Committee of the Secondary School Examinations Council, 1943; Consultative Committee for Education, 1926; Consultative Committee of the Board of Education, 1938). Under this system, students would be assigned to attend one of three types of secondary schools based upon their performance in examinations during the final year of primary school (colloquially referred to as the "11-plus" examinations). The proposed school types included (a) grammar schools, which offered a highly academic curriculum with a strong focus on literature, the classics, and complex mathematics; (b) technical schools, which were designed to train future scientists, engineers, and technicians in mechanical and scientific subjects; and (c)

modern schools, which focused on developing practical skills to prepare students for less skilled jobs and/or home management. Additionally, the Act encouraged the further development of secondary education by establishing a common code of regulations for the schools and proposing the raising of the minimum school leaving age from 14 to 15 years immediately after the end of the War (accomplished in 1947), and to 16 years soon after (not realized until 1972).

The post-war period from 1945 to the late 1950s was characterized by relative moderation and consensus (Gordon, Aldrich, & Dean, 1991, p. 61). The major political parties had welcomed the reforms in the 1944 Education Act and were committed to effectuating the new policies. However, Prime Minister Clement Attlee (term 1945-1951) and his Ministers of Education pursued only a rather cautious implementation of the 1944 Act and avoided more radical reforms in education. Instead, the national government focused its attention on the "more pressing" items on the agenda, such as the economic situation, foreign affairs, and the burgeoning population, resulting in a general neglect of educational issues (Lawton, 2005, pp. 50-51).

Central Advisory Council for Education Reports: 1959-1966

The subsequent decade was hardly more productive. There were few substantial reforms in the education system, although the government did commission a small number of official reports on the status of education, including two publications by the Central Advisory Council for Education (1959, 1963). In both reports the Central Advisory Council for Education recommended establishing a broader and more challenging curriculum and reiterated the earlier call to raise the minimum school leaving age to 16. Although music was a relatively low priority, the Council devoted one short section of its 1963 report on secondary education, *Half Our Future*, to a description of the state of school music for 13-16 year olds. The Report contrasted

the typical adolescent's enthusiasm for popular music with the poorly resourced and often inadequate music programs offered in the secondary schools. The Council cited the shortage of qualified music specialists, classrooms, and general equipment (e.g., sheet music, textbooks, instruments, recordings, etc.). In addition to calling for greater provisions for music instruction, the Council recommended expanding the curriculum beyond the traditional class singing lessons:

> Apart from singing, however, there is much else that can profitably be attempted: various forms of instrumental music, training in selective and critical listening with the aid of scores, a combined musical and scientific approach to the phenomena of sound, all can play their part in the scheme (Central Advisory Council for Education, 1963, p. 140).

Although these national reports increased general awareness of education issues, "both Conservative and Labor governments responded very patchily [to the reports' findings] and by the end of the decade there was evidence of growing uneasiness with these committees of enquiry which were seen to generate further problems" (Gordon, Aldrich, & Dean, 1991, p. 79). In 1964 the government combined the Ministry of Education and the Ministry of Science to form a new Department of Education and Science, which assumed responsibility for all branches of education. However, these events resulted in only limited changes to the education system. As Lawton explained, "The years 1951 to 1964 have been seen by some as 'thirteen wasted years' in education . . . As far as the Labour Party was concerned, the years were squandered in as much as too little re-thinking about education had taken place" (Lawton, 2005, p. 65).

During this same period, the English education system saw a dramatic increase in student population. Due to the post World War II baby boom and an increase in the number of parents who desired to keep their children in school longer, there were 700,000 more students enrolled in government maintained primary and secondary schools in 1963 than there had been a decade

earlier (Central Advisory Council for Education, 1963, p. 1). The Ministry of Education predicted an additional increase of nearly two million students by 1980 (Gordon, Aldrich, & Dean, 1991, p. 90). This projected expansion of the education system caused some uneasiness among members of both major political parties. In 1964 the Labor party, led by Prime Minister Harold Wilson (term 1964-1970), gained power. The party's manifesto for the 1964 general election had proposed reorganizing secondary education by abolishing the tripartite system and the "11-plus" examinations, echoing the growing movement against the selective system (Gillard, 2007). They recommended developing comprehensive schools instead—secondary schools that would not select children on the basis of academic achievement or aptitude. In 1965 the Wilson government issued Circular 10/65, stating their intent "to end selection at eleven plus and to eliminate separatism in secondary education" (Department of Education and Science, 1965). However, rather than *requiring* the Local Education Authorities to present plans for comprehensive reorganization, the circular only *requested* these changes (Department of Education and Science, 1965, as cited in Chitty, 2002, p. 17). Eventually, a bill was drafted to mandate a change to the comprehensive system, but the bill lost its momentum when the Conservatives won the 1970 election. The Labor party made a second attempt in 1976, publishing a "two paragraph bill giving the secretary of state the power to *ask* LEAs [Local Education Authorities] to plan non-selective systems" (Gillard, 2007). However, the law produced no visible effect and was repealed in 1979 when the Conservative party came into power (Ball, 2008, p. 70; Gillard, 2007).

The Rise and Fall of Child-Centered Education: 1967-1975

The growing student enrollment during the 1960s also prompted an official examination of primary education, the first since the 1930s (Lawton, 2005, p. 73). In 1967 the Central

Advisory Council for Education published its final report, *Children and Their Primary Schools*. The report recommended adopting child-centered approaches and allowing for greater flexibility in the curriculum. “Individual differences between children of the same age are so great that any class, however homogeneous it seems, must always be treated as a body of children needing individual and different attention,” the report insisted. “Until a child is ready to take a particular step forward, it is a waste of time to try to teach him to take it” (Central Advisory Council for Education, 1967, p. 25).

In music, this progressive, child-centered philosophy translated into individual or small group work, a stronger emphasis on composition, and the creative exploration of sound, all of which had begun to gain popularity during the previous decade (Paynter, 1962, p. 622). In the late 1950s a small number of young composers began teaching music in mainstream schools across England, with the intent to foster their students’ musical development through improvisation and composition (Pitts, 2000, p. 73). At the University of York, Professors John Paynter and Peter Aston promulgated a similar approach to music education. In 1970 they published *Sound and Silence*, a series of workshop-style projects for exploring sound and composition based on their own teaching experiences. In 1974 the North West Regional Curriculum Development Project also made an attempt to promote creative approaches to secondary music instruction (Pitts, 2000, pp. 88-89). The Project had begun in 1968 as part of a series of curricular research programs and reforms initiated in response to the Central Advisory Council for Education’s 1963 report *Half Our Future*. After several years of study, the music sub-committee devised a curriculum that incorporated the growing interest in composition and creative exploration, suggesting units such as “Exploring Sound” and “Musical Constructing.”

In the 1960s and 1970s, as many teachers across England embraced such progressive approaches to education, Conservative leaders attacked the movement, blaming these "trendy" teaching practices in primary schools for England's apparent academic underperformance, student unrest in the universities, and other "unwelcome tendencies or phenomena" (Galton, Simon, & Croll, 1980, p. 41). In 1974 these attacks drew support from incidents at the William Tyndale primary school in north London; a violent dispute among staff members over some radical changes in the school led to utter chaos as the staff lost control of the school and its students (Gillard, 2007; Davis, 2002, p. 275-276). In 1975 the Inner London Education Authority assembled a Committee of Enquiry to investigate the William Tyndale scandal. The report "painted a very bleak picture of one primary school and its associated infant department which was used by right-wing Conservatives as a stick to beat the Labour Party and the 'educational establishment'" (Lawton, 2005, p. 90). The whole affair raised important questions about the control of the school curriculum, teachers' accountability and evaluation, and the responsibility of the Local Education Authorities (Gillard, 2007).

The Ruskin College Speech and the Reaction to It: 1976-1978

On April 5, 1976, James Callaghan was elected Prime Minister (term 1976-1979). Whereas most of the other post-war Prime Ministers regarded the Education Ministry as insignificant, Callaghan believed that education was a key political and economic issue (Batteson, 1997, p. 369). Although England's severe economic crisis, which had been brought on by the worldwide recession in the early 1970s, largely monopolized Callaghan's attention, one of his major projects was to make more effective use of the roughly £6 billion in annual education spending (approximately $16 billion in 1970; $69 billion when adjusted for inflation: http://uwacadweb.uwyo.edu/numimage/Currency.htm) while also demanding greater

accountability and higher standards (Chitty, 1998, p. 320). In July 1976 the Department of Education and Science produced a briefing document, now known as The Yellow Book, in response to a request by Callaghan to investigate specific aspects of the education system. The report at least partially informed Callaghan's pivotal speech at Ruskin College, Oxford, in October 1976, where the Prime Minister addressed a number of issues that would later be revived in the movement for National Curriculum reforms (Chitty, 1989, pp. 90-92). In the Ruskin College speech Callaghan expressed concerns about the quality of teacher training, falling standards in mathematics and science, and the "new informal methods of teaching" (Callaghan, 1976, ¶ 13). He admitted his personal support for a "basic curriculum with universal standards" (¶ 15) and called for debate on educational trends and greater cooperation between parents, teachers, industry, and government in order to improve the education system and establish higher standards:

> Let me repeat some of the fields that need study because they cause concern. There are the methods and aims of informal instruction, the strong case for the so-called 'core curriculum' of basic knowledge; next, what is the proper way of monitoring the use of resources in order to maintain a proper national standard of performance; then there is the role of the inspectorate in relation to national standards; and there is the need to improve relations between industry and education (¶ 22).

To support Callaghan's call for debate, the Department of Education and Science held eight regional one-day conferences in February and March 1977. Representatives from teachers' unions and higher education, parents, Local Education Authority personnel, employers, trade union leaders, and Department of Education and Science nominees were invited to the conferences to discuss the curriculum, the assessment of standards, the education and training of

teachers, and school and working life (Chitty, 1989, p. 100). This “Great Debate” culminated with the publication of a Green Paper (a tentative government report of a proposal), which followed up on many of the concerns identified in the Yellow Paper, the Ruskin College speech, and the Department of Education and Science conferences. The paper, titled *Education in Schools: A Consultative Document* (1977), expressed concerns about the state of education:

> There is a wide gap between the world of education and the world of work. Boys and girls are not sufficiently aware of the importance of industry to our society, and they are not taught much about it. In some schools, the curriculum has been overloaded, so that the basic skills of literacy and numeracy, the building blocks of education, have been neglected. A small minority of schools has simply failed to provide an adequate education by modern standards. More frequently, schools have been over-ambitious, introducing modern languages without sufficient staff to meet the needs of a much wider range of pupils, or embarking on new methods of teaching mathematics without making sure the teachers understood what they were teaching, or whether it was appropriate to the pupils’ capacities or the needs of their future employers (Department of Education and Science, 1977, p. 2).

Although it recommended against the development of a comprehensive national curriculum, the Green Paper proposed investigating the possibility of a “protected” or “core” element of the curriculum that would be common to all schools.

Despite this “Great Debate” on education, the Labor government attempted few substantial reforms during its remaining tenure. Meanwhile, harsh words about the state of education were heard from all corners. For example, an editorial in *The Times Educational Supplement* issued shortly after the Ruskin College speech insisted,

> Until each school, and each local authority, can produce evidence of systematic curriculum planning and evaluation, with careful attention to basic skills, the public will continue to feel that a gigantic cover-up is going on. . . .
>
> The public remains to be convinced that teachers know what they are doing (”Great debate,” 1976, p. 2).

In 1977, Secretary of State Shirley Williams asserted that the problems in education were due to “poor teachers, weak head-teachers and head-mistresses and modern teaching methods” (as cited in Ball, 2008, p. 74). Several Conservatives believed that “schools were chaotic and teachers were lax, or—worse still—militant egalitarians who used the classroom for subversive political activities. . . . And pupils could not spell” (Lawton, 1994, p. 47). Nonetheless, the Department of Education and Science did little to intervene in curricular matters. As Gordon, Aldrich, and Dean (1991) summarized, “The three years following the Ruskin College speech marked the ending of a period of debate on and diagnosis of the ills of the education system. Firmer and more direct action was soon to follow” (p. 97).

Margaret Thatcher and the Beginning of Centralized Curriculum Reforms: 1979-1985

In 1979, the 1944 Education Act still largely governed the English education system. Secondary schools had gradually moved away from the tripartite system, wherein students had been assigned to a type of secondary school based on their performance on the “11-plus” examinations, as non-selective comprehensive schooling gained favor. The prominent role of Local Education Authorities, which had held control over the management of local schools since the 1902 Education Act, had established “a national system of education, *locally* administered” (Coulby, 2000, p. 23). Since neither the 1944 Act nor subsequent national legislation had specified guidelines for an academic curriculum, establishing a curriculum had become a school

or local responsibility. However, with the growing concern about education standards and new Conservative leadership under Prime Minister Margaret Thatcher (term 1979-1990), the national government began taking a greater part in establishing a centralized curriculum.

Before becoming Prime Minister, Thatcher had served four years as Secretary of State for Education (1970-1974). That experience had led her to take a market view of the education system; she believed that the quality of education would improve if parents, and not local government authorities, had the greatest control over determining which school their child would attend. Accordingly, in the 1980 Education Act parents were extended a greater right to choose the school their child would attend. In contrast, the Local Education Authorities received restrictions on their ability to refuse places to students outside their respective areas (Lawton, 1994, p. 89). In 1984, during a speech at the North of England Conference, the Secretary of State for Education, Keith Joseph (term 1981-1987), recommended three additional changes to educational policy: (a) higher standards for all students, with special efforts to raise the lowest achieving students; (b) a shift from norm-referenced to criterion-referenced exams, especially for the proposed General Certificate of Secondary Education (school-leaving examination); and (c) clearly-defined curriculum objectives (Lawton, 1989, pp. 53-54). Despite these calls for higher standards and curriculum reform, however, Joseph renounced any intention of legislating a nationally mandated curriculum. As late as March 1985, the Department of Education and Science insisted, “The government does not propose to introduce legislation affecting the powers of the Secretaries of State in relation to the curriculum” (Department of Education and Science, 1985).

However, this did not prevent other government agencies from issuing advice to schools about curricular matters. Nearly 150 years earlier, in December 1839, the first two official

inspectors of the country's schools, designated as Her Majesty's Inspectorate of Schools, had been appointed. After the 1944 Education Act, the role of Her Majesty's Inspectorate was largely limited to conducting school inspections and writing confidential reports to the national government on the state of education. However, following major surveys of primary (1978) and secondary education (1979), the Inspectors indicated a widespread need for curriculum reforms in order to ensure that all students would have access to "a broad, balanced, relevant and coherent curriculum" (Department of Education and Science, 1985, p. 2). In 1984 and 1985 Her Majesty's Inspectorate issued a series of discussion documents, published by the Department of Education and Science as *Curriculum Matters*, to set out specific guidelines for the content and structure of individual subjects' curricula.

Shortly after publishing documents about English, the whole curriculum, and mathematics, Her Majesty's Inspectorate issued *Music from 5 to 16* (Department of Education and Science, 1985). At the time, most schools included music in the curriculum for students through age 16, beginning with general music classes in primary school and, after the age of eight, including "an element of specialised music teaching, often with the support of a music consultant" (p. 1). General music classes in primary and middle schools were typically taught by a classroom teacher who had at least "more expertise in music than his or her colleagues" (p. 23). In a few schools this teacher also received some assistance from a peripatetic music specialist. Additionally, "virtually all" Local Education Authorities employed itinerate instrumental specialists to provide group instrumental lessons and rehearse large ensembles. Her Majesty's Inspectorate took these considerations into account when making its recommendations for the music curriculum. The report included a list of "the aims of music education," proposed a framework of objectives and course content, and suggested possible teaching methods. The

document insisted that music instruction should be offered to all students and not only the musically talented, since “all can derive considerable fulfillment and enjoyment from the study and practice of music” (p. 1). The Inspectorate summarized the aims of music education by stating, “Music education should be mainly concerned with bringing children into contact with the musician’s fundamental activities of performing, composing and listening” (p. 2). These three skills were emphasized throughout the objectives for each age group (i.e., 5-7, 8-11, 12-14, and 15-16). Using these objectives as a guide, the report indicated that teachers should plan appropriate musical experiences to help the students develop “a general awareness of sound” and its function in the environment; the ability to describe, imitate, and recognize musical sounds of various kinds; knowledge of age-appropriate repertoire; and skills in improvisation, composition, musical notation, and evaluation. In addition, Her Majesty’s Inspectorate suggested specific activities that teachers could use and gave guidelines about assessment strategies. An appendix to the document described the necessary classroom accommodations and equipment needed for primary and secondary school music programs. Despite the Inspectorate’s efforts, however, the Curriculum Matters series was virtually ignored by politicians and members of the Department of Education and Science (Chitty, 1989, p. 122). However, the guidelines for music, as well as those for the other subjects included in the series, would soon become the core of the National Curriculum (Lee, 1997, p. 43).

The Birth of the National Curriculum: 1986-1989

In May 1986, Kenneth Baker replaced Joseph as Education Secretary. Unlike his predecessor, Baker (term 1986-1989) supported the more radical proposals that had already begun circulating in the Department of Education and Science (Chitty, 1989, p.199). For example, in his first months of his term, Baker announced a plan for developing privately

financed new city technology colleges to provide inner city students with an additional secondary school choice. However, the city technology college proposal was only the beginning. In a December 6, 1986, interview Baker said plainly that "there would have to be a major reform bill in the next Parliament to cure the malaise that had crept into the system. . . . Central government, at the hub, had to take greater control of the curriculum" (Coleman, 1986). Baker continued pushing for a national curriculum in several speeches in early 1987. Speaking at the Society of Education Officers' conference in January, he stated:

> I believe that at least as far as England is concerned, we should now move quickly to a national curriculum. . . .
>
> I realize that the changes I envisage are radical and far-reaching and may, therefore, be unwelcome to those who value what is traditional and familiar and has often served well in the past. But I believe profoundly that professional educators will do a disservice to the cause of education, and to the nation, if they entrench themselves in a defence of the status quo. More and more people are coming to feel that our school curriculum is not as good as it could be and needs to be, and that we need to move nearer to the kind of arrangements which other European countries operate with success, but without sacrificing those features of our own traditional approach which continue to prove their worth (Department of Education and Science, 1987, pp. 4-5, as cited in Chitty, 1989, p. 205).

In the June 1987 general election, the Conservative party officially announced in its manifesto that if the party came into office, it would develop a national core curriculum (*The Next Moves Forward*, 1987). In July, following their third consecutive election victory, the Conservatives issued a consultation document, *The National Curriculum 5-16*, that outlined

many of the reform proposals that would figure prominently in the Education Reform Act of 1988. During the same month, Baker convened a Task Group on Assessment and Testing to advise the Department of Education and Science on the development of a system of national assessments as part of the emergent National Curriculum. Shortly thereafter they began drafting the most radical education bill since 1944.

At the center of this legislation were the national core curriculum and its accompanying national assessment strategy. Other key sections of the bill increased provisions for parental choice and reduced local government control over schools. The bill introduced the Local Management of Schools, a new system of financial delegation that gave individual schools greater control over the allocation of budgetary funds. Closely linked to the Local Management of Schools system was "formula funding," which required Local Education Authorities to use student enrollment as the major factor in determining how to divide their aggregated general education budget among their primary and secondary schools; a minimum of 75% of the money allocated in the formula was required to be tied directly to students (Thomas, 1990, p. 75). Furthermore, schools would be allowed to opt out of local bureaucratic control and receive funding directly from the central government instead of having the funds filtered through the Local Education Authorities (Chitty, 2002, pp. 36-38). The bill also included provisions for officially establishing privately funded city technology colleges, based on Baker's earlier proposal, and another category of schools completely outside of the jurisdiction of the Local Education Authorities. Another section further typified the Conservative policy of "attacking all LEAs [Local Education Authorities] and reducing their power" (Gordon, Aldrich, & Dean, 1991, p. 101); the bill proposed abolishing the Inner London Education Authority, the largest Local

Education Authority in the United Kingdom, largely on the grounds of its political stance (Lawton, 1994, p. 65).

On November 20, 1987, Baker introduced the bill to the House of Commons. Response was markedly mixed. Although the underlying idea of raising education standards received widespread support, many criticized the Department of Education and Science's proposed plan for a national curriculum and its increasingly proscriptive measures. Chitty noted, "it attracted more bitter and widespread professional opposition than any piece of legislation passed since the introduction of the National Health Service in the second half of the 1940s" (Chitty, 2004, p. 51). For example, in their September 1987 pamphlet, *The Reform of British Education*, the Hillgate Group insisted, "We repeat that we have no confidence in the educational establishment [i.e., Department of Education and Science civil servants and members of Her Majesty's Inspectorate], which has acted as an ideological interest group, and which is unlikely to further the Government's aim of providing real education for all" (Hillgate Group, 1987, as cited in Chitty, 1989, p. 127). Dainton later echoed the Hillgate Group's concerns about government officials taking control of the education system:

> Right from the start the National Curriculum was dogged by a persistent, blind and—perhaps worst of all—an extra-ordinarily arrogant belief on the part of civil servants and ministers of state that they knew more about the nuts and bolts of curriculum development, and about the management of change in schools, than teachers, local education authorities, academics and researchers, all of whom (particularly the latter two) soon came to be regarded with a degree of hostility, if not downright contempt (Dainton, 1993, as cited in Pitts, 2000, p. 170).

Baker's proposal for a mandated National Curriculum also drew fierce opposition from right-wing libertarians, who insisted that the emerging National Curriculum was becoming too detailed and far too rigid—in former Education Secretary Keith Joseph's words, "too tight a straitjacket" ("The National Curriculum," 1988). Baker had even "argued fiercely with Margaret Thatcher" about the range of subjects to be included in the National Curriculum (Bates, 1992a). In contrast to Baker's proposed 10-subject curriculum, Thatcher and her supporters favored a more narrow focus for the curriculum and recommended that it include only the three core subjects of English, science, and mathematics (Chitty, 2002, p. 64). In April 1990, during a controversial interview with the editor of *The Sunday Telegraph*, Thatcher emphasized her concerns about the curriculum:

> The core curriculum, so far as we have the English one out, the mathematics and the science—now that originally was what I meant by a national curriculum. Everyone simply must be trained in mathematics up to a certain standard. You must be trained in language, and I would say some literature up to a certain standard, you really must. It is your own tongue. . . . Now that is to me the core curriculum. And it is so important that you simply must be tested on it. . . . Going on to all the other things in the curriculum, when we first started on this, I do not think I ever thought they would work out the syllabus in such detail, as they are doing now. . . . My worry is whether we should put out such a detailed one. You see, once you put out an approved curriculum, if you have got it wrong, the situation is worse afterwards than it was before (*The Sunday Telegraph*, 15 April 1990 as cited in Chitty, 2002, p. 67).

However, Baker insisted, and forcibly so, that the curriculum should be broad and balanced, extending beyond the three "core" subjects to include seven additional "foundation" subjects to

be taken by all students during their compulsory education, namely modern foreign languages, technology, history, geography, art, music, and physical education (Chitty, 2002, p. 64).

Despite such opposition, Baker managed to successfully steer the bill through Parliament. On July 29, 1988, after nearly 370 hours of parliamentary time—more than any other legislation since World War II—the Education Reform Act received the Royal Assent (Chitty, 2002, p. 35). In contrast to the original bill, which contained 147 clauses and 11 schedules, the Education Reform Act was much longer. Described by Wilby and Crequer as "a Gothic monstrosity of legislation" (Wilby & Crequer in *The Independent*, 28 July 1988, as cited in Chitty, 1989, p. 219), the final Act included 238 clauses and 13 schedules, having acquired an additional 91 clauses during its journey through Parliament, most of which had been proposed by the government itself (Chitty, 1989, p. 219). The Act granted 451 new powers to the Secretary of State for Education—more than any other Member of the Cabinet—and covered "everything from the 'spiritual welfare' of the next generation to the definition of a 'half day'" (Chitty, 2004, p. 64).

The Education Reform Act gave the Secretary of State for Education the duty to establish a National Curriculum as soon as "reasonably practicable," beginning with the designated "core subjects," namely mathematics, English, and science, before moving to the other "foundation subjects," which were history, geography, technology, music, art, physical education, and a modern foreign language (only compulsory for students aged 12-16) (Education Reform Act 1988, §4). The National Curriculum would include specific attainment targets, programs of study, and assessment arrangements for each subject. Two quasi-autonomous governmental organizations, National Curriculum Council and a School Examinations and Assessment Council, would be organized to oversee the development of the Curriculum. However, their role

was primarily advisory, in that the Secretary of State for Education was given the power to decide on the final content of the curriculum documents (Chitty, 2004, p. 53; Graham & Tytler, 1993, p. 12; Wallace, 1990, p. 232). Baker did not hesitate to assemble these councils. By May 1987, even before the Act had been passed, the National Curriculum Council had been assembled and Duncan Graham appointed chairman/chief executive (Graham & Tytler, 1993, p. 8). The organization of the working groups for the three "core" subjects also occurred early in the process. The mathematics and science working groups were assembled first in the summer of 1987, followed soon after by the English Working Group in April 1988 (Graham & Tytler, 1993, pp. 23, 46).

The Development of the National Music Curriculum: 1990-1992

The working groups for music, art, and physical education (PE) were the very last to be formed. Graham (1993) recalled,

> There was much behind the scenes debate, not to say confusion, before the art, music and PE working groups were set up. The fundamental argument centred on how many working groups there should be. Should there be one group to cover all three, one for art and music with a separate group for PE, one group with three sub-committees, or should there be one for each subject? (p. 75).

After some debate, Graham decided in favor of three separate working groups, admitting that "it would look very bad if the subjects were not treated separately and . . . as the three subjects had little in common they might end up destroying each other" (p. 76).

The Music Working Group first met in autumn 1990 under the Chairmanship of Sir John Manduell of the Royal Academy of Music (see Appendix I for a complete list of the members of the Music Working Group). By this time, National Curriculum documents for mathematics,

science, English, and technology had already been published. In fact, as Pitts (2000) asserted, "the National Curriculum had already grown to cumbersome proportions, with the core subjects of mathematics, science and English leaving little room in the timetable for anything else" (p. 154). The National Curriculum Council agreed that the documents for music, art, and PE would be less detailed than those for the other subjects and instructed the working groups to keep their recommendations to a minimum. Although the working groups for the other subjects had been asked to specify 10 "Levels of Attainment," the music, art, and PE working groups were not required to do so. Instead of having detailed Levels of Attainment for each year of schooling (ages 5-16), these subjects would have "End of Key Stage statements," which would describe the objectives for students only at the end of each key stage. The Department of Education and Science was even clearer about their conception of the subjects' place in the curriculum, initially suggesting that the National Curriculum Council's officers for art, music, and PE should receive a salary grade lower than "academic" staff (Graham & Tytler, 1993, p. 76). Moreover, although the initial intention was to make art and music compulsory through all four key stages (i.e., ages 5-16), the Department of Education and Science abruptly announced in 1991 that the subjects would be a required part of the curriculum only through age 14 (Department of Education and Science, 1991, as cited in Cox & Rainbow, 2006, p. 363).

Despite such attempts at demotion, the members of the Music Working Group were optimistic about the National Curriculum and its implications for music education. Music's inclusion in the National Curriculum would make the subject compulsory for all students in Key Stages 1-3 (ages 5-14) for the first time in the history of the English education system. The Working Group did not want to create an acquiescent curriculum defined by the current level of funding, space, equipment, and teachers' knowledge, but rather decided to present a vision for

the future. As Professor George Pratt explained, “Now is our opportunity to say what we would really like, and if it doesn’t come into being for five years or twenty years, at least we’ve demonstrated what really perhaps should be there” (Pratt, interview, February 6, 1996, as cited in Pitts, 2000, p. 155).

Members of the Music Working Group visited schools and consulted with teachers, academics, and musicians for several months before submitting their first proposal to the National Curriculum Council in December 1990, parts of which were reprinted in the February 22, 1991, *Times Educational Supplement* for public review (see Appendix J for excerpts from this draft of the National Music Curriculum). The Interim Report began with a statement of the “Aims and Nature of Music in Schools,” wherein they presented music as a vital component of education:

> Music education aims to cultivate the aesthetic sensitivity and the artistic ability of all pupils. For those who show high levels of motivation, commitment and skill, it can provide a preparation for employment in the music profession, the music industries and teaching. For many others, who choose different career paths, it can supply instead the foundation for greatly enriched leisure pursuits, both as listeners and as participants in amateur music making (Department of Education and Science, 1991, as cited in Pitts, 2000, pp. 155-156).

As they wrote in the statement on the “Aims and Nature of Music in Schools,” the Working Group believed that

> The main aim of music education in schools is to foster pupils’ sensitivity to, and their understanding and enjoyment of music, through an active involvement in listening,

> composing and performing (Department of Education and Science, 1991, as cited in Pitts, 2000, 154).

The proposed four attainment targets (ATs) reflected this philosophy: *Performing* (AT1), *Composing* (AT2), *Listening* (AT3), and *Knowing* (AT4). These ATs were categorized into two "Profile Components," *Making Music* and *Understanding Music*:

> Profile Component: *Making Music*
>
> Attainment Target 1: *Performing*
>
> Attainment Target 2: *Composing*
>
> Profile Component: *Understanding Music*
>
> Attainment Target 3: *Listening*
>
> Attainment Target 4: *Knowing*

In this structure, *Performing* and *Composing* were grouped together under *Making Music*, supporting the creative approach to arts education that had been promulgated throughout England since the 1970s. The two attainment targets for *Understanding Music*, however, would prove to be somewhat more controversial. For the third attainment target, the Working Group proposed the term "listening," but expanded the definition to include actively responding to and interpreting what was heard:

> *Listening* should include being aware of sounds and silences, and listening actively to music so as to identify its structural and expressive elements (dynamics, pulse, speed and so on), to respond to musical cues in groups and individually, to identify structures and styles, and to enjoy music aesthetically (Department of Education and Science, 1991, as cited in Pitts, 2000, p. 158).

By focusing on the three skills of performing, composing, and active listening, the Music Working Group wanted music instruction to be primarily practical and skills-based. In the description of the final attainment target, the Working Group emphasized that musical knowledge should not be an end in itself, but rather should be used to help students develop more discriminate performance, composition, and listening skills:

> *Knowing* should include naming and talking about the characteristics of music and musical instruments, knowing about musical symbols and contexts (historical, geographical, social), and being able to read music and to analyse and evaluate performances and compositions. . . .
>
> Knowledge about music should be taught in the context of practical musical activities: that is, the needs of a particular task in listening, composing and performing should determine the facts to be taught (Department of Education and Science, 1991, as cited in Pitts, 2000, p. 158).

After the publication of the Interim Report in December 1990, the music curriculum underwent several changes, which were primarily motivated by political, rather than musical or educational, rationale. In 1990 Kenneth Clarke was appointed as Secretary of State for Education (term 1990-1992). In contrast to his predecessors, Clarke did not hesitate to influence education policy. Lawton (1994) summarized,

> More than any other Education Secretary hitherto, Clarke was willing to intervene personally on matters concerning teaching method and the content of the curriculum: there was a prolonged row between politicians and experts on both art and music where Clarke wanted to give priority to ‘knowledge’ over ‘performance’ (p. 79).

Clarke's intervention in the music curriculum began with a letter to Sir John Manduell, the Music Working Group's chairman, which was published as part of the Interim Report. In the letter Clarke insisted on realigning the structure of music curriculum to match the "simpler" structure proposed by both art and PE (i.e., three rather than four attainment targets) and called for a reduced emphasis on performing:

> I am … concerned about those pupils—of whom I think there may be many—with a real appreciation of music but perhaps a limited aptitude for its practice. I find it difficult to see how the framework you are proposing, based on your view of music as essentially a practical study, will encourage and allow such pupils to develop their knowledge and understanding of the repertoire, history and traditions of music (Department of Education and Science, 1991, cited in Pitts, 2000, p. 159).

In contrast, professionals recommended incorporating "knowing" into activities for the other three "practical" attainment targets. The Music Working Group accepted this latter suggestion and eliminated "knowing." They also replaced "listening" with "appraising" in an attempt to further emphasize the implied duality of listening and responding to music as part of an active musical experience (Pitts, 2000, p. 161).

The majority of the comments the Working Group received about the curriculum, however, concerned the structure and language of the report. The Music Working Group had the difficult task of writing a document suitable for both music specialists and non-musician primary classroom teachers, who were responsible for all the music teaching in some schools (Lawson, Plummeridge, & Swanwick, 1994, p. 5; Pitts, 2000, p. 160). To accommodate the non-specialists, the Working Group included an expanded glossary of musical terms in its Final

Report. The Working Group also took considerable efforts to clarify the structure and content of the curriculum and create a more logical and coherent document (McCavera, 1991, p. 146).

After the Working Group submitted its Final Report in June 1991, the political pressure to emphasize the "western classical tradition" and "British musical heritage" increased. Supporters of the proposals for a curriculum based on creative music making faced strong opposition from others who, like Clarke, considered the western classical music canon to be the only legitimate basis for a school curriculum (Stunell, 2006, p. 9). In February 1991 a pair of newspaper articles by O'Hear and Scruton, two right-wing philosophers, brought additional media attention to the debate (O'Hear, 1991; Scruton, 1991). Taking the battle one step further, O'Hear and Scruton's Music Curriculum Association submitted their own proposal for a curriculum that would put the western classical tradition at the heart of music instruction and link composition more directly with teaching western staff notation (Pitts, 2000, p. 162). On the other side of the battle were members of the music profession, including such influential voices as the Incorporated Society for Musicians, Pierre Boulez, and Simon Rattle, who responded with vocal support for the Music Working Group's proposals (Stunell, 2006, p. 9). In 1992 Simon Rattle led a widespread media campaign against the National Curriculum Council's proposed emphasis on musical heritage and knowledge by broadcasting film footage of students performing and composing in schools (Pitts, 2000, p. 163).

By 1992, however, the National Curriculum Council had assumed a rather dictatorial role in the development of the National Curriculum, "unprecedentedly ignoring the preferences of about half of the teachers and educationists, and rejecting practically all the advice it received" (Rainbow & Cox, 2006, p. 365). The Council's recommendations for the National Music Curriculum were no exception. When the National Curriculum Council submitted its revised

curriculum in the January 1992 Consultation Report, it was very straightforward in requesting changes to emphasize the importance of knowing *about* music:

> Council has strengthened the content of the curriculum in the areas of the history of music, our diverse musical heritage and the appreciation of a variety of musical traditions. Although this concept is included in the Working Group's rationale, the choice of repertoire and periods to be studied has been very largely left to teachers. We consider that National Curriculum music should ensure that children have studied major periods of music history and are aware of the major music figures although we do not consider that the statutory Order should define particular musicians by name (National Curriculum Council, 1992, as cited in Pitts, 2000, p. 162).

The revised curriculum proposed only two attainment targets (ATs), *Performing and Composing* (AT1) and *Knowledge and Appraising* (AT2), even though the two AT structure was hardly supported; an appendix to the report acknowledged that only 6% of the 1707 responses to the proposed curriculum supported such a structure. Moreover, the Music Working Group had considered and rejected a similar two-target structure earlier in their deliberations. However, the National Curriculum Council conjectured that

> Much of the support for the original three AT model was based on the erroneous assumption that an approach through two ATs would inevitably weaken the music curriculum and reduce, in particular, the emphasis on composition. . . . Council believes that its proposal for two ATs meets the underlying fears of many respondents, and . . . strengthens the coherence and manageability of the music curriculum as a whole (National Curriculum Council, 1992, as cited in Pitts, 2000, p. 162).

Understandably, the Council's report only fueled the growing debate. While Secretary of State for Education Kenneth Clarke attempted to defend the National Curriculum Council's recommendations (Bates, 1992b), musicians and educators began retaliating against the proposed knowledge-focused and Eurocentric music curriculum (Rainbow & Cox, 2006, p. 366). Simon Rattle angrily professed, "The NCC advocates a return to the passive history and appreciation of 30 years ago. If the secretary of state accepts the NCC document it would be the greatest disaster for music in Britain in my lifetime." (*Music Teacher*, February 1992, as cited in Rainbow & Cox, 2006, p. 366). Simon Rattle, Harrison Birtwhistle, Peter Maxwell Davies, the managing directors of 16 United Kingdom orchestras, and dozens of other celebrated musicians composed an open letter to Prime Minister John Major, also lamenting the situation and expressing fears about what such a curriculum would mean for the future of music education:

> The council appears to believe that a statutory emphasis on historical and theoretical knowledge divorced from practice will somehow add rigour to music education. It will not. It will turn young people off music in their thousands, as it did in the days when the Government social survey found that music was the least liked subject in the whole curriculum, perceived as boring and "useless" by parents and children alike.
>
> The proposed curriculum will deprive children of the opportunity to develop important practical skills. Far from raising standards it will lower them (Rattle et al, 1992).

Clarke and the National Curriculum Council evidently took these concerns into consideration. In response, Clarke modified the Council's original draft proposals and promised to weigh AT1 (*Performing and Composing*) more heavily than AT2 (*Knowledge and Appraising*) with regard to allotted classroom time and assessment (Rainbow & Cox, 2006, p.

366). However, despite Clarke's efforts, the result of these concessions was somewhat ambiguous. Professor George Pratt, a member of the Music Working Group, recalled:

> Somewhere or other we were promised that although there would be two attainment targets, one would be twice the size of the other; the "Performing and Composing" would be twice as big as "Listening," and it was going to be just "Listening." And that, I'm quite certain, was promised us, and it was only after the Order had gone through Parliament that it dawned on some of us that this hadn't happened, they just hadn't done it, so we had two equal ones, "Performing and Composing" and "Listening and Appraising" (Pratt, 1996, as cited in Pitts, 2000, p. 164).

The Dearing Report and the Revised Curriculum: 1993-1995

By 1992, when the music curriculum was implemented, several other National Curriculum subjects had already begun running into difficulties. Curricula for the three core subjects (English, science, and mathematics) had been in effect since 1989. During those three years it had become apparent that the over-prescriptive curricula were too impractical for effective national implementation. Many teachers, especially those in primary schools, were ill prepared to teach and assess the new curriculum. Others severely questioned the validity and reliability of the national assessment system (Ashcroft & Palacio, 1995, p. 8; Swanwick, 1999, p. 77). In 1992 the Office of Standards in Education was created to replace Her Majesty's Inspectorate of Schools and take responsibility for the inspection of England's schools. Although this Office was government funded, it operated partially autonomously and contracted independent teams to conduct inspections of each school in the country every three to four years. Based on the overviews of its first inspections in 1993, the Office of Standards in Education determined that the curricula for Key Stages 1 (ages 5-7) and 2 (ages 8-11) were too prescribed

and unmanageable. Around the same time, several subject groups (e.g., mathematics) were asked to revise aspects of their subject's curriculum while others (e.g., science) received a more drastic review (Ashcroft & Palacio, 1995, p. 8). Although the next Secretary of State for Education, John Patten, adamantly insisted that the National Curriculum was not too prescriptive, teachers began boycotting the national assessments (Daugherty, 1995, p. 153). By April 1993, however, the teachers' boycott was too widely supported for Patten to ignore. He invited Sir Ron Dearing to lead an investigation into each subject in the curriculum and appointed him as Chairman of the new Schools Curriculum and Assessment Authority, the semi-public government-funded organization that would replace the National Curriculum Council and the School Examinations and Assessment Council.

The Schools Curriculum and Assessment Authority was set up in October to review the National Curriculum and its assessments. For the first time, the National Curriculum was evaluated as a whole and not just as individual subjects. Dearing's criteria for the review of each subject reflected the difficulties that the teachers had encountered: (a) simplify and clarify the programs of study, (b) reduce the amount of material required to be taught, (c) reduce the overall prescription, and (d) ensure that the National Curriculum documents are written in such a way to offer maximum support to the classroom teacher (Schools Curriculum and Assessment Authority, 1994, as cited in Pitts, 2000, p. 165). After consulting with approximately 4,400 schools, educational organizations, and individuals, the Schools Curriculum and Assessment Authority issued a report in November 1994 recommending the removal of the 10 Levels of Achievement in all subject areas, the division of curricular elements into a statutory core and optional elements, and the limitation of national assessments to only the core subjects for the next three years (Daugherty, 1995, pp. 164, 167).

The second, somewhat shorter version of the National Curriculum was released in January 1995 with a start date of August 1995. The music curriculum, one of the least prescriptive of the subjects in the original National Curriculum, did not undergo many substantial changes. It retained the two attainment targets from the 1992 curriculum, but with some "cosmetic" changes to reflect the Music Working Group's initial intention to have performance, composition, and listening/appraising valued equally. The Programs of Study were regrouped into six areas, four for *Performing and Composing* and two for *Listening and Appraising*, and the thirteen Statements of Attainment were also divided roughly 2:1 (Thompson, 1995, p. 134). The new guidelines for choosing repertoire included a greater emphasis on interculturalism, adding music "from cultures around the world" alongside music from the western classical tradition, folk and popular music, and music from the British Isles.

Curriculum 2000: 1996-1999

Despite the changes to the curriculum, and in light of the government's increased efforts to improve student achievement in English and mathematics, English schools and teachers continued feeling overwhelmed by the curricular requirements. In 1997 Estelle Morris, the Schools Standards Minister, suggested easing the burden for primary schools by temporarily removing the requirements for the foundation subjects (i.e., technology, history, geography, art, music, and physical education) (Stunell, 2006, p. 12). In 1997 the government announced that, beginning in September 1998, primary schools would no longer be obligated to follow the prescribed Programs of Study for the foundation subjects in order to allow schools sufficient time to "give appropriate weight" to improving literacy and numeracy (Education Order, 1998, Article 3). For schools that had been struggling to meet the National Curriculum requirements for music, the Order was a relief. In fact, an April 1998 survey revealed that, of the 496 English

primary schools surveyed, 78% planned to reduce the time spent on music instruction as a direct result of the government's Order (Lepkowska, 1998, p. 7). Some schools subsequently dropped the subject entirely (Rainbow & Cox, 2006, pp. 367-368; Stunell, 2006, p. 12). However, the Department of Education and Science did not intend this to be a permanent solution. Already they were preparing a third, even less prescriptive version of the National Curriculum, *Curriculum 2000*. It was published in 1999 and reintroduced the foundation subjects to the list of required subjects.

Music in the English National Curriculum

In 1999, the Department for Education and Employment and the Qualifications and Curriculum Authority jointly published a series of booklets for each National Curriculum subject that included the updated attainment targets and programs of study. Each of the booklets in the series is organized in a similar fashion. They begin with the same introductory material, which includes a foreword by David Blunkett, the Secretary of State for Education, and William Stubbs, the Chairman for the Qualifications and Curriculum Authority, and a brief one-page summary titled "About this booklet" that describes the intention for the series of booklets for each National Curriculum subject. The remainder of each booklet is divided into three sections. The first section summarizes the role of the particular subject in the National Curriculum (e.g., "About music in the National Curriculum"). The second section, "The programs of study," contains a description of the "common structure and design for all subjects," a statement explaining the importance of the particular subject, an outline of the programs of study for the subject through all appropriate key stages (Key Stages 1-3 for all foundation subjects and Key Stages 1-4 for the core subjects), and three "General teaching requirements," which are titled "Inclusion: providing effective learning opportunities for all pupils," "Use of language across the

curriculum," and "Use of information and communication technology across the curriculum." The two pages describing the "common structure and design for all subjects" and the latter two "General teaching requirements" are repeated verbatim in each separate subject booklet. The information presented under the heading "Inclusion" consists of eight pages of required material explaining three principles necessary for providing effective learning experiences for all students, followed by one additional page of subject-specific recommendations (e.g., "Additional information for music"). The fourth section is the list of attainment targets for levels 1-8 and the additional level for exceptional performance.

In the following description of the music booklet (Department for Education and Employment & Qualifications and Curriculum Authority, 1999), I will explain the material included in the Foreword, the "Importance of music" statement, the programs of study, the section on inclusion, and the attainment targets. I will not describe the other sections of the booklet because they do not contain material specific to the music curriculum. Rather these sections are general statements that were compulsory inclusions in all subject booklets.

Foreword

In the Foreword to the music booklet for *Curriculum 2000*, the Secretary of State for Education, David Blunkett, and the Chairman for the Qualifications and Curriculum Authority, William Stubbs, described the main purposes of the National Curriculum:

> The focus of this National Curriculum, together with the wider school curriculum, is . . . to ensure that pupils develop from an early age the essential literacy and numeracy skills they need to learn; to provide them with a guaranteed, full and rounded entitlement to learning; to foster their creativity; and to give teachers discretion to find the best ways to inspire in their pupils a joy and commitment to learning that will last a lifetime (p. 3).

In turn, they asserted, music contributes to the National Curriculum by supporting "learning across the curriculum in a number of areas such as spiritual, moral, social and cultural development, key skills and thinking skills" (p. 8). Accordingly, throughout the program of study for music, the document includes examples of how music instruction can help students develop communication skills, apply mathematical reasoning, improve metacognition, and enhance problem-solving skills.

The Importance of Music

Although the Foreword emphasizes only the extrinsic value of music education, the National Curriculum does not neglect the importance of music as an independent subject. Before outlining the program of study, the document includes a paragraph describing how music can uniquely contribution to a student's education:

> Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, it helps pupils understand themselves and relate to others, forging important links between the home, school and the wider world. The teaching of music develops pupils' ability to listen and appreciate a wide variety of music and to make judgements about musical quality. It encourages active involvement in different forms of amateur music making, both individual and communal, developing a sense of group identity and togetherness. It also increases self-discipline and creativity, aesthetic sensitivity and fulfillment.

Programs of Study

See Appendixes K and L for excerpts from *Music: The National Curriculum for England* (Department for Education and Employment & Qualifications and Curriculum Authority, 1999).

Appendix K contains the programs of study in music for Key Stages 1-3; the attainment targets for music are reprinted in Appendix L.

The structure of the program of study and attainment targets for music in *Curriculum 2000* is slightly different from that of previous versions. In the current version all subjects in the curriculum were given a common structure and a similar design. For each key stage in every subject, the program of study outlines (a) the knowledge, skills, and understanding to be taught in the subject during the key stage and (b) the breadth of study, which includes "the contexts, activities, and areas of study and range of experiences though which the Knowledge, [sic] skills and understanding should be taught" (p. 12). The attainment targets in *Curriculum 2000* consist of nine level descriptions of increasing difficulty that set out "the knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage" (Education Reform Act 1988, § 2). The attainment targets, then, "provide the basis for making judgements about pupils' performance at the end of Key Stages 1, 2, and 3" (p. 36).

In *Curriculum 2000*, the program of study in music continues to emphasize performing, composing, and appraising as activities by which students can develop skills in listening and the application of knowledge and understanding. Accordingly, in Key Stages 1-3, the program of study is divided into four content areas: (a) controlling sounds through singing and playing (performing skills), (b) creating and developing musical ideas (composing skills), (c) responding and reviewing (appraising skills), and (d) listening and applying knowledge and understanding. Under each heading, the National Curriculum lists two, three, or four skills that students should learn during the key stage. The curriculum is not overly prescriptive. In fact, the requirements at each key stage are very general and largely left open to the music instructor. For example, at Key

Stage 1 (ages 5-7), students develop performing skills by (a) using their voices expressively by singing songs and speaking chants and rhymes, (b) playing tuned and untuned instruments, and (c) rehearsing and performing with others (p. 16). By the end of Key Stage 3 (ages 12-14), students should be able to (a) sing unison and part songs developing vocal techniques and musical expression; (b) perform with increasing control of instrument-specific techniques; and (c) practice, rehearse and perform with awareness of different parts (p. 20). The curriculum does not list specific melodic, rhythmic, or metrical characteristics of the repertoire appropriate for each key stage; rather such specifics are left up to the teachers. Occasionally some general examples are given for clarification. For instance, one requirement in Key Stage 1 is that students are taught "how music is used for particular purposes [for example, for dance, as a lullaby]" (p. 16). However, these examples are written in gray type and separated from the curricular requirements by brackets to indicate that teaching this content is not required by law.

Included alongside the program of study for each key stage is a short paragraph that summarizes the skills students should learn during the key stage. For example:

> During Key Stage 1 pupils listen carefully and respond physically to a wide range of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control. They explore and enjoy how sounds and silence can create different moods and effects (p. 16).

Underneath this paragraph are explanatory notes, which suggest ways for the teacher to connect the music curriculum with that of other subjects, define music-specific terminology, and explain the importance of developing listening skills. Like the summary paragraph, these notes appear in gray type, indicating that they are not mandatory components of the National Curriculum.

Inclusion

The booklets for each subject in the National Curriculum also include guidelines for providing effective learning opportunities for all students. This section outlines three principles for inclusion, all of which teachers are required to take into consideration when planning and teaching the National Curriculum: (a) setting suitable learning challenges, (b) responding to pupils' diverse learning needs, and (c) overcoming potential barriers to learning and assessment for individuals and groups of pupils. General guidelines for each principle are given in black type and supplementary examples show how teachers can create a positive teaching environment, increase student motivation, provide equal opportunities for all students, manage behavior, and help students with disabilities or language barriers succeed in the classroom. Additional information for music is also provided to help teachers fulfill the requirements of the inclusion statements under the heading "Providing effective learning opportunities for all pupils." In this paragraph, teachers are given a short list of strategies for overcoming barriers to student learning in music, including using larger print and color codes, incorporating physical movement with singing and speaking, allowing students with limited hearing opportunities to learn through physical contact with instruments, and adapting instruments for students with physical difficulties (p. 32).

Attainment Targets

The attainment targets are the basis for student assessment in music. The document includes eight levels of attainment and one additional level for pupils with "exceptional performance" in music. Table 1 indicates the expected attainment levels for the majority of pupils at Key Stages 1-3. Statutory assessment at the end of each stage is based on these attainment targets. Specifics about the arrangements for the national assessments are set out in

the Qualifications and Curriculum Authority's annual booklets about assessment and reporting arrangements.

Table 1

Expected Attainment Levels Worked in and Achieved by the Majority of Students

		Attainment Levels	
Key Stage	Age range	Range of Levels Worked in During Each Key Stage	Level Achieved at End of Each Key Stage
1	5-7	1-3	2
2	8-11	2-5	4
3	12-14	3-7	5-6

CHAPTER V: COMPARISION OF THE STANDARDS DOCUMENTS

In this chapter, I will compare the National Music Standards of the United States with the National Music Curriculum of England. First, I will compare the Introduction included in the *National Standards for Arts Education* with the National Curriculum's statement of the Importance of Music. Second, I will compare the organization of the National Standards' content and achievement standards with that of the National Curriculum's programs of study. Third, I will compare the nine content standards in the National Music Standards with the four content areas in the National Music Curriculum. Fourth, I will examine the specific achievement standards for each grade level group as outlined in the National Standards with the National Curriculum's descriptions of expected student achievement in each area of study for students in Key Stages 1-3.

Introduction and Statement of the Importance of Music

Although the movements for national educational reforms in both the United States and England commenced with a particular focus on improving student achievement in English literacy, mathematics, and science, eventually music was included in both reform movements. In the United States, music and the other arts were included only after extensive advocacy efforts. Conversely, in England, music had already established itself as an important part of the primary and secondary curricula prior to the beginning of the National Curriculum reforms and was therefore included in the list of additional foundation subjects without significant debate. However, as demonstrated by the National Curriculum Council's pointed instructions to the Music Working Group to limit their recommendations, music remained a marginalized subject. Likely both the Music Working Group for the English National Curriculum and the Music Task Force for the American National Standards felt a pressing need to validate their subject's

inclusion in the curriculum. Accordingly, both final documents featured a statement describing the importance of arts education.

As stated, the *National Standards for Arts Education* contains a detailed, 15-page Introduction that describes the benefits and importance of the arts and summarizes the context and intention of standards-based reforms in arts education. Earlier versions of the National Music Curriculum also included similar statements that explained the importance of and objectives for music education as well as the rationale behind the specific focus on performance, composition, and listening skills (Department of Education and Science, 1991, as cited in Pitts, 2000, pp. 154-156; "We Believe," 1991). Although the revised version of the National Music Curriculum (Department of Education and Employment & Qualifications and Curriculum Authority, 1999) shortened this statement to one concentrated paragraph, the statement does include some of the same points that are presented in the first six pages of the Introduction to the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994). Both documents emphasize the communicative and self-expressive potential of the arts and stress how arts education can help students better understand themselves and learn to relate to others. The statement in the National Music Curriculum, however, gives particular precedence to the ways that music can benefit individual students as they learn to listen critically, develop an increased aesthetic sensitivity, become involved in different forms of music making, and find fulfillment through participation in the arts. In contrast, the Introduction to the National Standards places a greater emphasis on the role of arts in society. Education in the arts certainly benefits individual students, the arts task forces insisted, but the ultimate benefit is to society.

> As students work at increasing their understanding of such promises and challenges presented by the arts, they are preparing to make their own contributions to the nation's

> storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these Standards is among the best possible investments in the future of not only our children, but also of our country and civilization (Consortium of National Arts Education Associations, 1994, p. 9).

Organization of the National Standards and the Programs of Study

Although the two documents use different terminology, they offer similar guidelines for music instruction. The National Standards present nine content standards to identify the different areas of competency in music for students at each grade level group. In contrast, the National Curriculum identifies four content areas to specify the knowledge and skills that should be included in music instruction in England. Both documents include a short paragraph for each grade level group or key stage to summarize the knowledge and skills that students should learn in each phase of their education. Likewise, the program of study in the National Curriculum is relatively comparable to the lists of achievement standards in the National Standards. However, one major difference between the two documents is that the National Curriculum includes nine attainment targets, or summary statements of the knowledge, skills, and understanding that students should learn at each level of musical development. The National Standards, however, detail only the expected achievement of students at the end of each grade level group in its lists of achievement standards.

Content Standards and Content Areas

Both documents propose a similar list of the musical knowledge and skills that students should learn during elementary and secondary music education. Eight of the nine music content standards in the National Standards are reflected in the interrelated knowledge and skills

presented in the English National Curriculum. Content Standards 1 (Singing) and 2 (Performing on Instruments) are included in the first content area, Controlling Sounds Through Singing and Playing. Similarly, Content Standards 3 (Improvising) and 4 (Composing) are grouped together under the next content area, Creating and Developing Musical Ideas. Although this content area is summarized as "Composing Skills," the programs of study for Key Stages 2 and 3 include improvisation in addition to composition.

Both the National Standards and the National Curriculum also assert the value of reading and notating music (Content Standard 5). Although the National Curriculum does not present music literacy as a separate content area, it includes comparable skills at each key stage under Listening, and Applying Knowledge and Understanding. However, whereas the National Standards place an exclusive emphasis on fluency in reading and notating western staff notation, the National Curriculum suggests that students should learn how to describe sound using "given and invented signs and symbols." It places alternative methods of musical notation (e.g., non-western or invented notation systems) beside western staff notation as an equally valid means of notating musical sound.

The skills included in the remaining four content standards are only partially reflected in the National Curriculum. The third content area in the National Curriculum, Responding and Reviewing, is comparable to Content Standards 6 (Listening, Analyzing, and Describing Music) and 7 (Evaluating Music). In addition, listening is also included in the fourth content area: Listening, and Applying Knowledge and Understanding. The fourth content area also overlaps slightly with Content Standard 9 (Understanding Music in Relation to History and Culture). The only content standard that is not addressed in the English National Music Curriculum is Content Standard 8 (Understanding Relationships Between Music, the Arts, and Other Disciplines).

Achievement Standards and Programs of Study

See Table 2 for a condensed summary of the differences in the knowledge and skills that students should attain according to the American National Music Standards in comparison with the English National Music Curriculum.

Although the content standards and content areas are relatively comparable, the two documents propose strikingly different foundations for music study. The National Standards emphasize the development of performance abilities, echoing the "traditional, entrenched form of music education" that has predominated the field in the United States (Reimer, 1995, p. 24). Only two of the nine content standards address performance skills specifically: Content Standards 1 (Singing) and 2 (Performing on Instruments). However, the level of achievement expected in these two content standards surpasses that expected in the other content standards. For example, at the completion of 12th grade (age 18), advanced music students, or those who have studied music in secondary school for three to four years, should "perform with expression and technical accuracy a large and varied repertoire of literature with a level of difficulty of 5, on a scale of 1 to 6," thus setting a high standard for student performance. There is a marked difference between the demanding requirements for performance in the National Standards and those presented in the National Curriculum. According to the National Standards, students in grades K-4 (ages 5-9) should be able to sing ostinatos, partner songs, and rounds independently and expressively, on pitch and in rhythm, with appropriate timbre, diction, posture, dynamics, phrasing, and interpretation, while maintaining a steady tempo, blending vocal timbres, and responding to the cues of a conductor. In contrast, students in Key Stage 1 (ages 5-7) of the National Curriculum should be able to "use their voices expressively by singing songs and speaking chants and rhymes." There are no further requirements detailing specifics about the

students' expected performance abilities. Even at Key Stage 3 (ages 12-14), the National Curriculum does not require the quality of vocal performance demanded by the National Standards from students in grades K-4. By Key Stage 3, students should be able to "sing unison and part songs developing vocal techniques and musical expression." Meanwhile, these students' American counterparts (grades 5-8; ages 10-13) should sing, alone and in small and large ensembles, with good breath control, expression, and technical accuracy a repertoire of vocal literature representing diverse genres and cultures with a level of difficulty of 2-3, on a scale of 1 to 6, including some songs performed from memory and music written in two and three parts. Similar differences also appear between Content Standard 2 (Performing on Instruments) and the instrumental performance guidelines in the National Curriculum.

Although the other seven content standards in the National Music Standards do not focus exclusively on performance, the achievement standards for these content standards include knowledge and skills intended to facilitate high levels of performance, and specifically performance skills in western classical and folk traditions. For example, in Content Standard 5 (Reading and Notating Music), students in grades K-4 should be able to "read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 meter signatures" and "use a system to read simple pitch notation in the treble clef in major keys." By the time students leave grade 12, even those who achieve at the lower "proficient" level should be able to "demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used." In contrast, the National Curriculum, without any particular emphasis on performance abilities, encourages students and teachers to create invented signs and symbols to notate sound. Under the National Curriculum, students should be taught *how* sounds can be described using given, established, and/or invented signs and symbols (Key Stages 1-2; ages 5-

11). In fact, western staff notation is not mentioned until Key Stage 3 (ages 12-14), when students should be able to *identify* staff notation and other relevant notations as they are used in selected musical genres, styles, and traditions.

Another interesting difference is that, whereas the National Standards highlight the role of the musician, the National Curriculum calls attention to the role of the audience. In the National Standards, students in grades K-4 should be able to "identify and describe the roles of musicians in various music settings and cultures." Comparing the roles of musicians in several cultures is included in an achievement target for students in grades 5-8. Finally, in grades 9-12 (proficient), students should be able to not only identify the various roles that musicians perform, but also "cite representative individuals who have functioned in each role, and describe their activities and achievements." The National Curriculum does not include any comparable skills. Instead, it emphasizes the role of the audience. Students in Key Stages 2 and 3 should learn to "practice, rehearse, and present performances with an awareness of the audience." The National Curriculum also encourages teachers to consider the role of the audience when having their students analyze music. For example, at Key Stage 3, students "identify the contextual influences that affect the way music is created, performed, and heard," thereby reemphasizing the triumvirate of composition, performance, and listening. In the National Curriculum engaging in music as an audience member is not valued any less than engaging in music as a performer.

Instead of overemphasizing performance, the National Curriculum's program of study in music focuses on individual expression and creativity. From the beginning of music instruction (Key Stage 1; ages 5-7), students should learn to use their voices expressively. Notably, in the National Curriculum, "expressively" is the only characteristic used to describe how students should sing in this key stage. Furthermore, Key Stage 1 students should "explore and express

their ideas and feelings about music using movement, dance, and expressive and musical language." Finally, the expressive potential of music is emphasized once again, as one of the four skills listed under Listening, and Applying Knowledge and Understanding. "Pupils should be taught how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organized and used expressively within simple structures." In the National Standards, students are expected to perform expressively, both vocally and instrumentally. However, discussion of the expressive potential of music outside of performance settings is reserved only for students in grades 9-12. Only then are students expected to "analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices."

In similar fashion, the National Curriculum emphasizes composition early; students in Key Stage 1 learn to "create musical patterns" and "explore, choose, and organize sounds and musical ideas" in order to prepare them for more advanced composition activities in Key Stages 2-3. The National Standards take a more structured approach to introducing composition. Students in grades K-4 should be encouraged to compose, but only "within specified guidelines." Throughout all three grade level groups, arranging music is emphasized as frequently as composition. In addition, the National Standards imply that students' improvisations should be similarly teacher controlled. For students in grades K-4, the standards propose improvising "answers," simple ostinato accompaniments, and rhythmic variations and melodic embellishments on familiar melodies before finally recommending that students improvise short songs and instrumental pieces using a variety of sound sources.

The National Curriculum's emphasis on composition extends into the third content area: Responding and Reviewing. One skill that is featured in this area through all three key stages is

the ability to evaluate and improve one's own work. Students in Key Stage 1 begin by making improvements to their own work. By Key Stage 2, students should be able to "improve their own and others' work in relation to its intended effect," and by Key Stage 3, should "adapt their own musical ideas and refine and improve their own and others' work." Evaluating music and music performances appears as a separate content standard in the National Standards (Content Standard 7). However, unlike the National Curriculum, the National Standards do not include the additional skill of applying one's evaluation in order to improve a performance or composition. Rather, the achievement standards focus on creating criteria for evaluation (beginning in grades K-4) and using the criteria to "evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement" (grades 5-8).

The National Curriculum's requirements for appraising music also highlight subjective and aesthetic analysis. In Key Stage 3, in addition to analyzing, evaluating, and comparing pieces of music, students should learn to "communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions." The National Standards include many achievement standards that require students to analyze, evaluate, and compare various musical examples. However, the only reference to aesthetic value occurs at the advanced level for grades 9-12. Under Content Standard 7 (Evaluating Music), students should be able to "evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions."

The National Curriculum lists musical memory as an important skill under Listening, and Applying Knowledge and Understanding. Students in Key Stage 1 begin to develop critical

listening skills as they "learn to listen with concentration and to internalize and recall sounds with increasing aural memory." In Key Stage 2, the students advance to listening "with attention to detail," still internalizing and recalling sounds with an increasing aural memory. At Key Stage 3, students "listen with discrimination and internalize and recall sounds." Although the level of aural memory is not expressly stated nor evaluated, its inclusion throughout all three key stages indicates the value placed on the ability to accurately recall musical sounds. In contrast, the National Standards directly mention aural memory once, and only at the advanced level for grades 9-12, wherein students "demonstrate the ability to perceive and remember musical events by describing in detail significant events occurring in a given aural example." The National Standards emphasize listening for a specific purpose, whether to identify simple musical forms or orchestral instruments (grades K-4) or to "identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work" (grades 9-12, proficient). Furthermore, the National Standards require students to be able to aurally identify a composition's place within history and culture. Students in grades K-4 should be able to aurally identify examples of music from various historical periods and cultures by genre or style. Students in grades 5-8 should be able to classify various "exemplary musical works" by genre, style, and, if applicable, historical period, composer, and title. Then, by grades 9-12, students should be able to classify aural examples of unfamiliar but representative works by genre or style and historical period or culture, and also explain their reasoning behind their classifications.

Summary of the Comparison of the Standards Documents

The American National Music Standards and the English National Music Curriculum include almost the same list of knowledge and skills in their respective content standards and

content areas; understanding relationships between music, the arts, and other disciplines is the only area that is addressed in one document (National Music Standards Content Standard 8) and not the other (National Music Curriculum). The majority of the differences between the two documents are found in comparing the National Standards' achievement standards for each grade level group with the National Curriculum's descriptions of the expected level of achievement in the four content areas at each key stage.

Many of the differences between the knowledge and skills requirements can be explained by the documents' contrasting emphases. Whereas the National Music Standards focus on developing high levels of performance skills, the National Music Curriculum concentrates on the expressive potential of music. Even though the National Music Standards divide the knowledge and skills in music that "every young American" should have into nine distinct content standards, only two of which directly address performance skills, the achievement standards included in the seven other content standards also emphasize performance above listening or composing (e.g., Content Standard 5 [Reading and Notating Music] and the National Standards' emphasis on the musician instead of the audience). In contrast, the National Music Curriculum weighs its four content areas (performance, composition, appraising, and listening and applying knowledge and understanding) relatively equally. In the National Curriculum an emphasis on the expressive potential of music is threaded throughout all four content areas. Students are encouraged to express themselves through performance and exploratory composition. They are also taught to recognize how musical elements can be organized for expressive effect.

The major difference between the National Standards and the National Curriculum is pointedly demonstrated by the high level of performance skill expected in the National Standards through all three grade level groups, which surpasses the level of achievement in the other

content standards, in contrast to the less demanding and more equally weighed requirements of the National Curriculum. In fact, the National Curriculum introduces several skills, such as identifying the expressive potential of music and developing aural memory, much earlier than do the National Standards (at Key Stage 1, ages 5-7, in contrast to grades 9-12, ages 14-18), thus suggesting an even greater discrepancy in the National Standards' achievement expectations for performance and non-performance knowledge and skills. In summary, although the two standards documents include relatively the same skill set, as detailed earlier, their focus is strikingly different.

Table 2

Summary of the Comparison of the Achievement Standards and the Programs of Study

Characteristics	National Music Standards	National Music Curriculum
Value of Music Education	Arts education benefits both individual students and society as a whole	Sole emphasis on how individual students benefit from music instruction
Level of Achievement in Performance	Detailed list of specific component skills for performance; high level of achievement expected	Emphasis on performing with expression but minimal additional guidelines
Use of Notation	Emphasis on western staff notation; only deviations include use of an established "system" for pitch notation in K-4 and interpreting nonstandard notation symbols used in some contemporary compositions (advanced level for grades 9-12)	Students use invented notation systems during Key Stages 1 (ages 5-7) and 2 (ages 7-11); students in Key Stage 3 (ages 12-14) should be able to identify western staff notation and other relevant notations
Performance vs. Listening	Emphasis on performance; students identify and describe the roles of musicians	Performance and audience listening equally valued; students perform with an awareness of the audience
Expressive Potential of Music	Students perform with expression; students analyze and describe expressive devices in music in grades 9-12	Focus on individual expression and creativity during performance, composition, and listening/musical understanding beginning at Key Stage 1 (ages 5-7)

(table continues)

Composition	Structured approach to composition "within specified guidelines"; equal emphasis on composition, arranging, and improvisation	Creative, exploratory approach to composition
Evaluation	Students create criteria for evaluating music (grades K-4) and use the criteria to evaluate their own and others' musical performances and compositions (grades 5-8)	Students use evaluation to improve their own performance and compositions
Aesthetic Value of Music	Only reference at advanced level for grades 9-12 (evaluate a composition in terms of its aesthetic value)	Emphasis on evaluating their own and others' music for its intended effect; students in Key Stage 3 (ages 12-14) learn to communicate ideas and feelings about music
Musical Memory	Only reference at advanced level for grades 9-12 (perceive and remember musical events)	Development of aural memory included from Key Stage 1 and emphasized throughout as an important part of developing listening skills

CHAPTER VI: DISCUSSION

This chapter is divided into three sections. In the first section, I will discuss the results of my comparison of the United States' National Music Standards and England's National Music Curriculum. In the second section, I will present possible implications for music educators. In the third section, I will offer suggestions for further research.

In chapter five of this thesis, I illustrated how the United States' National Music Standards and England's National Music Curriculum propose similar lists of musical objectives for elementary and secondary music education. The knowledge and skills included in the National Standards' nine content standards are comparable to the three content areas set forth in the National Curriculum. This similarity is not surprising. Music education philosophy in both the United States and England has historically emphasized a tripartite structure based on performing, composing, and critical listening. In the United States, Helen Goodrich espoused these objectives as early as 1901, insisting that the "general plan" of music instruction should include (a) singing beautiful rote songs, (b) expressing musical ideas in original form—composition, and (c) experiencing music as related to life (Goodrich, 1901, p. 132). James Mainwaring led the way in England, stating, "there are three aspects of musicianship capable each of specific development, the art of composition, and executant skill, and a critical and appreciative judgment" (Mainwaring, 1941, p. 214). Many contemporary music education philosophers have retained a similar focus (e.g., Elliott, 1995, 2005; Regelski, 1981, 2004; Reimer, 2003; Swanwick, 1979).

Within this three-part structure, however, the National Music Standards and the National Music Curriculum differ greatly. As shown in chapter five, the National Music Standards emphasize developing performance skills whereas the National Music Curriculum encourages

personal creativity and musical expression (see pp. 85-90). Although many factors may have influenced this difference, one major cause is certainly the dissimilarity between the two countries' elementary and secondary school music programs. Specifically, in the United States, most school districts hire specialist instrumental or vocal music teachers and offer students opportunities for instrumental and choral instruction. The National Standards reflect this system. In Content Standards 1 (Singing) and 2 (Performing on Instruments) for grades 5-8, there are achievement standards specifically for students who participate in vocal or instrumental ensembles.

On the other hand, in England, school music instruction is predominantly limited to general classroom music. Prior to 1988, many Local Education Authorities contracted with outside, local music services, which then provided the area schools with specialist music instructors for instrumental and/or vocal music instruction. Even as the Local Education Authorities lost administrative power over local schools in the late 1980s and early 1990s, music educators hoped that this collaboration would continue. When drafting the Interim Report in 1990, the Music Working Group had a particularly optimistic vision for the future of English music education. The Group hoped that the National Music Curriculum would prompt a stronger partnership between instrumental and classroom music teachers and therefore included the development of instrumental skills in the performance attainment targets for upper level music instruction (Pitts, 2000, p. 160). However, with the decline of the Local Education Authorities and their centralized music services, not to mention the political and economic pressure to simplify the Curriculum, in its Final Report, the Music Working Group reduced the emphasis on performance skill, while simultaneously pleading for the continued support of instrumental music instruction. The report bluntly insisted, "The instrumental music lessons should be

regarded as an alternative form of delivery, not as an adjunct or optional extra" (Department of Education and Science, 1991, as cited in Pitts, 2000, p. 160). Nevertheless, the English National Music Curriculum was not specifically intended to include specialized instrumental or vocal music instruction. Accordingly, any requirements for the development of high-level performance skills are notably absent from the National Curriculum.

However, in response to the national efforts to raise educational standards across all subjects, some local Music Services began developing their own curricula and programs of study for instrumental and vocal music instruction. In 1996 the Federation of Music Services and the National Association of Music Educators decided to build on these individual efforts and began developing a set of curricular guidelines for instrumental and vocal specialist music instruction at the national level. In 1998 the Federation of Music Services and the National Association of Music Educators jointly published *A Common Approach* as a voluntary curricular framework for national instrumental and vocal instruction. The document, however, provided only a generic framework for specialized music instruction and did not include specific recommendations for string, brass, woodwind, percussion, or vocal instruction. English music educators responded favorably to the guidelines and requested additional family-specific (e.g., brass or strings) guidance. Responding to these requests, in 2002 the Federation of Music Services and the National Association of Music Educators published a revised edition that included more specific guidelines and family-specific programs of study. Although the guidelines issued in *A Common Approach* were not included in this study, the document is another example of standards-based reforms in music education in England.

Implications for Music Education

Estelle Jorgensen (2006) aptly described the reality of educational globalization and its implications for music education, indicating that "In the past, music education grew up within national borders and its work was often nationalistic in emphasis. Now, we face new challenges of thinking beyond these national commitments to a world of music education (p. 16)." Accordingly, Jorgensen argued in favor of extending the vision of music education to a global level in the hope of fostering a rich interaction between local, regional, and international perspectives as educators worldwide "reflect on how people ought to come to know and do music" (p. 20). She insisted, "As we examine the commonalities and differences in music education around the world, we may call upon these and other strategies for doing our work. Each has its limitations and strengths" (p. 20).

Music educators worldwide can benefit from reviewing other countries' music standards or curricula. As a comparison of the United States' National Music Standards and England's National Music Curriculum, this study can be of particular benefit to American and English music educators. The results reveal several points to consider:

1. Both the National Standards and the National Curriculum place a high priority on balancing multiple ways of "knowing" and "doing" music. American and English music educators may want to regularly examine their curricula and instructional activities to ensure that their students have the opportunity to experience music across several dimensions. They should avoid overemphasizing any one area of musical activity (performance, composition, listening/appraising, or knowledge).
2. Compared to the National Standards, the National Curriculum demands more from students "aesthetically" and "creatively" at younger ages. American music educators

could consider allowing young students greater opportunities for creative musical expression, whether through expressive performance, free movement, exploratory composition, or discussion of the expressive potential of music.

3. In contrast to the National Standards, the current National Curriculum favors the teaching of music literacy through invented and non-western notation systems. American music educators might want to consider using invented or graphic notation systems, particularly as a means toward facilitating student composition.
4. Beginning with Key Stage 1 (ages 5-7), the National Curriculum requires students to use evaluation as a means to improve their own and others work. Although evaluating music and musical performances is included in Content Standard 7 (Evaluating Music), the achievement standards do not emphasize the application of such evaluation to facilitate student improvement. American music educators may find it useful to have students make constructive suggestions for the improvement of a performance or composition even at young ages (e.g., grades K-4).
5. Both American and English music educators demonstrated the strength of their profession through powerful advocacy efforts during the development of the National Standards or National Curriculum respectively. It may be necessary for music educators to continue being committed advocates of music and the arts at the local, state, and national levels, informing their country's citizens and lawmakers of the value of music education and its importance in students' lives.

Suggestions for Further Research

1. As Barrett (2007) and Jorgensen (2006) indicated, music education can benefit greatly from comparative studies. Accordingly, future studies could compare the

2. Comparing the history and development of the United States' National Music Standards with that of England's National Music Curriculum revealed that both countries shared similar challenges in developing national curricular guidelines for music education. Although my comparison focused exclusively on the final standards documents, a future study could investigate the process of developing national curricular guidelines by identifying the specific challenges that educators in the United States, England, or other countries faced when developing standards in arts education. Additionally, it would be of interest to document the notable changes that the National Music Standards, National Music Curriculum, or other similar documents underwent during the review and revision process. It may be especially important to study the standards-based reforms in Australia and their impact on arts education, since Australia is currently in the process of developing national academic standards.
3. This study focused exclusively on comparing the standards documents of two countries and did not address the implementation of these standards by music educators. It may be useful to investigate the implementation of national arts education reforms in various countries. Such a study might include a description of the challenges that inhibited the effective implementation of national policies, an analysis of how the teachers and students felt about the changes, and a list of strategies for effectively implementing national education standards as compiled from the respective countries' experiences.
4. As mentioned, the English National Curriculum does not include guidelines for

instrumental or advanced vocal instruction. However, a future study could compare the United States' National Music Standards with the guidelines included in *A Common Approach 2002*, with a particular focus on instrumental and/or vocal performance standards.

5. England has been particularly successful at integrating composition into primary music education, which has been demonstrated through its importance in the National Music Curriculum. In order to help American students achieve in Content Standard 4 (Composing), music education researchers in the United States could investigate the role of composition in English music education, either as part of a historical analysis or a descriptive study of contemporary compositional teaching strategies in primary music education.
6. Music educators worldwide could benefit from qualitative studies that examine specific teaching strategies used by music educators in different countries. For example, a qualitative study that describes the use of invented notation in English music classrooms might be useful for American music educators.

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APPENDIX A:

TIMELINE OF THE HISTORY AND DEVELOPMENT OF THE NATIONAL MUSIC STANDARDS

Date	Event
October 1957	Soviet Union launched the first space satellite, Sputnik I.
September 1958	Congress passed the National Defense Education Act, providing federal funding to improve mathematics, science, and foreign language education.
1958	*Basic Concepts in Music Education: 57th Yearbook of the National Society for the Study of Education* and the American Association of School Administrators' *Official Report for the Year 1958* advocated a comprehensive curriculum that included music education.
April 1965	Congress passed the Elementary and Secondary Education Act to offer more than $1.3 billion ($8.46 billion when adjusted for inflation) in education grants to low-income school districts.
1969-1970	The National Assessment of Educational Progress conducted its first report to assess education across the country.
October 1979	President Jimmy Carter created a cabinet-level Department of Education.
April 1983	The National Commission on Excellence in Education issued its final report, *A Nation at Risk: The Imperative for Educational Reform.*
May 1988	In response to a Congressional mandate, the National Endowment for the Arts published its report, *Toward Civilization: A Report on Arts Education*, which revealed a gap between the stated commitment to arts education and actual practice.
September 1989	President George H. W. Bush convened a meeting of the 50 state governors to outline national education goals.
June 1991	The National Council on Education Standards and Testing created to begin planning national standards and assessment strategies.

Date	Event
July 1992	The arts task forces began writing National Standards for Arts Education.
January 1993	The first draft of the Music Standards was published in *Soundpost*.
September 1993	A revised draft of the Music Standards was published in a supplement to the *Music Educators Journal*.
January 1994	The National Committee for Standards in the Arts approved the standards in dance, music, theatre, and the visual arts.
March 1994	U.S. Secretary of Education Richard Riley accepted the National Standards for Arts Education at a press conference in Washington, DC and the Arts Standards become the first set of national standards to be developed with federal support.
March 1994	President Bill Clinton signed the Goals 2000: Educate America Act, requiring state education agencies to develop and implement state standards.
October 2007	The Music Task Force published their report reviewing the 1994 standards; the report revealed a predominantly positive reception of the National Standards and offered recommendations for facilitating their continued implementation.

APPENDIX B:

NATIONAL EDUCATION GOALS

The six original National Education Goals were created in collaboration between President George H. W. Bush and the National Governors' Association following the first Education summit held in Charlottesville, Virginia, in September 1989. They are listed below as presented in *Goals 2000: Mobilizing for Action. Achieving the National Education Goals* (National Education Association, 1991, pp. 2-13).

Goal 1: Readiness for School.

By the year 2000, all children in America will start school ready to learn.

Goal 2: School Completion.

By the year 2000, the high school graduation rate will increase to at least 90 percent.

Goal 3: Student Achievement and Citizenship.

By the year 2000, American students will leave grades four, eight, and twelve having demonstrated competency in challenging subject matter including English, mathematics, science, history, and geography; and every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning, and productive employment in our modern economy.

Goal 4: Science and Mathematics.

By the year 2000, U.S. students will be first in the world in science and mathematics achievement.

Goal 5: Adult Literacy and Lifelong Learning.

By the year 2000, every adult American will be literate and will possess the knowledge and skills

necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.

Goal 6: Safe, Disciplined and Drug-Free.

By the year 2000, every school in America will be free of drugs and violence and will offer a disciplined environment conducive to learning.

On July 1, 1994, Congress added Goal 4: Teacher Education and Professional Development and Goal 8: Parental Participation (Jennings, 1998, p. 14). Goal 6 (now Goal 7) was revised as “Safe, Disciplined, and Alcohol- and Drug-free Schools” and added “the unauthorized presence of firearms and alcohol” in its list of provisions. Goal 3: Student Achievement and Citizenship was also changed to include foreign languages, civics and government, economics, and the arts in the list of basic subjects.

Goal 4: Teacher Education and Professional Development

By the year 2000, the Nation’s teaching force will have access to programs for the continued improvement of their professional skills and the opportunity to acquire the knowledge and skills needed to instruct and prepare all American students in the next century.

Goal 8: Parental Participation.

By the year 2000, every school will promote partnerships that will increase parental involvement and participation in promoting the social, emotional, and academic growth of children.

APPENDIX C:

MEMBERS OF THE NATIONAL MUSIC STANDARDS TASK FORCE

National Music Standards Task Force

Appointed Summer 1992

Paul Lehman (Chair): Professor Emeritus of Music Education, University of Michigan, and former MENC national president (1984-1986)

June Hinckley: Arts Education specialist for the Florida Department of Education (1984-present) and former MENC national president (1998-2000)

Charles Hoffer: Professor of Music, University of Florida, and former MENC national president (1988-1990)

Carolynn Lindeman: Professor of Music Emerita, San Francisco University, and former MENC national president (1996-1998)

Bennett Reimer: John W. Beattie Professor of Music Education Emeritus at Northwestern University

Scott Shuler: Associate Professor and Coordinator of Music Education, California State University, Long Beach, and MENC President-Elect (2008-2010)

Dorothy Straub: Music Coordinator for the Fairfield public schools in Connecticut and former MENC national president (1992-1994)

APPENDIX D:

JANUARY 1993 DRAFT OF THE NATIONAL MUSIC STANDARDS

Special
SECTION

PROPOSED NATIONAL ARTS EDUCATION STANDARDS

WORKING DRAFT FOR MENC MEMBERS

NATIONAL STANDARDS FOR MUSIC EDUCATION

I. Creation and Performance

Grades K-4

Children, particularly in grades K-4, learn by doing. Singing, playing instruments, moving to music, and composing and improvising music provide them with musical skills and knowledge obtainable in no other way.

A. Content Standard: Children develop performance and participation skills by singing and playing, alone or with others.
Achievement Standard: Children sing songs accurately and independently, in tune, alone or with a group, using a clear, free tone, and reflecting an understanding of tonal and rhythmic concepts; they play simple melodies, rhythms, and chords on melodic, rhythmic, and harmonic classroom instruments (e.g., drum, recorder, Autoharp) and perform accompaniments to singing; they sing or play simple ostinatos with familiar songs; they sing rounds and partner songs; they sing harmonizing parts; they play independent instrumental parts while other children sing or play contrasting parts.

B. Content Standard: Children demonstrate good tone quality and expressiveness in singing and playing.
Achievement Standard: Children sing and play classroom or other instruments with phrasing, dynamics, tone quality, style, and expression that are appropriate for the repertoire being performed and that reflect an understanding of the fundamentals of music performance and interpretation.

C. Content Standard: Children move to express musical concepts.
Achievement Standard: Children respond to music and sound, particularly to meter and beat, by appropriate movements, such as clapping or walking; they respond to changes in tempo, dynamics, pitch, rhythm, timbre, or style by changing their movements appropriately; they conduct in duple, triple, and quadruple meters, reflecting the dynamics and style of the music; they create patterns of movement to express their thoughts or feelings or to express what they hear in various musical works.

D. Content Standard: Children develop a repertoire of songs of various genres, styles, and cultures.
Achievement Standard: Children sing from memory a basic repertoire of at least two dozen folk and composed songs, from the United States and from other regions of the world.

E. Content Standard: Children utilize a variety of sounds in composing and improvising music.
Achievement Standard: Children create short pieces consisting of nontraditional sounds available in the classroom (e.g., paper tearing, keys jingling), traditional sounds (e.g., xylophone, wood block), or body sounds (e.g., clapping, snapping), and they experiment imaginatively by altering pitch, tempo, timbre, and dynamics for expressive purposes; in their improvisations as well as in their compositions, they demonstrate the ability to make imaginative use of a wide variety of media and sound sources, including electronic ones.

F. Content Standard: Children improvise music through singing and playing.
Achievement Standard: Children spontaneously create thoughtful alterations and variations in existing songs; they create "answers" to unfinished melodic phrases by singing or playing on classroom instruments; they create music to dramatize songs and stories; they create melodies and accompaniments, using specified media, techniques, or forms, and perform their improvisations by singing or playing.

G. Content Standard: Children are familiar with the basic technology used in creating and manipulating music.
Achievement Standard: Children recognize electronic and acoustic sound

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sources; they utilize a variety of electronic sound sources for purposes of expressing musical ideas.

Grades 5-8

Singing and playing instruments provide students with satisfying musical experiences and important insights into music. The music they perform often becomes an important part of their personal musical repertoire. Composing and improvising are fundamental ways to exercise musical creativity, and they provide unique insights into the structure and form of music.

A. Content Standard: Students sing with confidence and with good tone quality, technique, and intonation, in both solo and ensemble settings.
Achievement Standard: Students sing accurately, alone and with others, with a free tone and with expressive qualities appropriate to the music, throughout their singing ranges; they sing in social situations without self-consciousness; they participate freely and sing comfortably and confidently through the period of voice change; they sing rounds, partner songs, songs with descants, and songs in two or three parts; they demonstrate the ability to correct errors in pitch or rhythm when they occur; they demonstrate sensitivity to blend and balance and responsiveness to the gestures of the conductor. Students who elect choral performance achieve at higher levels with respect to tone quality, intonation, technique, independence, sensitivity to blend and balance, and accurate responsiveness to the gestures of a conductor than students who do not.

B. Content Standard: Students play instruments with confidence and with good tone quality, technique, and intonation, in both solo and ensemble settings.
Achievement Standard: Students demonstrate skill on a variety of classroom instruments (e.g., recorder-type, Autoharp-type, mallet, fretted, keyboard, electronic); they play simple melodies on at least two instruments and play at least three chords on two or more instruments; they play a part independently, demonstrate sensitivity to blend and balance, and respond to the gestures of a conductor. Students who elect instrumental performance play their instruments with good tone quality, good intonation, accurate rhythm, and adequate technique for their level of experience; they develop skills of independent playing, sensitivity to blend and balance, and accurate responsiveness to the gestures of a conductor to a higher level than students who do not elect instrumental performance.

C. Content Standard: Students sing and play a variety of songs and instrumental works in a style appropriate to each
Achievement Standard: Students sing from memory a varied repertoire of at least fifty folk, art, and contemporary songs; on instruments, they play a varied repertoire of music of diverse periods and styles, including at least some works performed from memory; they vary their vocal and instrumental style and interpretation appropriately, depending on the type of music being performed.

D. Content Standard: Students create short musical compositions that exhibit cohesiveness and musical expression.
Achievement Standard: Students compose simple pieces for at least one performance medium, using traditional or nontraditional sound sources, including electronic ones; they utilize personal computers and basic MIDI (Musical Instrument Digital Interface) devices, including keyboards, sequencers, synthesizers, and drum machines; their compositions reflect a knowledge of melodic, rhythmic, and harmonic elements, and show growth in musical imagination and expression.

E. Content Standard: Students improvise music through singing or playing.
Achievement Standard: Students spontaneously create simple rhythmic and harmonic accompaniments to live or recorded music; they demonstrate originality and imagination in experimenting with variations in tempo, timbre, dynamics, and phrasing for expressive purposes in their improvisations.

Grades 9-12

Through singing and playing instruments, much of the world's finest music is directly accessible for students to experience. Performance provides a special understanding of music and the culture it represents. Composing and improvising music not only offer a powerful means of non-verbal expression, but are extraordinarily challenging, enriching, and self-fulfilling experiences. Although the advanced level of performance skills may tend to be achieved only by students who elect performance instruction or ensembles, all students are expected to achieve at the proficient level.

Note: "Proficient" and "advanced" levels of achievement have been identified for grades 9–12. In the hope that students may learn about music in settings other than the music classroom, no link is necessarily implied between achievement and the election of formal course work in music in grades 9–12. In general, however, the proficient level is designed to apply to the student who has elected a music course involving relevant skills or knowledge for one to two years beyond grade 8, and the advanced level is designed to apply to the student who has elected a music course involving relevant skills or

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knowledge for three to four years beyond grade 8.

A. Content Standard: Students sing accurately, with confidence, and with good tone quality, technique, and diction, in both solo and ensemble settings.
Achievement Standard: *Proficient.* Students demonstrate good posture, good breath control, and basic technical skills; they sing with good pitch, rhythm, diction, balance, blend, and interpretation; they are familiar with a basic repertoire of vocal literature; they sing accurately and independently an appropriate part in an ensemble, with or without accompaniment, with sensitivity to the gestures of a conductor, they perform music with a difficulty level of III to IV on a scale of I to VI.
Advanced. Students' technical skills are developed to a high level; they sing with pure, undistorted vowels and good diction; they are familiar with a wide variety of vocal literature; they possess advanced skills in reading music and performing independently; they demonstrate a high level of development in musicianship; they perform music with a difficulty level of V to VI on a scale of I to VI; they sing independently, well in tune, with precise rhythm, and with a high degree of attention to the details of interpretation, in large ensembles and in ensembles with one student on a part.

B. Content Standard: Students sing expressively, with musical understanding, and in a style appropriate to the work being performed.
Achievement Standard: *Proficient.* Students sing with expression and musicianship a varied repertoire of vocal literature; they sing from memory a repertoire of works of various genres; they sing music of at least two contrasting styles, with dynamics, phrasing, and expression appropriate to each.
Advanced. Students sing a wide variety of vocal literature of diverse periods and styles, including many songs sung from memory; they sing music of at least four contrasting styles, with dynamics, phrasing, and expression appropriate to each; their singing clearly reflects their familiarity with the traditions of the music sung; they demonstrate a high level of independence, expressiveness, and musicianship in singing various styles and tempos.

C. Content Standard: Students play instruments with confidence, with good tone quality, technique, and intonation, and with the correct notes and rhythms, in both solo and ensemble settings.
Achievement Standard: *Proficient.* Students play at least one instrument (e.g., band or orchestra instrument, folk instrument, electronic instrument) well enough to perform in informal settings and to derive satisfaction from performing; they play a part in an instrumental ensemble accurately and independently; they demonstrate attention to pitch, rhythm, and interpretation in their performance; they show sensitivity to blend and balance and to the gestures of a conductor. Students who elect courses in instrumental performance play with good posture, embouchure, breath control, intonation, bowing, sticking, and similar technical skills; they accurately interpret pitches, rhythms, and other notational symbols through playing; they play with a clear and resonant tone quality; they play major and minor scales and arpeggios and the chromatic scale; they perform music with a difficulty level of III to IV on a scale of I to VI.
Advanced. Students' technical skills are developed to a high level; they are familiar with a wide variety of instrumental literature; they possess advanced skills in reading music; they demonstrate a high level of development in musicianship; they perform music with a difficulty level of V to VI on a scale of I to VI; they play independently, well in tune, with precise rhythm, and with a high degree of attention to the details of interpretation in large ensembles and in small ensembles with one student on a part.

D. Content Standard: Students play expressively, with musical understanding, and in a style appropriate to the composition.
Achievement Standard: *Proficient.* Students play a varied repertoire of instrumental literature; they perform from memory a repertoire of works of various genres; they play music of at least two contrasting styles, with dynamics, phrasing, and expression appropriate to each.
Advanced. Students play a wide variety of instrumental literature of diverse periods and styles, including many works performed from memory; they perform music of at least four contrasting styles, with dynamics, phrasing, and expression appropriate to each; their playing clearly reflects their familiarity with the traditions of the music being performed; they demonstrate a high level of independence, expressiveness, and musicianship in playing music of various styles and tempos.

E. Content Standard: Students improvise simple melodies and accompaniments.
Achievement Standard: *Proficient.* Students spontaneously create short, free-standing works or simple rhythmic and harmonic accompaniments or melodic lines to live or recorded instrumental or vocal music.
Advanced. Students spontaneously create idiomatically correct vocal or

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instrumental parts, with or without accompaniment, in jazz or other improvisational settings.

F. Content Standard: Students create short compositions for a variety of performing media.
Achievement Standard: *Proficient.* Students compose simple pieces for at least two contrasting media; they utilize personal computers and basic MIDI (Musical Instrument Digital Interface) devices, such as keyboards, sequencers, synthesizers, and drum machines.
Advanced. Students compose works for winds, strings, percussion, voices, keyboard, and electronic media; they utilize state-of-the-art MIDI technology, including wind and guitar controllers. Students who elect courses in composition demonstrate greater awareness of technology and broader knowledge of composition techniques than students who do not.

G. Content Standard: Students arrange short pieces of music for instruments or voices.
Achievement Standard: *Proficient.* Students orchestrate or arrange simple pieces for media other than those for which the pieces were written; their work demonstrates knowledge of the ranges and the potential of the instruments, voices, and other media.
Advanced. Students orchestrate or arrange complex and extended works for media other than those for which they were written; their work reveals a high level of technical knowledge of the instruments, voices, and other media, an awareness of the characteristics of the various media, and skill in the effective use of musical resources.

II. Cultural and Historical Context

Grades K-4

In our increasingly diverse classrooms children should learn to know and respect their own cultural heritage and that of others. Such an education can build self-esteem, develop positive personal relationships with others, and prepare children to live and work in communities including a variety of cultures. The more children learn about the music of their heritage and of other heritages, the more they can share in the cultural riches music provides, and the more they can experience the personal satisfaction available through music.

A. Content Standard: Children demonstrate an awareness of the various ways music is encountered in their everyday lives.
Achievement Standard: Children identify the various settings in which they hear or participate in music during a typical week, explain why that particular type of music was used, and describe the effect it had or was intended to have on themselves and on others.

B. Content Standard: Children distinguish the musical styles of various historical periods and world cultures.
Achievement Standard: Children distinguish between the music of today and the music of earlier periods; they determine whether works come from the same culture or from different cultures.

C. Content Standard: Children apply historical and cultural knowledge when listening to or performing music.
Achievement Standard: Children identify the prominent musical characteristics of a variety of cultures (e.g., Western art music, African music); they apply this knowledge in their own performances of music from various cultures.

D. Content Standard: Children demonstrate an awareness of the aesthetic qualities of music.
Achievement Standard: Children explain the effect on the listener of the composer's choices with respect to melodic contour, rhythm, harmony, dynamics, tempo, timbre, or other expressive qualities.

E. Content Standard: Children recognize that music shares characteristics in common with the other arts.
Achievement Standard: Children identify at least four elements or concepts existing in two or more of the arts and explain how they manifest themselves in the various arts.

Grades 5-8

The study of music provides a unique and valuable insight into the culture or period from which it has come. As students become familiar with the music of various cultures and periods, they gain an intimate and vivid acquaintance with those cultures and periods in ways that cannot be achieved by other means.

A. Content Standard: Students recognize aurally exemplary works from a variety of genres, forms, and styles.
Achievement Standard: Students identify by style, genre, composer, title, and movement or section, if applicable, a repertoire of at least a dozen exemplary works for various performance media; they state briefly why each is considered to be exemplary.

B. Content Standard: Students recognize aurally a variety of musical genres,

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forms, and styles.
Achievement Standard: Students classify by genre, form, style, and period a musical work presented aurally and explain the reasons for their answers.

C. Content Standard: Students describe salient musical and cultural characteristics of the major style periods of Western art music and the important genres and styles of Western music outside the art-music tradition.
Achievement Standard: Students list and explain the distinguishing musical and cultural characteristics of the Baroque, Classical, and Romantic periods, and of at least two distinctive musical styles of the 20th century, including at least one style not in the art-music tradition.

D. Content Standard: Students recognize and describe salient musical, cultural, and aesthetic characteristics of representative world cultures.
Achievement Standard: Students list and explain the rhythmic, melodic, harmonic, timbral, and other characteristics of at least one musical style of at least three distinctive world cultures, as well as identify how, by whom, and under what conditions the music is typically presented; they classify an unfamiliar but representative work according to the culture from which it comes; they demonstrate increased sensitivity to the aesthetic qualities of the music they perform or hear; after listening to two or more differing interpretations of the same work, they describe the musical and expressive qualities of the performances and explain how the interpretations differ and what the effect of each is likely to be on the listener.

E. Content Standard: Students describe the roles of music and musicians in contemporary society.
Achievement Standard: Students explain the various uses made of music in today's cultures, the characteristics music must possess to be useful in each context, and cite specific instances of each use; they list the various roles and functions musicians perform in society, cite representative individuals who function in each role, and describe their activities and achievements.

F. Content Standard: Students identify unique characteristics of each of the arts and characteristics the arts have in common.
Achievement Standard: Students list various elements or concepts (e.g., line, rhythm, repetition) that exist in two or more arts and explain how the meaning and use of that element or concept differs from one art to another; they cite meanings and uses that tend to be similar across the arts and those that tend to be different or are unique to one particular art.

Grades 9-12

Every musical work is a product of its time and place, although those works that continue to appeal to human beings transcend their original settings. Any music can be more fully understood and appreciated if the student is familiar with the historical, cultural, and aesthetic context in which the work was created.

A. Content Standard: Students recognize aurally exemplary works from a variety of genres, forms, and styles.
Achievement Standard: *Proficient.* Students identify by style, genre, composer, title, and movement or section, if applicable, a repertoire of at least twenty exemplary works for various performance media; they state briefly why each is considered to be exemplary.
Advanced. Students identify by style, genre, composer, title, and movement or section, if applicable, a repertoire of at least thirty exemplary works for various performance media; they describe and analyze each work. Students who elect courses in music appreciation, music history, or music literature develop higher levels of these skills than students who do not.

B. Content Standard: Students recognize aurally a variety of musical genres, forms, and styles.
Achievement Standard: *Proficient.* Students classify by genre, form, style, and period a musical work presented aurally and explain the reasons for their answers; they recognize aurally and describe basic musical forms such as ABA and rondo.
Advanced. Students classify by genre, form, style, and period a musical work presented aurally and explain in detail the reasons for their answers; they recognize aurally and describe extended musical forms such as sonata-allegro, theme and variations, and fugue; they recognize aurally and describe musical genres such as oratorio, symphony, and opera.

C. Content Standard: Students describe salient musical and cultural characteristics of the major style periods of Western art music and the important genres and styles of Western music outside the art-music tradition.
Achievement Standard: *Proficient.* Students list and explain the distinguishing musical and cultural characteristics of the Baroque, Classical, and Romantic periods, and of at least four distinctive musical styles of the 20th century, including at least two styles not in the art-music tradition.
Advanced. Students list and explain the distinguishing musical and cultural characteristics of the Medieval, Renaissance, Baroque, Classical, and Romantic periods, and at least five distinctive musical styles of the 20th century, including at least three styles

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not in the art-music tradition. Students electing choral or instrumental ensembles explain the historical and cultural background of the works performed by their ensembles.

D. Content Standard: Students recognize and describe salient musical and cultural characteristics of representative world cultures.
Achievement Standard: *Proficient.* Students list and explain the distinguishing musical and cultural characteristics of at least one representative style of at least four distinctive cultures from outside the West; they recognize aurally examples of music of those cultures.
Advanced. Students list and explain in detail the distinguishing musical and cultural characteristics of at least one representative style of at least five distinctive cultures from outside the West; their explanations reveal insight into the musical life of the people of those cultures; they recognize aurally examples of music of those cultures.

E. Content Standard: Students describe the role of music and musicians in contemporary society.
Achievement Standard: *Proficient.* Students explain in detail the various uses made of music in contemporary cultures, list the characteristics music must possess in order to be useful in each context, and cite specific examples of that use in their personal experience; they list the various roles and functions musicians perform in society, cite representative individuals who function in each role, and describe their activities and achievements.
Advanced. Students' explanations of the various uses of music in contemporary culture reflect broad and intimate knowledge of the role of music in a wide variety of social and artistic settings; they cite specific musical works that might appropriately be used in specific environments; their lists of the roles and functions of musicians reflect unusual insight into the topic; their reports on individual musicians contain little-known information on the work of those individuals.

F. Content Standard: Students demonstrate sensitivity to and insight into the aesthetic aspects of musical works.
Achievement Standard: *Proficient.* Students identify and explain how the effect on the listener would be different in a specific work if the composer had made other choices with respect to melodic contour, harmonization, dynamics, tempo, instrumentation, register, or expressive qualities; after listening to two or more differing interpretations of the same work, they describe the musical and expressive qualities of the performances and explain how the interpretations differ and what the effect of each is likely to be on the listener.
Advanced. Students' explanations of how changes in the music would affect the listener reflect a high level of insight; they not only explain the aesthetic effect of different interpretations but they compare and contrast the aesthetic effects of similar works, and of works and their derivative versions.

III. Perception and Analysis

Grades K-4

Skills in listening to and analyzing music are essential to enhance children's musical knowledge and to increase their personal enjoyment of music.

A. Content Standard: Children listen to music with focused attention.
Achievement Standard: Children identify specific musical events when listening to music; they describe specific musical phenomena in the music after listening; they demonstrate their musical perception by answering questions concerning music they have heard.

B. Content Standard: Children respond to various genres and styles of music through a variety of expressive means.
Achievement Standard: Children move, sing, play instruments, and use graphic notations or other means to demonstrate awareness of genre, style, or changes in melody, rhythm, harmony, dynamics, form, texture, or timbre.

C. Content Standard: Children use iconic or standard music notation to record musical events and ideas.
Achievement Standard: Children invent original graphic or symbolic systems to notate music so that it can be reproduced later; they use correct standard notational symbols to notate pitch, rhythm, dynamics, and other features of music.

D. Content Standard: Children interpret iconic and standard music notation in performing musical works.
Achievement Standard: Children interpret non-traditional systems of notation devised by others; they use a system (e.g., syllables, numbers, letters) to read music from notation; they recognize the basic features (e.g., form, dynamics, melodic contour, harmonic line, textural and rhythmic features) of unfamiliar music by

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studying the notation.

E. Content Standard: Children identify, both by notation and by listening, concepts related to the elements of music.
Achievement Standard: Children identify aurally a variety of instruments, including most orchestral instruments and selected instruments of world cultures, soprano, alto, tenor, and bass voices; they identify aurally formal structures such as ABA, call and response, rondo, and theme and variations; they identify and describe from listening and from notation salient musical features such as melodic contour, tempo, dynamic level, major and minor modes, meter, rhythmic features, and genres and types of music.

F. Content Standard: Children use appropriate music vocabulary to describe music.
Achievement Standard: Children use correct terminology concerning melody, rhythm, meter, harmony, dynamics, texture, form, and expression in describing and discussing musical works.

G. Content Standard: Children use critical thinking processes to identify and solve problems in music.
Achievement Standard: Children solve specific musical problems presented by the teacher (e.g., determine how the sound is produced in a particular sound source; determine the most appropriate timbre, dynamics, articulation, and style to express a given musical idea; create a specified effect, using electronic technology; find out about the music of a specified culture) and formulate and solve musical problems of interest to themselves.

Grades 5-8

The ability of music to play a major role in students' lives depends largely on the level of listening skills they have achieved, on the analytical skills they have developed, and on their ability to use musical notation to record and communicate musical ideas.

A. Content Standard: Students listen to music with focused attention.
Achievement Standard: Students give concentrated attention while listening to short, movement-length musical works and demonstrate their musical perception by answering questions concerning the music; they identify specified musical events while listening to music; they describe specified musical phenomena in the music after listening; they create graphic symbols to "map" a musical work while listening so that they can later recall the nature and sequence of the musical events.

B. Content Standard: Students analyze the melodic, harmonic, rhythmic, and formal structure of musical works, using appropriate terminology.
Achievement Standard: Students describe and discuss music heard, performed, or presented in notation in terms of its use of pitch, rhythm, and harmony and in terms of its texture, formal structure, performance medium, and other salient features; they demonstrate a knowledge of scales, intervals, chords, and chord progressions; they identify the musical techniques and devices used to provide unity and variety, repetition and contrast, and tension and resolution; they demonstrate a familiarity with the technical vocabulary of music.

C. Content Standard: Students interpret standard music notation.
Achievement Standard: Students use a systematic means for reading music in singing or playing classroom or other instruments; they sing or play simple melodies in the treble or bass clef at sight; they identify by name and function standard notational symbols for pitch, rhythm, articulation, and dynamics; they accurately follow a single line of standard notation while listening to music. Students who elect instrumental or vocal performance sightread music with a difficulty level of I or II, on a scale of I to VI, with attention to dynamics and expression.

D. Content Standard: Students express musical thoughts, using standard music notation.
Achievement Standard: Students use notation as a means for retaining musical ideas; they notate from dictation simple melodic, rhythmic, and harmonic patterns.

Grades 9-12

The ability to listen to music and to perceive what is heard is essential to participate in one's musical culture. A knowledge of music notation is necessary to learn new music independently. Students can understand music better if they are able to analyze it.

A. Content Standard: Students listen to extended musical works with focused attention.
Achievement Standard: *Proficient.* Students concentrate while listening to longer, movement-length musical works and demonstrate their musical perception by answering questions concerning the music; they identify specified musical events while listening to music; after listening, they describe in detail specified musical phenomena in the music.
Advanced. Students answer questions concerning musical works in extended forms after listening; their responses reveal a high level of skill in perceiving, analyzing, organizing, and remembering the musical content of the works. Students who elect

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courses in music appreciation, music history, music literature, or music theory develop higher levels of these skills than students who do not.

B. Content Standard: Students analyze the melodic, harmonic, rhythmic, and formal structure of musical works, using appropriate terminology.
Achievement Standard: *Proficient.* Students describe knowledgably and discuss music heard, performed, or presented in notation in terms of its use of pitch, rhythm, and harmony and in terms of its texture, formal structure, performance medium, and other salient features; they demonstrate a knowledge of scales, intervals, chords, and chord progressions; they identify in detail the musical devices and techniques used to provide unity and variety, repetition and contrast, and tension and resolution; they demonstrate a familiarity with the technical vocabulary of music.
Advanced. Students describe and discuss music heard, performed, or presented in notation in terms of its use of pitch, rhythm, and harmony and in terms of its texture, formal structure, performance medium, and other salient features by comparing or contrasting how the musical materials are used in each work relative to how they are used in other, similar works; they identify the musical devices and techniques used to provide unity and variety, repetition and contrast, and tension and resolution, and cite other works making similar use of these techniques and devices; they demonstrate a knowledge of modal scales, augmented and diminished intervals, altered chords, and modulations; they demonstrate a thorough knowledge of the technical vocabulary of music.

C. Content Standard: Students interpret standard music notation.
Achievement Standard: *Proficient.* Students sightread music with the difficulty level of a simple hymn tune. Students who elect instrumental or vocal performance sightread music with a difficulty level of III, on a scale of I to VI, with attention to dynamics and expression.
Advanced. Students sightread music with a difficulty level of IV or higher, on a scale of I to VI, with attention to dynamics and expression.

D. Content Standard: Students express musical thoughts, using standard music notation.
Achievement Standard: *Proficient.* Students notate from dictation step-wise melodies, rhythmic patterns, including quarter notes and eighth notes, and four-part harmonic patterns.
Advanced. Students notate from dictation melodies containing skips, rhythmic patterns of moderate complexity, and four-part harmonic patterns of up to eight measures in length, including patterns containing chromatics and modulations. Students who elect courses in music theory or composition develop higher levels of these skills than students who do not.

IV. The Nature and Value of the Arts

Grades K-4

Music is pervasive in American culture, and many of the attitudes and values children form about music are acquired in the early years. A broad variety of musical experiences are necessary to give young people the ability to make informed choices and judgments concerning the role music will play in their lives.

A. Content Standard: Children derive pleasure and a sense of satisfaction from making and listening to music.
Achievement Standard: Children voluntarily participate in music-making through singing and playing instruments in a variety of settings inside and outside the classroom; they enjoy listening to many types of music; they discuss their personal preferences in music and their responses to musical works, and they describe the characteristics of the music on which their preferences and responses are based.

B. Content Standard: Children make thoughtful and discriminating judgments about musical compositions and performances.
Achievement Standard: Children identify the strengths and weaknesses of specific works and performances; they judge the merit of works or performances relative to similar, comparable works or performances and they explain their reasons; they describe why specific works may be effective or appropriate in certain settings and not in others.

C. Content Standard: Children value and respect their own artistic efforts and those of others.
Achievement Standard: Children discuss in informal settings their activities in performing, creating, listening to, and learning about music, those of their fellow students, those of others in the community, and those of professionals.

D. Content Standard: Children demonstrate appropriate audience behavior in a variety of settings inside and outside the school.

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Achievement Standard: Children describe the different audience behaviors that are appropriate for different musical settings and demonstrate those behaviors in the respective settings.

Grades 5-8

Students learn to recognize and pursue quality in their musical experiences so that these experiences will enrich their lives. The value systems established in the early years change relatively little later in life. Judging and valuing are byproducts of quality music experiences rather than outcomes that are taught directly.

A. Content Standard: Students make informed, critical judgments about music.
Achievement Standard: Students select for their personal performance and listening music of high quality relative to other works in the same style or genre.

B. Content Standard: Students evaluate critically their own and others' performances, improvisations, and compositions and suggest improvements.
Achievement Standard: Students judge the quality of a performance, an improvisation, or a composition by identifying and describing its merits relative to those of other, similar performances, improvisations, or compositions by persons of comparable background as well as by persons representing the highest professional standards; they listen critically and assess the strengths and weaknesses of their own performances, improvisations, and compositions, including performances of ensembles in which they perform; they offer specific, detailed, and constructive suggestions for improvement.

C. Content Standard: Students are aware of the discipline, preparation, and skills needed for a career in music.
Achievement Standard: Students list at least three diverse careers that exist in the field of music and they explain the qualifications and training normally required for each career.

D. Content Standard: Students understand the creative roles of performers, composers, conductors, improvisers, and listeners in music of the Western tradition and from other traditions around the world.
Achievement Standard: Students describe the kinds of musical decisions each participant in the musical experience must make, the skills and understandings required, the interrelatedness of the various musical roles, and the different ways various cultures and historical periods assign musical responsibilities among those roles.

E. Content Standard: Students acquire a positive attitude toward a wide variety of music and increase their involvement with music, both in school and out of school.
Achievement Standard: Students find enjoyment and take satisfaction in performing, improvising, composing, studying, and listening to music, in both formal and informal settings; they enjoy a wide variety of musical genres, styles, and types; they participate in musical activities in the school and in the community; they demonstrate a respect for music and musical performance of high quality and a personal aesthetic response to music. Students who elect vocal or instrumental performance demonstrate particular enjoyment in singing or playing, a commitment to performing well, and a commitment to their ensembles.

Grades 9-12

Not all of the music that permeates contemporary life is of equal value. Being a well-educated adult requires the ability to be a discriminating listener and the ability to make informed musical judgments.

A. Content Standard: Students make informed, critical judgments about music.
Achievement Standard: *Proficient.* Students select, for their personal performance and listening, music of high quality relative to other works of the same genre and explain the bases for their preferences.
Advanced. Students select for their personal performance and listening music of high quality relative to other works of the same genre; they explain their choices of music in ways that reveal familiarity with a broad and diverse personal repertoire of music and reflect the existence of a personal set of aesthetic criteria that form the basis for personal judgments about music.

B. Content Standard: Students evaluate critically their own and others' performances, improvisations, and compositions, and suggest improvements.
Achievement Standard: *Proficient.* Students judge the quality of a performance, an improvisation, or a composition by identifying and describing its merits relative to those of other, similar performances, improvisations, or compositions by persons of comparable background as well as by persons representing the highest professional standards; they listen critically and assess the strengths and weaknesses of their own performances, improvisations, and compositions, including performances of ensembles in which they are enrolled; they offer specific, detailed, and constructive suggestions for improvement; their explanations and their suggestions reflect knowledge and insight.
Advanced. Students judge the quality of a performance, an improvisation, or a composition by identifying and

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describing its merits relative to those of other, similar performances, improvisations, or compositions by persons of comparable background as well as by persons representing the highest professional standards; they listen critically and assess the strengths and weaknesses of their own performances, improvisations, and compositions, including performances of ensembles in which they are enrolled; they offer specific, detailed, and constructive suggestions for improvement; their explanations for their judgments and their suggestions for improvement of compositions or improvisations reflect familiarity with a broad and diverse personal repertoire of music; their suggestions for improvement of performances reflect a high level of understanding of how musical learning takes place.

C. Content Standard: Students are aware of the variety of primary and supportive roles that are necessary in the making of music, and are aware that these roles vary among cultures according to their musical and cultural traditions.

Achievement Standard: *Proficient.* Students describe the contributions made by persons in the primary roles of composer, performer, conductor, improviser, and listener, and in the supportive roles of instrument maker, teacher, researcher, audio engineer, and critic; they describe the knowledge that each role requires and the ways in which each role interacts with and depends on the others; they identify and describe at least two other supportive roles; they cite examples from at least three distinctive cultures and explain the similarities and differences among the various cultures.

Advanced. Students explain in detail the musical thought processes required for the primary roles of composer, performer, conductor, improviser, and listener, and they demonstrate with examples how this thinking is carried out in interacting with music; they explain in detail the contributions of persons in supportive roles, such as instrument maker, teacher, researcher, audio engineer, and critic, and they identify and describe at least four other supportive roles; they explain the interrelationships between those roles clearly and knowledgeably; they cite examples from at least five distinctive cultures and describe the similarities and differences among the various cultures.

D. Content Standard: Students acquire an increasingly positive attitude toward music and increase their involvement with music, both in school and out of school.

Achievement Standard: *Proficient.* Students find enjoyment and take satisfaction in performing, improvising, composing, studying, and listening to music, in both formal and informal settings; they enjoy a wide variety of musical genres, styles, and types; they demonstrate a respect for music and musical performance of high quality and a personal aesthetic response to music. Students who elect vocal or instrumental performance demonstrate particular enjoyment in singing or playing, a commitment to performing well, and a commitment to their ensembles.

Advanced. Students actively seek out frequent opportunities to perform, improvise, compose, study, or listen to music, or to learn more about music; they participate actively in the musical life of the school and the community; they make music an important part of their lives.

✔ Take Action!

Turn the page and give the standards writers the benefit of your expertise. Fill out and send in the Member Response Form on page 31. Be certain to read the background information provided on page 30 before you make your comments. Comments returned before February 15 have the best chance of influencing the final standards document. If you wish, you may fax your form to MENC at 703-860-1531.

Funding

The creation of standards in arts education is supported by a grant to MENC on behalf of the Consortium of National Arts Education Associations from the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities.

APPENDIX E:

SEPTEMBER 1993 DRAFT OF THE NATIONAL MUSIC STANDARDS

NATIONAL STANDARDS FOR ARTS EDUCATION

What every young American should know and be able to do in the visual and performing arts.

Music and the other arts have recently been affirmed as basic to American education. This national affirmation of a belief fundamental to professional music educators came about in a movement that started in the spring of 1992 with the formation of the America 2000 Arts Partnership and continued with the June 1993 introduction of the Goals 2000: Educate America Act. The most concrete expression of this movement to date is the development of National Standards for Arts Education.

The Consortium of National Arts Education Associations is coordinating the development of these voluntary national standards for K–12 instruction in the arts (dance, music, theatre, visual arts). The Consortium consists of MENC, the American Alliance for Theatre and Education, the National Art Education Association, and the National Dance Association. The project is funded by the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. The National Committee for Standards in the Arts, made up of individuals from education, the arts, business, and government, oversees the project.

The standards are intended to state explicitly what every child should know and be able to do in the arts. The purpose of the standards project is to secure a place for music and the other arts among the basic disciplines of the K–12 curriculum. Parallel efforts are underway to develop standards in history, science, language arts, foreign languages, geography, and civics. Standards in mathematics have already been completed.

The standards in the four arts disciplines will be published together, as a single document, along with an introduction. This publication will be intended for a wide audience, including educational decision-makers and the public. The music standards will also be available in a separate document that will include teaching and assessment examples, early childhood education and opportunity-to-learn standards. In addition, MENC expects to issue subsequent related publications dealing with teacher education and evaluation.

The music standards have been developed by an MENC task force, which has drawn on the expertise of music teachers who served on four writing committees, and have already been revised extensively on the basis of comments from a large and diverse group of reviewers. Many MENC members have offered suggestions as a result of publication of a preliminary draft in the *MENC Soundpost* in January 1993.

The Organization of the Standards

The standards are arranged by grade levels: K–4, 5–8, and 9–12. These groupings were selected to conform to the groupings of the National Assessment of Educational Progress and the standards projects in the other disciplines. The standards describe the skills and knowledge that represent the expected cumulative learning upon exiting grades 4, 8, and 12.

Within each grade level, the standards are organized in three broad categories that are applicable to all four of the arts: Creating and Performing, Perceiving and Analyzing, and Understanding Cultural and Historical Contexts. For each category, content standards identify the broad subject matter. Within each content standard, several achievement standards specify desired levels of attainment or state how students will demonstrate their attainment of the desired level. (The determination of the curriculum and the instructional activities designed to achieve the standards are the responsibility of the states and the local school districts.)

Neither the categories nor the standards within them are assumed to be equal in importance, and no inference is intended concerning the relative amount of time or emphasis that should be devoted to either categories or standards.

Because not all students elect music in grades 9–12, "Proficient" and "Advanced" levels of achievement have been established. The proficient level is designed to apply to the student who has elected a music course involving relevant skills or knowledge for one to two years beyond grade 8, and the advanced level is designed to apply to the student who has elected a music course involving relevant skills or knowledge for three to four years beyond grade 8. In grades K–4 and 5–8, all of the standards are intended to apply to every student except as noted.

Commenting on the Standards

This special supplement to the *Music Educators Journal* contains a working draft of the proposed voluntary standards for music education. The writers of the document and the National Committee are inviting comment from parents, concerned citizens, educators, and other experts around the country. These comments will be gathered at four regional forums (see story, page 13) and will be collected by mail.

This review process will be concluded in November; in January 1994, the standards will be presented for adoption by the National Committee. The complete draft standards, including the introductory materials and standards for dance, music, theatre, and visual arts, are available for review. For a single copy, write to Standards, MENC, 1806 Robert Fulton Drive, Reston, VA 22091.

When considering your comments, please keep these points in mind:

- The standards are intended to represent a high level of achievement. They are to be "world-class." They are to reflect our nation's aspirations and not the status quo. However, they should be achievable, given good teaching and sufficient time and support.
- The standards should represent the highest-priority skills and knowledge in music that we as a nation seek to develop in our young people. These skills and knowledge should be valued not only by educators and musicians but by the public as well. The present draft includes too many expectations, implying a curriculum that may not be attainable. MENC advocates that at least 125 minutes per week should be devoted to music through grade 8. In reviewing the standards for grades K–4 and 5–8, consider how much can be taught in 125 minutes per week, and decide which achievement standards should be deleted because they are weak or because they are of lower priority.
- The expectations for level of attainment provided in each achievement standard should be stated as precisely as possible. The achievement standards should also establish clear, sequential distinctions in expectations, particularly between grades 5–8 and the grade 9–12 proficient level, and between the 9–12 proficient and 9–12 advanced levels. Please provide concrete comments that could help improve this aspect of the standards; specific suggestions for improvements in wording are especially invited.

Accepting and Implementing the Standards

Achieving the standards will require more time and support than some schools now devote to the arts. The first step is to agree on standards identifying what students should know and be able to do. The next step is to design and implement curricula to achieve the standards. There are clear implications for teacher education, evaluation, and other education practices as well.

In developing the standards, every effort will be made to achieve a consensus among the various individuals involved, including music educators, other musicians, other educators and administrators, leaders in government and the private sector, lay persons, and all other interested parties. In this final stage of review, the standards need careful scrutiny by experienced music teachers to identify any that are unrealistic, unclear, too difficult—or too easy. Your input is essential to the success of the standards and to the future of the profession.

This draft of the National Standards for Music Education is a special supplement to the September 1993 *Music Educators Journal.*

STANDARDS IN THE ARTS
(MUSIC ONLY)

Specific Instructions

Review each standard. Check whether individual achievement standards should be retained, deleted, or revised, and indicate directly on this copy specific revisions. Remember that these are exit standards for grades 4, 8, and 12.

Also, please supply the following information in the space provided:

Name of respondent (please print)

Office, title, or organization represented, if any

Address

Date Primary Teaching Level: ❑ Elementary ❑ Middle ❑ High School ❑ College

Mail your marked copy, no later than October 15, to Standards, MENC, 1806 Robert Fulton Drive, Reston, VA 22091-4348. Your response is valued and will be carefully considered. Thank you for your interest and support.

GRADES K-4

CREATING AND PERFORMING

Students, particularly in grades K-4, learn by doing. Singing, playing instruments, creating, and improvising music allow students to acquire musical skills and knowledge that can be developed in no other way, while performing in ensembles requires students to develop skills in working musically with others. Learning to read and notate music gives students a unique skill with which to explore music more fully.

SINGING

Retain ❑ Delete ❑ Revise ❑

1. Content Standard:
Singing competently and confidently

Achievement Standard:
Students

- sing songs independently, confidently, and with the correct notes and rhythms
- sing in tune, with a clear, free tone, good diction, and good posture
- sing ostinatos, partner songs, and rounds
- demonstrate when singing in groups skill in matching tone quality, listening to others, balancing and blending, and responding to the gestures of a conductor
- sing voluntarily in a variety of settings inside and outside the classroom

Retain ❑ Delete ❑ Revise ❑

2. Content Standard:
Singing expressively a varied repertoire of music

Achievement Standard:
Students

- sing with expression (e.g., with appropriate dynamics, phrasing, style, and interpretation) a repertoire of songs in a developmentally appropriate vocal range, with moderate rhythmic complexity, and with age-appropriate texts
- sing from memory a basic repertoire of at least three dozen folk and composed songs, representing various genres, styles, and cultures

Playing Instruments

3. Content Standard:
Playing instruments competently and confidently

Achievement Standard:
Students

	Retain	Delete	Revise
• play simple rhythms, melodies, and chords on rhythmic, melodic, and harmonic classroom instruments (e.g., drum, recorder, Autoharp) accurately and independently	❑	❑	❑
• play the correct notes and rhythms, in tune, with an appropriate tone quality	❑	❑	❑
• play independent instrumental parts (e.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic lines and chords) confidently while other students sing or play contrasting parts	❑	❑	❑
• echo short rhythmic, melodic, and harmonic patterns and phrases	❑	❑	❑
• demonstrate when playing in groups skill in matching tone quality, listening to others, balancing and blending, and responding to the gestures of a conductor	❑	❑	❑
• participate voluntarily in instrumental music-making in a variety of settings inside and outside the classroom	❑	❑	❑

4. Content Standard:
Playing expressively a varied repertoire of music

Achievement Standard:
Students

	Retain	Delete	Revise
• play with expression (e.g., with dynamics, phrasing, style, and interpretation) appropriate for the repertoire being performed	❑	❑	❑
• play a varied repertoire of music representing diverse genres and styles	❑	❑	❑
• play accompaniments (rhythmic, melodic, harmonic) to songs from at least four musical cultures	❑	❑	❑

Improvising and Composing

5. Content Standard:
Improvising music in a variety of styles

Achievement Standard:
Students

	Retain	Delete	Revise
• improvise "answers" to given rhythmic and melodic phrases in appropriate matching style and form	❑	❑	❑
• improvise short pieces within specified guidelines	❑	❑	❑
• use a wide variety of sound sources, including traditional sounds (e.g., singing, playing instruments), nontraditional sounds available in the classroom (e.g., teaing paper, tapping pencils), body sounds (e.g., clapping, snapping), and electronic media, in their improvisations	❑	❑	❑
• create thoughtful alterations and variations in familiar music representing a variety of styles	❑	❑	❑

6. Content Standard:
Composing and arranging music in a variety of styles

Retain Delete Revise

Achievement Standard:
Students

- create music to dramatize songs and stories
- create and arrange short accompaniments, songs, and instrumental pieces
- use a wide variety of sound sources, including electronic media, to express their musical ideas
- use specified techniques and forms in their compositions
- demonstrate imagination in altering pitch, tempo, timbre, and dynamics for expressive purposes

Reading and Notating Music

7. Content Standard:
Reading music notation

Retain Delete Revise

Achievement Standard:
Students

- use a system (e.g., syllables, numbers, letters) to read, in the G (treble) clef, simple music based on pentatonic, major, and minor scales
- read rhythmic values of whole, half, quarter, and eighth in 2/4, 3/4, and 4/4 meters
- explain, and apply when performing, notation symbols (e.g., meter signature, repeat sign, sharp, flat) and traditional terms referring to dynamics (e.g., piano, crescendo), tempo (e.g., andante, accelerando), and style (e.g., legato, accent marks)

8. Content Standard:
Using music notation to express musical ideas

Retain Delete Revise

Achievement Standard:
Students

- invent original graphic or symbolic systems to record their own and others' musical ideas
- use standard notation symbols to notate meter, pitch, rhythm, and dynamics

PERCEIVING AND ANALYZING

Skills in listening to and analyzing music are essential to increase students' personal understanding and enjoyment of music and to expand their musical knowledge. A wide variety of musical experiences is necessary to give students the ability to make informed judgments concerning music and the role it can play in their lives. Familiarity with the arts and with their place in the human experience is necessary in understanding and sharing one's culture.

Listening

9. Content Standard:
Listening to music with focused attention

Retain Delete Revise

Achievement Standard:
Students

- are attentive and actively engaged when listening to a variety of music of appropriate length and complexity
- demonstrate their musical perception by describing or answering questions about music they have heard
- respond through movement (e.g., swaying, skipping, dramatic play) to prominent musical characteristics (e.g., tempo, meter, dynamics) or to specific musical events (e.g., dynamic changes, meter changes, same/different sections) while listening to music

- demonstrate the ability to perceive the interaction of the elements of music in a given example more fully after repeated listenings ❑ ❑ ❑
- use their listening skills to improve their accuracy and expressiveness when making music alone and with others ❑ ❑ ❑
- listen voluntarily to a wide variety of music representing diverse genres, styles, and cultures ❑ ❑ ❑
- employ audience behavior appropriate for the environment, context, and style of the music performed ❑ ❑ ❑

Analyzing

10. Content Standard:
Analyzing and describing music of diverse styles, using appropriate terminology

Achievement Standard:
Students

Retain Delete Revise

- identify aurally and describe uses of the elements of music in various genres and styles (e.g., jazz, American Indian, calypso) ❑ ❑ ❑
- identify aurally and describe simple musical forms (e.g., ABA, call and response, theme and variations) ❑ ❑ ❑
- use correct terminology in describing or explaining music, music notation, music instruments and voices, and music performances ❑ ❑ ❑
- identify the sounds of a variety of instruments, including many orchestra and band instruments, electronic instruments, and instruments of a variety of world musical cultures, as well as soprano, alto, tenor, and bass voices ❑ ❑ ❑
- sing, play instruments, and use graphic illustrations or other means to demonstrate awareness of genre, style, and changes in rhythm, melody, harmony, dynamics, form, texture, and timbre when listening to music ❑ ❑ ❑
- create patterns of movement to express what they hear in musical works or to express their thoughts or feelings about the music ❑ ❑ ❑

Judging

11. Content Standard:
Making informed, critical judgments about music performances and compositions

Achievement Standard:
Students

Retain Delete Revise

- develop criteria for making choices and judgments about performances and compositions ❑ ❑ ❑
- compare the effectiveness of two performances, using personal criteria or criteria developed by the class ❑ ❑ ❑
- explain why specific compositions may be effective or appropriate in certain settings and not in others ❑ ❑ ❑
- discuss their personal preferences in music and their responses to specific musical works and describe the characteristics of the music on which their preferences and responses are based ❑ ❑ ❑

Recognizing Connections

12. Content Standard:
Understanding relationships between music and the other arts

Achievement Standard:
Students

Retain Delete Revise

- identify and explain at least two examples of common elements (e.g., theme, pattern) or common principles of organization (e.g., unity, variety) shared by two or more of the arts ❑ ❑ ❑

- explain similarities and differences in the uses of common terms (e.g., repetition, contrast) across the arts
- participate in folk dances and singing games representing at least four genres of music

13. Content Standard:
Understanding relationships between music and disciplines outside the arts

Achievement Standard:
Students

- explain how music reflects historical and social events and movements (e.g., Civil Rights movement, California Gold Rush)
- use the expressive and rhythmic elements of music-making in interpretive readings (e.g., poems, chants, folk tales)
- sing songs in several languages
- use various sound sources (e.g., recorders, guitar strings, tuning forks) to demonstrate how sound is produced and explain how the characteristics of sound (e.g., pitch, volume, timbre, duration) are determined and altered

UNDERSTANDING CULTURAL AND HISTORICAL CONTEXTS

To participate fully in a diverse, global society, students must understand their own cultural heritage and that of others within their communities and beyond. The study of music provides a unique and valuable insight into the cultural tradition or historical period from which it has come.

At the K–4 level, students become familiar with the musics of various cultural traditions and historical periods, gaining an intimate and vivid acquaintance with those cultures and periods.

Understanding Western Music

14. Content Standard:
Understanding the music and musical practices of the Western tradition

Achievement Standard:
Students

- describe and compare the prominent characteristics of various genres of Western art music (e.g., ballets, lullabies, marches)
- describe and compare the prominent characteristics of various genres of jazz, popular, and folk music (e.g., ragtime, sea chantey, rock)
- describe and compare the prominent characteristics of Western art music of today and that of earlier periods
- identify specific occasions that can be enriched by music (e.g., birthdays, parades, circuses) and describe the characteristics of suitable music
- identify the various settings in which they hear and participate in music during a specified period (e.g., a week) and identify the genre or style of the music
- identify and describe the activities and roles of musicians (e.g., orchestra conductor, lead guitarist in a rock band, composer of jingles for commercials) in creating and performing music

Understanding World Musics

15. Content Standard:
Understanding the music and musical practices of representative world cultures

Achievement Standard:
Students

	Retain	Delete	Revise
• describe in simple terms how the common elements of pitch, rhythm, dynamics, and timbre are used in musical examples from at least two representative world cultures (e.g., sub-Saharan African, Latin American and Caribbean)	❑	❑	❑
• determine whether specific musical works come from the same culture or from different cultures and explain the reasons for their answers	❑	❑	❑
• describe the roles of musicians and the uses of music in events (e.g., rituals, celebrations) in various world cultures	❑	❑	❑

GRADES 5-8

Note: Every elective course in music should, to some extent, provide experiences in performing, creating, listening to, and analyzing music in addition to focusing on its specific subject matter.

CREATING AND PERFORMING

Singing and playing instruments provide students with rewarding musical experiences and valuable insights into music. The music they perform often becomes an integral part of their personal musical repertoire. Composing and improvising are valuable ways to exercise musical creativity, and these activities offer a unique understanding of the form and structure of music. The ability to read and notate music provides students with a valuable skill for creating and performing music throughout their lives.

SINGING

1. Content Standard:
Singing competently and confidently

Achievement Standard:
Students

	Retain	Delete	Revise
• sing accurately and confidently throughout their singing ranges, alone and in small and large ensembles, with good posture and good breath control	❑	❑	❑
• demonstrate technical skills (e.g., tone quality, intonation, rhythm, diction, technique) sufficient to perform vocal literature with a level of difficulty of I to II, on a scale of I to VI	❑	❑	❑
• sing partner songs, rounds, songs with descants, and songs in two and three parts	❑	❑	❑
• participate freely and sing comfortably and confidently through the period of voice change	❑	❑	❑
• sing confidently in social situations	❑	❑	❑
• demonstrate in ensemble performance sensitivity to balance and blend and responsiveness to the gestures of a conductor	❑	❑	❑
• demonstrate the ability to learn music with minimal assistance from a teacher	❑	❑	❑

Students who participate in a choral ensemble

• demonstrate technical skills sufficient to perform vocal literature with a level of difficulty of II to III, on a scale of I to VI	❑	❑	❑
• demonstrate, by singing technical exercises and materials (e.g., vocalises, arpeggios), the proficiency needed to perform increasingly demanding music	❑	❑	❑
• demonstrate the ability to collaborate with others to improve the quality of their performance	❑	❑	❑
• sing music in four or more parts	❑	❑	❑

2. Content Standard:
Singing expressively a varied repertoire of music

Retain ❑ Delete ❑ Revise ❑

Achievement Standard:
Students

- sing with expression (e.g., with appropriate dynamics, phrasing, style, and interpretation and with appropriate variations in dynamics and tempo) a varied repertoire of vocal literature with a level of difficulty of I to II, on a scale of I to VI, including some songs performed from memory
- sing music that includes at least three distinct styles of Western art or popular music and at least one style not derived from the Western music tradition, with expression appropriate for the work being performed
- select literature for their own performance that is appropriate for their level of development

Students who participate in a choral ensemble

- sing with expression a varied repertoire of vocal literature with a level of difficulty of II to III, on a scale of I to VI, including some songs performed from memory
- demonstrate performance knowledge of the cultural traditions of the music

Playing Instruments

3. Content Standard:
Playing instruments competently and confidently

Retain ❑ Delete ❑ Revise ❑

Achievement Standard:
Students

- produce an appropriate sound on a variety of classroom instruments (e.g., recorder-type, Autoharp-type, mallet, fretted, keyboard, electronic)
- play accurately, independently, and confidently, alone and in small and large ensembles, with good posture, good position, and good breath control
- demonstrate on at least one instrument technical skills (e.g., tone quality, intonation, rhythm, technique) sufficient to perform instrumental literature with a level of difficulty of I to II, on a scale of I to VI
- play by ear simple melodies, simple rhythmic sequences, and harmonic sequences that use at least three chords (e.g., I, IV, V)
- demonstrate in ensemble performance sensitivity to balance and blend and responsiveness to the gestures of a conductor
- demonstrate the ability to learn music with minimal assistance from a teacher

Students who participate in an instrumental ensemble or class

- demonstrate technical skills sufficient to perform instrumental literature with a level of difficulty of II to III, on a scale of I to VI
- demonstrate, by performing technical exercises and materials (e.g., playing scales, arpeggios, études; singing intervals, passages from ensemble parts), the proficiency needed to play increasingly demanding music
- demonstrate the ability to collaborate with others to improve the quality of their performance

4. Content Standard:
Playing expressively a varied repertoire of music

Retain ❑ Delete ❑ Revise ❑

Achievement Standard:
Students

- play with expression (e.g., with appropriate dynamics, phrasing, style, and interpretation and with appropriate variations in dynamics and tempo) a varied repertoire of instrumental

literature with a level of difficulty of I to II, on a scale of I to VI

- play music that includes at least three distinct historical periods or styles, including popular styles, with expression appropriate for the work being performed ❑ ❑ ❑
- select literature for their own performance that is appropriate for their level of development ❑ ❑ ❑

Students who participate in an instrumental ensemble or class

- play with expression a varied repertoire of instrumental literature with a level of difficulty of II to III, on a scale of I to VI, including some solos performed from memory ❑ ❑ ❑
- demonstrate in performance knowledge of the cultural traditions of the music ❑ ❑ ❑

Improvising and Composing

5. Content Standard:
Improvising music in a variety of styles

Achievement Standard: Retain Delete Revise
Students

- improvise short original pieces and variations on existing pieces, using voices or instruments (e.g., traditional, nontraditional, electronic) ❑ ❑ ❑
- improvise music that demonstrates originality and imagination in choices of tempo, rhythm, timbre, dynamics, and sound sources for expressive purposes ❑ ❑ ❑
- improvise on given musical materials (e.g., melodic patterns, harmonic progressions) or within the conventions of a particular style (e.g., blues, rock) ❑ ❑ ❑
- create thoughtful alterations and variations in familiar music representing a variety of styles ❑ ❑ ❑
- improvise simple melodies and rhythmic and harmonic accompaniments for live or recorded musical performances in a style appropriate for the specific work ❑ ❑ ❑

6. Content Standard:
Composing and arranging music in a variety of styles

Achievement Standard: Retain Delete Revise
Students

- compose music in a specified form or tradition, demonstrating originality and imagination in applying the elements of composition (e.g., unity and variety, repetition and contrast) ❑ ❑ ❑
- use traditional sound sources (e.g., voices, instruments) when composing and arranging ❑ ❑ ❑
- use nontraditional sound sources, including electronic media (e.g., personal computers and basic MIDI devices, including keyboards, sequencers, synthesizers, and drum machines) and prerecorded tapes, when composing and arranging ❑ ❑ ❑
- orchestrate and arrange simple pieces for media other than those for which the pieces were written ❑ ❑ ❑
- compose music in at least two distinct styles (e.g., style of Bach, Classical style, blues style) ❑ ❑ ❑

Reading and Notating Music

7. Content Standard:
Reading music notation

Achievement Standard: Retain Delete Revise
Students

- read music in standard notation with a level of difficulty of I, on a scale of I to VI ❑ ❑ ❑
- sing or play music from notation using rhythmic values of whole, half, quarter, eighth, sixteenth, and dotted rhythms in 2/4, 3/4, 4/4, 6/8, 3/8, and 2/2 meters ❑ ❑ ❑

- sing or play at sight simple rhythms, melodies in both the G (treble) and F (bass) clefs, and chord symbols, including fingering symbols for fretted instruments
- explain, and apply when performing, standard notation symbols for pitch, rhythm, articulation, dynamics, tempo, and expression

Students who participate in a choral or instrumental ensemble or class

- read music in standard notation with a level of difficulty of II, and sightread music with a level of difficulty of I, on a scale of I to VI, with attention to dynamics and expression
- read nonstandard notation symbols sometimes used in 20th-century music

8. Content Standard:
Using music notation to express musical ideas

Retain Delete Revise
❑ ❑ ❑

Achievement Standard:
Students

- use standard notation, other notations, and their own invented or adapted notations to record their original musical ideas and the musical ideas of others

PERCEIVING AND ANALYZING

The likelihood that music will play a major role in students' lives depends largely on the level of listening skills they have achieved. Skills in analysis contribute in important ways to improved skills in listening, performing, composing, and improvising. The musical judgments students make in their daily lives should be enlightened ones based on broad experience in listening to and analyzing music. Because music is related to many other disciplines, learning to understand those relationships helps students to draw connections between their skills and knowledge in music and their skills and knowledge in other subjects.

LISTENING

9. Content Standard:
Listening to music with focused attention

Retain Delete Revise

Achievement Standard:
Students

- are attentive and actively engaged when listening to a variety of musical examples of moderate length and complexity
- demonstrate their musical perception by describing the musical events in a given aural example and by answering questions about the music
- recognize and identify (e.g., by raising hand) specific musical events (e.g., entry of oboe, change of meter, return of refrain) while listening to music
- demonstrate the ability to perceive the interaction of the elements of music in a given example more fully after repeated listenings
- listen voluntarily and perceptively to a wide variety of music representing diverse genres, styles, and cultures
- employ audience behavior appropriate for the environment, context, and style of music performed (e.g., listening quietly in a concert hall, applauding at the conclusion of a jazz solo, clapping and stamping to country/western music)
- identify opportunities available in the local area to listen to live music of various styles

ANALYZING

10. Content Standard:
Analyzing and describing music of diverse styles, using appropriate terminology

Achievement Standard:
Students

	Retain	Delete	Revise
• analyze aural examples of Western music and music of representative world cultures by describing the uses of musical elements (e.g., pitch, rhythm, meter), expressive devices (e.g., rubato, dynamics), and other important features (e.g., formal structure, performance medium), using appropriate music vocabulary	❑	❑	❑
• identify and explain the musical devices and techniques commonly used to provide unity and variety, repetition and contrast, and tension and resolution and cite specific examples of their use	❑	❑	❑
• demonstrate a basic knowledge of rhythm and meter, tonality, intervals, chords, and harmonic progressions in their analyses of music	❑	❑	❑

JUDGING

11. Content Standard:
Making informed, critical judgments about music performances and compositions

Achievement Standard:
Students

	Retain	Delete	Revise
• develop specific criteria for making informed, critical judgments about the quality and effectiveness of performances, compositions, arrangements, and improvisations	❑	❑	❑
• judge the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement	❑	❑	❑
• develop criteria for selecting music for their personal performance and listening that are based on knowledge, insight, and experience rather than on preconceptions, prejudices, or social pressures	❑	❑	❑

Students who participate in a choral or instrumental ensemble or class

• apply specific criteria for judging to their own solo and ensemble performances, compositions, arrangements, and improvisations and use their conclusions as a basis for improvement	❑	❑	❑

RECOGNIZING CONNECTIONS

12. Content Standard:
Understanding relationships between music and the other arts

Achievement Standard:
Students

	Retain	Delete	Revise
• compare and contrast how an event, scene, emotion, or idea is transformed into a work of art, using the characteristic materials of each art (e.g., sound in music, visual stimuli in art, movement in dance, human interrelationships in theatre) and cite examples	❑	❑	❑
• compare and contrast ways in which elements and organizational principles (e.g., theme, rhythm, texture, unity and variety, repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples	❑	❑	❑
• describe the similarities and differences between music and other arts in a given historical period or cultural context	❑	❑	❑
• explain how the roles of creators in the various arts (e.g., painters, composers, choreographers, playwrights) are similar to and different from one another; compare and contrast the roles of performers across the arts (e.g., instrumentalists, singers, dancers, actors); and compare and contrast the roles of others involved in the production and presentation of the arts (e.g., conductors, costumers, directors, lighting designers)	❑	❑	❑

Retain	Delete	Revise
❑	❑	❑

13. Content Standard:

Understanding relationships between music and disciplines outside the arts

Achievement Standard:

Students

- identify and describe musical examples associated with historical and social events and movements (e.g., First World War, Civil Rights movement)
- explain the hearing process and potential hazards to human hearing
- identify and explain the physical phenomena related to the musical phenomena of pitch, loudness, and timbre
- explain the principles of sound production, acoustical and electronic sound transmission, and perception of sound
- identify and describe ways in which skills and knowledge in music are related to skills and knowledge in other disciplines (e.g., relationships between the history of music and history in general, relationships between music technology and technology in general, relationships between literature and music in conveying images, feelings, and meanings)

UNDERSTANDING CULTURAL AND HISTORICAL CONTEXTS

Students should understand the cultural and historical forces that help to determine personal and social attitudes and behavior. Such an education helps to prepare students to live and work in communities that incorporate a variety of cultural traditions.

At the 5–8 level, students learn more about the music of their heritage and the music of other traditions, making them better able to share in the cultural riches music provides and better able to experience personal satisfaction through musical involvement.

Understanding Western Music

Retain	Delete	Revise
❑	❑	❑

14. Content Standard:

Understanding the music and musical practices of the Western tradition

Achievement Standard:

Students

- identify and describe the distinguishing musical and cultural characteristics of the Baroque, Classical, and Romantic periods, and of at least three distinct musical styles of the 20th century, including at least one style outside the Western art music tradition
- classify by genre, form, and historical period unfamiliar but representative examples of Western art music when presented aurally and explain the reasons for their answers
- classify by genre and style unfamiliar but representative examples of Western music outside the art music tradition when presented aurally and explain the reasons for their answers
- identify by genre and style (and, if applicable, by composer, title, and movement or section) at least ten exemplary (i.e., high quality and characteristic) musical works representing at least four distinct styles and describe the characteristics that cause each work to be considered exemplary
- identify at least three distinct uses made of music in the Western tradition (e.g., ceremony, commercials, worship, entertainment) and describe characteristics music must possess to be effective in each use
- identify at least three distinct roles (e.g., composer, performer, social activist, transmitter of cultural tradition) that musicians have performed in the Western tradition, past or pre-

sent, including musicians outside the art music tradition; cite representative individuals who have functioned in each role; and describe their activities and achievements

- identify at least three diverse careers that exist in the field of music and explain the qualifications and training normally required for each career ❑ ❑ ❑

Students who participate in a choral or instrumental ensemble or class

- refer to works they have performed when classifying unfamiliar but representative works ❑ ❑ ❑
- identify and describe the cultural origins and distinguishing musical characteristics of works they perform ❑ ❑ ❑

UNDERSTANDING WORLD MUSICS

15. Content Standard:

Understanding the music and musical practices of representative world cultures

Achievement Standard:

Students

	Retain	Delete	Revise
• identify and describe distinguishing characteristics of the musical styles of at least three representative world cultures (e.g., American Indian, sub-Saharan African, Southeast Asian)	❑	❑	❑
• classify unfamiliar but representative examples of world musics, when presented aurally, according to the culture from which each comes and explain the reasons for their answers	❑	❑	❑
• identify and describe at least three distinct musical genres or styles that reflect the influence of two or more cultural traditions, identify the cultural source of each influence, trace the historical conditions that produced the synthesis of influences, and describe the context in which the genre or style now exists	❑	❑	❑
• compare and contrast in at least two representative world cultures the functions of music, the roles of musicians, and the conditions under which music is typically presented	❑	❑	❑

GRADES 9-12

Note: The standards for grades 9-12 apply only to those students who elect music courses in those grades. Two levels of achievement, "proficient" and "advanced," have been established. The proficient level is intended for students who have elected music for one to two years beyond grade 8. The advanced level is intended for students who have elected music for three to four years beyond grade 8.

Every music course should, to some extent, provide experiences in performing, creating, listening to, and analyzing music in addition to focusing on its specific subject matter. All students who elect music in grades 9-12 should demonstrate higher levels of competence than they did at the end of the 8th grade. Every student who elects music should reach at least the proficient level of achievement in standards 7 through 11 (Reading, Notating, Listening, Analyzing, and Judging) and should demonstrate at least some growth in the other applicable standards. In addition, a student who elects choral performance should meet the proficient or advanced level of achievement in standards 1 and 2 (Singing), as well as standard 5 (Improvising) when appropriate, and a student who elects instrumental performance should meet standards 3 and 4 (Playing Instruments), as well as standard 5 (Improvising) when appropriate. In addition to meeting standards 7 through 11, a student who elects music theory or composition should meet standards 5 and 6 (Improvising and Composing), and a student who elects music history, music literature, or fine arts courses should meet standards 12 and 13 (Recognizing Connections), standard 14 (Understanding Western Music), and standard 15 (Understanding World Musics).

Every student should elect at least one of the arts in grades 9-12. Students who elect no music in grades 9-12 are assumed at least to have met the standards for grade 8. In addition, some gains in music skills and knowledge should result from interdisciplinary study in other arts or in other disciplines.

CREATING AND PERFORMING

Through singing and playing instruments, students become creatively involved with music. Performance provides a basis for a rich and satisfying life through the enjoyment of music. Composing and improvising music are not only powerful means of nonverbal expression but are also challenging, enriching, and self-fulfilling experiences. Knowledge of music notation is necessary to create and perform music and to learn new music independently.

SINGING

Retain	Delete	Revise
❑	❑	❑

1. Content Standard:
Singing competently and confidently

Achievement Standard, Proficient:
Students

- sing accurately, independently, and confidently throughout their singing ranges, alone and in small and large ensembles, with good posture and good breath control
- demonstrate technical skills (e.g., tone quality, intonation, rhythm, diction, technique) sufficient to perform vocal literature with a level of difficulty of III to IV, on a scale of I to VI
- demonstrate the ability to maintain a steady pulse at various tempos
- sing an appropriate part in an ensemble, demonstrating well developed ensemble skills, including sensitivity to balance and blend and prompt response to the gestures of a conductor
- sing music in four or more parts
- demonstrate, by singing technical exercises and materials (e.g., vocalises, arpeggios), the proficiency needed to perform increasingly demanding music
- demonstrate the ability to learn music without the assistance of a teacher

Achievement Standard, Advanced:
Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level
- demonstrate technical skills sufficient to perform vocal literature with a level of difficulty of IV to V, on a scale of I to VI
- demonstrate a high level of consistency and reliability in applying their technical skills
- demonstrate a high level of independence in musical performance, including singing in small ensembles with one student on a part

Retain	Delete	Revise
❑	❑	❑

2. Content Standard:
Singing expressively a varied repertoire of music

Achievement Standard, Proficient:
Students

- sing with expression (e.g, with appropriate dynamics, phrasing, style, and interpretation and with appropriate variations in dynamics and tempo) a large and varied repertoire of vocal literature with a level of difficulty of III to IV, on a scale of I to VI, including some songs performed from memory
- sing music that includes at least four distinct styles of Western art or popular music and at least two styles not derived from the Western music tradition, with expression appropriate for the work being performed
- demonstrate in performance basic knowledge of the cultural traditions of the music
- select literature for their own performance that is appropriate for their level of development

Achievement Standard, Advanced:

Students

- sing with expression a large and varied repertoire of vocal literature with a level of difficulty of IV to V, on a scale of I to VI ❑ ❑ ❑
- sing music that includes at least five distinct styles of Western art or popular music and at least three styles not derived from the Western music tradition, with expression appropriate for the work being performed ❑ ❑ ❑
- sing with a high degree of attention to the details of interpretation, and focus their technical skills entirely on producing an expressive and compelling musical performance ❑ ❑ ❑
- demonstrate in performance familiarity with the cultural traditions of the music ❑ ❑ ❑

PLAYING INSTRUMENTS

3. Content Standard:

Playing instruments competently and confidently

Achievement Standard, Proficient:

Retain Delete Revise

Students

- play at least one instrument (e.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument) well enough to perform in informal settings and to derive satisfaction from performing alone and with others ❑ ❑ ❑
- play accurately, independently, and confidently, alone and in small and large ensembles, with good posture, good position, and good breath control ❑ ❑ ❑
- demonstrate technical skills (e.g., tone quality, intonation, rhythm, technique) sufficient to perform instrumental literature with a level of difficulty of III to IV, on a scale of I to VI ❑ ❑ ❑
- demonstrate the ability to maintain a steady pulse at various tempos ❑ ❑ ❑
- play an appropriate part in an ensemble, demonstrating well developed ensemble skills, including sensitivity to balance and blend and prompt response to the gestures of a conductor ❑ ❑ ❑
- demonstrate, by performing technical exercises and materials (e.g., playing scales, arpeggios, études; singing intervals, passages from ensemble parts), the proficiency needed to play increasingly demanding music ❑ ❑ ❑
- demonstrate the ability to learn music without the assistance of a teacher ❑ ❑ ❑

Achievement Standard, Advanced:

Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level ❑ ❑ ❑
- demonstrate technical skills sufficient to perform instrumental literature with a level of difficulty of IV to V, on a scale of I to VI ❑ ❑ ❑
- demonstrate a high level of consistency and reliability in applying their technical skills ❑ ❑ ❑
- demonstrate a high level of independence in musical performance, including playing in small ensembles with one student on a part ❑ ❑ ❑

4. Content Standard:

Playing expressively a varied repertoire of music

Achievement Standard, Proficient:

Students

- play with expression (e.g., with appropriate dynamics, phrasing, style, and interpretation and with appropriate variations in dynamics and tempo) a varied repertoire of instrumental literature with a level of difficulty of III to IV, on a scale of I to VI ❑ ❑ ❑
- play music that includes at least four distinct historical periods or styles, including popular styles, with expression appropriate for the work being performed ❑ ❑ ❑

- demonstrate in performance basic knowledge of the cultural traditions of the music
- select literature for their own performance that is appropriate for their level of development

Achievement Standard, Advanced:
Students

- play with expression a varied repertoire of instrumental literature with a level of difficulty of IV to V, on a scale of I to VI
- play music that includes at least five distinct historical periods or styles, including popular styles, with expression appropriate for the work being performed
- play with a high degree of attention to the details of interpretation, and focus their technical skills entirely on producing an expressive and compelling musical performance
- demonstrate in performance familiarity with the cultural traditions of the music

IMPROVISING AND COMPOSING

5. Content Standard:
Improvising music in a variety of styles

Retain Delete Revise

Achievement Standard, Proficient:
Students

- improvise original pieces and variations on existing pieces, using voices or instruments (e.g., traditional, nontraditional, electronic)
- demonstrate originality and imagination in improvising on given musical materials (e.g., melodic patterns, harmonic progressions) or within the conventions of a particular style (e.g., bluegrass, Dixieland)
- create thoughtful alterations and variations in unfamiliar music representing a variety of styles
- improvise melodies, rhythmic and harmonic accompaniments, and embellishments of melodic lines for live or recorded musical performances in a style appropriate for the specific work

Achievement Standard, Advanced:
Students

- improvise idiomatically appropriate vocal or instrumental parts in a variety of styles
- improvise with greater facility and improvise music of greater complexity than at the proficient level

6. Content Standard:
Composing and arranging music in a variety of styles

Retain Delete Revise

Achievement Standard, Proficient:
Students

- compose music in a specified form or tradition, demonstrating originality, imagination, and technical skill in applying the principles of composition (e.g., creating unity by stylistic consistency, use of theme and motif; creating variety by diversity in development of ideas, alterations in the musical materials)
- use traditional sound sources (e.g., voices, instruments) when composing and arranging, demonstrating knowledge of the ranges and traditional usages of the sound sources
- use nontraditional sound sources, including electronic media (e.g., personal computers and MIDI devices, including keyboards, sequencers, synthesizers, and drum machines) and prerecorded tapes, when composing and arranging
- orchestrate and arrange simple pieces for media other than those for which the pieces were written in ways that preserve or enhance the expressive impact of the music

- compose music in at least three distinct styles (e.g., style of Mozart, Impressionist style, Dixieland style) ❑ ❑ ❑

Achievement Standard, Advanced:
Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level ❑ ❑ ❑
- compose music in at least four distinct styles (e.g., style of Stravinsky, madrigal style, specified pop or contemporary styles) ❑ ❑ ❑
- compose and arrange pieces for at least two media, selected from winds, strings, percussion, voices, keyboard, and electronic media ❑ ❑ ❑
- compose and arrange works appropriate for concert settings, functional uses (e.g., theatre, film), commercial uses (e.g., radio and TV commercials, background music), and social settings (e.g., school parties and dances, disco) ❑ ❑ ❑
- demonstrate a high level of growth in musical imagination and creativity ❑ ❑ ❑

Reading and Notating Music

7. Content Standard:
Reading music notation

Achievement Standard, Proficient: Retain Delete Revise
Students

- read music in standard notation with a level of difficulty of III and sightread music with a level of difficulty of II, on a scale of I to VI, in both the G (treble) and F (bass) clefs, with attention to dynamics and expression ❑ ❑ ❑
- read nonstandard notation symbols sometimes used in 20th-century music ❑ ❑ ❑

Students who participate in a choral or instrumental ensemble or class

- read music in standard notation with a level of difficulty of IV and sightread music with a level of difficulty of III, on a scale of I to VI, with attention to dynamics and expression ❑ ❑ ❑

Achievement Standard, Advanced:
Students

- read music in standard notation with a level of difficulty of IV and sightread music with a level of difficulty of III, on a scale of I to VI, with attention to dynamics and expression ❑ ❑ ❑
- read nonstandard notation symbols sometimes used in 20th-century music ❑ ❑ ❑

Students who participate in a choral or instrumental ensemble or class

- read music in standard notation with a level of difficulty of V and sightread music with a level of difficulty of IV, on a scale of I to VI, with attention to dynamics and expression ❑ ❑ ❑

8. Content Standard:
Using music notation to express musical ideas

Achievement Standard, Proficient: Retain Delete Revise
Students

- use standard notation, other notations, and their own invented or adapted notations to record their original musical ideas and the musical ideas of others ❑ ❑ ❑
- demonstrate in their choices of notation awareness of why different musics require different notational representations ❑ ❑ ❑

❑ ❑ ❑

Achievement Standard, Advanced:
Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level

PERCEIVING AND ANALYZING

The ability to listen with understanding and to perceive what is heard is essential to participate in one's musical culture. Students can understand music better if they are able to analyze it. Improving their listening and analytical skills enables students to make better judgments concerning music and musical performances, to recognize and pursue quality in their musical experiences, and to enrich their lives and their culture. Understanding the relationships that exist among the arts and between music and the other disciplines helps to prepare students to understand other, more complex relationships that exist in the world.

LISTENING

Retain Delete Revise

9. Content Standard:
Listening to music with focused attention

Achievement Standard, Proficient:
Students

❑ ❑ ❑ - concentrate while listening to extended musical works
❑ ❑ ❑ - demonstrate their ability to perceive and recall when discussing music they have heard
❑ ❑ ❑ - listen voluntarily and perceptively to a wide variety of music of challenging complexity and length, representing diverse genres, styles, and cultures
❑ ❑ ❑ - adapt themselves comfortably to varied musical situations in which differing audience behaviors are appropriate
❑ ❑ ❑ - identify opportunities available in the local area to listen to live music of various styles

Achievement Standard, Advanced:
Students

❑ ❑ ❑ - demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level
❑ ❑ ❑ - demonstrate a high level of ability to perceive and recall when discussing music they have heard

ANALYZING

Retain Delete Revise

10. Content Standard:
Analyzing and describing music of diverse styles, using appropriate terminology

Achievement Standard, Proficient:
Students

❑ ❑ ❑ - analyze examples of Western music of diverse styles and music of representative world cultures, presented aurally or in notation, by describing the uses of musical elements (e.g., pitch, rhythm, meter), expressive devices (e.g., rubato, dynamics), and other important features (e.g., formal structure, performance medium, the emotional responses they can produce)
❑ ❑ ❑ - identify and explain the musical devices and techniques used to provide unity and variety, repetition and contrast, and tension and resolution in a given example and identify examples in other works that make similar uses of these techniques and devices
❑ ❑ ❑ - describe the particular synthesis of elements in a given musical work that makes it unique, interesting, and expressive

- demonstrate knowledge of the technical vocabulary of music ❑ ❑ ❑

Achievement Standard, Advanced:

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level ❑ ❑ ❑
- compare and contrast the ways in which the musical materials of a given example are used relative to ways in which they are used in other examples of the same genre or style ❑ ❑ ❑
- demonstrate a thorough knowledge of the technical vocabulary of music ❑ ❑ ❑

JUDGING

11. Content Standard:

Making informed, critical judgments about music performances and compositions

Achievement Standard, Proficient:

Students

Retain Delete Revise

- refine the criteria they developed earlier for making informed, critical judgments about the quality and effectiveness of performances, compositions, arrangements, and improvisations in various styles ❑ ❑ ❑
- evaluate a performance, composition, arrangement, or improvisation by identifying and describing its merits relative to those of similar performances, compositions, arrangements, or improvisations by persons of comparable background or by persons exemplifying the cultural standards characteristic of the tradition or genre to which the music belongs ❑ ❑ ❑
- refine the criteria they developed earlier for selecting music for personal performance and listening, based on increased knowledge, insight, and experience ❑ ❑ ❑
- offer constructive suggestions for improvement of their own and others' performances, compositions, arrangements, and improvisations ❑ ❑ ❑
- cite examples of music they enjoy listening to or performing and examples of music they do not enjoy listening to or performing, and use the criteria they have developed and refined for judging music to explain why or why not ❑ ❑ ❑

Achievement Standard, Advanced:

Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level ❑ ❑ ❑
- demonstrate a high level of critical skills in applying criteria for judging music performances, compositions, arrangements, and improvisations ❑ ❑ ❑

RECOGNIZING CONNECTIONS

12. Content Standard:

Understanding relationships between music and the other arts

Achievement Standard, Proficient:

Students

Retain Delete Revise

- explain how various artistic processes (e.g., imagination, craftsmanship, following and extending traditions, developing artistic ideas, incorporating cultural references) are applied and manifested in similar and different ways across the arts ❑ ❑ ❑
- identify and describe both common and distinctive characteristics of two or more arts within a particular historical period, style, or culture (e.g., Baroque, African-American, ❑ ❑ ❑

Retain Delete Revise

Japanese) and cite examples

Achievement Standard, Advanced:
Students
- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level
- identify and describe the similarities and differences in the uses of elements, processes, and organizational principles among the arts in the 18th, 19th, and 20th centuries

13. Content Standard:
Understanding relationships between music and disciplines outside the arts

Achievement Standard, Proficient:
Students
- identify specific examples that demonstrate how music influences and chronicles historical and social events and movements (e.g., westward expansion, ecology movement) and explain the impact of the music
- identify musicians whose compositions or performances served as catalysts for political or social action (e.g., Mahalia Jackson in the Civil Rights movement, Pablo Casals in the anti-fascist movement, Mozart's *The Marriage of Figaro* in the French Revolution, Verdi in the unification of Italy) and describe their roles or their involvement
- explain the physical basis of tone production in string, wind, percussion, and electronic instruments and in the human voice
- identify and describe ways in which skills and knowledge in music are related to skills and knowledge in other disciplines (e.g., relationships between music and sociology, relationships between musical practices and artifacts and cultural anthropology)

Achievement Standard, Advanced:
Students
- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level
- compare and contrast how a selected universal theme (e.g., unrequited love, youthful death, destructive revenge) is dealt with in a dramatic or programmatic musical work and a parallel work of literature, explaining how music achieves the psychological or emotional effect suggested by the literary version
- identify and explain aspects of the physical basis of music that can be of practical use to the musician (e.g., use of beats in tuning, use of the harmonic series in string harmonics and brass fingerings, properties that contribute to good room acoustics, functioning of MIDI devices)

UNDERSTANDING CULTURAL AND HISTORICAL CONTEXTS

Because music has been an integral part of human history, education in music is important if students are to gain a broad cultural and historical perspective. In addition, any work of music can be more fully understood and appreciated if one is familiar with the historical, cultural, and aesthetic contexts in which the work was created. Every musical work is a product of its time and place, although many of the works that continue to appeal to human beings transcend their original settings.

As an important result of their music study, students become literate about music in its many and varied cultural settings.

UNDERSTANDING WESTERN MUSIC

14. Content Standard:
Understanding the music and musical practices of the Western tradition

Achievement Standard, Proficient:
Students

	Retain	Delete	Revise
• identify and describe the distinguishing musical and cultural characteristics of the Renaissance, Baroque, Classical, and Romantic periods, and of at least four distinct musical styles of the 20th century, including at least two styles outside the Western art music tradition	❑	❑	❑
• classify by genre (e.g., symphony, opera, art song), form (e.g., sonata-allegro, fugal, strophic), and historical period (e.g., Baroque, Classical, Impressionist) unfamiliar but representative examples of Western art music when presented aurally and explain the reasons for their answers	❑	❑	❑
• classify by genre and style unfamiliar but representative examples of Western music outside the art music tradition when presented aurally and explain the reasons for their answers	❑	❑	❑
• identify by genre and style (and, if applicable, by composer, title, and movement or section) at least fifteen exemplary (i.e., high quality and characteristic) musical works representing at least five distinct styles and describe the characteristics that cause each work to be considered exemplary	❑	❑	❑
• explain how a given work reflects an aesthetic tradition	❑	❑	❑
• identify and explain the stylistic elements of a given work that serve to define its historical and cultural contexts	❑	❑	❑
• identify at least five distinct uses made of music in the Western tradition (e.g., ceremony, commercials, worship, entertainment) and describe characteristics music must possess to be effective in each use	❑	❑	❑
• identify at least five distinct roles (e.g., composer, performer, social activist, transmitter of cultural tradition) that musicians have performed in the Western tradition, past or present, including musicians outside the art music tradition; cite representative individuals who have functioned in each role; and describe their activities and achievements	❑	❑	❑
• identify at least six diverse careers that exist in the field of music and explain the qualifications and training normally required for each career	❑	❑	❑
Students who participate in a choral or instrumental ensemble or class			
• identify and describe the cultural origins and distinguishing musical characteristics of works they perform	❑	❑	❑
Students who participate in an instrumental ensemble or class			
• demonstrate knowledge of the historical development and uses of the instruments they play	❑	❑	❑

Achievement Standard, Advanced:
Students

• demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level	❑	❑	❑
• identify and describe the distinguishing musical and cultural characteristics of the Renaissance, Baroque, Classical, and Romantic periods, and of at least five distinct musical styles of the 20th century, including at least three styles outside the Western art music tradition	❑	❑	❑
• identify by genre and style (and, if applicable, by composer, title, and movement or section) at least twenty exemplary (i.e., high quality and characteristic) musical works representing at least six distinct styles, describe the characteristics that cause each work to be considered exemplary, and describe and analyze each work	❑	❑	❑

- describe and explain a given musical work as a reflection of the human experience
- demonstrate sensitivity to the full complexity of a given musical work, including the contributions and interactions of its elements to its success as a work of art
- identify at least seven distinct uses made of music in the Western tradition (e.g., ceremony, commercials, worship, entertainment) and describe characteristics music must possess to be effective in each use
- identify at least seven distinct roles (e.g., composer, performer, social activist, transmitter of cultural tradition) that musicians have performed in the Western tradition, past or present, including musicians outside the art music tradition; cite representative individuals who have functioned in each role; and describe their activities and achievements

Understanding World Musics

Retain Delete Revise

15. Content Standard:
Understanding the music and musical practices of representative world cultures

Achievement Standard, Proficient:
Students

- identify and describe the distinguishing characteristics of the musical styles of at least four representative world cultures (e.g., American Indian, Moslem African and Near Eastern, North Indian, Central and Southern Asian)
- classify unfamiliar but representative examples of world musics, when presented aurally, according to the culture from which each comes and explain the reasons for their answers
- identify and describe at least four distinct musical genres or styles that reflect the influence of two or more cultural traditions, identify the cultural source of each influence, trace the historical conditions that produced the synthesis of influences, and describe the context in which the genre or style now exists
- compare and contrast in at least four representative world cultures the functions of music, the roles of musicians, and the conditions under which music is typically presented

Achievement Standard, Advanced:
Students

- demonstrate greater skills and knowledge in achieving each of the standards specified at the proficient level
- identify and describe the distinguishing characteristics of the musical styles of at least five representative world cultures (e.g., Chinese, South Indian, ethnic Eastern European)
- classify unfamiliar but representative examples of world musics, when presented aurally, according to the culture from which each comes and explain the reasons for their answers
- identify and describe at least five distinct musical genres or styles that reflect the influence of two or more cultural traditions, identify the cultural source of each influence, trace the historical conditions that produced the synthesis of influences, and describe the context in which the genre or style now exists
- compare and contrast in at least six representative world cultures the functions of music, the roles of musicians, and the conditions under which music is typically presented

APPENDIX F:

SUMMARY STATEMENT FROM THE NATIONAL STANDARDS FOR THE ARTS

Summary Statement: Education Reform, Standards, and the Arts

These *National Standards for Arts Education* are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement.

The Reform Context. The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation at Risk* in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the *Goals 2000: Educate America Act*, the national goals are written into law, naming the arts as a core, academic subject—as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

At the same time, the Act calls for education standards in these subject areas, both to encourage high achievement by our young people and to provide benchmarks to determine how well they are learning and performing. In 1992, anticipating that education standards would emerge as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation's school children should know and be able to do in the arts. This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums.

The Importance of Standards. Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. This document says, in effect, "an education in the arts means that students should know what is spelled out here, and they should reach clear levels of attainment at these grade levels."

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the *results* (in the form of student learning) that come from a basic education in the arts, *not with how those results ought to be delivered.* Those matters are for states, localities, and classroom teachers to decide. In other words, while the Standards provide educational goals and not a curriculum, they can help improve all types of arts instruction.

The Importance of Arts Education. Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures—as well as acquiring the tools and knowledge to create one's own responses—is essential not only to understanding life but to living it fully.

- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.

- The arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's night-time TV drama, to the teenager's Saturday dance, to the enduring influences of the classics.

- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.

- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education. Arts education benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the arts benefits *society* because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the arts reinforce one other, the joy of learning becomes real, tangible, and powerful.

The Arts and Other Core Subjects. The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do? The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow

that to happen.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision, for our children and for our society.

APPENDIX G:

THE NATIONAL K-12 MUSIC CONTENT STANDARDS

Music

Performing, creating, and responding to music are the fundamental music processes in which humans engage. Students, particularly in grades K–4, learn by doing. Singing, playing instruments, moving to music, and creating music enable them to acquire musical skills and knowledge that can be developed in no other way. Learning to read and notate music gives them a skill with which to explore music independently and with others. Listening to, analyzing, and evaluating music are important building blocks of musical learning. Further, to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** sing independently, on pitch and in rhythm, with appropriate *timbre, diction, and posture, and maintain a steady tempo
- **b.** sing *expressively, with appropriate *dynamics, phrasing, and interpretation
- **c.** sing from memory a varied repertoire of songs representing *genres and *styles from diverse cultures
- **d.** sing *ostinatos, partner songs, and rounds
- **e.** sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** perform on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo
- **b.** perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic *classroom instruments
- **c.** perform expressively a varied repertoire of music representing diverse genres and styles
- **d.** echo short rhythms and melodic patterns
- **e.** perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor
- **f.** perform independent instrumental parts[1] while other students sing or play contrasting parts

1. E.g., simple rhythmic or melodic ostinatos, contrasting rhythmic lines, harmonic progressions and chords

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:
Students

- **a.** improvise "answers" in the same style to given rhythmic and melodic phrases
- **b.** improvise simple rhythmic and melodic ostinato accompaniments
- **c.** improvise simple rhythmic variations and simple melodic embellishments on familiar melodies
- **d.** improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means[2]

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:
Students

- **a.** create and arrange music to accompany readings or dramatizations
- **b.** create and arrange short songs and instrumental pieces within specified guidelines[3]
- **c.** use a variety of sound sources when composing

5. Content Standard: Reading and notating music

Achievement Standard:
Students

- **a.** read whole, half, dotted half, quarter, and eighth notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ *meter signatures
- **b.** use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- **c.** identify symbols and traditional terms referring to dynamics, tempo, and *articulation and interpret them correctly when performing
- **d.** use standard symbols to notate *meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic *MIDI devices, including keyboards, sequencers, synthesizers, and drum machines

3. E.g., a particular style, form, instrumentation, compositional technique

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:
Students

a. identify simple music *forms when presented aurally

b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures

c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances

d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices

e. respond through purposeful movement[4] to selected prominent music characteristics or to specific music events[5] while listening to music

7. Content Standard: Evaluating music and music performances

Achievement Standard:
Students

a. devise criteria for evaluating performances and compositions

b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:
Students

a. identify similarities and differences in the meanings of common terms[6] used in the various arts

b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music[7]

4. E.g., swaying, skipping, dramatic play

5. E.g., meter changes, dynamic changes, same/different sections

6. E.g., form, line, contrast

7. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and meter signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:
Students

- **a.** identify by genre or style aural examples of music from various historical periods and cultures
- **b.** describe in simple terms how *elements of music are used in music examples from various cultures of the world
- **c.** identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use
- **d.** identify and describe roles of musicians[8] in various music settings and cultures
- **e.** demonstrate audience behavior appropriate for the context and style of music performed

8. E.g., orchestra conductor, folksinger, church organist

Music

The period represented by grades 5–8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasingly multicultural. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- **b.** sing with *expression and *technical accuracy a repertoire of vocal literature with a *level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- **c.** sing music representing diverse *genres and cultures, with expression appropriate for the work being performed
- **d.** sing music written in two and three parts

Students who participate in a choral ensemble

- **e.** sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard:
Students

- **a.** perform on at least one instrument[2] accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control

2. E.g., band or orchestra instrument, keyboard instrument, *fretted instrument, electronic instrument

b. perform with expression and technical accuracy on at least one string, wind, percussion, or *classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6

c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed

d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

Students who participate in an instrumental ensemble or class

e. perform with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3, on a scale of 1 to 6, including some solos performed from memory

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard:

Students

a. improvise simple harmonic accompaniments

b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys

c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent *style, *meter, and *tonality

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard:

Students

a. compose short pieces within specified guidelines,[3] demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance

b. arrange simple pieces for voices or instruments other than those for which the pieces were written

c. use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

3. E.g., a particular style, form, instrumentation, compositional technique

5. Content Standard: Reading and notating music

Achievement Standard:
Students

- **a.** read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and *alla breve meter signatures
- **b.** read at sight simple melodies in both the treble and bass clefs
- **c.** identify and define standard notation symbols for pitch, rhythm, *dynamics, tempo, *articulation, and expression
- **d.** use standard notation to record their musical ideas and the musical ideas of others

Students who participate in a choral or instrumental ensemble or class

- **e.** sightread, accurately and expressively, music with a level of difficulty of 2, on a scale of 1 to 6

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard:
Students

- **a.** describe specific music events[4] in a given aural example, using appropriate terminology
- **b.** analyze the uses of *elements of music in aural examples representing diverse genres and cultures
- **c.** demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

7. Content Standard: Evaluating music and music performances

Achievement Standard:
Students

- **a.** develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing
- **b.** evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

4. E.g., entry of oboe, change of meter, return of refrain

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard:
Students

- **a.** compare in two or more arts how the characteristic materials of each art (that is, sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art
- **b.** describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music[5]

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard:
Students

- **a.** describe distinguishing characteristics of representative music genres and styles from a variety of cultures
- **b.** classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
- **c.** compare, in several cultures of the world, functions music serves, roles of musicians,[6] and conditions under which music is typically performed

5. E.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals; sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works

6. E.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera

Music

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while a knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Because music is an integral part of human history, the ability to listen with understanding is essential if students are to gain a broad cultural and historical perspective. The adult life of every student is enriched by the skills, knowledge, and habits acquired in the study of music.

Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

1. Content Standard: Singing, alone and with others, a varied repertoire of music

Achievement Standard, Proficient:
Students

- **a.** sing with *expression and *technical accuracy a large and varied repertoire of vocal literature with a *level of difficulty of 4, on a scale of 1 to 6, including some songs performed from memory
- **b.** sing music written in four parts, with and without accompaniment
- **c.** demonstrate well-developed ensemble skills

Achievement Standard, Advanced:
Students

- **d.** sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5, on a scale of 1 to 6
- **e.** sing music written in more than four parts
- **f.** sing in small ensembles with one student on a part

2. Content Standard: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard, Proficient:
Students

- **a.** perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6

b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
c. perform in small ensembles with one student on a part

Achievement Standard, Advanced:
Students

d. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6

3. Content Standard: Improvising melodies, variations, and accompaniments

Achievement Standard, Proficient:
Students

a. improvise stylistically appropriate harmonizing parts
b. improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys
c. improvise original melodies over given chord progressions, each in a consistent *style, *meter, and *tonality

Achievement Standard, Advanced:
Students

d. improvise stylistically appropriate harmonizing parts in a variety of styles
e. improvise original melodies in a variety of styles, over given chord progressions, each in a consistent style, meter, and tonality

4. Content Standard: Composing and arranging music within specified guidelines

Achievement Standard, Proficient:
Students

a. compose music in several distinct styles, demonstrating creativity in using the *elements of music for expressive effect
b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music
c. compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Achievement Standard, Advanced:
Students

d. compose music, demonstrating imagination and technical skill in applying the principles of composition

5. Content Standard: Reading and notating music

Achievement Standard, Proficient:

Students

a. demonstrate the ability to read an instrumental or vocal score of up to four *staves by describing how the elements of music are used

Students who participate in a choral or instrumental ensemble or class

b. sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

Achievement Standard, Advanced:

Students

c. demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs

d. interpret nonstandard notation symbols used by some 20th-century composers

Students who participate in a choral or instrumental ensemble or class

e. sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6

6. Content Standard: Listening to, analyzing, and describing music

Achievement Standard, Proficient:

Students

a. analyze aural examples of a varied repertoire of music, representing diverse *genres and cultures, by describing the uses of elements of music and expressive devices

b. demonstrate extensive knowledge of the technical vocabulary of music

c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Achievement Standard, Advanced:

Students

d. demonstrate the ability to perceive and remember music events by describing in detail significant events[3] occurring in a given aural example

e. compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style

f. analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

3. E.g., fugal entrances, chromatic modulations, developmental devices

7. Content Standard: Evaluating music and music performances

Achievement Standard, Proficient:
Students

- **a.** evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music
- **b.** evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models

Achievement Standard, Advanced:
Students

- **c.** evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions

8. Content Standard: Understanding relationships between music, the other arts, and disciplines outside the arts

Achievement Standard, Proficient:
Students

- **a.** explain how elements, artistic processes (such as imagination or craftsmanship), and organizational principles (such as unity and variety or repetition and contrast) are used in similar and distinctive ways in the various arts and cite examples
- **b.** compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures
- **c.** explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music[4]

Achievement Standard, Advanced:
Students

- **d.** compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures
- **e.** explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts[5]

4. E.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transmission and perception of sound

5. E.g., creators: painters, composers, choreographers, playwrights; performers: instrumentalists, singers, dancers, actors; others: conductors, costumers, directors, lighting designers

9. Content Standard: Understanding music in relation to history and culture

Achievement Standard, Proficient:
Students

a. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications
b. identify sources of American music genres,[6] trace the evolution of those genres, and cite well-known musicians associated with them
c. identify various roles[7] that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements

Achievement Standard, Advanced:
Students

d. identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context
e. identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences

6. E.g., swing, Broadway musical, blues

7. E.g., entertainer, teacher, transmitter of cultural tradition

APPENDIX H:

TIMELINE OF THE HISTORY AND DEVELOPMENT OF THE NATIONAL MUSIC CURRICULUM

Date	Event
August 1944	Parliament passed the 1944 Education Act, which established a legal framework for education that would last relatively unchanged for over 40 years.
1959-1963	The Central Advisory Council for Education published several reports on the status of education, including *Half Our Future* (1963).
March 1964	The government combined the Ministry of Education and the Ministry of Science to create a new Department of Education and Science.
1974-1976	A violent dispute among staff members at the William Tyndale primary school in north London broke out, leading to an official investigation by the Inner London Education Authority. The final report raised important questions about the control of the school curriculum and accountability.
October 1976	Prime Minister Callaghan gave a pivotal speech at Ruskin College, Oxford, calling for the improvement of the educational system and the establishment of higher standards.
July 1977	The government published *Education in Schools: A Consultative Document*, which proposed investigating the possibility of creating a common "core" element of the curriculum.
May 1979	Margaret Thatcher, former Secretary of State for Education, became Prime Minister and subsequently implemented several changes in education policy to move control away from the Local Education Authorities.
1984-1985	Her Majesty's Inspectorate of Schools issued a series of documents, *Curriculum Matters*, to set out specific guidelines for the content and structure of individual subjects' curricula.
July 1987	The new Conservative government published *The National Curriculum 5-16* as a consultation document for the implementation of a National Curriculum.

Date	Event
Fall 1990	The Music Working Group was organized and began writing the National Music Curriculum.
December 1990	The Music Working Group submitted their first proposal for the National Curriculum.
June 1991	The Music Working Group submitted its final report to the Secretary of State for Education for approval.
January 1992	The National Curriculum Council published their revised curriculum for music.
August 1992	By statutory Order, the National Curriculum Council's revised *Music in the National Curriculum* is put into force.
April 1993	Sir Ron Dearing was appointed to lead an investigation into the National Curriculum.
January 1995	Based on Dearing's recommendations, a revised version of the National Curriculum was published.
January 1998	In order to allow for a greater focus on literacy and mathematics, primary schools were no longer obligated to follow the National Curriculum for the foundation subjects and the National Music Curriculum was revoked.
May 1999	A third revision of the National Curriculum, *Curriculum 2000*, was published, which reintroduced the foundation subjects to the list of required subjects for students in Key Stages 1-3.

APPENDIX I:

MEMBERS OF THE NATIONAL MUSIC CURRICULUM WORKING GROUP

National Music Curriculum Working Group
Appointed Fall 1990

Sir John Manduell, CBE (Chairman): Composer and Principal of Royal Northern College of Music

John Stephens (Vice-Chairman): Former London Education Authority Senior Staff Inspector for Music, former member of Her Majesty's Inspectorate, and former and Director of Music Education at Trinity College of Music

David Adams: Head of Music at Sawston Village College in Cambridge

Dr. Kevin Adams: Head of Music at Maestag Comprehensive School in Mid Glamorgan

Michael Batt: Freelance musician and composer

Michael Brewer: Director of music at Chetham's School in Manchester

Philip Jones, CBE: Principal of Trinity College of Music

Colin Johnson: Artist manager for popular music (resigned from Music Working Group in October 1990)

Gillian Moore: Education organizer of the London Sinfonietta

Professor George Pratt: Head of music at Huddersfield Polytechnic

Linda Read: Head of infant department and whole-school music coordinator at Elburton Primary School, Plymouth.

Julian Smith: Chairman of Music for Youth and consultant with W. H. Smith Ltd.

Christine Wood: Former junior school music teacher and partner at Lovely Music in Tadcaster, North Yorkshire (specialist suppliers of music to schools)

Barnie Baker (Assessor): Minister from the Department of Education and Science

Leon Crickmore (Assessor): Member of Her Majesty's Inspectorate

APPENDIX J:

JANUARY 1991 DRAFT OF THE NATIONAL MUSIC CURRICULUM

Key Stage 1: Age 7

Making Music

AT1: Performing

Pupils should be able to demonstrate control in singing and in playing simple instruments, using a repertoire drawn from different cultures, styles and times, and presenting their performances to a variety of audiences.

AT2: Composing

Pupils should be able to participate in, and contribute to, simple improvisations, using voice and instruments; and be able to communicate their musical ideas to others.

Understanding Music

AT3: Listening

Pupils should be able to listen attentively to music, and recognise and respond to its main expressive and structural elements.

AT4: Knowing

Pupils should be able to demonstrate their knowledge and understanding of elementary signs, symbols and instructions for sounds used in musical activities, and know about some of the social contexts in which music of various cultures, styles and times is used.

Key Stage 2: Age 11

Making Music

AT1: Performing

Pupils should be able to: perform an increasing repertoire of songs; use the voice and play instruments with understanding; perform in a group which maintains a simple part independently of another group; and present their performances with sensitivity and commitment.

AT2: Composing

Pupils should be able to develop their musical ideas through composing, which includes improvising and arranging, in a group and/or individually; and be able to create music for a special occasion.

Understanding Music

AT3: Listening

Pupils should be able to identify and distinguish between more complex musical characteristics.

AT4: Knowing

Pupils should be able to demonstrate their knowledge and understanding of more complex signs, symbols and instructions for sounds used in musical activities; describe the characteristics of a variety of music; and evaluate its appropriateness for different social contexts.

Key Stage 3: Age 14

Making Music

AT1: Performing

Pupils should be able to demonstrate skills vocally and instrumentally from a wide repertoire; they should have sufficient control to maintain individually an independent vocal or instrumental part; and should be able to plan, present and evaluate their performances for different audiences.

AT2: Composing

Pupils should be able to demonstrate their ability to produce an original piece, improvisation or arrangement, individually and with others; they should be able to create music for special occasions.

Understanding Music

AT3: Listening

Pupils should be able to distinguish between complex musical elements in a wide range of vocal and instrumental music; they should recognise unifying structural elements and the characteristics of different musical periods and cultures.

AT4: Knowing

Pupils should be able to demonstrate their knowledge and understanding of signs, symbols and instructions for sounds used in a variety of musical traditions and styles; they should have experience of a repertoire drawn from a broad range of musical cultures and traditions of different times and places.

Key Stage 4: Age 16

Making Music

AT1: Performing

Pupils should be able to perform with accuracy, confidence and sensitivity vocally and instrumentally in ensemble work, vocally or instrumentally in solo performance; they should be able to assume an active and responsible role in a vocal or instrumental ensemble; and be able to plan, present and critically evaluate their own and others' performances for a variety of audiences.

AT2: Composing

Pupils should be able to demonstrate technical skills and control in creating a musical composition, individually and with others, including creating music for special occasions, or to complement other performing arts.

Understanding Music

AT3: Listening

Pupils should be able to distinguish between individual musical elements within a vocal and an instrumental ensemble, and identify characteristics of musical periods and cultures.

AT4: Knowing

Pupils should be able to demonstrate: their knowledge of styles of past and present music representing a variety of cultures and traditions from different places; some understanding of the uses of conventions in musical composition; a basic knowledge of sound production technology.

Optional Targets

Making Music

Attainment target 1: Performing

Key Stage 1: 2c present music to a variety of audiences, for different purposes, in various acoustic locations (*sing or play in a group to the whole class, at a school assembly or out of doors; select appropriate recorded sounds and reply, using a cassette player*).

Key Stage 2: 3b play a variety of instruments, including pitched instruments and electronic keyboards (*accompany a song with a simple ostinato; play recorders and tabour to accompany a medieval dance; select appropriate "voices" on an electronic keyboard*).

Key Stage 3: 5b sing and play in a group which maintains a part independently of other groups (*play in a steel band; penillion singing in parts; take part in an ensemble of available instruments*).

Key Stage 4: 7b sing or play a solo part, both individually and in order to maintain a complex independent part in a vocal or instrumental ensemble (*play a solo in a festival or school concert; sing in the school madrigal group*).

Understanding music

Attainment target 3: Listening

Key Stage 1: 2b listen attentively to music and respond to it (*help the blindfolded pupil to find the treasure by playing louder when he/she gets closer; notice that the speed slows down at the end of a piece of music*).

Key Stage 2: 4a identify and distinguish between more complex structural elements (*identify the different instruments in an African drumming ensemble or a samba band; recognise primary chords*).

Key Stage 3: 5a identify and distinguish timbre, texture and extended rhythmic and melodic patterns over a wide range of vocal and instrumental sounds (*identify a familiar tune when I appears in the inner or bass parts; recognise a time-line in African drumming music; recognise electronic "reverb"*). 5b distinguish between a variety of styles (*identify calypso, reggae, samba*).

Key Stage 4: 7c show awareness of the way sound can be made to behave in a studio environment, and the way this impinges on our everyday experience (*discuss the effectiveness of the music heard in some TV advertisements; try the effect of accompanying advertisements with different music*).

APPENDIX K:

NATIONAL MUSIC CURRICULUM PROGRAMS OF STUDY FOR KEY STAGES 1-3

From Department for Education and Employment & Qualifications and Curriculum Authority *Music: The National Curriculum for England*.

Programme of study: music

Key stage 1

During key stage 1 pupils listen carefully and respond physically to a wide range of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control. They explore and enjoy how sounds and silence can create different moods and effects.

1a → links to other subjects
This requirement builds on En1/1a, 8b.

2b → ICT opportunity
Pupils could use software designed to enable exploration of sounds.

3a → links to other subjects
This requirement builds on En1/4a and PE/6a, 6c.

3b → ICT opportunity
Pupils could use recording equipment to recall sounds and identify and make improvements.

Note for 4
Listening is integral to the development of all aspects of pupils' knowledge and understanding of music.

4a → links to other subjects
This requirement builds on En1/2a, 2f.

4b, 4c → links to other subjects
These requirements build on Sc4/3c, 3d.

Note for 4b
- 'pitch' – higher/lower
- 'duration' – longer/shorter, steady pulse, beat, rhythm
- 'dynamics' – louder/quieter/silence
- 'tempo' – faster/slower
- 'timbre' – different types of sound
- 'texture' – different ways sounds are combined
- 'structure' – different ways sounds are organised.

Knowledge, skills and understanding

Teaching should ensure that **listening, and applying knowledge and understanding**, are developed through the interrelated skills of **performing, composing** and **appraising**.

Controlling sounds through singing and playing – performing skills

1 Pupils should be taught how to:
- a use their voices expressively by singing songs and speaking chants and rhymes
- b play tuned and untuned instruments
- c rehearse and perform with others [for example, starting and finishing together, keeping to a steady pulse].

Creating and developing musical ideas – composing skills

2 Pupils should be taught how to:
- a create musical patterns
- b explore, choose and organise sounds and musical ideas.

Responding and reviewing – appraising skills

3 Pupils should be taught how to:
- a explore and express their ideas and feelings about music using movement, dance and expressive and musical language
- b make improvements to their own work.

Listening, and applying knowledge and understanding

4 Pupils should be taught:
- a to listen with concentration and to internalise and recall sounds with increasing aural memory
- b how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised and used expressively within simple structures [for example, beginning, middle, end]
- c how sounds can be made in different ways [for example, vocalising, clapping, by musical instruments, in the environment] and described using given and invented signs and symbols
- d how music is used for particular purposes [for example, for dance, as a lullaby].

Breadth of study

5 During the key stage, pupils should be taught the **Knowledge, skills and understanding** through:

- a a range of musical activities that integrate performing, composing and appraising
- b responding to a range of musical and non-musical starting points
- c working on their own, in groups of different sizes and as a class
- d a range of live and recorded music from different times and cultures.

5b → links to other subjects
This requirement builds on En2/3b, 3d–3f and PE/6a–6c.

Programme of study: music

Key stage 2

During key stage 2 pupils sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures.

1a → links to other subjects
This requirement builds on En1/1e.

1c → links to other subjects
This requirement builds on En1/1b.

3b → links to other subjects
This requirement builds on PE/6b and En1/1a.

Note for 4
Listening is integral to the development of all aspects of pupils' knowledge and understanding of music.

4a → links to other subjects
This requirement builds on En1/2c.

4b, 4c → links to other subjects
These requirements build on Sc4/3e–3g.

Note for 4b
- 'pitch' – gradations of high/low
- 'duration' – groups of beats, rhythm
- 'dynamics' – gradations of volume
- 'tempo' – different speeds
- 'timbre' – different types of sound
- 'texture' – different ways sounds are combined
- 'structure' – different ways sounds are organised.

Knowledge, skills and understanding

Teaching should ensure that **listening, and applying knowledge and understanding**, are developed through the interrelated skills of **performing, composing** and **appraising**.

Controlling sounds through singing and playing – performing skills

1 Pupils should be taught how to:
- a sing songs, in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression
- b play tuned and untuned instruments with control and rhythmic accuracy
- c practise, rehearse and present performances with an awareness of the audience.

Creating and developing musical ideas – composing skills

2 Pupils should be taught how to:
- a improvise, developing rhythmic and melodic material when performing
- b explore, choose, combine and organise musical ideas within musical structures.

Responding and reviewing – appraising skills

3 Pupils should be taught how to:
- a analyse and compare sounds
- b explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary
- c improve their own and others' work in relation to its intended effect.

Listening, and applying knowledge and understanding

4 Pupils should be taught:
- a to listen with attention to detail and to internalise and recall sounds with increasing aural memory
- b how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures [for example, ostinato] and used to communicate different moods and effects
- c how music is produced in different ways [for example, through the use of different resources, including ICT] and described through relevant established and invented notations
- d how time and place can influence the way music is created, performed and heard [for example, the effect of occasion and venue].

Breadth of study

5 During the key stage, pupils should be taught the **Knowledge, skills and understanding** through:

- a a range of musical activities that integrate performing, composing and appraising
- b responding to a range of musical and non-musical starting points
- c working on their own, in groups of different sizes and as a class
- d using ICT to capture, change and combine sounds
- e a range of live and recorded music from different times and cultures [for example, from the British Isles, from classical, folk and popular genres, by well-known composers and performers].

5b → links to other subjects
This requirement builds on En2/8 and PE/6a, 6b.

5d → links to other subjects
This requirement builds on ICT/1b.

Programme of study: music

Key stage 3

During key stage 3 pupils deepen and extend their own musical interests and skills. They perform and compose music in different styles with increasing understanding of musical devices, processes and contextual influences. They work individually and in groups of different sizes and become increasingly aware of different roles and contributions of each member of the group. They actively explore specific genres, styles and traditions from different times and cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge.

1a → links to other subjects
This requirement builds on En1/1c.

1c → links to other subjects
This requirement builds on En1/4.

Note for 4
Listening is integral to the development of all aspects of pupils' knowledge and understanding of music.

Knowledge, skills and understanding

Teaching should ensure that **listening, and applying knowledge and understanding,** are developed through the interrelated skills of **performing, composing** and **appraising.**

Controlling sounds through singing and playing – performing skills

1 Pupils should be taught how to:
- a sing unison and part songs developing vocal techniques and musical expression
- b perform with increasing control of instrument-specific techniques
- c practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue.

Creating and developing musical ideas – composing skills

2 Pupils should be taught how to:
- a improvise, exploring and developing musical ideas when performing
- b produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions.

Responding and reviewing – appraising skills

3 Pupils should be taught how to:
- a analyse, evaluate and compare pieces of music
- b communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions
- c adapt their own musical ideas and refine and improve their own and others' work.

Listening, and applying knowledge and understanding

4 Pupils should be taught to:
- a listen with discrimination and to internalise and recall sounds
- b identify the expressive use of musical elements, devices, tonalities and structures
- c identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions
- d identify the contextual influences that affect the way music is created, performed and heard [for example, intention, use, venue, occasion, development of resources, impact of ICT, the cultural environment and the contribution of individuals].

Breadth of study

5 During the key stage, pupils should be taught the **Knowledge, skills and understanding** through:

- a a range of musical activities that integrate performing, composing and appraising
- b responding to a range of musical and non-musical starting points
- c working on their own, in groups of different sizes and as a class
- d using ICT to create, manipulate and refine sounds
- e a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers.

5b → links to other subjects
This requirement builds on En1/1a–1c and En3/1a–1d and PE/6a.

APPENDIX L:

NATIONAL MUSIC CURRICULUM ATTAINMENT TARGETS

Attainment target for music

Level 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

Level 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

Level 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.

Level 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

Level 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

Level 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

Level 7

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

Level 8

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

Exceptional performance

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.