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Music Education in America: A Content Analysis and National Perspective of Standards-Based Outcomes for K-8 General Music

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by

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Abstract

The aim of this study was explore and measure desired results that are fundamental and essential to standards-based accountability and comprehensive musicianship for students in K-8 general music classes. Using a clustered sample of state achievement standards aligned with the National Content Standards for Music Education (n = 16), an exploratory content analysis was conducted. Qualitative analysis was employed to identify desired results as fundamental, or basic, elemental, or underlying; qualitative analysis and measurement was employed to identify fundamental desired results as essential, or frequent among 50% or more of the sample. Sub-samples were also analyzed for equivalent-forms reliability.

The content analysis yielded 8809 desired results distributed among 2450 printed standards. In relation to each National Content Standard, the conceptual framework of this study, fundamental desired results were found to be essential at each grade level with the exception of grade K and National Content Standard Four as well as grade one and National Content Standard Nine. Within these findings, diverse and often disjunctive grade level application was also frequent.

The predominant findings include a clear emphasis on music performance and literacy with ancillary attention to creating music and all forms of responding to music. At and among all grade levels, the standards for singing, performing on instruments, improvising, and reading and notating music yielded the most desired results that were found to be essential. Also at all grade levels, there were no fundamental desired results found to be essential for understanding music in relation to history, which represents half of the intent of National Content Standard Nine.

Overall, this study revealed more disagreement than consensus as more than half of all fundamental desired results for each National Content Standard were not found to be essential. The fundamental desired results found to be essential for two-thirds of the Content Standards also represented less than one third of the desired results that were applicable.

The findings from this study align with far-reaching 21st century issues, including improving existing K-8 curricula and corresponding assessments, evaluating program quality, refining standards-based curricula in music teacher preparation programs, and developing future K-8 standards.

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Chapter One: Introduction

The 21st century has brought many critical issues to the educational forefront. Few have been as pervasive as accountability. Since the No Child Left Behind Act of 2001 (P.L. 107-110), assessing student achievement in relation to "challenging academic content standards and challenging academic achievement standards" (United States Department of Education, Office of Elementary and Secondary Education, 2002, p. 16) has affected virtually all subject areas in America's schools (Hamilton et al., 2007). Music is no exception. As Shuler (2008) contended, standards-based accountability in music education has become urgent because of the increasingly data-driven environment in which teachers work. According to Glidden (2008), "[standards] define our expectations for what's important for children to learn, serve as guideposts for curriculum and instruction, and should be the basis of all assessments, whether formal, informal, state-developed, or teacher-created" (p. 14).

Statement of the Problem

Although national and state music standards have been in existence since the mid-1990's, the cornerstones of standards-based accountability—desired results and collecting evidence of desired results (or "assessment")—represent an ongoing problem for the profession of music education. Participants at the 2007 Florida Symposium on Assessment in Music education, for example, agreed on the need to "determine when, developmentally speaking, [music educators] assess specific skills" (Edmund, Birkner, Burcham, & Heffner, 2008, p. 54). Similarly, participants at the 2009 Florida Symposium on Assessment in Music Education proposed that research is needed "to determine what (skills, knowledge, behaviors, etc.) we should assess" (Vaughn, Edmund, Holmes, &

LaCognata, 2010, p. 124). Even more recently, Russell and Austin (2010) came to the following conclusion after analyzing the practices of 352 secondary music teachers: "There is little professional consensus as to what teachers should assess, how they should assess, or when they should assess" (p. 38). This finding is consistent with previous literature. Boyle and Radocy (1987) observed that music assessment practices are often determined "haphazardly, ritualistically, and/or with disregard for available objective information" (p. 2). Even earlier, Hoffer (1973) reported a lack of consensus among music educators about valid assessment practices in general music classes, particularly in the middle grades.

The need for increased clarity about what and when to assess—standards-based accountability—is further underscored by the incongruity between *comprehensive* musicianship and *common* musicianship. According to Willoughby (1990), comprehensive musicianship applies to all K-12 grade levels and exemplifies the following concepts:

1. The development of competencies in creating music, performing music, and critical listening and analysis;
2. Experience with the totality of musical style—particularly those in the twentieth century, and a wide variety of non-Western styles—brought into a common frame of reference by the common elements approach to terms and principles found in all music;
3. The integration of content and musical experiences;

4. The students' active involvement in the application of concepts with emphasis on music making and discovery, rather than on routine memorization and a passive learning environment. (p. 39)

Similarly, the authors of *The School Music Program: A New Vision* (MENC, 1994) described comprehensive musicianship as learning that represents a balance among the three fundamental processes by which humans engage music—performing, creating, and responding.

Despite decades of agreement that comprehensive musicianship is synonymous with the overarching goal of music education (Hylton, 2007), as well as the existence of standards in all fifty states that prescribe a comprehensive music education, the profession seems to be in a "performance-and-notation-skills paradigm" (Williams, 2007, p. 19)—a predominant focus on performing music (singing or playing instruments) and reading music. The literature clearly supports this analysis. Findings by Abeles and Harowitz (1999), Bell (2003), Byo (2000), Holcomb (2003), Kirkland (1996), Kratus (2007), Louk (2002), Orman (2002), and Woody (2011) all point to disparity between common practice and the comprehensive music education prescribed in virtually all publications that set forth standards. According to Reimer (2004), factors such as limited time, tradition, previous experience, understanding of standards, and perceived ability to implement standards serve to fuel a status quo of performance as the "one, singular, royal road to being musical and being an effective music educator" (p. 34). Musical activity preferences of students corroborate these findings. Bowles (1998), for example, surveyed 2, 251 elementary students and found that playing an instrument was preferred above all other activities within and across grade levels. Singing was also found to be preferred

across grade levels. Just as with assessment, the gap between purpose and practice is a persistent problem. As Burton (1990) observed, "it has become more and more evident…there is a great chasm between what some teachers believe should constitute a sequentially organized comprehensive musicianship program and what they actually do in the classroom under the guise of music education" (p. 67).

Research Perspective

To conceptualize comprehensive musicianship and concomitant desired results, the National Content Standards for Music Education, released by the Music Educators National Conference (MENC) in 1994, represent an enduring framework. Encompassing each of the three artistic processes (performing, creating, and responding), educators generally agree the nine National Content Standards represent an optimal vision for K-12 American music education (Lehman, 2008). As described by MENC (1994), each National Content Standard (NCS) identifies "broad subject matter" (p. 2) that is of central or fundamental importance to the ultimate goal of music education: "to improve the quality of life for all students by developing their capacities to participate fully in their musical culture" (p. 2). According to Hoffer et al. (2007), the National Content Standards are "highly desirable goals" (para. 9) and "summarizations that encompass the major ways in which people interact with music in [American] culture" (para. 2). Since their release, many states have established achievement standards that are aligned exactly or very closely with the National Content Standards (Hansen, 2008; Hoffer et al., 2007; Kos, 2010). Consequently, these publications present a window to desired results of central or fundamental importance, particularly after 18 years of interpretation.

Purpose of the Study

Through a three-phase content analysis of state achievement standards aligned with the National Content Standards for Music Education, the purpose of this study was to establish a clear, national perspective of desired results that are fundamental and essential to comprehensive musicianship for students in K-8 general music classes—valid and reliable answers to "What to assess?" and "When to assess?" The research questions were as follows:

1. In relation to the nine National Content Standards for Music Education, what are the fundamental desired results in the research sample of state achievement standards for students in K-8 general music classes?
2. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results in the research sample of state achievement standards for students in K-8 general music classes?
3. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results among grade levels in the research sample of state achievement standards for students in K-8 general music classes?

Definition of Terms

Content Standard. For the purposes of this study a "content standard" is defined as a topic or category of subject matter.

National Content Standards for Music Education. Released by MENC in 1994, the National Content Standards for Music Education are as follows:

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

For the purposes of this study the National Content Standards for Music Education provide a conceptual and organizational framework for inquiry and presentation of findings.

Achievement standard. A developmentally appropriate measure of achievement in relation to a content standard; "a goal to aim toward" (Wiggins and McTighe, 2006, p. 338). For example, "compose rhythmic and melodic phrases according to teacher guidelines utilizing classroom instruments and available electronic resources. Notate/record using traditional or available electronic means" (Indiana Department of Education, 2010, p. 21) is an example of an achievement standard associated with NCS Four: Composing and arranging music within specified guidelines.

In publications that set forth academic standards, an "achievement standard" is synonymous with many organizational labels, including "benchmark" and "grade level expectation."

In the context of this study, state achievement standards are the units of analysis; state achievement standards are the content that was analyzed.

Fundamental. For the purposes of this study the term "fundamental" is defined as basic, elemental, or underlying.

Performance. A "behavior or overt action" (Mager, 1962, p. 29) in the form of a verb (e.g., sing or analyze), verb-object (e.g., sing or analyze songs), or verb-adjective-object (e.g., sing or analyze folk songs) with or without one or more object modifiers (e.g., sing or analyze folk songs from diverse cultures).

Desired result. "A specific educational goal or achievement target. Common synonyms include *target*, *goal*, *objective*, and *intended outcome*" (Wiggins & McTighe, 2006, p. 341). In the context of this study a "desired result" is a "performance" with or without contextual, qualitative, or functional modifiers.

Essential. For the purposes of this study the term "essential" is defined as "of high importance" to developing and demonstrating comprehensive musicianship—standards-based accountability. A desired result labeled "essential" occurred in at least fifty percent of the research sample of state achievement standards for students in K-8 general music classes.

Importance of the Study

The research questions for this study work in concert to posit consequential musical aims for K-8 learners—fundamental assessment targets in the contexts of standard-based accountability and comprehensive music education. Consequently, the findings may be applicable to far-reaching professional issues, including student achievement, curriculum and assessment, program evaluation, music teacher preparation, and revisions to state and national standards.

Student achievement. According to Schmoker (2011), "curriculum—what we actually teach—may be the single largest school factor that affects learning, intellectual development, and college and career readiness…If we're serious about improving schools, this is the place to start" (p. 70). As Hattie (2009a) suggested, increasing student achievement begins by envisioning the goal line: "rather than starting from the textbooks, favored lesson, and time honored activities, start backwards—from the *desired results*" (p. 245, emphasis added). To this end, Hansen (2008) claimed "the work at the state level, the school district, and for the classroom teacher is to narrow and refine the National Content and Achievement Standards so that they are achievable in each respective learning environment" (p, 61). For the purposes of improving curriculum and assessment practices, Colwell (2008) asserted that emphasizing content standards alone "has been an egregious error on the part of the music education profession" (p. 7) and argued that achievement standards are far more informative. In terms of the grade levels included in this study, elementary general music classes are the "common music experience for children in schools" (Jellison, 2005, p. 32) and without a firm musical foundation in the formative years, the musical currency that students have to draw upon and build upon in high school and beyond is shaped primarily by popular media and technology (Griffin, 2011). In terms of preparing learners to thrive in an increasingly diverse and global society, learning that is primarily guided by pop-culture is inherently limited. According to Toku (2001), in order for students to learn the many ways in which art can bring meaning to their lives, teachers must introduce art forms that represent "diverse values from different cultures" (para. 18).

Curriculum, assessment, and program evaluation. According to Orzolek (2008a), the profession of music education must accept its responsibility to be accountable to all stakeholders and solve the problem of valid assessment. In all disciplines, valid assessment practices and models begin with clear and important goals—desired results (Hale & Green, 2009; MENC, 1996; Wiggins & McTighe, 1998/2006). As Russell and Austin (2010) have suggested, "to emphasize achievement-based assessment and deemphasize the use of attendance and/or attitude to determine student grades in music, standards-based curricula should be considered a 'point of departure' in formulating assessment strategies" (pp. 50-51). The authors of *The School Music Program: A New Vision* (MENC, 1994) supported this view: "The music curriculum should be balanced, comprehensive, and sequential. It should consist not of a collection of unfocused activities but rather of a sequential series of carefully planned learning experiences leading toward well-defined goals" (p. 6). The National Content Standards for Music Education—the conceptual framework of this study—encompass the domain of music in all its complexity and diversity (MENC, 1994; MENC 1996; Hoffer et al., 2007) and provide music educators with an elaborate palette for meaningful assessment (Lehman, 2000). According to the Consortium of National Arts Education Associations (1994), "Because the Standards are consensus statements about what an education in the arts should contain, they can provide a basis for student assessment and for evaluating programs at national, state, and local levels" (The Standards Provide a Foundation for Student Assessment, para. 1).

Music teacher preparation. According to Hoffer et al. (2007), "because of the heavy hand of tradition, success in implementing the [National] Standards [for Music

Education] may ultimately depend upon the extent to which changes can be brought about in the teacher education curricula of our colleges and universities" (para. 52). As Riley (2009) suggested, "it is time for music teacher preparation programs to rethink the experiences they provide their students regarding the standards" (p. 5). The findings from this study may assist in these efforts as outcomes that are fundamental to comprehensive musicianship are arguably fundamental to curricula for music educator preparation programs.

Future standards. Official requests and recommendations by national leadership also underscore the importance of this study. In 2007, the MENC Centennial Congress issued an official declaration for directed action in curriculum, assessment, research, teacher education, advocacy, and alliance building. Also in 2007, the MENC Task Force on National Standards proposed the creation of a new set of achievement standards for each grade level in the general music program through grade eight (Hoffer et al., 2007). To this end, the National Coalition for Core Arts Standards—a partnership of arts organizations, including the National Association for Music Education—began an initiative to revise the 1994 National Standards for Arts Education in 2011 (National Coalition for Core Arts Standards, 2012). As suggested by Shuler and Wells (2010), it is essential for music teachers to report achievement in relation to "quality standards that remain constant across schools and districts" (p. 43). The findings from this study—national consensus—may prove to be a valuable resource for authors of such publications.

Limitations and Threats to Reliability

This study is limited to findings embedded in achievement standards from a clustered sample (n = 16) of official state publications aligned with the National Content Standards for Music Education (N = 21). Consequently, the findings from this study are representative, but not exhaustive. A complete national representation would require analyzing the achievement standards from all 50 states, which due to inconsistent or unclear alignment with the National Content Standards was beyond the parameters of this research. Additionally, states that did not require arts education in elementary and middle school according to the Arts Education State Policy Database (Arts Education Partnership, 2010) were disqualified from inclusion.

Distinct disadvantages of content analyses are also limitations. According to Busch et al. (1994-2012), content analyses are "often devoid of theoretical base, attempt too liberally to draw meaningful inferences about the relationships and impacts implied in a study…[and are] inherently reductive, particularly when dealing with complex texts" (para. 1). In reference to these perspectives, disaggregating complex texts provided a uniform base of data for achieving the aims of this study. Additionally, the National Standards for Music Education—an enduring resource for gauging the quality of music curricula—served as a conceptual framework for inquiry, presentation of findings, and discussion.

Due to the large volume of printed standards and corresponding desired results that were included in this study, errors from researcher fatigue (Krippendorff, 1980) was a possible threat to reliability. Several measures were employed to ensure otherwise, however, which are detailed in chapter three.

Summary

The bedrock of standards-based accountability is goals or priorities for student learning (Miles, 2001). Respectively, the aim of this study was a clear perspective of standards-based outcomes for students in K-8 general music classes. Using a national sample of state achievement standards aligned with the National Content Standards for Music Education (MENC, 1994), a three-phase content analysis was conducted to determine desired results that are essential at and among grade levels. Qualitative analysis was employed to identify desired results as fundamental, or basic, elemental, or underlying; qualitative analysis and measurement was employed to identify fundamental desired results as essential, or frequent among 50% or more of the sample. Sub-samples were also analyzed for equivalent-forms reliability. The findings from this analysis—fundamental assessment targets validated by consensus—align with far-reaching 21st century issues, including improving K-8 curricula and corresponding assessments, evaluating program quality, refining standards-based curricula in music teacher preparation programs, and developing future standards.

Chapter Two: Literature Review

Standards-based accountability is a leading penchant of 21st century education (Stiggins, 2007; Strong, Silver, & Perini, 1999). Central to this initiative are goals or priorities for student learning (Miles, 2001) and assessment, which for many equates to standardized testing. Assessment impels accountability (Fisher, 2008; Lehman, 1997), and alignment between standards and assessment practices has become the watchword of standards-based reform (Sleeter & Stillman, 2005). Through the lens of music education, these components and the complex interplay between them are the contextual foundation for this study and the focus of the literature reviewed in this chapter.

Standards-Based Accountability

According to Lauer, et al. (2005), one of the most influential events in the evolution of standards-based accountability was the release of *A Nation at Risk*—a 1983 report by the National Commission on Excellence in Education—which sparked widespread concern for the state of America's public schools (Education Commission of the States, 2000) and a flurry of reform initiatives, including changes to graduation requirements, adoption of new textbooks, and the formation of standards that clearly delineate educational expectations (Hamilton, Stecher, & Yuan, 2008). In 1989, the National Council of Teachers of Mathematics published the first content standards with many subject areas following in the mid-1990's (Lauer et al., 2005). Standards-based accountability gained increasing momentum through the 2001 No Child Left Behind legislation (Fisher, 2008), which solidified the notion that accountability in education is defined by assessment data in relation to state standards (Sloan, 2010).

Advantages. Proponents of standards promote educational equity as a dominant rationale for their existence (Hamilton et al., 2008). According to the Education Commission of the States (2000), two overarching ideas establish the theoretical basis for standards.

> First, all students—not just a few—are capable of achievement and entitled to rich, challenging and engaging work. Second, the role of schools is not to sort and track students as high or low achievers, but rather to see to it that as many students as possible make it over the high bar. (p. 4)

In support of the equitable direction offered by standards, Kluth and Straut (2001) claimed "the standards movement can provide teachers with a compass for crafting a rich curriculum and appropriate instruction, offering new opportunities and setting high expectations for all students in the multicultural, heterogeneous, dynamic classrooms of the 21st century" (p. 46). Similarly, Carmichael et al. (2010) advocated that standards are foundational to equitable learning, but only if they are rich in quality. "Standards are targets, or blueprints, or roadmaps. If the standards are vague, watered-down, or misguided, they can point our schools down perilous paths. If there are no standards worth following, there is no education destination worth reaching" (pp. 1-2). When quality standards are in place, however, the results can be positively life changing. The 90/90/90 phenomenon—schools with 90 % free and reduced lunch students and 90% minority students that meet 90% or more of state standards—makes this vividly clear (Reeves, 2004a).

In addition to delineating equitable outcomes, standards can increase learning by expanding and extending teacher expectations for student achievement and performance

(Education Commission of the States, 2002; Resnick & Resnick, 1992). Scherer (2001) agreed and suggested that standards offer great hope for increasing student achievement, and Fisher (2008) claimed "for too long, educators have been complacent in improving the quality of instruction and unmotivated to increase effective practices. Mandatory standards and assessment have largely been effective in motivating teachers to enhance the condition of our schools" (Accountability, para. 1). Au (2010) reported that success in relation to standards-based reform is dependent in large part on teachers learning to treat standards as visionary guides that set the floor of expectations, not the ceiling.

Disadvantages. The standards movement is not free of shortcomings. The complex and unfamiliar language found in many publications that set forth standards is a prime example. Glidden (2008) claimed that "some standards are full of empty rhetoric, unclear, and devoid of content" (p. 14), and the National Academy of Education (2008) found that many standards publications are too voluminous, superficial, and lacking in clear direction for instruction. Wren (2009) asserted that expressions in professional literature are often used freely with the assumption that everyone agrees on their meanings and Hill (2004) suggested that language contributes to a gap between interpretation and intent of standards.

At the state level, Hoffer et al. (2007) found that many standards are characterized by "vague language and meaningless obfuscation" (para. 28) and Lehman (2008) reported that "state standards vary widely in their organization, their scope, and their degree of specificity" (p. 32). Similarly, Marzano (1999) as well as Schmoker and Marzano (1999) suggested that most state-level standards need to be unpacked or broken down into clear, manageable parts. Marzano also claimed that many state standards are

"packed with too much content and too many activities. A single sentence within a benchmark might address two or three processes and several major generalizations" (as cited in Scherer, 2001, p. 17). Strong, Silver, and Perini (1999) agreed and proposed a need for unambiguous standards that are "not only easy for teachers to use but also highly accessible for students… One irony of standards is that the parties least privy to them are the students to whom they pertain" (p. 24). According to the American Federation of Teachers (2009), ensuring that all students achieve high standards requires behaviors that are new to many teachers. To this end, an important but often overlooked aspect of standards-based reform is "negotiating common interpretations" (p. 14) of state standards and the related work that students receive and generate.

In response, many states have turned to "power standards" to provide better focus for curriculum design and instruction (Popham, 2006). "Power Standards are *prioritized* standards that are derived from a systematic and balanced approach to distinguishing which standards are absolutely essential for student success" (Ainsworth, 2003, p. 2). According to Reeves (2004b), power standards are important because the relationship between the volume of standards and student achievement is inverse—students in countries with significantly fewer standards than the U.S. do much better on the same math and science tests.

The highly prescriptive nature of standards may also challenge teachers' autonomy and compromise their instructional focus. Sleeter and Stillman (2005) suggested that standards often represent political forces asserting power to "define what schools are for, whose knowledge has the most legitimacy, and how the next generation should think about the social order and their place within it" (p. 44). Hamilton et al.

(2008) reported that "standards-based reform has largely given way to test-based reform, a system in which the test rather than the standards communicates expectations and drives practice" (p. 3). Similarly, Lauer et al. (2005) found that testing narrows the curriculum to only tested content and Carmichael et al. (2010) observed that many educators "obsess about what's on the high-stakes test—and how much students actually have to know in order to pass—which becomes the real standard (Carmichael et al., 2010, p. 2). Hattie (2009b) claimed that a trend of national standards is not only to shift focus away from learning to testing, but also to shift attention to differences between schools instead of differences in schools. According to Goodwin (2003), the standards movement and the subsequent fixation on accountability have ironically shifted attention away from the primary issues of public concern. After studying teacher and administrator experiences with standards-based accountability, Hamilton et al. (2007) found that many teachers work to align their instruction with state tests, even though many believe the tests are misaligned with state standards.

The ultimate impact of standards is yet another concern. According to Loveless (2012), standards in education are best understood as aspirational—they represent good intentions that are not often realized. "Intended curriculum is embodied in the standards…The implemented curriculum is what teachers teach…The attained curriculum is what students learn" (p. 13). In reference to the relationships between standards and student achievement, or the attained curriculum, the literature included conflicting perspectives. After examining 621 standards-focused studies published between 1995-2005 and synthesizing the findings from a criterion-based sample of 113 studies, Snow-Renner & Lauer (2005) found that "standards-based curricula and

standards-based instructional guidelines can have positive influences on student achievement" (p. 4). Whitehurst (2009) and Carmichael et al. (2010), however, reported that standards-based reforms, including the adoption of new state standards, have historically resulted in minimal impact on student achievement. In a study of 4th and 8th grade reading and math scores from NAEP data, Loveless (2012) found similar results and observed that changes to standards may produce variations of student achievement within states, but not among them.

Common core state standards. In response to the mixed results from standards-based reform efforts, particularly the No Child Left Behind legislation, initiatives to establish common standards have taken center stage (ACT, 2010). According to Arne Duncan, U.S. Secretary of Education (2009-), new and more rigorous standards are essential. "We have 50 different standards, 50 different goal posts. And due to political pressure, those have been dumbed down. We want to fundamentally reverse that. We [need] common, career-ready internationally benchmarked standards" (as cited in Sloan, 2010, para. 2). According to the American Association of Colleges of Teacher Education and the Partnership for 21st Century Skills (2010b), "three significant competitive realities underscore why our education systems are due for dramatic change" (p. 6). These realities include achievement gaps between U.S. students and students in competitor countries, a shift to an information-driven economy, and the concomitant need for new skills in the workplace. To this end, the Common Core State Standards Initiative emerged as "a state-led effort to establish a single set of clear educational standards for English-language arts and mathematics that states can share and voluntarily adopt" (National Governors Association & Council of Chief State School Officers, 2010a, para.

6). The Partnership for 21st Century Skills (2009a) called this effort promising and supports the "greater emphasis on the *application* of [knowledge] in real-world settings" (para. 2).

Opposition to the Common Core State Standards Initiative includes the argument that national models contradict state responsibility to establish educational policy (Hamilton et al., 2008). According to Gutstein (2010), the Common Core State Standards are "part of a larger agenda shaping U. S. education, economy, international relations, and domestic policy whose purpose is to serve U.S. supremacy" (para. 1). The content of the Common Core has also been challenged. Newkirk (2010) claimed that applying advanced placement level expectations to all students represents an unrealistic and unattainable goal. In respect to impact, Loveless (2012) reported "the empirical evidence suggests that the Common Core will have little effect on American students' achievement" (p. 14).

Although reform efforts in the arts have not garnered as much attention as math, science, and English-language arts, they are not exempt from the common core movement. After reviewing data from multiple sources regarding potential revisions to the National Content Standards, Hoffer et al. (2007) found replacing the 1994 Achievement Standards for Music Education—an obvious influence on the sample in the current study—to be a priority and concluded the initiative "may prove to have been the most important contribution…to music education since the development of the Standards themselves" (Conclusions, para. 1-3). More recently, the National Coalition for Core Arts Standards embarked on a revision of the 1994 National Standards for Arts Education. This initiative is a partnership with the College Board (Rubino, 2012) and will "build on

the foundation created by the 1994 document, support the 21st-century needs of students and teachers, help ensure that all students are college and career ready, and affirm the place of arts education in a balanced core curriculum" (National Coalition for Core Arts Standards, 2012, About the National Coalition for Core Arts Standards, para. 1). The College Board (2012) supported this initiative and recommended that a priority for new arts standards should be linked to current developmental research. Singing standards for middle school students, for example, should reflect the "problems of voice change in boys…[and] the breathiness characteristic of girls' voice change" (p. 34).

Music Education and Standards-Based Accountability

Similar to the evolution of standards in other subject areas, growing concern about declining quality of arts education led to the establishment of two sets of voluntary standards. The 1994 National Standards for Arts Education published by the Consortium of National Arts Education Associations and the 1994 Arts Education Consensus Project published by the National Assessment Governing Board were the major influences on standards-based reform in the arts (Herpin, Washington, & Li, 2012). Developed through grants from the U.S. Department of Education, the National Endowment for the Humanities, and the National Endowment for the Arts (MENC, 1994), the National Standards for Arts Education represent the first comprehensive set of educational standards for K-12 arts instruction (MENC, 1994). According to the Consortium of National Arts Education Associations (1994), "the Standards 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 to make use of each of the arts disciplines" (The Standards Provide a Crucial Foundation, para. 4). The Consortium also described

the standards as "deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs" (The Standards Provide a Crucial Foundation, para. 5).

National standards for music education. In conjunction with the National Standards for Arts Education, the Standards for music set forth in *The School Music Program: A New Vision* (1994), which superseded *The School Music Program: Description and Standards* (1986). The Standards in their entirety include Content Standards, Achievement Standards, Performance Standards, and Opportunity-to-Learn Standards (Pontiff, 2007). According to Branscome (2005), the adoption of the Standards was a natural culmination of major events in the history of American music education, and Hoffer et al. (2007) asserted the Standards embody visionary images of quality music education, strong foundations for exemplary curricula, and models for state initiatives to establish their own standards. In support of expanding music educators' perception of musicality, Reimer (2004) claimed the Standards serve as a guiding light that illuminates authentic musical practices throughout America.

The National Content Standards include singing (NCS One); performing on instruments (NCS Two); improvising (NCS Three); composing and arranging (NCS Four); reading and notating (NCS Five); listening to, analyzing, and describing music (NCS Six); evaluating music and music performances (NCS Seven); understanding relationships between music, the other arts, and disciplines outside the arts (NCS Eight); and understanding music in relation to history and culture (NCS Nine). Hartenberger (2008) described the National Content Standards as performance-based "macro-concepts"

with corresponding achievement standards that provide supporting and performance-based micro-concepts.

Acceptance of the national standards for music education. According to MENC (1996), "the content and achievement standards for music contained in the *National Standards for Arts Education* have quickly become accepted as the basis for most state and local music standards and frameworks" (p. 1). More than a decade later, Hoffer et al. (2007) reported that 21 states have aligned their music standards directly to the National Standards; 29 states organized their standards differently, but with content that is consistent with the National Standards.

According to Stites and Malin (2008), arts standards have been generally accepted because they have stirred little controversy. Based on responses from an email survey (responses were received from 17.8% of the 33,090 teachers who were invited) and 1006 responses from online surveys of MENC members, the 2007 MENC National Assembly, past national presidents, and other knowledgeable leaders in music education, Hoffer et al. (2007) observed that music educators generally believe the National Standards represent "highly desirable goals" (Observations, para. 1). Byo (2000) reported that music specialists "felt a high degree of responsibility for teaching all standards" (p. 33) and Nolan (2009) found that 81% of 963 surveyed elementary music teachers regularly used state standards to develop lessons. Based on results from an online survey, MENC (2005) also revealed that an overwhelming majority of teachers reported using state and national standards within their practice. Although these findings may be promising to proponents of standards-based accountability, Lauer et al. (2005) reported that "teachers tend to overestimate on surveys their use of standards-based instructional practices

compared to classroom observations of their instruction" (p. viii). According to Fisher (2008), welcome credibility came to the arts when the No Child Left Behind legislation recognized them as a core discipline. In terms of assessing the arts through means similar to other core subjects, however, music educators have been resistant, claiming that achievement in music cannot be objectively measured like other subjects.

In opposition to the National Music Standards, Elliot (2006) claimed the Standards lack the lucidity to guide a meaningful education in music. Elliot (2009) also proposed the standards movement is compliant with conservatism and deprives students of music education with depth and richness. "Although it is possible to 'measure' whether a child is (say) singing in tune, doing so tells us very little about assessing a child's growth in musical understanding and nothing about the deeper benefits [of] musical achievements" (pp. 167-168). Colwell (2010) suggested the acceptance of the arts standards may be due to apathy and/or lack of relevance, and Schmidt (2011) challenged the logic of standards, arguing for fewer mandates and greater emphasis on flexibility and diversity through policies that evolve from discourse between local and national leadership. Rosenthal (2005) challenged the validity of standards, asserting they can lead to diminished self-efficacy within some learners, perfectionism within other learners. Due to their misguided foci, Rosenthal (2005) also emphasized that music standards need to be more aesthetically and artistically inclusive.

> The core attributes of the musical experience—the glimpses of beauty that music provides, the empathy we are able to feel in the face of imaginative musical expression, the pleasure of working out personal expression in sound—may be

> undermined by the breadth of knowledge and skill demanded by the standards. (p. 59)

After interviewing seven of the authors of the National Music Standards, Benedict (2006) suggested the underlying forces that shaped them were avoiding controversy, consensus, legitimacy, measurability, and using neutral language to describe what students should know and be able to do. In relation to critical theories, Benedict also described the Standards as a "byproduct of larger forces and powerful assumptions" (p. 17). Similarly, Aguilar (2011) challenged the decision-making process that was used to establish the National Standards and recommended that models for "policy recommendation analysis" (p. 228) should be considered before proposing any new standards or changes to the existing standards. As a result, "MENC would be in a more informed place to make policy recommendations for the organization and the field of music education" (p. 256).

The National Standards are also not accepted equally. Louk (2002) found that teachers regard the reading and notating, understanding music in relation to history and culture, and the instrumental standards as most important; evaluating, improvising, and composing were regarded as least important. Orman (2002) found that most class time focused on singing, performing on instruments, and reading and notating standards; the least amount of class time was spent on the evaluating, composing, and improvising standards. According to Edmund, Birkner, Burcham, and Heffner (2008), educators generally agreed that standards-based music education should not override the joy of music-making. Similarly, Conway (2008) found the "degree to which one standard is focused on more than another will change in relation to the focus of a program and the

philosophical beliefs of the teachers" (p. 35). Louk (2002) also reported significant correlations between teachers' self-reported attitudes and standards-oriented practices.

In a related study that surveyed 350 elementary principals with a response rate of 61%, Abril and Gault (2006) found that principals valued attentive listening to music and the ways in which music can enhance learning in other disciplines. This study also revealed an intriguing conflict of perspective. Although the principals value nurturing creativity as a most important learning goal, survey respondents rated composing music last as an important desired result of music education. In response, the authors suggested greater efforts among music educators to demonstrate parallels between creating music and creativity.

Assessment of the National Standards for Music Education

Much of the literature related to standards-based music education targets implementation of the National Content Standards, or the things that teachers do or have done to assess achievement in relation to one or more of the National Content Standards. Assessment in relation to adopted standards is important due to the current educational focus on accountability (Asmus, 1999; Danielson, 2002). Edmund et al. (2008) reported that rigorous and systematic assessment, both locally and nationally, helps to raise the academic credibility of music among other subject areas. Giles (1996) claimed "appropriately assessed, standards-based instruction" (p. 18) is key to exemplary music education. Schmid (1996) agrees and proposed that assessment is essential to illuminating the virtues of a standards-based program of study. According to the National Assessment Governing Board (1994), performing music, creating music, and responding to music—

the three musical processes or modes of musical action—are the basis for meaningful assessment in music.

To assess specific National Content Standards for Music Education or combinations of these Standards, the literature includes a variety of traditional and nontraditional ideas for designing units, lessons, and learning activities. In reference to NCS Three, Inks (2005) suggested that improvisation can be taught in simple ways to reduce the anxiety toward improvisation that is frequent among music educators. Inks offered several ideas for incorporating improvisation in the general music classroom, including developing cooperative learning exercises, using body percussion, performing on un-pitched classroom instruments, and improvising short melodies to accompany the storyline of children's literature. In reference to NCS Three with ancillary application to NCS Seven, Eight, and Nine, Winslow and Winslow (2006) proposed the "Native American flute is a useful tool for teaching free improvisation" (p. 46) and provided multiple ideas for developing creative expression and multicultural awareness through the study and performance of Native American music and musical traditions. To test their hypothesis that using Native American flutes would increase student improvisatory achievement, the authors conducted a study with 100 sixth graders. Between the control group, which used recorders, and the study group, which used Native American flutes built from PVC pipe, the study group "showed a measurable increase in the ability to improvise" (p. 49). To assess achievement in relation to NCS Three and NCS Four, Norris (2010) suggested pairing musical elements, such as rhythm and dynamics, with musical behaviors prescribed by the National Content Standards. Through repetition of traditional auricular practices (singing, playing instruments, and reading) enhanced with

creative exercises and activities, students "continue to develop their understanding of the element through not only playing, singing, and reading but also improvising, composing, and arranging" (Proposing a Perspective, para. 2). Similarly, McGuire (2002) proposed that elementary music teachers should consider an approach to standards-based accountability that focused primarily on the elements of music. According to McGuire, the first step is to determine "what is being taught (i.e., element) and how that learning will be demonstrated (i.e., through which Standard" (para. 6). Corresponding lessons and rubrics can then be designed to teach and assess both "domains of musical involvement" (para. 4) simultaneously.

To facilitate learning associated with NCS Four, Williamson (2007) proposed that teaching composition can be simplified and magnified by providing students with musical fragments to build on, such as a rhythmic figure, and then teaching basic compositional principles that have widespread application to musical styles and internal musical structures. After students have generated simple compositions, individual and class performances can then be used to demonstrate achievement in relation to NCS Seven.

For students in middle school general music classes, McAnally (2007) proposed that listening experiences aligned with NCS Six could be enhanced by preparation and follow-up. Prior to listening, McAnally suggested discussing the background of the selected composition(s), e.g., Who wrote this music? Why was this music composed? What is the style of this music? How is this music similar and different to music that has been previously studied? While the music is playing, listening maps, guiding questions, or journals can then be used to focus students' attention. Afterwards, class discussion

opened to "carefully considered ideas, not judgments" (Follow-Up, para. 1) can help increase awareness of musical concepts and structures that may or may not have been noticed by all listeners. In response to *The Effects of Critical Thinking on Verbal Descriptions of Music* (Johnson, 2011), which reported that students who were asked open-ended questions during listening exercises demonstrated significant increases in understanding related to listening content in comparison to students who were not asked any open-ended questions, Gadberry (2012) recommended including prompts for critical thinking in conjunction with lessons aligned with NCS Six. "[An example] of such lessons might be asking students to…write the first thing that comes to their mind when listening, and then what comes to their mind at certain intervals during the selection" (p. 17). By using recordings of whale songs from different geographic regions (e.g., the Caribbean or the Alaskan Bay), Stellaccio (1997) presented several ideas aligned with NCS Six that "require students to listen analytically and to apply music terminology to identify, describe, compare, and contrast musical sounds" (p. 30). Stellaccio also poposed that wildlife sounds can be used to generate original compositions (NCS Four), design original notation systems (NCS Five), and make interdisciplinary connections (NCS Eight).

As a means of meeting NCS Six and NCS Seven, Thompson (2007) advocated for designing comprehensive and cross-disciplinary units of study based on performances of contemporary music from the television show *American Idol*. According to Thompson, the popularity of *American Idol* is an authentic bridge for connecting standards-based objectives with students' natural musical interests. To assess achievement in relation to NCS Eight and NCS Nine, Hill (2004) suggested using essential questions to spark

philosophical thinking about the relationships between music and critical events such as the U.S. Civil War. Through the process of discussion and reflection, Hill contended that students develop deeper understanding about relationships between music and themselves.

Strategies for collective assessment of the National Content Standards are also found among standards-based literature. For more than a decade, teachers, conductors, and scholars have proposed a variety of ideas for comprehensive, standards-based music education. Montano (1996) suggested that using pianos or electronic keyboards is an efficient means of addressing the Standards with potential long-term benefits. Citing examples from sight-reading simple melodies to "seeing" chords, Montano advocated that "by design, keyboards are a very effective vehicle…When teachers develop and expand the use of keyboards…it will not only help meet the National Standards, but also result in extensive musical rewards for their students" (p. 39). Ponick (2000) reported that popular music can be incorporated in conjunction with assessments aligned with each NCS but cautions that it should not be used exclusively. In relation to NCS One, for example, many contemporary songs have ranges that are potentially damaging to students' voices and singing music from various cultures and genres is central to engagement in classrooms with diverse learners. In classes with a large number of students, Chiodo (2001) claimed that accountability requires implementing a variety of manageable and convenient assessment strategies that work together to evolve a standards-based picture of student achievement. Kerchner (2001) proposed ideas for incorporating activities aligned with each NCS—including singing and solfege syllables to develop tonal memory—within the study and performance of exemplary instrumental

repertoire. To emphasize the development of musical independence within middle and high school instrumental classrooms, Burrack (2002) advocated for the use of a range of self-assessments in addition to traditional performance measures. Wilson (2003) proposed that group singing is the foundation for standards-based accountability in elementary music classrooms and suggests activities and assessments aligned with each NCS. Richmond (2004) asserted that technology can be incorporated into lessons and units to make instruction more engaging and efficient. Examples include performing solos with computer-generated accompaniments (NCS One and NCS Two), evaluating improvisations through computer-generated transcriptions (NCS Three), using specialized software that enables students to drag and drop musical ideas into different sequences (NCS Four), recording performances with notation software and then comparing the performance to original notation (NCS Five), using notation software to remove navigational score markings so that students must visually identify musical forms (NCS Six), evaluating the accuracy of MIDI files to original scores (NCS Seven), using notation software to design exercises that make connections between rhythmic notation and mathematics, and analyzing computer-generated scores from MIDI files of music from various cultures (NCS Nine). According to Oliver (2006), "score study processes relate to multiple standards" (p. 46) and standards-based assessment ideas gleaned from score study can be implemented in conjunction with traditional performance preparation practices. Riley (2006) described a themed composition project designed and implemented by pre-service music educators that incorporates all of the National Content Standards. Over a period of twelve weeks, students in a sixth grade music class researched, composed, and performed music about the Adirondack Mountains. According

to Riley, the unit gave students and pre-service teachers alike an opportunity to exercise creative thinking and resulted in increased interest in composing among the sixth graders. Russell (2006) recommended a performance-based, themed curriculum that incorporates activities associated with each of the Standards in a four-year cycle. Tutt (2007) suggested using strategic questions during rehearsals of performance literature to prompt student thinking in relation to one or more of the National Standards. According to Costa and Garmston, "a direct correlation exists between the level and syntactical structure of questions and the production of thought. Effective coaches deliberately use questions in ways that produce desired mental processes" (as cited in Tutt, para. 25). In response to a question that prompts students to listen specifically to an accompaniment line, for example, Tutt suggested that NCS One or Two, Five, Six, and Seven are encompassed as students "(a) listen to the music, (b) analyze who had the accompaniment, (c) realize [characteristics of the] accompaniment, and (d) adjust their performance [accordingly]" (para. 7). According to Conway (2008), "the degree to which one standard is focused on more than another will change in relation to the focus of a program and the philosophical beliefs of the teachers" (p. 35) and recommended that music educators incorporate activities that reflect the "spirit" of each of the NCS, which includes both explicit and implicit expectations. In reference to NCS Three, for example, Conway claimed "the bottom line…is for students to view music as an 'aural art' and not to rely on notation as the only way for music to be made" (para. 14). Fidyk (2009) reported on the success of a California music teacher who used drum circles to efficiently demonstrate student achievement in relation to all Standards except NCS One. Strouse (2009) proposed that comprehensive score study can reveal performance, production, historical, cultural,

critical, and aesthetic concepts that correspond with student achievement in relation to various combinations of the National Content Standards, and Standerfer and Hunter (2010) proposed a model for lesson and unit design that pairs exemplary literature with each NCS.

Assessment challenges. Assessing musically substantive behaviors is a challenge for many music educators (Fiese & Fiese, 2001). Yampolsky (2001) reported that most music educators are lost when it comes to assessment and often respond to assessment questions with "the attendance record, the sound of the concert, the range and variety of music presented, or the frequency [at] which students perform, [which] focuses almost exclusively on students' behavior, but not on musical behavior" (p. 3). Similarly, Byo (2000) suggested that music specialists need increased training to effectively teach and assess all of the Standards, particularly composing, improvising, understanding music in relation to other subjects, understanding music in relation to history and culture, and playing instruments. A decade later, Russell and Austin (2010) found that music teachers seldom altered assessment practices in response to standards-based curriculum adoption; when determining grades, participants placed greater weight on non-musical criteria than musical achievement. According to the MENC Task Force on National Standards (Hoffer et al., 2007), "traditionally, meaningful assessment is something [music educators] have not done well, but today many of our colleagues are beginning to take this responsibility seriously, and many are being forced by their school districts to reform their assessment practices" (para. 51). Orzolek (2008b) suggested the profession may need to shift from emphasizing teaching to emphasizing student learning. "Our model of teaching is very teacher-driven: fix this rhythm; sing it this way; use this fingering; shape the phrase this

way…When we assess a student's learning in much of today's music education, we are truly assessing the teaching" (pp. 40-42). Of the nine National Content Standards, number three (improvising music) and four (composing and arranging music) are often reported as the most difficult Standards to assess, which may be due to insufficient preparation, intimidated teachers, and/or misunderstandings of these Standards (Schmid, 1996). Boyle (1996) claimed that mandatory standards, in contrast to voluntary standards, are central to meaningful assessment but cautions that some musical experiences may be sufficient without the need for assessment.

A frequent obstruction to successful implementation of the National Standards is too little time (Byo, 2000; Conway, 2002; Hoffer et al., 2007). Participants in a study by Bell (2003) reported that time constraints made it particularly difficult to implement the singing alone and improvising standards. Lehman (1998) reported that large enrollments and time constraints, particularly for teachers of elementary music classes, make it difficult for consistent, standards-based assessment. According to MENC Information Services (2002), music educators also report a lack of support, teacher shortage, student-teacher ratios, and the need for training and assessment tools as impediments to implementing the standards. Similarly, Conway (2002) claimed that curriculum should be written prior to alignment with applicable standards. "If it is discovered through the writing process that music teachers have not been addressing many of the content areas of the standards, then professional development must occur before teachers can be expected to align to the new criteria" (p. 57).

As a result of assessment challenges, standards-based accountability is far from commonplace (Hoffer et al., 2007). According to Orzolek (2008b), for example, when

volunteers at a state conference for school board members were asked how they assessed their high school music programs, the answers included "no complaints or letters from parents or students, good concerts, good trips, a strong pep band for games, trophies and awards, and good numbers. And then the fatal blow—What else is there?" (p. 38).

National assessment initiatives. Since the inaugural National Assessment of Educational Progress in Music was conducted in 1997, developed in conjunction with the National Standards for Music Education (Schneider, 2005), several states have initiated a variety of large-scale music assessments, demonstrating that such assessment in music is possible and practical (National Association for Music Education, n.d.). Chiodo et al. (1998), for example, cited examples of large-scale assessment undertakings and their potential application to other states and music programs in Vermont, New York, Nevada, Minnesota, and Connecticut.

As in other subjects, there is a debate among music educators about the need for large-scale assessments (National Association for Music Education, n.d.). According to Fisher (2008), national assessments of musical attainment are central to gauging the progress of music education in the United States. Fisher also suggested that music educators want to play by their own rules, quickly resisting standardized tests because of a prevailing notion that music cannot be measured objectively, and argues that "hard data [through national assessment] is more influential to legislators than descriptive discussions of the influence and spiritual power of the arts" (Political Gain, para. 2). According to the National Assessment Governing Board (2008), large-scale national assessments "can accomplish certain goals in understanding what K-12 students know and can do that no other assessment can accomplish" (p. 7). Large-scale assessments may

also provide ancillary information that is of equal importance to achievement data. As Olson (2009) reported, for example, "although the overall usefulness of the 2008 Nation's Report Card in arts education may be questionable, a demographic analysis of the response scores is further confirmation that minority and poor children are distinctly disadvantaged in music" (p. 24). In contrast, Shuler (2009) claimed that due to small and disproportionate samples, national assessments fail to represent a valid measure of learning. Schneider (2005) also questioned national sampling methods, particularly giving the same tests to students with and without music instruction. "Although [findings from the 1997 NAEP] did show that music instruction affects music achievement, music educators could not determine what eighth-grade *music* students could do regarding the National Standards" (Schneider, 2005, p. 60).

The National Standards for Music Education and Teacher Preparation

Successful standards-based music education is largely dependent on the rate at which colleges and universities adapt curriculum to the National Standards (Abrahams, 2000; Froseth, 1996; Greher & Tobin, 2006; Jordanoff, 1996; Lindemann, 1996; Reimer, 1996; Rosenthal, 2005; Shuler, 1995). Fonder and Eckrich (1999) reported that 36% of respondent schools in a survey by the National Association of Schools of Music reported the National Standards were an impetus for changes to their programs. According to Abrahams (2000), "the future success of education in the nation's public schools depends to a great extent on how quickly and effectively universities can adopt their curricula to the national standards" (p. 27) and suggested that it should be mandatory for pre-service music teachers to demonstrate competence in relation to each of the National Content Standards. Reimer (1996) proposed restructuring music education in K-12 schools and

music teacher preparation programs to capture the richness of the National Standards and "fully and effectively represent in education the diversity and complexities of musical experiencing as they exist so abundantly in the culture in which we live" (p. 73). Similarly, Rosenthal (2005) suggested that "future music teachers need to be well prepared to address standards in their preparation, planning, assessment of students, and curriculum development" (p. 59). After reviewing post-course survey data, Froseth (1996) reported that when pre-service and in-service teachers are "trained to perform to the standards, their value of the appropriateness of each standard for all students increases" (p. 59) and advocates for teacher preparation curriculum that develops instructional skills for each of the National Content Standards. Jordanoff (1996) agrees and suggested that standards-based curricula in music teacher preparation programs will enable future music teachers to have a greater and more powerful influence on their students.

Due to traditions engrained in many institutions of higher education, adopting curriculum that prepares future teachers for real-world needs, including standards-based accountability, is a time intensive proposition. According to Shuler (1995), "college music programs built on medieval European university and guild models can no longer meet the needs of teachers who are expected to function in a more global educational environment" (Standards and the Undergraduate Curriculum, para. 2). At the same time, however, "the very democratic process that empowers college faculty tends to impede curriculum reform" (Standards and the Undergraduate Curriculum, para. 3). The test of time may confirm these observations. After analyzing the assessment curricula from 29 teacher preparation programs, for example, the National Council on Teacher Quality

(2012) found that "the assessment knowledge that most initial certification programs see as necessary for teacher candidates and the assessment knowledge that district and state personnel see as necessary for teachers are simply not the same" (Conclusion, para. 1). In earlier literature, Gerrity (2009) reported that course work that meets the authentic needs of middle-level general music classes is rare among music teacher preparation programs and Colwell (2006) observed that an emphasis on performance in K-12 music programs is a natural result of the predominant emphasis on performance in university music programs, which has historic value but also stifles attention to contemporary musical interests and the comprehensiveness of the Standards. In contrast, Jellison (2005) argued that due to class sizes, inadequate instructional time, and compartmentalized standards and curricula, the goals of elementary general music must be re-conceptualized. According to Jellison, "the goals of elementary music education must move beyond exposing or simply introducing students to [disconnected musical concepts]. Teachers [should] devote themselves to providing a high-quality music education for young children, one that is based on competent, confidence performance" (p. 35).

A standards-based preparation is not only theoretically important, it is also perceived as important among students. In a study involving 1,121 pre-service music educators, for example, Campbell and Thompson (2007) found that a leading concern was meeting the demands of standards. In association with this concern, Greher and Tobin (2006) suggested the rich array of demands placed on today's music educators, including competence in meeting and teaching standards, requires teacher preparation programs of greater length with concentrated attention to core content and standards. Through a national survey administered to 42 music education faculty from 28 states and

941 music educators throughout the nation, Adderly, Schneider, and Kirkland (2006) asked participants to rate their preparation for each NCS as poor, below average, average, good, or superior. The sample reported average preparation for teaching all of the Standards except NCS three—improvising melodies, variations, and accompaniments. This finding underscores a need for increased attention to this core standard throughout music teacher curricula (Inks, 2005).

As a unique yet effective approach to standards-based music teacher preparation, Abrahams (2006) advocated for Critical Pedagogy for Music Education, which is a methodology anchored in the social theories of Freire, McLauren, Giroux, and Habermas. Through units of study such as "Madonna, Mozart, Music, and Me" (p. 4) this approach emphasizes building bridges between students' prior musical experience and the music curriculum. "Contrary to common practice, lessons do not center on a lesson objective…concepts emerge as students and teachers construct their own meanings from the music being studied" (p. 1). After interviewing sixth grade students four months after instruction using the Critical Pedagogy method, Abrahams reported the students were able to "discuss the concepts presented, remember the musical content, and had overall positive feelings about their experiences in the general music class" (p. 1).

Summary

Standards-based accountability gained momentum in the mid-1990s with the onset of standards for almost all subject areas. Specific to music education, the driving force was the 1994 National Standards (MENC Centennial Congress, 2007). In addition to providing a model for state standards, this publication brought expanded perceptions of quality, renewed conceptualization of developmentally-appropriate outcomes, debates

about the importance of specific musical behaviors, a host of local and national assessment initiatives, clear professional development needs, and guidance for music teacher preparation programs. All of these issues are foundational to this study, and follow the findings of Boyle and Radocy (1987), Edmund, Birkner, Burcham, and Heffner (2008), Russell and Austin (2010), and Vaughn, Edmund, Holmes, & LaCognata (2010). This research contributed to the literature by providing a national perspective of musical behaviors, validated by consensus, that are fundamental to standards-based accountability and comprehensive musicianship in the 21st century.

Chapter Three: Methodology

Using the National Content Standards for Music Education (MENC, 1994) as a conceptual and organizational framework, the aim of this study was to determine a clear, national perspective of desired results that are fundamental and essential to comprehensive music education for students in K-8 general music classes. In response to the following research questions, chapter three details the processes used to collect valid and reliable data.

1. In relation to the nine National Content Standards for Music Education, what are the fundamental desired results in the research sample of state achievement standards for students in K-8 general music classes?
2. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results in the research sample of state achievement standards for students in K-8 general music classes?
3. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results among grade levels in the research sample of state achievement standards for students in K-8 general music classes?

Research Design

To achieve the aim of this study, content analysis served as valid methodology. According to Busch et al. (1994-2012), content analysis is used to **"**determine the presence of certain words or concepts within texts or sets of texts. Researchers quantify and analyze the presence, meanings and relationships of such words and concepts, then make inferences about the messages" (para 1). In respect to validity, Weber (1985) claimed that in comparison to other investigative methodologies, content analyses often

involve “measures in which neither the sender nor the receiver of the message is aware that it is being analyzed” (p. 10). As a result, there is “little danger that the act of measurement itself will act as a force for change that confound the data” (p. 10). In context, the senders of content are state departments of education; the receivers are educational stakeholders, including teachers, learners, administrators, and parents. Content consisted of printed achievement standards for students in K-8 general music classes from a national sample; analysis was a process that involved three phases and qualitative methods and measurement. According to Sarantakos (2005) content analyses are qualitative by “focus[ing] on meanings and interpretations in text” (p. 299). This study also involved both conceptual and relational analysis. “In conceptual analysis, a concept is chosen for examination, and the analysis involves quantifying and tallying its presence” (Busch et al., 1994-2012, para. 6). In the context of this study, a concept was a desired result—a performance with or without contextual, qualitative, and/or functional modifiers—identified through disaggregation. In terms of relational analysis, or “examining relationships among concepts in text” (Busch et al., 1994-2012, para. 5), essential desired results associated with each NCS were identified by examining their frequency at and among K-8 grade levels.

Population and Sample

The population (*N*) for this study was 21 official state publications that set forth K-8 music education standards that met the following criteria:

- According to the Arts Education State Policy Database (Arts Education Partnership, 2010), the state required arts education in elementary and middle school.

- The state had K-8 music education standards aligned with the National Content Standards for Music Education.

Cluster sampling via groups identical to the 2010 U.S. Census Regions was then applied to determine the research sample (*n*). Within each cluster, the four publications with the most recent date of publication were selected (*n* = 16).

Characteristics of the sample. Table 1 describes the sample used in this study by U.S. Census Region and date of publication. Table 1 also illustrates the grade range(s) in which the achievement standards were prescribed within each publication. A time span of 14 years is represented (1998-2011) and the designation of A or B identifies two sub-samples of eight states, which were determined by date of publication. According to Fraenkel, Wallen, and Hyun (2012), "[in content analyses] a kind of equivalent-forms reliability could be done by selecting a second sample of materials or dividing the original sample in half" (p. 485). Establishing sub-samples by date of publication was selected to determine whether or not the results for research questions two and three changed over time. Table 1 is sorted by date of publication.

Table 1

Characteristics of the Sample

Sub-sample	State	2010 U.S. Census Region	Grade Range of Printed Standards	Date of Publication
A	Connecticut	1	K-4, 5-8	1998
A	Massachusetts	1	K-4, 5-8	1999
A	North Carolina	3	K, 1, 2, 3, 4, 5, 6, 7, 8	2000
A	Nevada	4	K-3, 4-5, 6-8	2000
A	New Hampshire	1	K-4, 5-8	2001
A	California	4	K, 1, 2, 3, 4, 5, 6, 7, 8	2001
A	South Carolina	3	K, 1-2, 3-5, 6-8	2003
A	Kansas	2	K-4, 5-8	2005
B	Arizona	4	K, 1, 2, 3, 4, 5, 6, 7, 8	2006
B	Missouri	2	K, 1, 2, 3, 4, 5, 6-8	2007
B	Delaware	3	K, 1, 2, 3, 4, 5, 6, 7, 8	2007
B	West Virginia	3	K-2, 3-5, 6-8	2008
B	Idaho	4	K-3, 4-5, 6-8	2008
B	Rhode Island	1	K-2, 3-4, 5-6, 7-8	2010
B	Indiana	2	K, 1, 2, 3, 4, 5, 6, 7, 8	2010
B	Michigan	2	K, 1, 2, 3, 4, 5, 6, 7, 8	2011

Arizona. In the *Arizona Music Standards* (Arizona Department of Education, 2006), "the Concepts which serve as the 'chapter headings' for music's three strands of Create, Relate and Evaluate are based on the National Standards for Music Education" (p. 2). Under the strand of Relate, this publication also included a tenth concept with corresponding Performance Objectives: "Understanding music in relation to self and universal themes" (p. 2). In the context of this study, Arizona's Performance Objectives are synonymous with achievement standards.

California. Adopted by the California State Board of Education in 2001, *the Academic Content Standards for Visual and Performing Arts in Kindergarten through Grade Twelve* identify "what all students in California public schools should know and be able to do at each grade level" (p. xi). Organized under five "intrinsically interrelated" (p. x) strands, including Artistic Perception (NCS Five and NCS Six), Creative Expression (NCS One , NCS Two, NCS Three, and NCS Four), Historical and Cultural Context (NCS Nine), Aesthetic Valuing (NCS Seven), and Connections, Relations, and Applications (NCS Eight), California's Content Standards are synonymous with achievement standards in the context of this study.

Connecticut. Included in *The Arts Curriculum Framework* (Connecticut State Department of Education, Division of Teaching and Learning, 1998), Connecticut's music standards are categorized by nine labels synonymous with the National Content Standards and serve to support achievement of ten broad artistic goals, such as "understand the importance of the arts in expressing and illuminating human experiences, beliefs and values" (p. 3), through participation in dance, music, theatre, and visual arts throughout grades K-12. In the context of this study, Connecticut's Performance Standards are synonymous with achievement standards.

Delaware. In *Delaware Recommended Curriculum: Grade-level Expectations and Proficiency-Level Expectations for Music* (Delaware Department of Education, 2007), standards are organized and sequenced in conjunction with the National Content Standards. In a matrix format and in relation to each NCS, grade-level expectations are presented for grades PreK/K through six; proficiency-level expectations are presented for grades seven and eight. Each matrix indicated the grade level at which students should

demonstrate proficiency in relation to one or more expectation. By the end of grade six, for example, students should be proficient at "improvis[ing] melodic variations" (p. 9). Enduring understandings and essential questions are also included for each NCS. In the context of this study, Delaware's Grade-Level Expectations for grades K through six and Proficiency-Level Expectations for grade seven and eight are synonymous with achievement standards.

Idaho. Adopted in 2008, the *Idaho Humanities Content Standards for Music* (Idaho Department of Education) includes K-8 standards organized by three Standards: Historical and Cultural Contexts, Critical Thinking, and Performance. The Goals that organize Sub-goals under each Standard relate to the National Content Standards as follows: Goal 1.1 corresponds with NCS Nine; Goal 1.2 corresponds with NCS Eight; Goal 2.1 corresponds with NCS Six; Goal 2.2 corresponds with NCS Seven; Goal 3.1 corresponds with NCS Five; Goal 3.2 corresponds with NCS One and NCS Two; and Goal 3.3 corresponds with NCS Three and NCS Four. In the context of this study, Arizona's Sub-goals are synonymous with achievement standards.

Indiana. The *Indiana Academic Standards for Music* (Indiana Department of Education, 2010) is an extensive document that sets forth standards by grade level for students in grades K through eight general music classes. Aligned and organized exactly with the National Content Standards, the overarching goal of these standards is "to enable students to be proficient creators, performers, critics, listeners, and observers of the arts" (p. 6). Although not included in this study, standards specific to choral, instrumental, technological classes are also prescribed for students in grade six, seven, and eight. Standards for "Reading for Literacy in Music" and "Writing for Literacy in Music" are

also prescribed at each grade level. In the context of this study, Indiana's Academic Standards for Music are synonymous with achievement standards.

Kansas. The *Kansas Model Curricular Standards for Music* (Kansas State Department of Education, 2005) is another extensive publication that includes "basic level" standards for grades K through four and "intermediate level" standards for grades five through eight. Aligned and organized exactly with the National Content Standards, this publication includes detailed lesson examples for each NCS. In addition to referencing select Kansas standards, these lessons included detailed instructional procedures, printable graphic organizers, and rubrics or scoring guides for evaluating student performance. Comprehensive adaptations and instructional examples for special education students are another noteworthy feature. In the context of this study, Kansas' Benchmarks are synonymous with achievement standards.

Massachusetts. "In dance, music, theatre, and the visual arts, people express ideas and emotions that they cannot express in language alone" (p. 1) is the core concept for the *Massachusetts Arts Curriculum Framework* (Massachusetts Department of Elementary and Secondary Education, 1999). Supported by five guiding principles, the standards for music are organized in two strands. The first strand, "The Arts Disciplines" (p. 4), encompasses NCS One through NCS Seven; the second strand, "History, Criticism, Purposes and Meanings in the Arts and Links to Other Disciplines" (p. 5), encompasses NCS Eight and NCS Nine. Standards specific to music are prescribed in the first strand; the second strand combines standards for Dance, Music, Theatre, and Visual Arts. The *Massachusetts Arts Curriculum Framework* also includes competencies for technology in the arts, such as "use assistive technologies to remediate skill deficits when

necessary" (Massachusetts Department of Elementary and Secondary Education, 1999, p. 144). In the context of this study, Massachusetts' Learning Standards are synonymous with achievement standards.

Michigan. The *Michigan Standards, Benchmarks, and Grade Level Content Expectations for Visual Arts, Music, Dance, and Theatre* publication (Michigan Department of Education, 2011) includes music standards for each grade level (K through Eight). Organized by five content standards, benchmarks for NCS One, NCS Two, and NCS Five were prescribed under "Perform"; benchmarks for NCS Three and NCS Four were prescribed under "Create"; benchmarks for NSC Six and NCS Seven were prescribed under "Analyze"; benchmarks for with NCS Eight were prescribed under "Analyze and Make Connections"; and benchmarks for NCS Nine were prescribed under "Analyze in Context." In order to ensure that all students have a foundation of artistic/creative processes prior to high school graduation, each Content Standard also references the Michigan Merit Curriculum Visual, Performing, and Applied Arts Graduation Credit Guidelines. In the context of this study, Michigan's Benchmarks are synonymous with achievement standards.

Missouri. The Missouri Department of Elementary and Secondary Education published the *Music Grade-Level Expectations* in 2007. Organized by a coding system of strands, big ideas, and concepts, each grade-level expectation includes specific reference to the corresponding National Content Standard. "Identify standard pitch notation in the treble clef" (p. 16), for example, is a grade-level expectation for fourth grade students with specific reference to NCS Five. This standard falls under "Elements of Music [Strand], Develop and apply the knowledge and skills to read and notate music [Big

Idea], and Melodic Notation [Concept]" (p. 16). In the context of this study, Missouri's Grade-Level Expectations are synonymous with achievement standards.

Nevada. The Nevada Department of Education released the *Nevada Arts Standards for Music* in 2000, which are categorized by "Content Standards" that emulate the wording and sequence of the nine National Content Standards. Each content standard is further organized by sub-categories. For example, the sub-categories for NCS Five include "Rhythmic Reading, Melodic Reading, Musical Symbols, Sight Reading, and Notating" (p. 5). A tenth content standard—"Students demonstrate an understanding of movement through skills, techniques, choreography, and as a form of communication" (p. 10)—is also included. A brief glossary also follows the Content Standards aligned with NCS One, Two, Three, Four, Five, Seven, and Eight. In the context of this study, the standards in each sub-category of Nevada's Content Standards are synonymous with achievement standards.

New Hampshire. The New Hampshire Department of Education published the *K-12 Curriculum Framework for the Arts* in 2001. In conjunction with standards for dance, theatre, and visual arts, the standards for music are prescribed in categories identical to the nine National Content Standards. Although they were not included in this study, the framework also includes standards in a tenth content standard: "Identify the range of careers in the field of music" (p. 17). In the context of this study, New Hampshire's Proficiency Standards are synonymous with achievement standards.

North Carolina. Published in 2000, the *North Carolina Arts Education Standard Course of Study* (North Carolina Department of Public Instruction) prescribes standards in the form of "objectives" for each K through five grade level and collectively for grades

six through eight. These objectives are organized by "Competency Goals" that are "directly correlated with the national standards (p. 5). The document also includes suggested courses of study for each arts area as well as a comprehensive glossary of artistic terms. In the context of this study, North Carolina's Objectives are synonymous with achievement standards.

Rhode Island. The *Rhode Island Arts Grade Span Expectations: Music* (Rhode Island Department of Elementary and Secondary Education, 2010) sets forth standards for music through four domains (Dance, Music, Theatre, and Visual Art and Design), each of which are driven by "Statements of Enduring Knowledge." An enduring understanding for music, for example, is "Communication—Music of diverse genres is performed in a variety of settings" (p. 2), which aligns with NCS One and NCS Two. Encompassed within each statement are Assessment Targets, which in the context of this study are synonymous with achievement standards. According to the authors, the assessment targets are "not intended to represent the full arts curriculum at each grade span, but are meant to capture the 'major ideas' of the art forms that can be assessed" (p. 1).

South Carolina. The music standards within the *South Carolina Visual and Performing Arts Curriculum Standards* publication (South Carolina Department of Education, Office of Curriculum and Standards, 2003) are "designed to embrace the national standards for music education" (p. 38). The only label used within this document is "standard." Accordingly and in the context of this study, the South Carolina Standards that are listed in conjunction with each NCS are synonymous with achievement standards.

West Virginia. According to the authors of *21st century music education content standards and objectives for West Virginia schools* (West Virginia Department of Education, 2008), "the West Virginia Content Standards and Objectives are arranged into four broad State Standards which align with the National [Content] Standards" (p. v). In conjunction with each NCS, this publication includes "Performance Descriptors" that provide broad assessment criteria in a continuum from novice to distinguished. In the context of this study, West Virginia's Objectives are synonymous with achievement standards.

Procedure: Phase One

The first phase of the analysis involved (a) establishing and testing instrumentation and coding rules and (b) applying the instrumentation and coding rules to disaggregate the sample of printed achievement standards.

Instrumentation Design. In *Preparing Instructional Objectives* (Mager, 1962), which is included the Museum of Education's *Books of the Century Catalog* (Kridel, 2000), Mager asserted that instructional objectives should include three qualities: performance, condition, and criterion. A performance identifies a behavior or overt action, a condition "describes conditions under which the selected behavior would be expected to occur" (p. 29), and criterion describe one or more qualities of acceptable performance. In other words, it is the learner's execution of an overt action under certain conditions at a certain level of quality that provides evidence of desired results. These components inspired the design of the research instrument that was used to disaggregate the sample of printed achievement standards. As illustrated in Figure 1, a Microsoft Excel® worksheet was created with four categories. "Performance," "Condition," and

"Criteria" were borrowed directly from Mager's work. "Function" was added to accommodate the language used in certain publications. For example, "creating music *to accompany or tell a story*" (Arizona Department of Education, 2006, p. 8, emphasis added).

Performance/ Verb-object-object modifiers	Condition/ Contextual verb modifiers	Criteria/ Qualitative verb modifiers	Function/ Functional verb modifiers

Figure 1. Initial categories of the research instrument.

The four categories in the research instrument were appropriate because all of the achievement standards in the sample shared the same structural design. Each printed standard prescribed a performance (with or without contextual, qualitative, or functional modifiers) that demonstrates achievement in relation to a Content Standard. This design also enabled the researcher to document each performance, with or without contextual, qualitative, or functional modifiers, that was embedded in each printed achievement standard. As a result, uniform data was established for further analysis in response to one or more of the following questions:

- Do what? (Performance)
- Under what conditions or circumstances? By what means? (Contextual Verb-Modifiers)
- With what type of quality? (Qualitative Verb-Modifiers)
- For what purpose? (Functional Verb-Modifiers)

According to Potter and Levine-Donnerstein (1999), a well-developed coding scheme serves to "reduce the complexity of all the attributes present in a phenomenon down into a limited and manageable set of attributes that are key to the purpose of the investigation" (p. 266).

Instrumentation reliability and validity. To ensure valid and reliable analysis of content using the research instrument, a detailed set of coding rules was established. These rules can be found in Appendix A. As illustrated in Figure 2, the coding rules ranged from general to specific.

General
All words that occur [in brackets] should be disregarded.

Performance/Verb-Object-Object Modifiers
Whenever the word "or" occurs in reference to verb-object-object modifiers, the combinations should be kept together to form a whole.

Condition/Contextual Verb Modifiers
Whenever the word "and" occurs in reference to contextual verb modifiers, each modifier should be treated independently and applied to—listed with—each verb-object-object modifier.

Criteria/Qualitative Verb Modifiers
Each qualitative modifier within a printed standard, regardless of the occurrence of prepositions (at, from, in, with) or conjunctions (and, or), should be treated independently and applied to—listed with—each verb-object-modifier with or without contextual modifiers.

Function/ Functional Verb Modifiers
Whenever the word "or" occurs in reference to functional modifiers, the modifiers should be kept together to form a whole.

NCS Four
In reference to NCS Four, the word "create" should be listed as "compose."

Figure 2. Examples of coding rules for Phase I of the analysis.

As Potter and Levine-Donnerstein (1999) reported, establishing valid data in content analyses requires "a coding scheme that consists of rules that tells the coder how to put their observations into the correct data categories" (p. 266). According to Weber (1990), "reliability problems usually grow out of the ambiguity of word meanings, category definitions, or other coding rules" (p. 15). Similarly, Stemler (2001) asserted

that “one of the most critical steps in content analysis involves developing a set of explicit recording instructions” (para. 16).

After establishing the coding rules, a pilot test of the research instrument was conducted with the assistance of three peers. Peer A (MA) was a six-year veteran music educator, Peer B (MA) was a 22-year veteran music educator, and Peer C (EdD) was a 12-year veteran music educator. The pilot test began with an overview of the research instrument and discussion regarding a completed example. The coding rules were then reviewed, followed by discussion of a random sample of five printed achievement standards. The pilot testers and the researcher then analyzed each sample standard, comparing and discussing results after completing each example. As illustrated in Figure 3, the pilot test revealed the need to add sub-categories to the research instrument, which served to improve the efficiency of the coding process and the analysis process that followed (as explained in Phase II).

Category	Sub-categories
Performance	Verb, Adjective 1, Adjective 2, Adjective 3, Object, Preposition 1, Object Modifier 1, Preposition 2, Object Modifier 2, Preposition 3, Object Modifier 3
Condition/Contextual Verb Modifiers	On, In/With, When/While, From/Given, By/Through/Using/With, Without, At/During
Criteria/Qualitative Verb Modifiers	Preposition 1, Adjective 1, Adjective 2, Adjective 3, Object 1, Preposition 2, Adjective 4, Object 2
Function/Functional Verb Modifiers	To/For/As

Figure 3. Revised categories and sub-categories of the research instrument.

Minor additions to the coding rules were also made throughout the first phase of the analysis. For example, when "talk about" was encountered, a rule to list "talk about" as "discuss" was added; when "show how" was encountered, a rule to list "show how" as "demonstrate" was added.

In respect to validity, each part of each printed achievement standard in the sample fell grammatically under a sub-category within the four broad categories on the research instrument. As a result, the instrumentation used in the study met the recommendation from Berelson (1952), Holsti (as cited in Merriam, 1988), and the U.S. General Accounting Office (1996) that categories in content analyses must be mutually exclusive and exhaustive. As Stemler (2001) explained, "mutually exclusive categories exist when no unit falls between two data points, and each unit is represented by only one data point…exhaustive categories [are] met when the data language represents all recording units without exception" (para. 11). Such harmony between content and

instrument defines validity. As Holsti (1969) observed, validity in content analyses is "the extent to which an instrument is measuring what it is intended to measure" (p. 142).

Procedure: Phase II

In analyses of manifest content, data becomes reliable when coding is consistent with the rules for correct decision making (Potter and Levine-Donnerstein, 1999). Coding accuracy is the strongest test of reliability and represents "the degree to which a process functionally conforms to a known standard, or yields what it is designed to yield" (Krippendorff, 1980, p. 131). Accordingly, two analyzers conducted Phase II of the analysis. Over a period of seven weeks (June-July 2012), the researcher and a forty year veteran teacher of English Language Arts used the piloted and refined research instrument to establish an initial database of disaggregated achievement standards. Following this extensive process, the researcher then compared the results from each coder. When discrepancies occurred, the analyzers reviewed the printed standards and the coding rules together to reach a mutually agreeable decision. The veteran teacher was selected due to the grammatical nature of the task.

Procedure: Phase III

Over a period of three weeks (July-August, 2012), the data from Phase II were divided into 81 databases by grade level and National Content Standard. Embedded in a single Microsoft Excel® Workbook, there was one database (worksheet) for grade K and NCS One, another database for grade K and NCS Two, etc. Each database had categories and sub-categories identical to the database used in Phase II.

The next step included extensive sorting by the researcher to isolate identical or synonymous performances with or without contextual, qualitative, or functional

modifiers. Following this process, desired results that were found to be essential, (i.e., identical or synonymous performances with or without modifiers that occurred in 50% or more of the sample), were then placed in a third database that was used to tabulate the frequency at which each desired result occurred in the sample and sub-samples.

Dividing the initial database of disaggregated standards into 81 smaller databases served as a means of monitoring reliability. The mean frequency of desired results among the databases for NCS One, for example, was 229—data-sets far more manageable in size compared to the database of disaggregated standards established in Phase I (n = 8809). Consequently, in response to rare instances when a component of a printed standard was found to be coded in an incorrect sub-category, adjustments were easily made. Since each component of each printed standard generally fell obviously under one of the four broad categories (performance, context, quality, and function), the accuracy of disaggregation was consistent. When a component was changed to a different sub-category, the change always remained within the same category.

As illustrated in Figure 4, a cross-section of the data was also peer-reviewed to check the reliability of the researcher's Phase III analyses. The same peers who were involved with the pilot test of the research instrument (Phase I) were used due to professional expertise, experience, and familiarity with the study.

NCS	Grade Level								
	K	1	2	3	4	5	6	7	8
1	A								
2									C
3		A							
4								C	
5			A						
6							C		
7				B					
8						B			
9					B				

Figure 4. Peer review pairings by NCS and grade level.

To facilitate the second peer review, each peer was given the relevant databases established in Phase III, as well as the list of the corresponding desired results that were found to be essential. To prepare the reviewers, the researcher met with each peer to explain the data that was provided. Following this period of discussion, each peer was asked to review the databases that were provided, sorting as needed, to determine if any essential desired results were omitted.

In reference to NCS One (singing) and grade K, Peer A recommended reviewing the frequency of using or recognizing singing, speaking, whispering, and shouting voices. In reference to NCS Three (improvising) and grade one, Peer A advised reviewing the frequency of improvising short phrases, patterns, or embellishments. Upon review, these behaviors were not found to be present in at least 50% of the sample. In reference to NCS Five (reading and notating) and grade two, Peer A found that meter was essential among the sample but missing from the researcher's findings. After further investigation, however, there was no specific meter (e.g., 4/4, 3/4) that occurred among 50% or more of the sample. Peer B recommended no changes to the findings for NCS Seven (evaluating music and music performances) and grade three as well as NCS Nine (understanding

music in relation to history and culture) and grade four. In reference to NCS Eight (understanding relationships between music, the other arts, and disciplines outside the arts) and grade five, however, Peer B advised re-analyzing the disaggregated standards (using the database established in Phase II) to verify that identifying relationships between music and a specific subject area, (e.g., social studies), was not essential among the sample. After re-analyzing the data, no changes were warranted. Peer C recommended no changes to the findings for NCS Six (listening to, analyzing, and describing music) and grade six, NCS Four (composing and arranging) and grade seven, or NCS Two (performing on instruments) and grade eight. In reference to NCS Six, the reviewer commented on the diverse interpretations among the sample.

Summary

Using the nine National Content Standards for Music Education as a conceptual and organizational framework, the aim of this study was to posit desired results that are fundamental and essential to the longstanding and overarching goal of music education—comprehensive musicianship. As a means to this end, and in direct response to the research questions, a three-phase content analysis was conducted to identify the desired results that were fundamental and essential in a national sample of achievement standards for students in K-8 general music classes. Qualitative analysis was conducted to disaggregate printed achievement standards using a researcher-designed instrument. Further qualitative analysis and measurement was then conducted to identify fundamental desired results as essential, or common to and among grade levels in at least 50% of the sample. In addition to establishing two sub-samples for equivalent-forms reliability,

explicit coding rules, instrumentation that enabled exhaustive coding, pilot testing, the use of two coders, and peer reviews were employed to ensure valid and reliable data.

Chapter Four: Presentation of Data

In relation to the National Content Standards for Music Education, the purpose of this study was to identify the desired results that were fundamental and essential among a national sample of achievement standards for students in K-8 general music classes. The National Content Standards include singing (NCS One); performing on instruments (NCS Two); improvising (NCS Three); composing and arranging (NCS Four); reading and notating (NCS Five); listening to, analyzing, and describing music (NCS Six); evaluating music and music performances (NCS Seven); understanding relationships between music, the other arts, and disciplines outside the arts (NCS Eight); and understanding music in relation to history and culture (NCS Nine). Chapter four presents the findings from this content analysis by research question.

Research Question One

In relation to the nine National Content Standards for Music Education, what are the fundamental desired results in the research sample of state achievement standards for students in K-8 general music classes?

Using the researcher-designed instrument, the process of disaggregation revealed 8809 desired results distributed among 2450 printed achievement standards. Table 2 illustrates by NCS, sample, and sub-sample the frequency and proportions of applicable printed standards and desired results (disaggregated achievement standards) that were applicable to all K-8 grade levels. The grand total of printed standards exceeded 2450 because four states in the sample (California, Idaho, Michigan, and West Virginia) had standards that applied to both NCS One and Two. The coders indentified 318 printed achievement standards for NCS One, 281 for NCS Two, and 57 that applied to NCS One

and Two, for example, "sing/play accurately with appropriate dynamics, breath control, phrasing, and interpretation" (Idaho State Department of Education, 2008, Humanities, Goal 3.2, 4-5.Mu.3.2.3). Consequently, the same is true for the desired results—the total of sub-samples A and B exceeded 8809. It should also be reported that standards associated with NCS Three and NCS Four in the *Massachusetts Arts Curriculum Framework* were prescribed under the heading of "Improvisation and Composition" (Massachusetts Department of Elementary and Secondary Education, 1999, p. 4). Upon review, however, each standard clearly aligned with either NCS Three or NCS Four, which cancelled the need for any duplication.

Table 2

Frequency and Proportion of Printed Standards and Desired Results by NCS

	Sample		**Sub-sample A**		**Sub-sample B**	
NCS	Total Printed Standards (n = 2450)	Total Desired Results (n = 8809)	Printed Standards (% of Total)	Desired Results (% of Total)	Printed Standards (% of Total)	Desired Results (% of Total)
1	375 (15.3%)	1120 (12.7%)	142 (37.9%)	546 (48.8%)	233 (62.1%)	574 (51.2%)
2	338 (13.8%)	1029 (11.7%)	146 (43.2%)	463 (44.9%)	192 (56.8%)	566 (55.1%)
3	209 (8.5%)	522 (5.9%)	103 (49.3%)	265 (50.8%)	106 (50.7%)	257 (49.2%)
4	205 (8.4%)	546 (6.2%)	93 (45.4%)	277 (50.6%)	112 (54.6%)	269 (49.4%)
5	291 (11.9%)	2288 (26%)	130 (44.7%)	1028 (44.9%)	161 (55.3%)	1260 (55.1%)
6	345 (14.1%)	1237 (14%)	138 (40%)	563 (45.5%)	207 (60%)	674 (54.5%)
7	190 (7.8%)	680 (7.7%)	83 (43.7%)	344 (50.6%)	107 (56.3%)	336 (49.4%)
8	218 (8.9%)	583 (6.6%)	76 (34.9%)	274 (47%)	142 (65.1%)	309 (53%)
9	336 (13.7%)	914 (10.4%)	144 (42.9%)	407 (44.5%)	192 (57.1%)	507 (55.5%)

Sub-sample A had more printed standards and more desired results per NCS than sub-sample B with the exception of NCS Four—sub-sample A had eight more desired results than sub-sample B. For NCS Eight, sub-sample B had almost twice the number of

printed standards than sub-sample B. After disaggregation, however, the ratios were within ranges consistent with the other Content Standards. The total number of desired results for NCS Five is patently larger than all others because many states listed separately the specific rhythmic symbols that students should learn, (e.g., quarter notes, half notes, eighth notes, and whole notes).

Table 3 illustrates by NCS the frequency and proportions of disaggregated achievement standards—fundamental desired results—that are applicable to each grade level. Collectively, 17,040 desired results were found to be applicable to grades K through eight. This phenomenon is due to the grade ranges in which the states presented their standards, which are illustrated in Table 1. NCS Five represented the largest proportion of disaggregated standards for all grade levels except grades one and two.

Table 3

Frequency and Proportion of Desired Results Applicable to K-8 Grade Levels

NCS	K	1	2	3	4	5	6	7	8
	n = 1326	*n* = 1433	*n* = 1535	*n* = 1788	*n* = 1998	*n* = 2210	*n* = 2269	*n* = 2167	*n* = 2314
1	189	187	206	233	241	227	260	261	261
	14.25%	13.05%	13.42%	13.03%	12.06%	10.27%	11.46%	12.04%	11.28%
2	202	201	214	218	259	240	248	235	230
	15.23%	14.03%	13.94%	12.19%	12.96%	10.86%	10.93%	10.84%	9.94%
3	94	107	113	110	125	133	118	111	125
	7.09%	7.47%	7.36%	6.15%	6.26%	6.02%	5.20%	5.12%	5.40%
4	71	102	102	116	123	149	116	124	118
	5.35%	7.12%	6.64%	6.49%	6.16%	6.74%	5.11%	5.72%	5.10%
5	251	263	277	380	424	643	720	625	704
	18.93%	18.35%	18.05%	21.25%	21.22%	29.10%	31.73%	28.84%	30.42%
6	235	269	301	350	379	267	212	212	221
	17.72%	18.77%	19.61%	19.57%	18.97%	12.08%	9.34%	9.78%	9.55%
7	55	67	75	101	105	159	232	214	246
	4.15%	4.68%	4.89%	5.65%	5.26%	7.19%	10.22%	9.88%	10.63%
8	97	97	98	103	121	129	126	128	145
	7.32%	6.77%	6.38%	5.76%	6.06%	5.84%	5.55%	5.91%	6.27%
9	132	140	149	177	221	263	237	257	264
	9.95%	9.77%	9.71%	9.90%	11.06%	11.90%	10.45%	11.86%	11.41%

As Table 4 illustrates, the desired results for NCS One and Two provided the most descriptive information by a large margin.

Table 4

Characteristics of Desired Results by NCS

NCS	Performances (*n*)	Performances with Contextual Verb Modifiers	Performances with Qualitative Verb Modifiers	Performances with One or More Contextual and Qualitative Verb Modifiers	Performances with Functional Verb Modifiers
1	1120	599 (53.5%)	728 (65%)	405 (36.2%)	38 (3.4%)
2	1029	487 (47.3%)	604 (58.7%)	261 (25.4%)	34 (3.3%)
3	522	264 (50.6%)	70 (13.4%)	27 (5.2%)	35 (6.7%)
4	546	391 (71.6%)	12 (2.2%)	8 (1.5%)	109 (20.0%)
5	2288	626 (27.4%)	56 (2.4%)	16 (0.7%)	68 (3.0%)
6	1237	625 (50.5%)	95 (7.7%)	21 (1.7%)	98 (7.9%)
7	680	305 (44.9%)	57 (8.4%)	23 (3.4%)	176 (25.9%)
8	583	82 (14.1%)	0 (0.0%)	0 (0.0%)	14 (2.4%)
9	914	113 (12.4%)	48 (5.3%)	8 (0.9%)	17 (1.9%)

For NCS One (*n* = 1120), the most frequent performance was ambiguous: singing unspecified—or simply "singing"—with one or more contextual and/or qualitative modifiers (418, 37.3%). Within these results, singing with others in ensembles or groups was the most frequent reference to context (99, 23.7%) followed by singing alone or independently (86, 20.6%). Singing with accurate pitch was the most frequent qualitative modifier (33, 7.9%) followed by singing expressively (30, 7.2%). Overall, the most frequent specific performance was singing a repertoire of vocal literature (201, 17.9%) but occurred among only 37.5% of the sample. Occurring among 81.3% of the sample, the most frequent contextual modifier was singing with others in ensembles or groups (221, 19.7%). The most frequent qualitative verb modifier was singing expressively (90, 8%), which occurred among 93.8% of the sample. Printed achievement standards with functional verb modifiers were found in 50% of the sample. Overall, the disaggregated achievement standards for NCS One suggest the quality of singing, regardless of what is sung, the context in which singing occurs, or the purpose of singing, is most important.

The most frequent performance for NCS Two (*n* = 1029) was also ambiguous: performing *unspecified* with one or more contextual and/or qualitative modifiers (369, 35.9%). Within these results, performing with others in ensembles or groups was the most frequent reference to context (95, 25.7%). Performing with accurate, appropriate, or correct technique was the most frequent qualitative modifier (57, 15.4%). The most frequent specific performance was performing harmonic, melodic, or rhythmic patterns (141, 13.7%), which occurred in 87.5% of sample. Among 81.3% of the sample, performing in ensembles or groups was the most frequent reference to context (183, 17.8%). The most frequent qualitative verb modifier was performing with expression (92, 8.9%), which occurred in 87.5% of the sample. Printed achievement standards with functional verb modifiers were found in 43.8% of the sample. Collectively, and similar to NCS One, the disaggregated achievement standards for NCS Two suggest the quality of instrumental performance, regardless of what is performed, the context in which performing occurs, or the purpose of performing, is most important.

For NCS Three (*n* = 522), improvising various harmonic, melodic, or rhythmic accompaniments was the most frequent type of performance (106, 20.3%) and occurred in 93.8% of the sample. Improvising with traditional, nontraditional, or electronic sound sources was the most frequent performance with a contextual verb modifier (64, 12.3%) among 50% of the sample. Improvising in a consistent style was the most frequent performance with a qualitative verb modifier (28, 5.4%) among 62.5% of the sample. Performances with functional verb modifiers were found among 18.8% of the sample. Overall, the disaggregated achievement standards for NCS Three emphasize improvising with various instruments and sound sources by a large margin.

The most frequent performance for NCS Four (*n* =546), which occurred among 81.3% of the sample, was composing "pieces" with various contextual, qualitative, and/or functional modifiers (131, 24%), such as within specified guidelines, with various sound sources, or to demonstrate contrast. Also among 81.3% of the sample, composing with various traditional or nontraditional sound sources was the predominant performance with a contextual verb modifier (66, 12.1%). Although not found to be essential in this study, the most frequent performance with a qualitative verb modifier was responding to given melodic and rhythmic phrases "in the same style," which occurred in only one state in the sample. In reference to functional verb modifiers, 29 performances (5.3%) among 56.3% of the sample aimed at accompanying dramatizations, poems, readings, or stories. Overall, the disaggregated achievement standards for NCS Four emphasize composition more than arrangement with ambiguous clarity about what should be composed.

For NCS Five (*n* = 2288), the dominant performances referenced specific rhythmic figures. Among 81.3% of the sample, reading, performing, or interpreting quarter notes was the most frequent performance (255, 11.1%), followed by eighth notes (217, 9.5%) in 68.8% of the sample, sixteenth notes (211, 9.2%) in 75% of the sample, half notes (189, 8.3%) in 75% of the sample, dotted quarter notes (94, 4.1%) in 25% of the sample, dotted half notes (88, 3.8%) in 56.3% of the sample, and dotted notes without quarter note or half note distinction (68, 3%) in 31.3% of the sample. Using standard or traditional notation to notate or read music was the most frequent performance with a contextual verb modifier (102, 4.5%) among 43.8% of the sample. Occurring in 18.8% of the sample, reading or notating music correctly was the most frequent performance with a qualitative verb modifier (24, 1%). Similarly, but in only one state in the sample, the

most frequent performance with a functional verb modifier was using music notation to "represent beat, pitch, or rests" (24, 1%). Overall, the disaggregated achievement standards for NCS Five emphasize reading standard music notation throughout the spectrum of grade levels with ancillary attention to music notation.

For NCS Six (*n* = 1237), performances that require aural discernment—develop aural perception—were most frequent (800, 64.7%) and found among 100% of the sample. Within these results, the most specific performance was analyzing, describing, or identifying musical forms (139, 11.2%), which occurred among 87.5% of the sample. Responding to "aural examples" was the most frequent contextual verb modifier (292, 23.6%), which occurred in 87.5% of the sample, and "using correct terminology/vocabulary was the most frequent qualitative verb modifier (43, 3.5%) among 56.3% of the sample. "To demonstrate aural perception skills" was the most frequent functional verb modifier (53, 4.3%), which was found in 25% of the sample. Overall, the disaggregated achievement standards for NCS Six emphasize using aural examples (listening) to identify one or more elements of music and develop corresponding vocabulary.

For NCS Seven (*n* = 680), redundancies permeate the predominant desired results in each category of the analysis instrument. Among 87.5% of the sample, the most frequent performance was developing, devising, selecting, creating, identifying, or establishing evaluative criteria (165, 24.3%). This performance was followed by applying or using evaluative criteria (128, 18.8%) in 75% of the sample. Occurring in 43.8% of the sample, the most frequent contextual verb modifier was applying or using evaluative criteria (123, 18.2%), which served as a means of evaluating music performances,

compositions, arrangements, improvisations, or classroom activities. The most frequent performance with a qualitative verb modifier was describing, discussing, or explaining personal preferences or reactions to music using appropriate or prerequisite musical terminology/vocabulary (23, 3.4%), which was found in 43.8% of the sample. Among 68.8% of the sample, "to evaluate music performances, compositions, arrangements, or improvisations" was the most frequent functional verb modifier (168, 24.7%). Overall, the disaggregated achievement standards for NCS Seven emphasize developing and applying criteria for evaluating music performances with ancillary attention to evaluating music (i.e., the quality of a composition or arrangement irrespective of the performance).

Among 68.8% of the sample, analyzing, applying, contrasting, describing, explaining, exploring, identifying, or illustrating relationships between music and other disciplines, with isolated references to English language arts, math, science, or social studies, was the most frequent performance (91, 15.6%) for NCS Eight (n = 583). From one state in the sample, "given a list of elements of art, design, or music" was the predominant contextual verb modifier (39, 6.7%). Performing a dance that "reflects its cultural heritage" (Arizona Department of Education, 2006, p. 11) was the only qualitative verb modifier that was found within the sample. Among 18.8% of the sample, the most frequent functional verb modifier was to "determine how characteristic elements or material of the arts can be used to transform events, emotions, or ideas into works of art" (5, 0.9%), followed by "supporting learning in other disciplines" (4, 0.7%) in 12.5% of the sample. Overall, the disaggregated achievement standards for NCS Eight emphasize relationships between music and disciplines outside the arts with ancillary attention to relationships between music and other arts.

For NCS Nine (*n* = 914), "classifying, comparing, contrasting, describing, discovering, discussing, exploring, or identifying roles of musicians" was the most frequent performance (64, 7%) in 68.8% of the sample. "Given live or recorded aural examples" was the most frequent contextual modifier (28, 3.1%) among 50% of the sample. "By genre or style" was the most frequent qualitative modifier (27, 3%), which was found in conjunction with classifying or identifying music in 36.5% of the sample. Occurring in only one state in the sample, "to explain how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history" was the predominant functional modifier (8, 0.9%). Overall, the disaggregated achievement standards for NCS Nine emphasize the functions of music and musicians in diverse cultures with ancillary attention to music history.

Collectively, research question one—In relation to the nine National Content Standards for Music Education, what are the fundamental desired results in the research sample of state achievement standards for students in K-8 general music classes?—yielded 8809 performances with or without contextual, qualitative, and functional modifiers distributed among 2450 printed standards. Performances without verb modifiers occurred most frequently followed by performances with contextual, qualitative, and functional verb modifiers, respectively. The desired results for NCS Five were most voluminous, followed by NCS Six, NCS One, and NCS Two. The standards for singing and playing instruments provided the most detailed information, and the number of desired results applicable by grade level increased from 1326 for grade K to 2314 for grade eight.

Research Question Two

In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results in the research sample of state achievement standards for students in K-8 general music classes?

For each NCS, essential desired results were identified at each grade level with three exceptions. Grade K had no essential desired results for NCS Four or Eight; for grade one, there were no essential desired results for NCS Nine. Additionally, among the 589 desired results that included functional verb modifiers, none were found to be essential. The desired results that were found to be essential at each K-8 grade level are detailed in Appendix B. Merged findings by grade level and NCS are detailed in Appendix C.

Tables 5-13 illustrate by NCS the desired results that were found to be essential and corresponding grade level application. Each table also illustrates the degree of agreement between the sample and sub-samples. This pairing illustrates an equivalent-forms reliability suggested by Fraenkel, Wallen, and Hyun (2012). It should be emphasized, however, that the sub-samples in this study were determined by date of publication. If the sub-samples were established by U.S. Census Region, for example, the levels of agreement may or may not be the same.

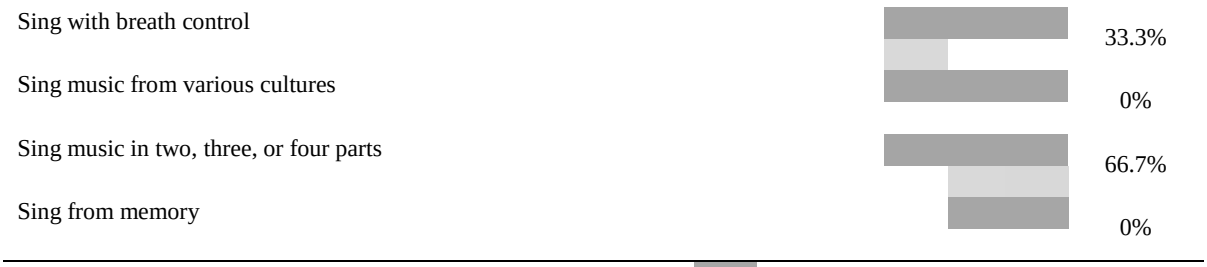
As illustrated in Table 5, the desired results for NCS One posit literal agreement with NCS One—singing, alone, and with others, a varied repertoire of music. The sample is also in agreement that singing should include some type of quality at all K-8 grade levels. As illustrated by disjunctive agreement for singing with accurate pitch, appropriate or matching dynamics, expression, blended timbre, appropriate phrasing,

appropriate interpretation, technical accuracy, and breath control, however, there is far less agreement about what this means at various stages of development. Consensus also expands the context in which singing should occur with the addition of "following the cues of a conductor." In terms of what to sing, expectations become more sophisticated at grade six. On average, the desired results found to be essential in relation to NCS One represent 62.5% of the sample and 48.3% of the 1120 applicable desired results.

Table 5

Essential Desired Results for NCS One

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Sing with a distinct quality										100%
Sing in groups or ensembles; sing with others										88.9%
Sing from memory										0%
Sing music from various cultures										75%
Sing with accurate pitch										80%
Sing while following the cues of a conductor										100%
Sing ostinatos										33.3%
Sing with appropriate or matching dynamics										66.7%
Sing rounds										100%
Sing expressively										66.7%
Sing independently; sing without others										16.7%
Sing partner songs										100%
Sing with blended timbre										0%
Sing with appropriate phrasing										100%
Sing with appropriate interpretation										100%
Sing music from various genres or styles										100%
Sing with technical accuracy										33.3%

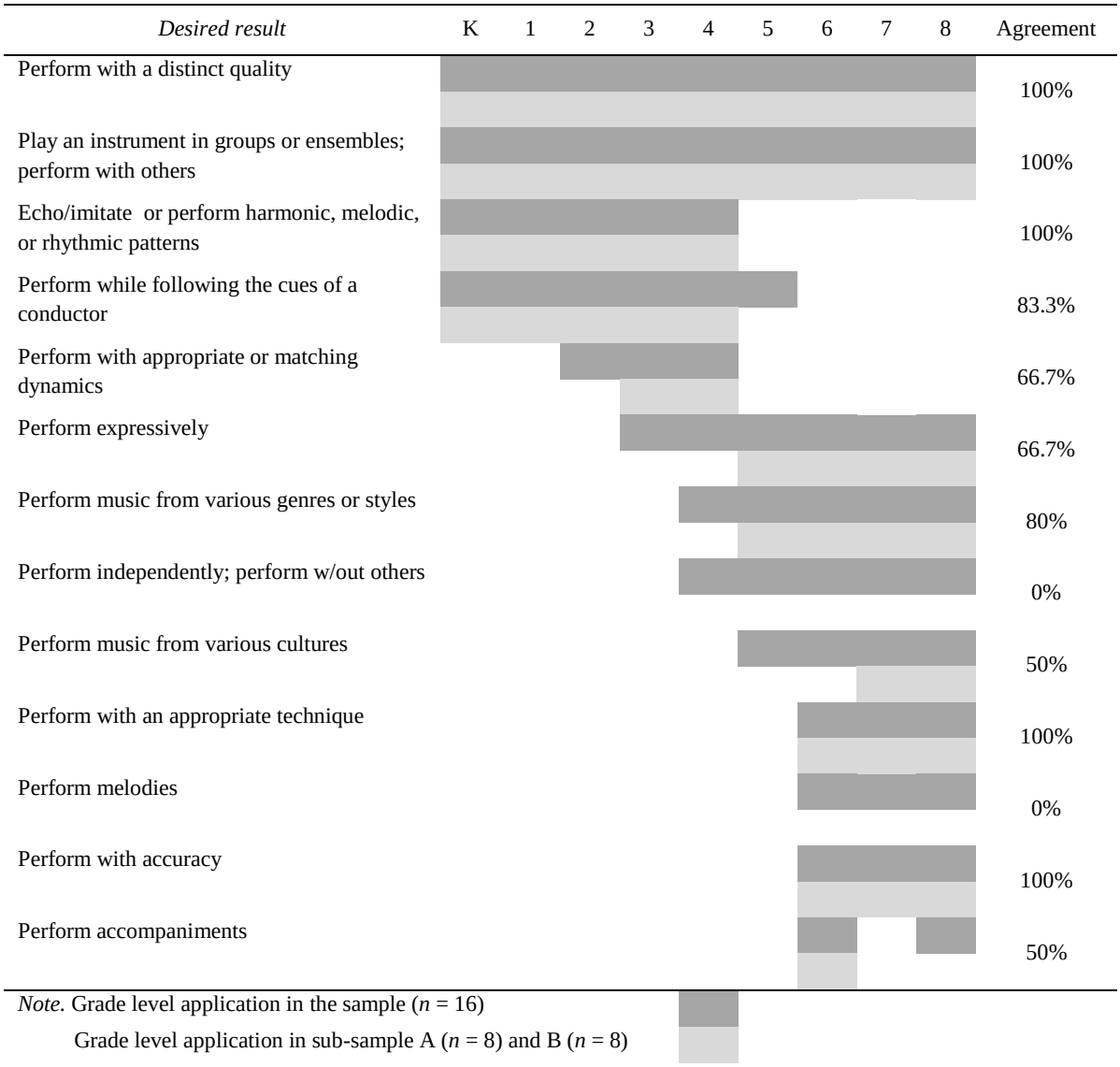


Note. Grade level application in the entire sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 6, and identical to the findings for NCS One, consensus posits literal agreement with NCS Two—the sample agrees that students should perform on instruments, alone and with others, a varied repertoire of music. Also similar to NCS One, the sample agrees that K-5 students should learn to follow the cues of a conductor and all K-8 students should perform with some type of quality, which includes performing with appropriate or matching dynamics, expression, and appropriate technique. In terms of what to perform, expectations become more sophisticated at grade five. On average, the desired results found to be essential in relation to NCS Two represent 62.5% of the sample and 45.3% of the 1029 applicable desired results.

Table 6

Essential Desired Results for NCS Two



Note. Grade level application in the sample (n = 16)

Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 7, the sample posits widespread agreement for improvising accompaniments, including increasing clarity about the type of accompaniment to be performed at grades three and six, for NCS Three. Similarly, variations become essential at grade four with increasing clarity about the type of variation at each subsequent grade level. No reference was found among the sample as to whether improvisations, regardless

of type, should be sung and/or performed on instruments. Agreement about the type of musical questions to which students should improvise musical "answers" was also not found. On average, the desired results found to be essential in relation to NCS Three represent 56.3% of the sample and 45.2% of the 522 applicable desired results.

Table 7

Essential Desired Results for NCS Three

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Improvise accompaniments										77.8%
Improvise answers or responses to given phrases or questions										60%
Improvise ostinato accompaniments										0%
Improvise rhythmic or melodic variations										0%
Improvise variations on melodies or songs										100%
Improvise embellishments										0%
Improvise rhythmic variations on melodies or songs										100%
Improvise melodies										50%
Improvise harmonic accompaniments										50%
Improvise variations										33.3%
Improvise melodic embellishments										0%
Improvise rhythmic variations on melodies or scales										0%
Improvise melodic variations										0%

Note. Grade level application in the sample (n = 16)

Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 8, and similar to the findings for NCS Three, accompaniments rise to the top of consensus for NCS Four. Agreements about the type of accompaniment(s) that students should learn to compose, however, were not found, and no desired results were found to be essential for grade K. Beginning at grade six, composing and arranging with varied sound sources become essential, which offers a hint of clarity to the "specified guidelines" included in the language of NCS Four. On average, the desired results found to be essential in relation to NCS Four represent 56.3% of the sample and 21.1% of the 546 applicable desired results. This representation is less than half of the proportions found for NCS One, Two, and Three.

Table 8

Essential Desired Results for NCS Four

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Compose accompaniments										40%
Compose songs										50%
Arrange instrumental pieces										0%
Compose within specified guidelines										25%
Compose using nontraditional sound sources										0%
Arrange using traditional sound sources										0%
Arrange using nontraditional sound sources										0%
Compose using traditional sound sources										0%
Arrange vocal pieces										0%

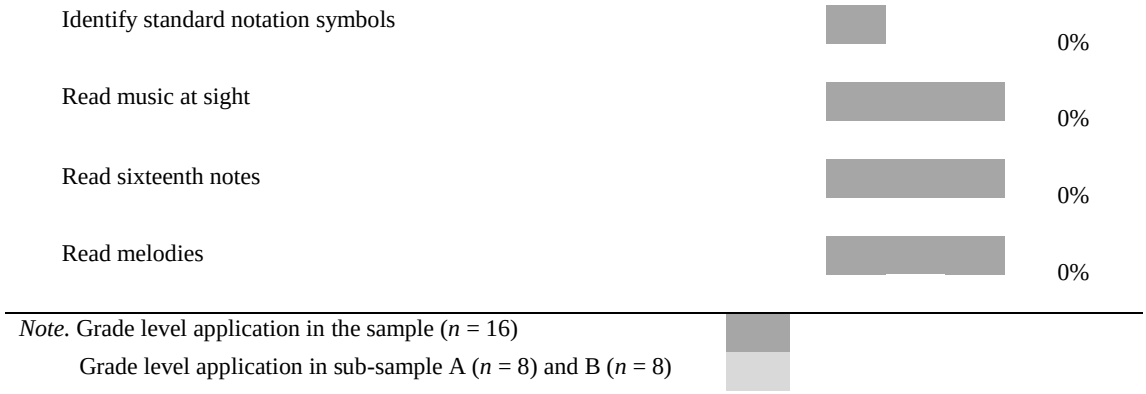
Note. Grade level application in the sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 9, the findings for NCS Five posit reading standard rhythmic notation as important for students at all K-8 grade levels. This performance also represented 25% of the desired results in the study with unanimous agreement between both the sample and the sub-samples. Agreement about the types of standard rhythmic notation—whole, half, quarter, eighth, and dotted notes—represented the most specific desired Results. Beginning at grade six, literacy expectations become increasingly challenging with the addition of reading sixteenth notes and sight-reading. As with NCS Three, agreement about context for demonstrating literacy, i.e., reading while singing or performing on instruments, was not found. On average, the desired results found to be essential in relation to NCS Five represent 62.5% of the sample and 23.8% of the 2288 applicable desired results.

Table 9

Essential Desired Results for NCS Five

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Read standard rhythmic notation										100%
Read standard melodic or pitch notation										33.3%
Notate rhythms or rhythmic patterns using standard notation										60%
Read eighth notes										14.3%
Read half notes										28.6%
Read quarter notes										14.3%
Notate pitch or melodic patterns using standard notation										0%
Read whole notes										20%
Read dotted notes										0%



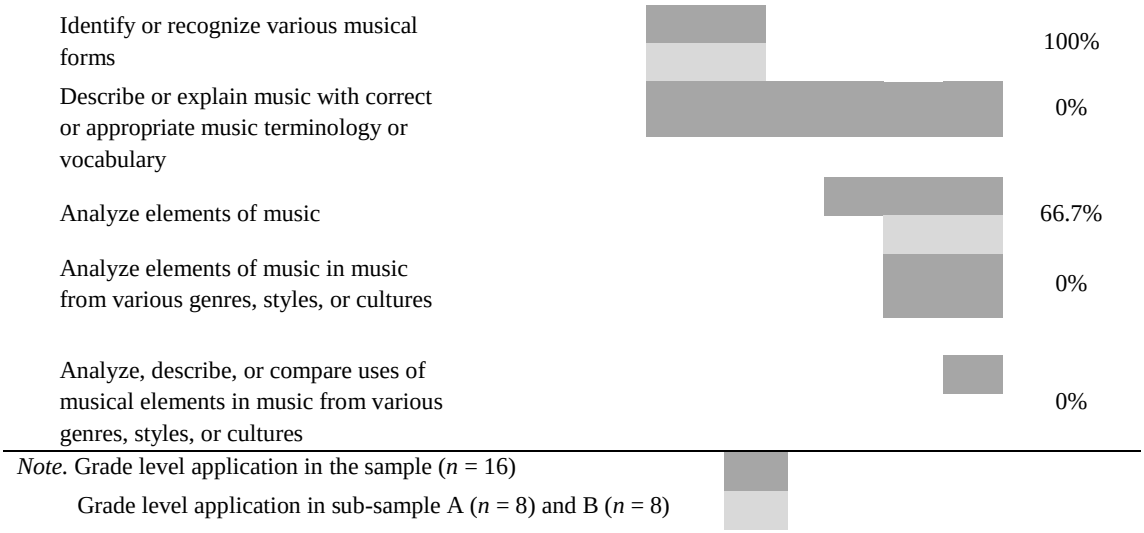
Note. Grade level application in the sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 10, elements of music represent the focus of four (50%) of the essential desired results for NCS Six, which indicates the printed achievement standards referenced "pitch, rhythm, harmony, dynamics, timbre, texture, [or] form" (MENC, 1994, Glossary). The analysis uncovered no consensus associated with a single element, yet beginning in sixth grade, the results suggest that students should engage the elements of music with increasingly complex cognitive processing. The results that posit identifying, recognizing, and/or perceiving imply an emphasis on developing aural perception skills. Desired results associated with context, quality, or function were not found to be essential among the sample. On average, the desired results found to be essential in relation to NCS Six represent 62.5% of the sample and 19.6% of the 1237 applicable desired results.

Table 10

Essential Desired Results for NCS Six

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Identify various voices or vocal sounds										100%
Identify or recognize various instrumental sounds										100%
Identify, recognize, or perceive elements of music										100%



Note. Grade level application in the sample (n = 16)

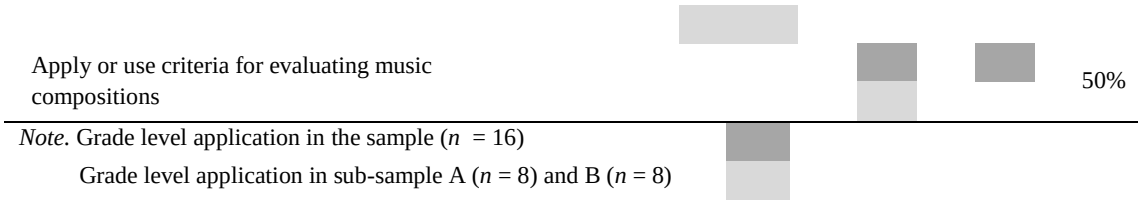
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 11, the findings for NCS Seven posit widespread consensus for formulating criteria to evaluate music performances. At the same time, however, disjunctive agreement was found for applying or using criteria and intermittent agreement for the other half of NCS Seven—evaluating music (e.g., compositions, arrangements, transcriptions, lyrics, etc.). On average, the desired results found to be essential in relation to NCS Seven represent 56.3% of the sample and 17.4% of the 680 applicable desired results.

Table 11

Essential Desired Results for NCS Seven

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Develop, devise, discuss, establish, or identify criteria for evaluating music performances or classroom music activities										44.4%
Apply or use criteria for evaluating music performances										66.7%
Describe, discuss, explain, or express personal preferences, responses, or reactions to music										0%
Describe, explain, or express personal preferences, responses, or reactions to music using music terminology										100%

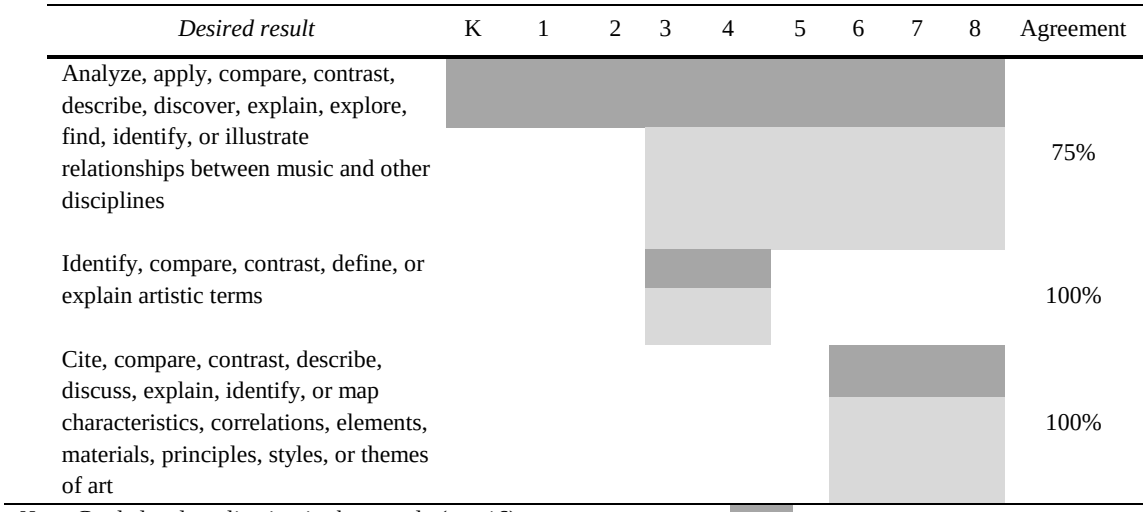


Note. Grade level application in the sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 12, NCS Eight has the fewest desired results that were found to be essential. These results include both domains encompassed in NCS Eight—other disciplines and other arts. There is only widespread agreement, however, for exploring cross-disciplinary relationships. Although many of the printed standards referenced specific cross-disciplinary relationships, there was no agreement at or above 50%. On average, the desired results found to be essential in relation to NCS Eight represent 62.5% of the sample and 12.5% of the 583 applicable desired results.

Table 12

Essential Desired Results for NCS Eight



Note. Grade level application in the sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

As illustrated in Table 13, the findings for NCS Nine represent the smallest overall proportions of agreement; including no essential desired results for grade one, and

no consensus about half of NCS Nine—understanding music in relation to history. On average, the desired results found to be essential in relation to NCS Nine represent 56.3% of the sample and 9.8% of the 914 applicable desired results.

Table 13

Essential Desired Results for NCS 9

Desired result	K	1	2	3	4	5	6	7	8	Agreement
Classify, compare, contrast, describe, discuss, explain, or identify characteristics or features of genres or styles of music from various cultures										0%
Classify, describe, discover, discuss, explore, identify, or recognize functions, roles, or uses of music in various contexts										25%
Describe or explain uses of musical elements in music from various genres, styles, or cultures										50%
Compare, contrast, describe, explain, explore, or investigate functions, roles, or uses of music in various cultures										0%
Classify, compare, contrast, describe, explore, identify, or recognize roles of musicians in various cultures										0%

Note. Grade level application in the sample (n = 16)
Grade level application in sub-sample A (n = 8) and B (n = 8)

Collectively, research question two—In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results in the research sample of state achievement standards for students in K-8 general music classes?—yielded at least one essential desired result for each NCS and at each grade level with the exception of grade K/NCS Four and grade one/NCS Nine. Among these desired results, grade level applications and agreement for grade level applications among the sample and sub-samples were often disjunctive.

Research Question Three

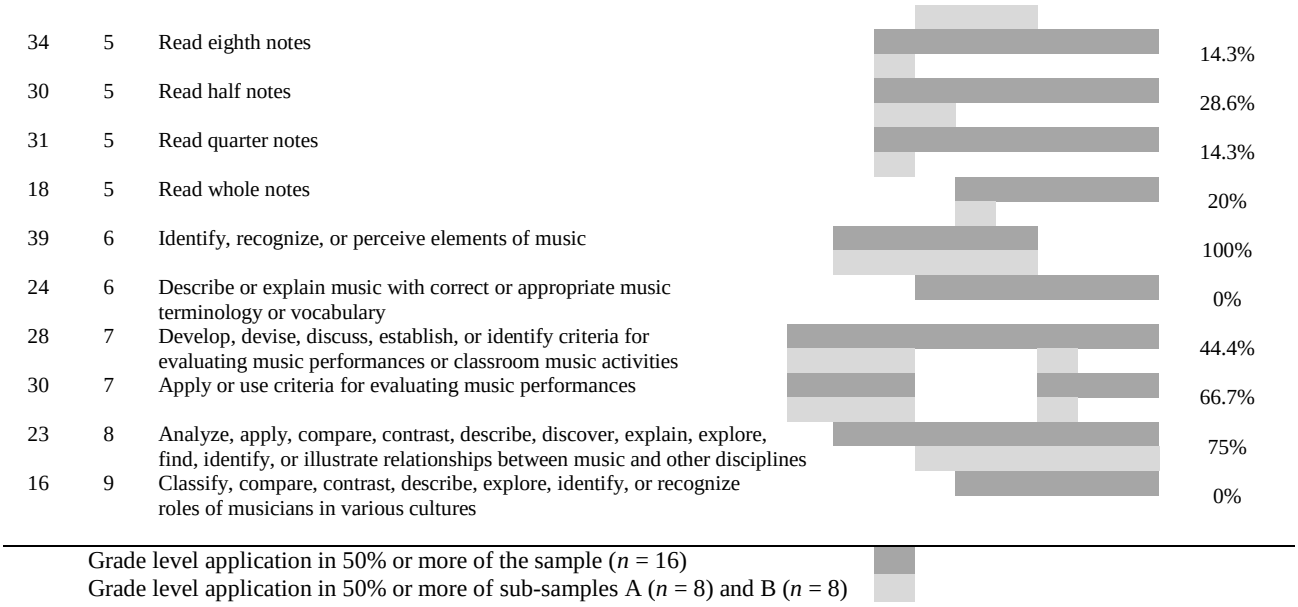
In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results among grade levels in the research sample of state achievement standards for students in K-8 general music classes?

Table 14 illustrates the grade level application of essential desired results that are applicable to at least 50% of K-8 grade levels. The grade level application(s) found in at least 50% of both sub-samples and the proportion of agreement between the sample and sub-samples are also included to illustrate equivalent-forms reliability suggested by Fraenkel, Wallen and Hyun (2012).

Table 14

Essential Desired Results among K-8 Grade Levels

f	NCS	*Desired result*	K	1	2	3	4	5	6	7	8	Agreement
145	1	Sing with a distinct quality	■	■	■	■	■	■	■	■	■	100%
40	1	Sing in groups or ensembles; sing with others	■		■	■	■	■	■	■	■	88.9%
12	1	Sing with accurate pitch	■	■	■	■	■					80%
15	1	Sing while following the cues of a conductor	■	■	■	■	■	■				100%
26	1	Sing expressively				■	■	■	■	■	■	66.7%
50	1	Sing independently; sing without others				■	■		■	■	■	16.7%
141	2	Perform with a distinct quality	■	■	■	■	■	■	■	■	■	100%
45	2	Play an instrument in groups or ensembles; perform with others	■	■	■	■	■	■	■	■	■	100%
50	2	Echo/imitate or perform harmonic, melodic, or rhythmic patterns	■	■	■	■	■					100%
15	2	Perform while following the cues of a conductor	■	■	■	■	■	■				83.3%
29	2	Perform expressively				■	■	■	■	■	■	66.7%
28	2	Perform music from various genres or styles					■	■	■	■	■	80%
37	2	Play an instrument independently; perform without others					■	■	■	■	■	0%
22	3	Improvise accompaniments	■	■	■	■	■	■	■	■	■	77.8%
17	3	Improvise answers or responses to given phrases or questions	■	■	■	■	■					60%
18	4	Compose accompaniments		■	■	■	■	■				40%
163	5	Read standard rhythmic notation	■	■	■	■	■	■	■	■	■	100%
14	5	Notate rhythms or rhythmic patterns using standard notation		■	■	■	■	■				60%



Widespread, multi-grade agreement was found for singing and performing (on instruments), alone and with others, a varied repertoire of music as the predominant desired results for *and* among K-8 grade levels—a literal reproduction of NCS One and NCS Two. With K-8 application, the sample adds to this verbiage slightly through agreement that students should learn to sing and perform with a distinct quality. Multi-grade agreement about this quality, however, was limited to performing expressively and singing with accurate pitch. Reading standard rhythmic notation (NCS Five), particularly whole, half, quarter, and eighth notes, and notating standard rhythmic figures and patterns follows in rank with widespread application among grade levels. In relation to all other Content Standards, the sample posits at most two desired results with widespread application among grade levels. In all cases, these results omit at least fifty percent of the intent of the applicable Content Standard. Specifically, no agreement was found for analyzing music (NCS Six), evaluating music (NCS Seven), understanding relationships between music and other arts (NCS Eight), and understanding music in relation to history

(NCS Nine). Among the 28 results reported in Table 14, the mean agreement between the sample and sub-samples (equivalent-forms reliability) is 60%.

Summary

This chapter presented the findings from an exploratory content analysis that yielded 8809 desired results from a national sample of 2450 printed achievement standards for students in K-8 general music classes. In relation to each NCS, the conceptual framework of this study, essential desired results were found at each grade level with the exception of grade K/NCS Four and grade one/NCS Nine. Within these results, diverse and often disjunctive grade level application was found.

At and among all grade levels, the standards for singing, performing on instruments, improvising, and reading and notating music yielded the most desired results that were found to be essential, including 85.7% of the essential desired results with K-8 application (n = 7). Also at all grade levels, no essential results associated with understanding music in relation to history were found, which represents half of the intent of NCS Nine.

Chapter Five presents a discussion of critical observations drawn from the findings and related literature, including recommendations for future standards, future teachers, and future research.

Chapter Five: Discussion

Through a three-phase, exploratory content analysis, this study posits answers to the following questions:

1. In relation to the nine National Content Standards for Music Education, what are the fundamental desired results in the research sample of state achievement standards for students in K-8 general music classes?

2. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results in the research sample of state achievement standards for students in K-8 general music classes?

3. In relation to the nine National Content Standards for Music Education, what are the fundamental and essential desired results among grade levels in the research sample of state achievement standards for students in K-8 general music classes?

The overarching purpose of these queries was to identify answers to a question with widespread application to the profession: What does the nation agree is fundamental and essential to developing comprehensive musicianship? Since the release of the nine National Content Standards for Music Education in 1994, comprehensive musicianship has been well documented as the primary goal of music education. The enduring National Content Standards summarize comprehensive musicianship in broad categories that reflect the dominant musical behaviors in society (Hoffer et al., 2007). The National Content Standards include singing (NCS One); performing on instruments (NCS Two); improvising (NCS Three); composing and arranging (NCS Four); reading and notating (NCS Five); listening to, analyzing, and describing music (NCS Six); evaluating music and music performances (NCS Seven); understanding relationships between music, the

other arts, and disciplines outside the arts (NCS Eight); and understanding music in relation to history and culture (NCS Nine).

To answer research question one, the researcher designed, tested, and used an instrument aligned with the work of Mager (1962) to disaggregate a national sample of printed achievement standards for students in K-8 general music classes. This process yielded 8809 desired results distributed among 2450 printed standards. In the context of this study, a desired result represented a performance (verb, verb-object, verb-adjective-object, or verb-adjective-object-adjective combination) with or without one or more contextual, qualitative, and/or functional verb modifiers. Overall, performances without verb modifiers occurred most frequently followed by performances with contextual, qualitative, and functional verb modifiers, respectively. The desired results for NCS Five were most voluminous, followed by NCS Six, NCS One, and NCS Two. The standards for singing and playing instruments also provided the most detailed information. Students, for example, might demonstrate achievement in relation to NCS One by singing multicultural music (verb-adjective-object) in groups while following the cues of a conductor (contextual verb modifiers) with accurate pitch and expression (qualitative verb modifiers).

To answer question two, the findings from question one were analyzed by grade level and NCS to derive desired results that occurred among 50% or more of the sample and two sub-samples, which were established by date of publication. For each NCS, fundamental and essential desired results were found at all K-8 grades levels. These findings reflect the premise advocated by MENC (1994) that engaging in a variety of musical behaviors is central to systematic musical development. Reflecting this idea,

however, is where it ends. Just as with question one, NCS One and NCS Two yielded the most essential desired results per grade level by a large margin.

To answer question three, the findings from question two were analyzed to derive the fundamental desired results that were essential *among* grade levels, which due to their recurrence, suggest learning targets of distinct importance to comprehensive musicianship. NCS Two yielded the most results (7), and NCS Nine yielded the least (1). Twenty-five percent of the results for question three were found to be applicable to all K-8 grade levels.

In response to each research question, the desired results identified are action-oriented and complete the following prompt: The student should be able to… In contrast, they do not complete prompts such as "The student will know…" or "The student will understand…," including the findings from NCS Eight and Nine, which epitomize agreement that students should understand relationships between music and mankind. Thus, the desired results derived from the national sample in this study are equivalent to "abilities" that develop and demonstrate musicianship.

The remainder of this chapter presents a discussion about the findings from all questions in two sections: observations and recommendations. Organized by the process followed in this study, observations progress from the manifest to the latent. Recommendations target issues that are applicable to pre-service and in-service music educators and possess potential for far-reaching and constructive impact on the profession at large.

Observations

At each stage of this study, noteworthy observations stemmed from either the process of analyzing content or from the ensuing findings. Based on the literature, some were expected; others, however, were not.

Printed achievement standards. One of the problems of standards-based education, which is applicable but not exclusive to the discipline of music, is the language that is often used (Hoffer et al., 2007). Within the current study, one of the related discoveries was the use of broad language that was rich in connotative meaning. Although it is perhaps the nature of music to invite associations, both commonly accepted and those highly personal, connotative meaning is significant because it adds a layer of diversity and challenge to the interpreters. For example, many of the sampled achievement standards made reference to demonstrating social responsibility through appropriate audience behavior. The challenge begins by defining "social responsibility." Even if teachers agree on a basic definition, such as being polite or non-distracting, the challenge continues as "appropriate" is contextually connotative. An appropriate response to a performance of gospel music, for example, may imply the audience participates through movement, hand clapping, singing along, or even shouted enjoinments. To others, such reactions might border on the rude and could hardly be called "socially responsible." Further, the context of music-making must be considered. For audience and performers alike, the musical experience at a lively revival or a somber funeral would be distinctly different. Thus even the same music can challenge even the most conscientious educator who is determined to meet the standard.

To provide an additional example, the standards from California include "use detailed criteria for evaluating the quality and effectiveness of musical performances and compositions and apply the criteria to personal listening and performing" (California State Board of Education, 2001, Grade Eight, 4.1). This standard is complex in terms of expectation. It is also complex in connotative language, which elicits a host of questions with an arguably equal host of diverse answers. What does the "criteria" to be used indicate to the student? Does "quality" suggest the same to all? Are there common connotations for quality performances? What does "effectiveness" suggest to a diverse audience? Is an "effective" composition one that moves the listener emotionally or one that is technically accurate on the performer's part? As Carmichael, Wilson, Finn, Winkler, and Palmieri (2009) proposed, "it's going to take more detail to transform that lofty but nebulous standard into an explicit one that's actionable in the curriculum and the classroom" (p. 10).

Another observation derived from the sample of printed achievement standards is the traditional emphasis on singing. There were 375 printed achievement standards for NCS One, which represents 15.3% of the sample (N = 2450) and the largest margin of achievement standards per concomitant Content Standard. This finding is consistent with the history of music education in America. According to Mark and Gary (1999), early music education in America was anchored exclusively on singing, and Branscome (2005) reported the 1721 publication of *An Introduction to the Singing of Psalm Tunes* by Tufts was followed by "a century-long period of flux in which singing-school teachers functioned with very little restriction" (para. 6), mainly focusing on singing (standard one) and 'reading and notating music' (standard five) by rote or by note" (para. 10).

According to Birge (1928), this tradition continued as one of the primary purposes of school music in 1892 was sight-singing, which "should be taught in the primary grades and made the basis of all work in music" (p. 234).

Desired results. The findings for question one—8809 desired results distributed among 2450 printed achievement standards from only 16 states—speaks to a major problem in standards-based education. The disempowering effect of voluminous standards is a longstanding mantra among the literature (e.g., Schmoker & Marzano, 1999; National Governors Association & Council of Chief State School Officers, 2010) and without a set of standards that are achievable within the boundaries of realistic practice, the tendency for teachers to teach what they have always taught will likely continue (Hansen, 2008). As Schmoker and Marzano (1999) observed, "we will realize the promise of school reform when we establish standards and expectations for reaching them that are clear, not confusing; essential, not exhaustive" (p. 21). Ironically, this seemingly logical perspective comes with an inescapable caveat as students will never achieve at the same levels across subject areas, and standards will always need to be broad enough to account for cultural, contextual, and learner diversity (Hamilton et al., 2008). In context, however, the findings for question one are more means than end; the primary purpose of disaggregating printed achievement standards was to establish a base of desired results that could be further scrutinized to answer research questions two and three. Taken together, these questions can be summarized as "What does the nation agree is fundamental to developing comprehensive musicianship?"

Essential Desired Results. With respect to educational equity and accountability, "standards delineate the priorities for an education system and serve as a unifying guide

for educators and students" (Webb as cited by Case, Jorgensen, & Zucker, 2008, The Standards-based Reform Movement, para. 1). From this perspective, the findings from questions two and three—desired results that are (a) applicable to and among K-8 grade levels and (b) validated by consensus at or above 50% among a national sample—suggest priority priorities. For pre-service and in-service music educators alike, these findings represent developmentally appropriate outcomes that teachers should arguably be able to demonstrate and teach. Due to the value of national consensus, these outcomes may also warrant special emphasis in future texts and methods for K-8 general music classes. In reference to program evaluation or the development of large-scale assessments, these desired results may also be deserving of serious consideration. At the same time, however, these desired results may only provide minimal guidance for developing a clear and comprehensive perspective of an accomplished K-8 learner because of broad and open-ended language.

Without discounting the value of clear, manageable, and developmentally appropriate learning targets, the findings for questions two and three represent both agreement and disagreement.

Agreement. With the exception of specific rhythmic figures (such as dotted notes) which students in grades five through eight should learn to read, all of the essential desired results at and among grade levels can be found in the National Achievement Standards that were released in conjunction with the National Content Standards. This agreement reflects little progress since 1994 and reinforces the argument that music education is effectively running in place. "Despite media attention and integration of the standards into state and local curricula, little progress has been made at the school-based

level in the development and implementation of an organizational design through which these standards might be achieved" (Byo, 2000, p.30). Although music has evolved and technology has skyrocketed, the most specific expectations for learning remain constant.

Disagreement. As illustrated in Table 15, this study revealed more disagreement than consensus. On average, more than half of all desired results per NCS were not found to be essential. Furthermore, the desired results found to be essential for two-thirds of the Content Standards represent less than one third of the desired results that were applicable. Together, these findings suggest there are many ways to demonstrate achievement, and that desired results in relation to each NCS, even after nearly two decades of scrutiny, discussion, and study, are more subjective than objective. Ironically, this also supports a fundamental premise of comprehensive music education—there are many ways of being musical.

Table 15

Essential Desired Results by NCS

NCS	Total Desired Results	Total Mean Frequencies for all Essential Fundamental Desired Results
1	1120	541 (48.3%)
2	1029	466 (45.3%)
3	522	236 (45.2%)
4	546	115 (21.1%)
5	2288	545 (23.8%)
6	1237	243 (19.6%)
7	680	118 (26.5%)
8	583	73 (12.5%)
9	914	90 (9.8%)

The very nature of "general" music classes necessitates a broad range of outcomes that reflects the multiple dimensions of music (Gerrity, 2009). In contrast to this perspective, the proportions of essential desired results for NCS One and NCS Two, as well as the sheer volume of desired results for NCS Five, reflect agreement with the "performance-and-notation-skills paradigm" suggested by Williams (2007, p. 19) as well as common goals reported by a national sample of elementary music teachers (Nolan, 2009), which also underscores another disagreement among the sample. As illustrated in Figure 5, the researcher found an unbalanced representation between performing music, creating music, and responding to music—the three artistic processes (Shuler, 2011).

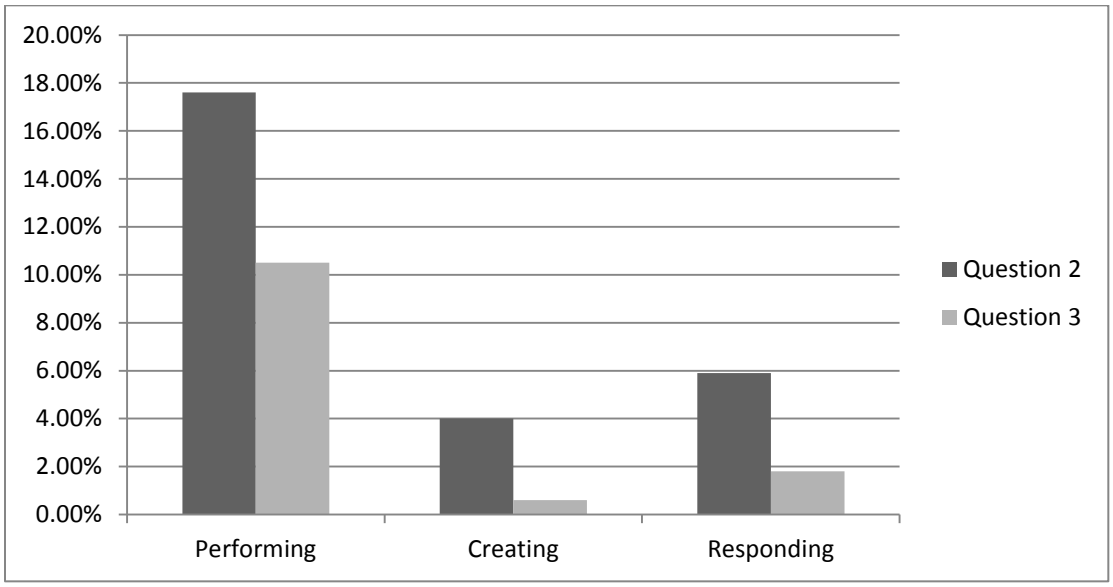


Figure 5. Total mean frequencies of essential desired results in relation to all desired results (n = 8809) by artistic process. In relation to question two, performing and reading music represent 17.6%, creating music represents 4%, and responding to music represents 5.9%. In relation to question three, performing and reading music represents 10.5%, creating music represents 0.6%, and responding to music represents 1.8%.

In a content analysis of 4,100 benchmarks distributed among 256 K-12 standards, Kendall and Marzano (2004) proposed that documents used in their study may reflect the influence of various learning theories. The same is true in the current study. The Kodaly Method, for example, holds that music education should begin at the earliest stages of schooling, singing is the foundation of musicianship, and all students are capable of musical literacy (Houlahan & Tacka, 2008). All of these foundations are represented among the essential desired results in this study, including agreement for reading standard rhythmic notation at and among all grade levels. The data in Figure 5, however, suggest conflicting theoretical perspectives about literacy that overshadow this theoretical harmony. As Shuler (2011) advocated, "music literacy is more than the ability to read and write Western musical notation. True literacy is the set of skills and understandings that enable us to think and function independently" (p. 7). Findings from Hoffer et al. (2007) and Lehman (2008), which included enduring agreement for all nine National Content Standards, support this view and emphatically assert there are many ways of being musical. Yet underneath the surface of these Standards, the assertion trends otherwise.

Recommendations

The findings from this study include desired results for each K-8 grade level that are validated by consensus at or above 50%—essential—among a national sample. In this respect, these results also serve as a catalyst for recommendations associated with far-reaching professional issues.

Future revisions to music standards. As a potential resource to future state and national standards, a common core of desired results for students in grades K-8 music classes emerges through composite data from this study. Specifically, the fundamental

desired results in Tables 16 and 17 occur in 50% or more of each sub-sample (pass the test of time), represent an agreement of 50% or more between the sample and sub-samples (reliability), and apply to 50% or more of grades K-4 or 5-8 (relevance). This grade span configuration is congruent with assessments for the Nation's Report Card, which are administered through the National Assessment of Educational Progress program—the "largest nationally representative and continuing assessment of what America's students know and can do in various subject areas" (Institute of Education Sciences, n.d., A Common Yardstick, para. 1), including the arts.

Table 16

Fundamental Desired Results with Composite Consensus for Grades K-4

		Sub-sample A		Sub-sample B	
NCS	*Desired result*	*m* States	*m f*	*m* States	*m f*
1	Sing while following the cues of a conductor	62.50%	7	75.00%	8
1	Sing music from various cultures	75.00%	9	62.50%	7
1	Sing with accurate pitch	75.00%	6	62.50%	6
1	Sing with a distinct quality	100.00%	87	87.50%	58
2	Echo or perform harmonic, melodic, or rhythmic patterns	62.50%	32	62.50%	18
2	Perform while following the cues of a conductor	62.50%	7	75.00%	8
2	Play an instrument in groups or ensembles; perform with others	75.00%	27	62.50%	18
2	Perform with a distinct quality	87.50%	90	87.50%	51
3	Improvise answers or responses to given phrases or "questions"	62.50%	10	50.00%	7
3	Improvise accompaniments	75.00%	12	62.50%	11
5	Read standard rhythmic notation	87.50%	108	75.00%	55
6	Identify or recognize various instrumental sounds	87.50%	28	75.00%	13

6	Identify, recognize, or perceive elements of music	87.50%	22	75.00%	17
7	Develop, devise, discuss, establish, or identify criteria for evaluating music performances or classroom music activities	62.50%	10	50.00%	15
7	Apply or use criteria for evaluating music performances	62.50%	10	62.50%	15

Table 17

Fundamental Desired Results with Composite Consensus for Grades 5-8

NCS	*Desired result*	Sub-sample A *m* States	*m f*	Sub-sample B *m* States	*m f*
1	Sing with a distinct quality	100.00%	87	87.50%	58
1	Sing in groups or ensembles; sing with others	62.50%	29	50.00%	14
1	Sing music from various genres or styles	87.50%	49	50.00%	7
1	Sing music in two, three, or four parts	87.50%	22	50.00%	7
1	Sing expressively	100.00%	26	75.00%	7
2	Play an instrument in groups or ensembles; perform with others	75.00%	27	62.50%	18
2	Perform with a distinct quality	87.50%	90	87.50%	51
2	Perform with an appropriate technique	62.50%	11	62.50%	12
2	Perform music from various cultures	75.00%	13	50.00%	5
2	Perform expressively	87.50%	21	75.00%	12
2	Perform music from various genres or styles	87.50%	20	50.00%	11
2	Perform with accuracy	87.50%	23	50.00%	10
3	Improvise accompaniments	75.00%	12	62.50%	11
3	Improvise harmonic accompaniments	75.00%	6	62.50%	7
3	Improvise melodies	75.00%	26	50.00%	12
3	Improvise rhythmic variations on melodies or songs	75.00%	9	62.50%	6
5	Read standard rhythmic notation	87.50%	108	75.00%	55
6	Analyze elements of music	87.50%	20	62.50%	17

8	Analyze, apply, compare, contrast, describe, discover, explain, explore, find, identify, or illustrate relationships between music and other disciplines	62.50%	12	75.00%	11
8	Cite, compare, contrast, describe, discuss, explain, identify, or map characteristics, correlations, elements, materials, principles, styles, or themes of art	62.50%	6	75.00%	22

In relation to the volume of desired results found in response to research question one, the "common core" presented in Tables 16 and 17, which excludes NCS Seven and NCS Nine, represents more divergence than convergence and offers little more than a point of departure for developing future standards. Ironically, it is not the answers provided by these findings, but rather the questions that naturally follow from these findings that provide the most useful guidance for future revisions to standards. For example: What is "expressive" singing? Why is it important for students to learn to improvise accompaniments? How can music educators measure and evaluate a student's ability to analyze elements of music? As a framework for discussion, such guidance can be explored through the topics of concepts, content, currency, and criteria.

Concepts. Authors of future standards for students in K-8 general music classes should consider organizing standards by core musical and/or artistic concepts (big ideas; enduring understandings). The importance of this addition is underscored by NCS Eight and NCS Nine, which blatantly target *understanding* relationships between music and mankind. Thus, in addition to musical capacities, the National Content Standards purport that understandings play an essential role in an ideal music education. Patently absent from related achievement standards, including the desired results found to be most

essential in this study, however, is clear guidance to an obvious question: What is essential for students to understand? According to Rosenthall (2005), "the idea of beauty, imagination, emotion and cultural-emotional challenge inherent in art needs to be directly addressed within the standards and not assumed to be a by-product of study within the arts" (p. 60). Furthermore, as Wiggins and McTighe (2006) explained, cultivating conceptual understanding is central to cultivating capacity. For example, "students must come to an understanding of persuasion and how it works if their writing and speaking are to ever be truly persuasive" (p. 77). Thus, in order to develop refined musical capacities—constructs or representations of complex interplay between different types of knowledge—the inclusion and guidance of core musical and artistic concepts is worthy of serious consideration.

Content. In the context of this study, the National Content Standards represent the scope of learning. Corresponding achievement standards—desired results—represent sequence. As illustrated in the finding for question three, these desired results often remain constant across grade levels, which underscore the premise that meaningful education can be conceptualized as developing the central musical abilities and understandings of the discipline (Council of Chief State School Officers' Interstate Teacher Assessment and Support Consortium, 2011). According to Duke (2005),

> learning to play or sing any scale, any exercise, or any piece is never the real goal of music instruction, even though teachers may sometimes verbalize that these are their goals. The real goal—the meaningful, substantive, far-reaching goal—is for students to become superb musicians, doing all of the things that superb musicians do, irrespective of what is being played or sung at the moment. These

> far-reaching goals for music instruction do not change from lesson to lesson, rehearsal to rehearsal, week to week. The far-reaching goals remain the same *from the first day of instruction* to the time when the student reaches the highest levels of artistic musicianship. In this sense, the goals in the lesson plan never change, regardless of the skill or experience level of the students you're teaching. Only the contexts in which the goals are taught (i.e., the activities, the music) change over time. (pp. 30-31)

Consequently, content is an important means, not an end (Wiggins & McTighe, 2006) and future achievement standards should suggest masterworks of "content" inherent to one or more content standards. As Schmoker (2011) asserted, "a remarkable convergence of research argues for the primacy of a coherent, content-rich curriculum" (p. 70). A sample of such research includes (a) Hirsch (2001), who suggested that "the best way to learn a subject is to learn its general principles and to study an ample number of diverse examples that illustrate those principles" (p. 23); (b) Donovan, Bransford, and Pellegrino (1999), who reported that extensive research into how people learn reinforces the importance of "providing many examples in which the same concept is at work [through a] firm foundation of factual knowledge" (p. 16); (c) the Common Core State Standards Initiative (National Governors Association Center for Best Practices, Council of Chief State School Officers, 2010), which includes specific examples of content for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects; and (d) cognitive research, which has proved time and again that conceptual understanding requires background content knowledge (Willingham, 2009).

Focusing on the central musical abilities and understandings of the discipline through increasingly diverse content also embraces a spiraling curriculum—an old idea with enduring value. According to Labuta and Smith (1997), exemplary music curriculum explores basic musical/artistic goals with "increasing complexity from preschool through high school in a spiraling pattern" (p. 60). As Howell (2009) advocated, "students need their musical instruction to be relevant to their lives, but they also need to become permanently musical for their learning to be authentic" (A Different Paradigm, para. 5). By systematically returning to essential capacities and understandings, they are poised to advance together and the potential for retention of knowledge is significantly increased (Howell, 2009). As Bruner proposed many years ago, "learning should not only take us somewhere; it should allow us later to go further more easily…The more fundamental or basic is the idea, the greater will be its breadth of applicability to new problems" (1960, pp. 17-18).

Without discounting the value of a good example, providing examples of diverse, exemplary, and age-appropriate content is where standards-provided guidance must end. The discipline of music is far too vast and historic to assume that any list of content, regardless of its quality or extent, is absolute. Furthermore, the art and science of teaching involves local to global transitions. To build upon pre-existing knowledge and accommodate real-time learner needs, interests, and enthusiasms, teachers must ultimately be the final decision makers about content. As findings from Jones (2006) suggested, infusing K-12 music instruction with genres and styles that are prevalent in the local community, which may or may not be found in prescribed content, connects school

music with students' lives outside of school and prepares them for lifelong participation in their local music-cultures.

Although the addition of concepts and content to future standards stands alone in terms of potential value, their interdependence is also deserving of attention. As findings by Donovan et al. (1999) underscore, it is through the repetition of fixed learning targets paired with variable content that conceptual knowledge can advance from shallow to deep. Kalkavage (2006), for example, posits the following concept: "Beauty is in the eye of the educated beholder" (section 5, para. 2). In contrast to the more familiar "beauty is in the eye of the beholder," this big idea implies that education is central to seeing that which is invisible, or at the very least hidden, and extends beyond music with a host of potential applications. In terms of artistic beauty, however, this big idea can only begin to make sense (understanding will only begin to evolve) as students wrestle with the inner-workings, underpinnings, histories, traditions, and stories associated with diverse and exemplary music, musicians, and music performances—content—over time. Of course, the experience of diverse and exemplary music and music performances can also fuel understanding by itself. Who would disagree that a superior performance of Mozart's "Requiem Mass in D Minor" (K. 626) has great potential to teach students about artistic beauty? At the same time, however, discovering the facts and myths associated with questions like "Did Mozart compose this music for himself?"—content knowledge—is arguably conducive to understanding a concept like "beauty is in the eye of the educated beholder."

Currency. A predominant finding from this study—a clear emphasis on music performance—converges with tradition but may not traverse with the times. In respect to

the original intent of the National Standards—"to improve the quality of life for all students by developing their capacities to participate fully in their musical culture" (MENC, 1994, p. 2)—future standards for students in K-8 general music classes should embrace cultural currency, including the integration of technology.

The social and cultural relevance of music education is no stranger among the literature. Kratus (2007) claimed "the nature of music education should reflect the cultural and social milieu in which it exists" (Creating a Need for Change in Music Education, para. 1), yet according to Williams (2007), "we—[the profession of music education]—are totally out of touch with the musical needs of our society, to the point where students find us irrelevant and unconnected to their lives" (p. 21). Similarly, Gruhn and Regelski (2006) called for a re-orientation of music education due to changing social priorities and Lehman (2009) claimed that school music has become increasingly disconnected to students' lives. Reimer (2004) saw this coming and painted a vivid picture of the disparity between music education and its social context.

> Music is thriving in America, in its rich array of types and styles and ways to be involved that our multimusical culture makes so readily available to all. Music education is not thriving comparably. We have tended to hunker down with our narrow preferences and limited opportunities and then, because we are dangerously irrelevant, we advocate, advocate, advocate—not for fundamental change in music education but for unquestioning support for what we have traditionally chosen to offer. We must advocate so furiously because we are selling what few care to buy. Our most urgent task, our way out of our unreality, is to more fully satisfy the actual musical needs and enthusiasms so plentiful all

> around us while adding to people's musical satisfactions the breadth and depth we are professionally qualified to help them achieve. (p. 34)

Kos (2010) agreed and asserted that "many music education scholars agree that despite efforts to adapt to a changing world, school music programs do not prepare students to engage musically in today's society" (p. 98).

Florida's *Next Generation Standards for Music* (Florida Department of Education, 2010) provides an example of recently revised standards that include cultural currency. These standards include traditional learning targets for all three musical processes. As illustrated in Figure 6, however, these standards also include outcomes aligned with contemporary technology and educational priorities. According to the Florida Department of Education (2011), the Next Generation Standards include "significant emphasis on cognitive processes, aesthetic awareness, analysis, technology, creativity, and multi-faceted problem-solving, learning for transfer, and 21st century skills" (p. 1).

Enduring Understanding: The 21st-century skills necessary for success as citizens, workers, and leaders in a global economy are embedded in the study of the arts.

MU.K.F.3.1 Exhibit age-appropriate music and life skills that will add to the success in the music classroom.

MU.1.F.3.1 Demonstrate appropriate manners and teamwork necessary for success in a music classroom.

MU.2.F.3.1 Collaborate with others in a music presentation and discuss what was successful and what could be improved.

MU.3.F.3.1 Collaborate with others to create a musical presentation and acknowledge individual contributions as an integral part of the whole.

MU.4.F.3.1 Identify the characteristics and behaviors displayed by successful student musicians, and discuss how these qualities will contribute to success beyond the music classroom.

MU.4.F.3.2 *Discuss the safe, legal way to download songs and other media*.

MU.5.F.3.1 Examine and discuss the characteristics and behaviors displayed by successful student musicians that can be applied outside the music classroom.

MU.5.F.3.2 *Practice safe, legal, and responsible acquisition and use of music media, and describe why it is important to do so*.

MU.68.F.3.1 Describe how studying music can enhance citizenship, leadership, and global thinking.

MU.68.F.3.2 *Investigate and discuss laws that protect intellectual property, and practice safe, legal, and responsible acquisition and use of musical media.*

Figure 6. Excerpt of Florida's *Next Generation Standards* for students in K-8 music classes (Florida Department of Education, 2010, p. 85, emphasis added).

The attention to technology is of particular importance. Research by Lum and Campbell (2007) suggested that "children's musical realities" (p. 46), such as popular or familiar music and related music technologies for accessing and engaging music, can be a pervasive influence on children's musical development. Similarly, after a longitudinal study of ten boys and ten girls in an urban elementary school, Griffin (2011) found that "from iPods to cell phones to virtual toys…these pieces of technology seemed to be in the lives of many children… [and] clearly shaped [their] musical worlds" (p. 16).

Another noteworthy feature of Florida's *Next Generation Standards* (Florida Department of Education, 2010) is that desired results are supported by enduring conceptual understandings, such as "through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques" (p. 19). This integration of mutually reinforcing outcomes may have far-reaching potential. As Oare (2011) suggested, for example, "the more effective we are in helping [students] to gradually develop their practice skills, the more students will become self-regulated learners" (p. 46).

Criteria. Achievement standards, including those disaggregated for desired results in the current study, set the direction for essential learning (Shepard, 1993). Consequently, standards contribute to inquiries of what to assess; corresponding grade level designations indicate when to assess. They generally do not, however, address the equally important issues of *how* or *how well*. According to Hoffer et al. (2007), "the Standards merely list the types of skills and knowledge desired; they do not specify how good is good enough. That critical task is left to those who write the benchmarks and assessment[s]" (para. 30). The problem with this omission is that capacity without qualitative distinction contributes very little to clarity about comprehensive musicianship. Excellence must accompany performance as the quality of doing is just as important, perhaps even more so, than doing alone. Thus, another possible improvement to future standards is to return to the insights of Mager (1962) and include assessment examples with clear and corresponding criteria for evaluating student performance. According to Hattie (2009a),

> The purpose of the success criteria, or "What are we looking for?" is to make students understand what the teacher is using as the criteria for judging their work, and, of course, to ensure that the teacher is clear about the criteria that will determine if learning intentions have been successfully achieved. (pp. 169-170)

As a model for rigorous performance criteria, the National Performance Standards for Music (MENC, 1996) continues to lead the way. Walby (2011), for example, suggested that many standards are often "too vague and open-ended" (p. 56) and claims that in contrast to the content or achievement standards, the National Performance Standards provide the most useful direction for writing and refining optimal curricula.

Future music educators. The importance of preparing future music educators for standards-based accountability is a longstanding proposition. McCaskill (1998) found that general music methods professors agree that pre-service music educators should be prepared to teach to standards and that standards should be addressed in all areas of the college music curriculum. Additionally, most professors required formal references to standards. The Master of Urban Secondary Teaching program at Cleveland State, for example, requires students to justify the relevance of their standards-based designs with prompts like: "Describe the unit in terms of your learner, the subject matter, and society" and "What is its relevance today, to your students, to the broader discipline and society?" (American Association of Colleges of Teacher Education & Partnership for 21st Century Skills, 2010a, p. 30). To be most effective, however, emphasizing accountability may be most important because standards (desired results) from any resource, including this study, are only valuable if they become actual results. Accordingly, to prepare standards-competent teachers, means to ends—designing tasks, assignments, or projects that provide (upon successful completion) acceptable evidence of target knowledge—is of central importance (Case et al., 2008; Glidden, 2008; Wiggins and McTighe, 1998/2006). As suggested by McTighe and O'Connor (2005), in standards-based education "the rubber meets the road with assessments because they define the evidence that will determine whether or not students have learned the content standards and benchmarks" (Practice 1, para. 3). Similarly, the National Association for Music Education (n. d.) asserted that music educators must work together to develop a "culture of assessment" (The Music Educator's Role, para. 1), which begins by emphasizing valid and reliable assessment practices in music teacher preparation programs. Based on findings from this

study, however, particularly the overwhelming number of standards and the disjunctive agreement between sub-samples, developing a culture of assessment might be propagated best by emphasizing *adaptability*. To this end, standards-embedded design (Abrahams, 2006; Chiodo, 2001; Gaddy, Dean, & Kendall, 2002; Rakow, 2008), in contrast to standards-based design, has promising potential. By consistently engaging in adaptive thinking—manifested through standards-embedded designs—emerging music educators can acclimatize to standards-based accountability. This approach also provides a solution to the challenges of too many standards and too little time to meet them.

In standards-embedded designs, "questions and content relevant to individual students and groups" (Rakow, 2008, p. 48) are the points of departure for comprehensive units of study in which a range of disciplinary and cross-disciplinary standards, local traditions, and data-driven practices—educational priorities—are embedded in student performances of respective summative and formative assessments. Specific examples include state achievement standards, twenty-first century skills, the Hidden Skills of Academic Literacy (Strong, Silver, & Perini, 2001), Character Counts!® (Josephson Institute, 2012), and instructional strategies found to have significant effects on student achievement (Marzano, Norford, Paynter, Pickering, & Gaddy, 2001). As illustrated in Figure 7, the process of aligning (adapting) content and assessments to standards and other educational priorities, particularly when completed in collaboration with others, not only leads to accountability, but also improved design (DuFour, 2009).

Grade Level:	Three
Theme:	My Hometown
Essential Question:	Who makes music in my hometown?
Enduring Understanding:	"Music is a study and reflection of society. Music reflects the environment and times of its creation" (Delaware Department of Education, 2007, p. 17).

Assessments	Embedded Standards
Summative: Performing [developmentally appropriate literature] at the fall concert and local festival *artistically*. Completing a reflective journal about hometown music-makers and musical experiences *within teacher guidelines*. Formative: Rehearsing the concert and festival music to achieve performances that are *increasingly accurate and expressive*. Singing select excerpts of the concert and festival music individually *with accuracy, pitch control, clear diction, and expression*. Improvising *effective* accompaniments to a class-generated story or poem about the local community that includes call and response. Using graphic organizers to identify *accurate* similarities and differences between musical elements in student and teacher selected songs about hometowns, communities, and families. Developing criteria for evaluating performance of the concert and festival music and performances by visiting local musicians *aligned with conventions of musical artistry.* Comparing classroom performances of the concert and festival music as well as music composed and/or performed by local musicians *to the developed evaluation criteria*. Completing daily journal entries that are *free of spelling and grammatical errors*.	State Achievement Standards: • Sing while following the cues of a conductor • Sing music from various cultures • Sing with accurate pitch • Sing with a distinct quality • Read standard rhythmic notation • Improvise answers or responses to given phrases or "questions" • Improvise accompaniments • Identify or recognize various instrumental sounds • Identify, recognize, or perceive elements of music • Develop, devise, discuss, establish, or identify criteria for evaluating music performances or classroom music activities • Apply or use criteria for evaluating music performances 21st Century Skills: • Students will be flexible and adapt to change in a variety of artistic contexts. • Students work respectfully and effectively with socially and culturally diverse teams or content to increase innovation and quality in their work. • Students will work together effectively to share and accept responsibility, compromise respectfully to reconcile diverse ideas, and accomplish a common goal. • Students will draw on a variety of sources to generate, evaluate, and select creative ideas to turn into personally meaningful products. • Students will communicate in a variety of contexts through a variety of artistic media, including technologies, to convey their own ideas and to interpret the ideas of others. • Students will access and evaluate information from a variety of sources accurately and creatively. • Students will set goals, accept responsibility, and refine their work to meet high standards of excellence and accountability. • Students will use various types of reasoning to think and reflect critically and solve problems in both conventional and innovative ways.

Figure 7. Researcher-designed example of a standards-embedded and thematic unit plan. Key elements include standards-based accountability, inclusion of the three artistic processes, authenticity, local relevance (connecting instruction to the community in which students live), data-driven instructional strategies, and qualitative expectations for

student performance, which are italicized in Figure 7. Embedded standards include all of the fundamental desired results with composite consensus for grades K-4 identified in the current study (Table 16) and multiple learning targets from the *21st Century Skills Map: The Arts* (Partnership for 21st Century Skills, 2010). This plan aims at developing important understandings, including "I do" in response to the essential question, which encourages self-awareness of students' music-making potential. With the addition of exemplary literature, the unit plan shown in Figure 7 represents standards-based accountability through authentic assessment of essential content.

The adaptable unit plan in Figure 7 also aligns with current research by Schmidt and Robbins (2011), which suggested that content should be matched to the "social, cultural, racial, and gendered representations in classroom contexts" (p. 98). This design also aligns with Hattie's (2009a) seminal synthesis of more than 800 meta-analyses on factors that influence learning as well as findings from *How People Learn* (Donovan et al., 1999), both of which call for knowledge, assessment, and learner-centered classrooms. These findings include strict attention to "what is taught (information, subject matter), why it is taught (understanding), and what competence or mastery looks like" (Donovan, et al., 1999). Through analysis of data from ongoing formative assessments—performances that make students' thinking visible—instruction can then be differentiated (modified, extended) to support increased individual achievement (Donovan et al., 1999; Hattie, 2009a; Marzano, 2003; Tomlinson, 2000).

Teachers are most effective when they have clear goals to achieve (Gaddy et al., 2002; Locke & Latham, 2002); to begin with the end (Wiggins & McTighe, 2006) is central to accountable and efficient achievement. As a result of designs that merge what,

why, and how/how well, the "end" becomes two dimensional. First, desired results are synonymous with consensual *learning objectives* in the form of standards-based abilities and understandings—the mission. Second, desired results are synonymous with contextual *performance objectives* in the form of content-rich assessments with parallel success criteria that provide evidence of the learning objectives. This assessment-centered dimension is critical and represents an "operational curriculum" suggested by Danielson (2002, p. 37). As leading research (Donovan et al., 1999; Hattie, 2009a; Marzano, 2007) has found, it is through learners' efforts to successfully achieve an evidentiary, developmentally appropriate, and qualitatively clear performance objective, particularly when paired with individualized guidance and frequent feedback from a highly-qualified and caring teacher, that learning occurs and is demonstrated—mission accomplished.

Future research. Through an extensive analysis of state achievement standards for students in K-8 general music classes, this study explored and measured desired results that may be integral to a balanced and comprehensive music education. More research is needed, however, to posit comprehensive or complete outcomes for K-8 students. The findings from this study offer only a step in that direction and future inquires might be guided by questions such as the following**:**

- How do the findings from this study compare to authentic practice among in-service music teachers, including those who align curriculum with standards and those who do not?
- How do the findings from this study compare to achievement standards from states that were not included in this study?

- How do the findings from this study compare to objectives in leading method books for students in K-8 general music classes?
- How do the finding from this study compare to existing curricula for K-8 music programs and music teacher preparation programs?
- How do the findings from this study compare to beginning music teacher competencies set forth by state departments of education?

The extensive number of desired results that were identified in relation to research question one suggests that standards-based music education may lean heavily toward breadth of musical knowledge. Determining whether or not breadth is superior to depth of musical knowledge (Rosenthal, 2005) is another possible direction for future research that could potentially yield significant revisions to future standards. Additionally, and in response to the widespread agreement among the sample that students can and should be able to read standard music notation, future research targeting music reading pedagogy for K-8 students could disclose efficient and transferable instructional methodologies. Based upon the researcher's prior experience, however, research on the degree to which students can read music upon graduation from eighth grade may result in discouraging findings. Finally, research aimed at identifying desired results for K-8 students with individual needs would not only be groundbreaking but also central to all-inclusive standards-based reform. "Now that America is entrenched in standards-based reform, the research should address not only the question of "does this work," but also "how can we make it work better?" (Lauer et al., 2005, p. viii).

Summary

To provide clarity to essential learning for students in K-8 general music classes, this study explored a national sample of state achievement standards that were aligned with the nine National Content Standards for Music Education. The predominant findings include a clear emphasis on music performance and literacy with ancillary attention to creating music and responding to music. To contribute to the advancement of the profession at large, the findings from this study are applicable to a range of far-reaching professional issues, including future standards, music teacher preparation programs, curriculum development, and standards-focused research.

The findings from this study also underscored a need for change. Emphasis aside, and at all K-8 grade levels, national consensus that an ideal music education is multidimensional exists, yet a walk through almost any elementary or middle school with a music program would often reveal otherwise. Students could surely be found singing songs, playing instruments, or clapping rhythm patterns. Whether the teacher had a classroom or just a cart, s/he would probably be giving the students conducting cues, listening for errors, and guiding students to achieve a more accurate performance. Beyond this, however, it would be a rare walk to observe students consistently engaged in all modes of musical action. It would be unusual to find students composing, improvising, or systematically uncovering worlds of information that are built into music, brought to music (by composers and/or performers), and behind music—a clear gap between standards-based perceptions of quality music education and practice. Thus, a clear question remains: When and how will music education align itself with its goals and its practice? Just as Gould (1996) observed about human culture, so it goes with the

culture of music education. "Our culture includes a strong bias either to neglect or ignore variation. We tend to focus instead on measures of central tendency, and as a result we make some terrible mistakes, often with considerable practical import" (p. 44). But should practice that is commonplace define practice that should be common? Is common practice aligned with our expectations even possible? Cavicchi (2009) suggests yes:

> One class at a time we can plant the seeds of change…Even introducing lessons or brief exercises in the K-12 music classroom that frame musicality as an issue rather than a given, and that clearly communicate a valuing of students' own musical practices, would be a good start at making sure [music education] is inclusive rather than exclusive. (pp. 104-105)

Even casual consideration for the magnitude of such change suggests there is much at stake. According to Eugene Corporon, eminent conductor and music educator, "music is a primary condition of the human experience. In the history of man on earth, many civilizations have been identified that could not read, write, or calculate. None have been discovered that did not make music" (as cited in Gordon, 2004, p. 15). This should come as little surprise. As Merriam (1964) observed in *The Anthropology of Music*, "there is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes, and often controls so much of human behavior" (p. 218).

In the end, the profession must decide if the storied, intoxicating, and global phenomenon known as music is worthy of the most ambitious expectations. The next step is acting quickly and strategically in response to that decision. As Freya Stark, French adventurer and explorer (1893-1993), so poignantly proposed, there can be no progress if the things we believe in are different than the things we do.

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Appendix A: Coding Rules for Research Question One

General

- All words that occur in (parentheses) should be disregarded.
- All words that occur [in brackets] should be disregarded.
- Whenever the word "including" occurred in reference to verb-object-modifiers, the verb-object-modifier combinations should be listed independently.
- Whenever the word "including" occurred in reference to contextual, qualitative, or functional modifiers, each modifier should be applied to each verb-object-modifier combination unless the word "or" was used.
- Whenever the words "and/or" occurred, each verb-object-modifier, contextual modifier, qualitative modifier, or functional modifier should be listed independently. All other words separated by a / (forward slash) should be kept together.

Performance/Verb-Object-Object Modifier(s)

- "Tell" should be listed as "describe."
- "Talk about" should be listed as "discuss."
- "Show" or "show how" should be listed as "demonstrate."
- Whenever a printed standard includes both "notes" and "rests," the object "notes/rests" should be listed; "notes" and "rests" should not be treated independently.
- Whenever the word "and" occurred in reference to verb-object-modifier combinations, each combination was listed independently; the word "and" was treated as a conjunction used to indicate something additional. Exceptions should

be made, however, whenever the word "and" is used in reference to a comparison (such as "identify interrelationships between music and subject matter of other disciplines") or in the context of "question and answer."

- Whenever the word "or" occurs in reference to verb-object-object modifiers, the combinations should be kept together to form a whole.

Context/Contextual Verb Modifiers

- Whenever the word "and" occurs in reference to contextual verb modifiers, each modifier should be treated independently and applied to—listed with—each verb-object-object modifier.
- Whenever the word "and" did not occur in reference to contextual modifiers, all modifiers should be kept together and applied to—listed with—each verb-object-modifier combination.

Criteria/Qualitative Verb Modifiers

- Each qualitative modifier within a printed standard, regardless of the occurrence of prepositions (at, from, in, with) or conjunctions (and, or), should be treated independently and applied to—listed with—each verb-object-modifier with or without contextual modifiers.
- All references to intonation, such as "matching pitch," "on pitch," and "good pitch" should be listed as "accurate pitch."

Function/Functional Verb Modifiers

- Whenever the word "and" occurred in reference to functional modifiers, each modifier should be treated independently and applied to—listed with—each verb-object-modifier combination. Exceptions should be made, however, when

functional modifiers separated by the word “and” occurred in reference to a comparison (such as “between” or “to distinguish”).

Whenever the word “or” occurs in reference to functional modifiers, the modifiers should be kept together to form a whole.

NCS One

- “Perform” and “demonstrate” should be listed as “sing.”

NCS Two

- “Perform” and “demonstrate” should be listed as “play.”

NCS Four

- “Create” should be listed as “compose.”

NCS One, NCS Two, and NCS Five

- “Read and perform” should be listed as “perform” (verb) “while reading” (context).

NCS Six

- Elements of music include pitch, rhythm, harmony, dynamics, timbre, texture, and form. (MENC, 1994, Glosssary)

Appendix B: Detailed Findings for Research Question Two

Table 18

Detailed Findings for Grade K

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	93.8%	94	189
1	Sing music from various cultures	56.3%	14	189
1	Sing with accurate pitch	56.3%	10	189
1	Sing while following the cues of a conductor	56.3%	11	189
1	Sing music from various genres or styles	50%	12	189
1	Sing from memory	50%	12	189
1	Sing in groups or ensembles; sing with others	50%	15	189
2	Perform with a designated quality	87.5%	105	202
2	Echo or imitate harmonic, melodic, or rhythmic patterns	81.3%	44	202
2	Perform while following the cues of a conductor	56.3%	12	202
2	Play an instrument in groups or ensembles; perform with others	56.3%	20	202
3	Improvise accompaniments	50%	21	94
3	Improvise answers or responses to given phrases or questions	50%	19	94
5	Read standard rhythmic notation	75%	76	251
5	Read standard melodic or pitch notation	62.5%	10	251
6	Identify various voices or vocal sounds	6.3%	18	235
7	Develop, devise, establish, identify, or use criteria to evaluate music performances or classroom music activities	50%	15	55
9	Describe, discover, or identify uses or functions of music in various contexts	50%	15	132

Table 19

Detailed Findings for Grade One

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	100%	105	187
1	Sing music from various cultures	68.8%	16	187
1	Sing with accurate pitch	62.5%	13	187
1	Sing while following the cues of a conductor	62.5%	11	187
1	Sing in groups or ensembles; sing with others	50%	16	187
2	Perform with a distinct quality	87.50%	109	201
2	Echo or imitate harmonic, melodic, or rhythmic patterns	68.8%	44	201
2	Perform while following the cues of a conductor	62.5%	12	201
2	Play an instrument in groups or ensembles; perform with others	62.5%	22	201
3	Improvise accompaniments	68.8%	26	107
3	Improvise answers or responses to given phrases or questions	50%	16	107
4	Compose accompaniments	50%	18	102
5	Read standard melodic or pitch notation	75%	17	263
5	Read standard rhythmic notation	75%	73	263
5	Notate rhythms or rhythmic patterns using standard notation	56.3%	37	263
6	Identify various instrumental sounds	81.3%	26	269
6	Identify or perceive elements of music	75%	33	269
6	Identify various voices or vocal sounds	62.5%	21	269
7	Apply, develop, devise, discuss, identify, or use criteria to evaluate music performances or classroom music activities	50%	17	67
8	Identify relationships between music and other disciplines	50%	13	97

Table 20

Detailed Findings for Grade Two

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	100%	120	206
1	Sing with accurate pitch	68.8%	12	206
1	Sing music from various cultures	68.8%	16	206
1	Sing while following the cues of a conductor	68.8%	15	206
1	Sing with appropriate, matching, or specific dynamics	50%	14	206
1	Sing with appropriate posture	50%	8	206
1	Sing ostinatos	50%	10	206
1	Sing music from various genres or styles	50%	12	206
1	Sing in groups or ensembles; sing with others	50%	18	206
2	Perform with a distinct quality	87.5%	119	214
2	Perform while following the cues of a conductor	68.8%	16	214
2	Echo or imitate harmonic, melodic, or rhythmic patterns	68.8%	48	214
2	Play an instrument in groups or ensembles; perform with others	62.5%	24	214
2	Perform with appropriate or matching dynamics	50%	12	214
3	Improvise accompaniments	75%	30	113
3	Improvise answers or responses to given phrases or questions	50%	15	113
4	Compose accompaniments	50%	16	102
5	Read standard melodic or pitch notation	75%	36	277
5	Read standard rhythmic notation	75%	84	277
5	Read eighth notes	68.8%	18	277
5	Read quarter notes	68.8%	19	277
5	Notate rhythms or rhythmic patterns using standard notation	56.3%	43	277
5	Read half notes	56.3%	16	277
6	Identify, recognize, or perceive elements of music	87.5%	36	301
6	Identify various instrumental sounds	75%	37	301
7	Apply, develop, devise, establish, identify, or use criteria to evaluate music performances	56.3%	19	75
7	Discuss, explain, describe, or express personal preferences for music	50%	14	75
8	Identify relationships between music and other disciplines	62.5%	14	98
9	Classify, describe, discuss, or identify uses or functions of music in various contexts	50%	18	149

Table 21

Detailed Findings for Grade Three

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	93.75%	129	233
1	Sing rounds	81.25%	16	233
1	Sing while following the cues of a conductor	81.25%	18	233
1	Sing with accurate pitch	68.75%	13	233
1	Sing ostinatos	62.50%	12	233
1	Sing with matching or appropriate dynamics	56.25%	14	233
1	Sing in groups or ensembles; sing with others	56.25%	25	233
1	Sing expressively	50.00%	10	233
1	Sing with correct or appropriate posture	50.00%	9	233
1	Sing independently; sing without others	50.00%	40	233
2	Perform with a distinct quality	87.50%	122	218
2	Perform while following the cues of a conductor	81.25%	18	218
2	Perform with appropriate or matching dynamics	68.75%	15	218
2	Play an instrument in groups or ensembles; perform with others	68.75%	31	218
2	Perform expressively	56.25%	20	218
2	Echo or perform harmonic, melodic, or rhythmic patterns	56.25%	49	218
3	Improvise accompaniments	56.25%	17	110
3	Improvise answers or responses to given phrases or questions	56.25%	16	110
3	Improvise ostinato accompaniments	50.00%	16	110
4	Compose songs	62.50%	12	116
4	Compose accompaniments	56.25%	19	116
5	Notate rhythms or rhythmic patterns using standard notation	81.25%	68	380
5	Notate melodic or pitch patterns using standard notation	62.50%	15	380
5	Read half notes	56.25%	17	380
5	Read quarter notes	56.25%	18	380
5	Read standard rhythmic notation	50.00%	13	380
5	Read eighth notes	50.00%	16	380
6	Identify, perceive, or recognize elements of music	81.25%	48	350
6	Identify various instrumental sounds	75.00%	57	350
6	Identify various musical forms	68.75%	30	350
6	Describe or explain music with appropriate music terminology or vocabulary	50.00%	41	350
7	Describe, explain, or express personal preferences, responses, or reactions to music using music terminology or vocabulary	62.50%	17	101
7	Explain personal preferences for music	56.25%	15	101
7	Develop or devise criteria for evaluating music performances	50.00%	26	101
8	Analyze, compare, contrast, explain, explore, identify, or illustrate relationships between music and other disciplines	62.50%	19	103
8	Identify, compare, or contrast artistic terms	50.00%	25	103
9	Describe, explore, identify, or investigate uses or functions of music in various contexts	56.25%	26	177
9	Describe or explain uses of musical elements in music from various cultures, genres, or styles	50.00%	15	177

Table 22

Detailed Findings for Grade Four

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	87.50%	131	241
1	Sing while following the cues of a conductor	81.25%	20	241
1	Sing in groups or ensembles; sing with others	75.00%	37	241
1	Sing rounds	75.00%	15	241
1	Sing partner songs	75.00%	16	241
1	Sing with matching or appropriate dynamics	62.50%	15	241
1	Sing music from various cultures	62.50%	24	241
1	Sing independently; sing without others	62.50%	44	241
1	Sing with appropriate phrasing	56.25%	9	241
1	Sing with accurate pitch	56.25%	10	241
1	Sing with blended timbre	56.25%	12	241
1	Sing ostinatos	56.25%	12	241
1	Sing expressively	50.00%	9	241
1	Sing with appropriate interpretation	50.00%	8	241
2	Perform with a distinct quality	81.25%	152	259
2	Perform while following the cues of a conductor	81.25%	19	259
2	Perform with appropriate or matching dynamics	75.00%	21	259
2	Play an instrument in groups or ensembles; perform with others	75.00%	43	259
2	Echo or perform harmonic, melodic, or rhythmic patterns	62.50%	67	259
2	Perform expressively	56.25%	20	259
2	Perform music from various genres or styles	50.00%	16	259
2	Play an instrument independently; perform without others	50.00%	23	259
3	Improvise accompaniments	62.50%	19	125
3	Improvise answers or responses to given phrases or questions	62.50%	20	125
3	Improvise ostinato accompaniments	56.25%	18	125
3	Improvise melodic or rhythmic variations	50.00%	11	125
4	Compose accompaniments	62.50%	19	123
4	Compose songs	56.25%	11	123
5	Notate rhythms or rhythmic patterns using standard notation	75.00%	54	424
5	Notate melodic or pitch patterns using standard notation	56.25%	13	424
5	Read standard rhythmic notation	56.25%	32	424
5	Read whole notes	56.25%	18	424
5	Read half notes	50.00%	17	424
5	Read quarter notes	50.00%	17	424
5	Read eighth notes	50.00%	20	424
6	Identify, perceiving, or recognizing elements of music	93.75%	49	379
6	Identify or recognize various musical forms	81.25%	32	379
6	Identify or recognize various instrumental sounds	68.75%	45	379
6	Describe or explain music with appropriate music terminology or vocabulary	50.00%	41	379
7	Explain or express personal preferences for music	56.25%	15	105
7	Develop or devise criteria for evaluating music performances	50.00%	28	105
7	Explain or express personal preferences for music using appropriate terminology or vocabulary	50.00%	13	105
8	Analyze, compare, contrast, describe, explain, explore, identify, or illustrate relationships between music and other disciplines	62.50%	19	121
8	Identify, compare, contrast, define, or explain artistic terms	56.25%	42	121
9	Describe or explain uses of musical elements in music from various genres, styles, or cultures	50.00%	22	221
9	Classify, describe, explore, or identify roles of musicians in various cultures	50.00%	25	221

Table 23

Detailed Findings for Grade Five

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	87.50%	130	227
1	Sing expressively	75.00%	21	227
1	Sing independently; sing without others	68.75%	43	227
1	Sing in groups or ensembles; sing with others	62.50%	35	227
1	Sing while following the cues of a conductor	56.25%	16	227
2	Play an instrument in groups or ensembles; perform with others	87.50%	52	240
2	Perform with a distinct quality	81.25%	144	240
2	Perform expressively	62.50%	26	240
2	Perform music from various genres or styles	62.50%	25	240
2	Perform music from various cultures	56.25%	30	240
2	Perform while following the cues of a conductor	56.25%	14	240
2	Play an instrument independently; perform without others	50.00%	28	240
3	Improvise rhythmic variations on melodies or songs	68.75%	14	133
3	Improvise variations on melodies or songs	68.75%	25	133
3	Improvise accompaniments	62.50%	25	133
3	Improvise embellishments	56.25%	14	133
3	Improvise melodies	50.00%	27	133
4	Arrange instrumental pieces	50.00%	13	149
4	Compose accompaniments	50.00%	16	149
4	Compose within specified guidelines	50.00%	21	149
5	Read standard rhythmic notation	100.00%	252	643
5	Notate rhythms or rhythmic patterns using standard notation	68.75%	118	643
5	Read dotted notes	56.25%	42	643
5	Read eighth notes	50.00%	37	643
5	Read half notes	50.00%	28	643
5	Read quarter notes	50.00%	28	643
5	Read whole notes	50.00%	28	643
6	Identify or recognize elements of music	56.25%	27	267
6	Describe or explain music with music terminology/vocabulary	50.00%	27	267
7	Develop or devise criteria for evaluating music performances	50.00%	30	159
8	Analyze, apply, describe, discover, explain, explore, find, identify, or illustrate relationships between music and other disciplines	68.75%	24	129
9	Compare, describe, discuss, identify, or recognize roles/uses/functions of music in various contexts	62.50%	27	263
9	Compare, describe, identify, or recognize roles of musicians in various contexts	50.00%	18	263

Table 24

Detailed Findings for Grade Six

NCS	Fundamental and Essential Desired Result	States $n = 16$	f	n
1	Sing with a distinct quality	93.75%	199	260
1	Sing expressively	87.50%	38	260
1	Sing music from various genres or styles	68.75%	56	260
1	Sing with technical accuracy; sing with appropriate technique	68.75%	29	260
1	Sing music in two, three, or four parts	62.50%	28	260
1	Sing in groups or ensembles; sing with others	62.50%	72	260
1	Sing with breath control	56.25%	17	260
1	Sing independently; sing without others	56.25%	58	260
1	Sing music from various cultures	50.00%	31	260
2	Perform with a distinct quality	93.75%	174	248
2	Perform expressively	81.25%	35	248
2	Play an instrument in groups or ensembles; perform with others	75.00%	80	248
2	Perform with accuracy	68.75%	31	248
2	Perform music from various genres or styles	68.75%	35	248
2	Perform with an appropriate technique	62.50%	31	248
2	Perform music from various cultures	56.25%	20	248
2	Perform accompaniments	50.00%	18	248
2	Perform melodies	50.00%	16	248
2	Play an instrument independently; perform without others	50.00%	51	248
3	Improvise accompaniments	68.75%	24	118
3	Improvise melodies	68.75%	39	118
3	Improvise rhythmic variations on melodies or songs	62.50%	14	118
3	Improvise variations	62.50%	25	118
3	Improvise harmonic accompaniments	56.25%	11	118
3	Improvise melodic embellishments	50.00%	15	118
4	Arrange instrumental pieces	50.00%	12	116
4	Compose using nontraditional sound sources	50.00%	8	116
4	Compose within specified guidelines	50.00%	17	116
5	Read standard rhythmic notation	87.50%	310	720
5	Read music at sight	62.50%	25	720
5	Read melodies	56.25%	17	720
5	Read dotted notes	56.25%	54	720
5	Read eighth notes	56.25%	47	720
5	Read half notes	56.25%	43	720
5	Read quarter notes	56.25%	43	720
5	Read whole notes	56.25%	43	720
5	Read sixteenth notes	50.00%	42	720
5	Identify standard notation symbols	50.00%	56	720
6	Analyze elements of music	56.25%	24	212
6	Describe music with appropriate or correct music terminology or vocabulary	50.00%	12	212
7	Develop or devise criteria for evaluating music performances	68.75%	41	232
7	Apply or use criteria for evaluating music performances	62.50%	51	232
7	Apply or use criteria for evaluating music compositions	62.50%	30	232
8	Analyze, compare, describe, discover, discuss, explain, explore, find, identify, or illustrate relationships between music and other disciplines	100.00%	32	126
8	Cite, compare, contrast, or identify characteristics, elements, materials, styles, or themes of art	56.25%	16	126
9	Classify, describe, or identify characteristics or features of genres or styles of music from various cultures	56.25%	18	237
9	Compare, contrast, describe, or investigate roles, uses, or functions of music in various cultures	50.00%	10	237
9	Compare or identify roles of musicians in various cultures	50.00%	10	237

Table 25

Detailed Findings for Grade Seven

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	93.75%	196	261
1	Sing expressively	87.50%	37	261
1	Sing with technical accuracy; sing with appropriate technique	81.25%	33	261
1	Sing music from various genres or styles	68.75%	56	261
1	Sing music in two, three, or four parts	68.75%	30	261
1	Sing in groups or ensembles; sing with others	62.50%	72	261
1	Sing with breath control	56.25%	18	261
1	Sing independently; sing without others	56.25%	58	261
1	Sing from memory	50.00%	37	261
1	Sing music from various cultures	50.00%	31	261
2	Perform with a distinct quality	93.75%	171	235
2	Perform expressively	81.25%	34	235
2	Perform music from various genres or styles	75.00%	35	235
2	Play an instrument in groups or ensembles; perform with others	75.00%	68	235
2	Perform with accuracy	68.75%	34	235
2	Perform with an appropriate technique	62.50%	19	235
2	Perform music from various cultures	62.50%	17	235
2	Play an instrument independently; perform without others	50.00%	39	235
2	Perform melodies	50.00%	14	235
3	Improvise accompaniments	87.50%	21	111
3	Improvise harmonic accompaniments	68.75%	14	111
3	Improvise melodies	62.50%	34	111
3	Improvise variations	56.25%	25	111
3	Improvise rhythmic variations on melodies or scales	50.00%	11	111
4	Arrange using traditional sound sources	56.25%	10	124
4	Compose using nontraditional sound sources	56.25%	10	124
4	Compose using traditional sound sources	56.25%	10	124
4	Compose within specified guidelines	56.25%	24	124
4	Arrange instrumental pieces	50.00%	14	124
4	Arrange using nontraditional sound sources	50.00%	9	124
4	Arrange vocal pieces	50.00%	14	124
5	Read standard rhythmic notation	81.25%	282	625
5	Read melodies	62.50%	27	625
5	Read dotted notes	56.25%	51	625
5	Read eighth notes	56.25%	46	625
5	Read half notes	56.25%	42	625
5	Read quarter notes	56.25%	42	625
5	Read sixteenth notes	56.25%	42	625
5	Read whole notes	56.25%	42	625
5	Read music at sight	56.25%	33	625
6	Analyze elements of music	75.00%	36	212
6	Describe music with appropriate or correct music terminology or vocabulary	50.00%	11	212
6	Analyze elements of music in music from various cultures, genres, or styles	50.00%	24	212
7	Develop or devise criteria for evaluating music performances	56.25%	38	214
7	Apply or use criteria for evaluating music performances	50.00%	37	214
8	Analyze, compare, describe, discuss, explain, explore, identify, or illustrate relationships between music and other disciplines	75.00%	32	128
8	Cite, compare, contrast, describe, discuss, explain, or map characteristics, elements, materials, principles, styles, or themes of art	62.50%	29	128
9	Identify, describe, or discuss characteristics or features of genres or styles of music from various cultures	62.50%	24	257
9	Compare, contrast, or identify roles of musicians in various cultures	56.25%	14	257
9	Compare, contrast, describe, explain, or investigate uses or functions of music in various cultures	50.00%	9	257

Table 26

Detailed Findings for Grade Eight

NCS	Fundamental and Essential Desired Result	States $n = 16$	*f*	*n*
1	Sing with a distinct quality	93.75%	199	261
1	Sing expressively	87.50%	38	261
1	Sing music from various genres or styles	68.75%	57	261
1	Sing music in two, three, or four parts	62.50%	26	261
1	Sing in groups or ensembles; sing with others	62.50%	74	261
1	Sing with breath control	56.25%	18	261
1	Sing independently; sing without others	56.25%	58	261
1	Sing with technical accuracy; sing with appropriate technique	50.00%	24	261
1	Sing from memory	50.00%	40	261
1	Sing music from various cultures	50.00%	29	261
2	Perform with a distinct quality	93.75%	169	230
2	Perform expressively	81.25%	36	230
2	Perform with accuracy	68.75%	35	230
2	Play an instrument in groups or ensembles; perform with others	68.75%	64	230
2	Perform music from various cultures	62.50%	19	230
2	Perform music from various genres or styles	62.50%	31	230
2	Perform with an appropriate technique	56.25%	17	230
2	Play an instrument independently; perform without others	56.25%	42	230
2	Perform accompaniments	50.00%	16	230
2	Perform melodies	50.00%	14	230
3	Improvise accompaniments	75.00%	16	125
3	Improvise melodies	75.00%	49	125
3	Improvise harmonic accompaniments	68.75%	12	125
3	Improvise variations	62.50%	32	125
3	Improvise rhythmic variations on melodies or scales	56.25%	15	125
3	Improvise melodic embellishments	50.00%	17	125
3	Improvise melodic variations	50.00%	15	125
4	Arrange using nontraditional sound sources	56.25%	11	118
4	Arrange instrumental pieces	50.00%	14	118
4	Arrange using traditional sound sources	50.00%	8	118
4	Compose within specified guidelines	50.00%	19	118
5	Read standard rhythmic notation	81.25%	345	704
5	Read dotted notes	56.25%	59	704
5	Read eighth notes	56.25%	53	704
5	Read half notes	56.25%	49	704
5	Read quarter notes	56.25%	49	704
5	Read sixteenth notes	56.25%	49	704
5	Read whole notes	56.25%	49	704
5	Read melodies	50.00%	48	704
5	Read music at sight	50.00%	56	704
6	Analyze elements of music	75.00%	37	221
6	Describe music with appropriate or correct music terminology or vocabulary	56.25%	13	221
6	Analyze elements of music in music from various cultures, genres, or styles	56.25%	24	221
6	Analyze, describe, or compare uses of musical elements in music from various cultures, genres, or styles	50.00%	32	221
7	Develop or devise criteria for evaluating music performances	56.25%	38	246
7	Apply or use criteria for evaluating music compositions	50.00%	41	246
7	Apply or use criteria for evaluating music performances	50.00%	39	246
8	Cite, compare, contrast, describe, discuss, identify, or map characteristics, correlations, elements, materials, styles, or themes of art	75.00%	39	145
8	Analyze, compare, describe, discuss, explain, explore, identify, or illustrate relationships between music and other disciplines	75.00%	30	145
9	Classify, compare, contrast, describe, explain, or identify characteristics or features of genres or styles of music from various cultures	68.75%	26	264
9	Compare, contrast, describe, or explore roles or functions of music in various cultures	56.25%	14	264
9	Compare, contrast, explore, or identify roles of musicians in various cultures	56.25%	15	264

Appendix C: Merged Findings from Research Question Two

Table 27

Merged Findings for NCS One

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 1120
K-8	Sing with a distinct quality	93.8%	145
3-4	Sing rounds	81.3%	16
3-8	Sing expressively	75%	26
4	Sing partner songs	75%	16
K,2,6-8	Sing music from various genres or styles	62.5%	39
6-8	Sing with technical accuracy	68.8%	29
6-8	Sing music in two, three, or four parts	62.5%	28
K-5	Sing while following the cues of a conductor	68.8%	15
3-8	Sing independently; sing without others	56.3%	50
K-8	Sing in groups or ensembles; sing with others	56.3%	40
K, 7-8	Sing from memory	56.3%	30
6-8	Sing with breath control	56.3%	18
K-2,4,6-8	Sing music from various cultures	56.3%	14
4	Sing with blended timbre	56.3%	12
K-4	Sing with accurate pitch	56.3%	12
4	Sing with appropriate phrasing	56.3%	9
2-4	Sing with appropriate, matching, or specific dynamics	50%	14
2-4	Sing ostinatos	50%	11
2-3	Sing with appropriate or correct posture	50%	9
4	Sing with appropriate interpretation	50%	8

Table 28

Merged Findings for NCS Two

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 1029
K-8	Perform with a designated quality	87.50%	141
K-4	Echo/imitate or perform harmonic, melodic, or rhythmic patterns	68.75%	50
K-8	Play an instrument in groups or ensembles; perform with others	68.75%	45
K-5	Perform while following the cues of a conductor	68.75%	15
3-8	Perform expressively	68.75%	29
6-8	Perform with accuracy	68.75%	33
4-8	Perform music from various genres or styles	62.50%	28
5-8	Perform music from various cultures	62.50%	22
6-8	Perform with an appropriate technique	62.50%	22
2-4	Perform with appropriate or matching dynamics	62.50%	12
6-8	Perform melodies	50.00%	15
6, 8	Perform accompaniments	50.00%	17
4-8	Play an instrument independently; perform without others	50.00%	37

Table 29

Merged Findings for NCS Three

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 522
K-8	Improvise accompaniments	68.75%	22
5-6	Improvise rhythmic variations on melodies or songs	68.75%	14
5	Improvise variations on melodies or songs	68.75%	25
5-8	Improvise melodies	62.50%	37
6-8	Improvise harmonic accompaniments	62.50%	12
6-8	Improvise variations	62.50%	27
K-4	Improvise answers or responses to given phrases or questions	56.25%	17
3-4	Improvise ostinato accompaniments	56.25%	16
7-8	Improvise rhythmic variations on melodies or scales	56.25%	11
5	Improvise embellishments	56.25%	14
6,8	Improvise melodic embellishments	50.00%	15
8	Improvise melodic variations	50.00%	15
4	Improvise rhythmic or melodic variations	50.00%	11

Table 30

Merged Findings for NCS Four

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 546
3-4	Compose songs	62.50%	12
7-8	Arrange using traditional sound sources	56.25%	9
6-7	Compose using nontraditional sound sources	56.25%	9
7-8	Arrange using nontraditional sound sources	56.25%	10
7	Compose using traditional sound sources	56.25%	10
1-5	Compose accompaniments	56.25%	18
5-8	Arrange instrumental pieces	50.00%	13
7	Arrange vocal pieces	50.00%	14
5-8	Compose within specified guidelines	50.00%	20

Table 31

Merged Findings for NCS Five

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 2288
K-8	Read standard rhythmic notation	75.00%	163
1-5	Notate rhythms or rhythmic patterns using standard notation	68.75%	37
K-2	Read standard melodic or pitch notation	68.75%	10
3-4	Notate pitch or melodic patterns using standard notation	62.50%	14
6-8	Read music at sight	62.50%	25
5-8	Read dotted notes	56.25%	51
2-8	Read eighth notes	56.25%	34
2-8	Read half notes	56.25%	30
6-8	Read melodies	56.25%	31
2-8	Read quarter notes	56.25%	31
6-8	Read sixteenth notes	56.25%	44
4-8	Read whole notes	56.25%	18
6	Identify standard notation symbols	50.00%	56

Table 32

Merged Findings for NCS Six

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 1237
1-4	Identify or recognize various instrumental sounds	81.3%	41
1-5	Identify, recognize, or perceive elements of music	81.3%	39
3-4	Identify or recognize various musical forms	75%	31
K-1	Identify various voices or vocal sounds	62.5%	20
6-8	Analyze elements of music	56.3%	32
7-8	Analyze elements of music in music from various genres, styles, or cultures	56.3%	24
8	Analyze, describe, or compare uses of musical elements in music from various genres, styles, or cultures	50%	32
3-8	Describe or explain music with correct or appropriate music terminology or vocabulary	50%	24

Table 33

Merged Findings for NCS Seven

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 680
6,8	Apply or use criteria for evaluating music compositions	63%	30
K-8	Develop, devise, discuss, establish, or identify criteria for evaluating music performances or classroom music activities	56%	28
K,1,2,6,7,8	Apply or use criteria for evaluating music performances	56%	30
2-4	Describe, discuss, explain, or express personal preferences, responses, or reactions to music	56%	15
3-4	Describe, explain, or express personal preferences, responses, or reactions to music using music terminology/vocabulary	56%	15

Table 34

Merged Findings for NCS Eight

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 583
1-8	Analyze, apply, compare, contrast, describe, discover, explain, explore, find, identify, or illustrate relationships between music and other disciplines	69%	23
6-8	Cite, compare, contrast, describe, discuss, explain, identify, or map characteristics, correlations, elements, materials, principles, styles, or themes of art	63%	16
3-4	Identify, compare, contrast, define, or explain artistic terms	56%	34

Table 35

Merged Findings for NCS Nine

Grade Level Application	Fundamental and Essential Desired Result	*m* States	*mf* *n* = 914
6-8	Classify, compare, contrast, describe, discuss, explain, or identify characteristics or features of genres or styles of music from various cultures	10	23
K,2,3,5	Classify, describe, discover, discuss, explore, identify, or recognize functions, roles, or uses of music in various contexts	9	22
3-4	Describe or explain uses of musical elements in music from various genres, styles, or cultures	8	19
6-8	Compare, contrast, describe, explain, explore, or investigate functions, roles, or uses of music in various cultures	8	10
4-8	Classify, compare, contrast, describe, explore, identify, or recognize roles of musicians in various cultures	8	16

Vitae

Joseph Alsobrook has been an active educator since 1988. He currently serves as Dean of the School of Fine and Performing Arts at Lindenwood University in St. Charles, Missouri. Prior to his work in higher education, Mr. Alsobrook taught instrumental music at Union High School and Union Intermediate High School in Tulsa, Oklahoma. His K-12 experience includes elementary general music, middle school band and general music, and high school band and orchestra.

Mr. Alsobrook is the author of *Pathways: A Guide for Energizing and Enriching Band, Orchestra, and Choral Programs* (GIA Publications, 2002) and *Destinations: A Compass for K-12 Music Educators* (GIA Publications, 2011). Additionally, Mr. Alsobrook is a six-time recipient of the Outstanding Achievement Music Director's Award from the Oklahoma Secondary Schools Activities Association, and in 2002, was certified in Early Adolescence through Young Adulthood Music by the National Board for Professional Teaching Standards.