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COMPARISON OF THE NAEP MUSIC ASSESSMENTS  
CONDUCTED IN 1971-1972, 1978-79 AND 1997

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COMPARISON OF THE NAEP MUSIC ASSESSMENTS  
CONDUCTED IN 1971-72, 1978-79 AND 1997

By

Hui-Lan Tsai

A THESIS

Submitted to

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## ABSTRACT

### COMPARISON OF THE NAEP MUSIC ASSESSMENTS CONDUCTED IN 1971-72, 1978-79 AND 1997

By

Hui-Lan Tsai

The purpose of this research was to gather information about the three NAEP music assessments. Specially, the document examines including the question content and format, the types of musical examples, the relationship between the NAEP music assessments and the National Standards for music education, and assessment results and implications for music education.

Detailed examination revealed that the 1971-72 and 1978-79 assessments were much more similar in content and format than either of them to the 1997 assessment. The multiple-choice questions and Western art music examples were used most frequently in the three assessments. The National Standards for music and the NAEP music assessments were strongly related particularly in 1997. Assessment results revealed that many students do not receive systematic instruction in music. Music educators and teachers should use the assessment results to improve instruction and as a tool in curricular development.

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## CHAPTER 1

### INTRODUCTION

Whether they teach in elementary school, high school, or college, all music educators must assess their students to gather information about what students have learned and to estimate the effectiveness of their own instruction. Therefore, appropriate assessment instruments for music programs are important and necessary for music teachers at every level. Abeles, Hoffer and Klotman (1994) wrote that the assessment and evaluation of students' success in accomplishing the objectives of the music curriculum are prerequisites for any effective music program. Following are some of their more observations:

There is a need to determine students' achievement and to gather feedback about the effectiveness of the teaching and instructional materials, as well as to identify areas in which students may need additional instruction. To be effective, teachers must assess to determine what their students have learned. Without this information, teachers do not have ways of improving their own teaching or identifying and helping students who need additional assistance (p. 303).

In fact, there are many books in music education offering music teachers information about assessment, measurement, and evaluation (Abeles et al., 1994; Boyle & Radocy, 1987; Brophy, 1999; Colwell, 1970; Lehman, 1968; Whybrew, 1971).

Assessments can be useful on large-scale basis as well. Often, large-scale assessments are broader in scope; a broader range of question content and format is possible and they allow performance assessment on more exercises than is possible in

the usual testing situation. Moreover, broader student participation in tests allows comparison to be made across ages, schools, states, and countries for years (Mark, 1996). Three national music assessments, which took place in 1971-72, 1978-79, and 1997 under the guidance of the National Assessment of Educational Progress (NAEP) program, have been completed (Abeles et al., 1994, p. 326; Colwell, 1999, p. 33). These three national assessments play an important role in American music education. They are the only nationally representative and continuing assessments of what America's students know and can do in music. Students' participation in NAEP allows National Center for Education Statistics (NCES) to provide accurate information for the nation as a whole on how our students are performing in music. "NCES uses NAEP data to compare the performance of students in individual states against the national average, and against students in other states. No other assessment can do this" (National Center for Education Statistic, 2000, p. 1).

To develop and administer each NAEP music assessment required many experienced educators' time and lots of money. However, most people are not aware of these three expensive and time-consuming national assessments. Music teachers know little about the content, construct, and process validity of the NAEP music assessments. Therefore, they do not benefit from the three national assessments, which could be used for improving music instruction.

Why do music teachers know so little about the three NAEP music assessments? On one hand, books and research enabling teachers to gain insight into the NAEP music assessments are rare. On the other hand, the existing materials concerning the NAEP music assessments primarily focus on the assessment results instead of the assessment

instrument and process. Whether or not the three NAEP music assessments are good, they are the only three national music assessments in America so far, and they are worthy of study. Only through the understanding of the assessment instrument and process can the NAEP assessment results really be valuable to the profession. Moreover, only by having a thorough understanding of NAEP assessments can teachers judge the NAEP results and compare their opinions with others. Eventually, through understanding, teachers should be able to use assessment results to improve their instruction and school districts and states should be able to apply the results to develop appropriate curricula.

### Assessment in Music Education

What is effective music assessment? What are the characteristics of an appropriate music assessment tool? Rather than focusing only on the superficial and easily measured behaviors (e.g., key signature identification, identification of names of composers), music performance skills, musical interpretation, attitudes, and critical thinking should be measured (Abeles et al., 1994, p.304). The 1997 NAEP music assessment framework indicates that the music assessment should cover both content and process. “Content includes (1) *knowledge and understanding* of music and (2) *perceptual, technique, and intellectual/reflective* skills. Processes include (1) *creating*, (2) *performing*, and (3) *responding*” (National Center for Education Statistics, 1998, p.2). In short, assessment should focus on what students do during music class and what they might be expected to do with their abilities in the future (Stauffer, 1999, p. 25).

For a long time, teacher-made achievement tests have been the predominant tool

used in assessing students' academic achievement. "Such tests are used by teachers to assess in a systematic way the process of individuals in a class and to help determine the effectiveness of various modes of instruction" (Abeles, et al., 1994, p. 309). More recently, standardized tests have been devised, although these came later in music than in other subjects (Whybrew, 1971, p. 16). For example, one such test battery is the Iowa tests that were devised by Gordon (1971) to test music literacy and music achievement. Currently, the large-scale standardized tests of student academic achievement are receiving increasing attention in America. Because an appropriate assessment is needed to diagnose students' learning and to determine curricular effectiveness and curriculum implementation, many professional educators use standardized tests to assess student learning and to estimate the effectiveness of teachers' instruction, by association or extension, and to ascertain the quality of schools. Therefore, in many subject areas, standardized testing is prevalent at the state, national, and international levels (Day, 1998, p. 16). Standardized tests can be also used to compare students from different regions and countries. Although standardized tests have been available for decades and have been used to gather information about children's learning at a national level in music education, the 1971-72 NAEP music assessment was the first national large-scale standardized test.

### What is NAEP?

The National Assessment of Educational Progress (NAEP) is a congressionally mandated education research project of the National Center for Education Statistics (NCES) in the U.S. Department of Education under the supervision of the National

Assessment Governing Board (NAGB). NAEP is concerned with achievement, not aptitude. It is designed to provide baseline data on the achievement of students in different subject areas, specifically “to provide helpful information about the progress of education that can be understood and accepted by layman as well as professional educators” (National Assessment of Educational Progress, 1970, p.2).

Since 1969, NAEP has gathered objective, census-like data concerning skills, knowledge, and educational achievement in the basic disciplines of the curriculum across the country and reported its findings to the nation (National Assessment of Educational Progress, 1981, p.vii). Lehman says that “its mission is to collect, analyze, and disseminate valid information concerning the educational accomplishments of fourth, eighth, and twelfth grade students in various academic subjects” (p. 12). Moreover, NAEP also gathers contextual data concerning student, teacher, and school characteristics, instructional practices, and curricula (Music Educators National Conference, 1998).

The National Assessment Governing Board (1994) reports that the National Assessment of Education Progress (NAEP) is “the only nationally representative and continuing assessment of what students in the United States know and can do in various subjects” (p. i). The NAEP assessment in music represents the first comprehensive attempt on a national level to measure student performance in the arts. What was the purpose of National Assessment of Education Progress (NAEP)? According to the 1994 NAEP Report No-MU-40:

The primary goal of the National Assessment of Educational Progress (NAEP) is to report on the current educational status of young Americans and to monitor

any changes in achievement over time. For each learning area to be assessed, NAEP asks consultants to develop objectives that define the subject area (p. 1).

### NAEP in Music

NAEP has completed three music assessments so far. Music was first assessed in 1971-72, and the results were reported in 1974. The second assessment was given during the 1978-79 school year, and the results were reported in 1981. The 1997 NAEP music assessment was the third (Abeles et al., 1994, p.326; Colwell, 1999, p. 33; National Assessment of Educational Progress, 1981, xi). According to the projected assessment schedule for the State and NAEP as approved by the National Assessment Governing Board, the a full-scale fourth music assessment will be conducted grades four, eight, and twelve in 2007, establishing a pattern of a ten-year cycle for NAEP arts education (Day, 1998, p. 19; National Assessment of Educational Progress, 1998). Cassidy (2000) reports, “considering the huge investment made to develop, administer, and interpret assessment in the arts (well over \$ 10 million), the federal government is likely to have high expectations with regard to the arts community using the 1997 NAEP test results before committing to these future costly assessments” (p. 7).

### Student Samples of NAEP Music Assessments

The sample characteristics of the 1971-72, 1978-79, and 1997 music assessments are not the same. Both the 1971-72 and 1978-79 assessments were conducted by the Research Triangle Institute, Raleigh, North Carolina and were monitored by the National Assessment staff (National Assessment of Educational Progress, 1981, p. 9). Detailed information about those two samples is as follows:

The target populations for each of the assessments included 9-, 13- and 17-year-olds enrolled in either public or private schools at the time of the assessments. Seventeen-year-olds who either left school before graduating or graduated early and adults 26-35 years old were also included in the 1971-72 assessment. However, assessment of out-of-school 17 year-olds and adults is quite expensive, and in 1978-79 funds to assess these populations were not available (National Assessment of Educational Progress, p. 9).

Also, the sample size in three NAEP music assessments were different: in 1971-72, NAEP assessed music, there were approximately 80,000 to 90,000 students aged 9, 13, and 17, and young adults from 26 to 35; In 1978-79, the music assessment was administered to 67,000 aged 9, 13, and 17 (Music Educators National Conference, 1998, p. 35). In 1997, only 2,275 eight-grade students were tested, a sample size roughly one-tenth that of earlier assessments, and only ninety-eight schools were involved (Colwell, 1999, p. 36). The small sample size and age limitations in 1997 NAEP music assessment created doubts in the minds of many music educators regarding the results of the assessment. Lehman (1999) states:

The small size of the student population sampled in the NAEP arts assessment resulted in a number of lost opportunities. First, it was more difficult with a small sample to detect statistically significant differences that may exist. Second, it was impossible to report the results for Performing and Creating using the “map” that was used to report the Responding results and that NAEP uses in other disciplines. Third, it was impossible to report the percentages of students who met the basic, proficient, and advanced levels, as has been done recently in other disciplines. Fourth, it was impossible to report results state-by-state, as has been done in disciplines outside the arts (pp. 36-37).

Also, Colwell (1999) criticizes, “music instruction differs from school to school



more than does mathematics or English instruction, raising serious doubts about the adequacy or the representative nature of the sample” (p. 37). He believes that students in the sample were not randomly selected in 1997. Moreover, the sample size used for the creating and performing blocks was 565 in 1997 compared with 25,000 in 1971-72. That is a significant change in sampling (Colwell, 1999, p. 37, p. 38).

### The Importance of NAEP Music Assessments

The existence of NAEP music assessments is important to music education today. “The inclusion of the arts within NAEP reinforces the opinion that arts belong among the basic disciplines of the curriculum” (Lehman, 1999, p.12). At present, not all American schools offer significant instruction in music. For example, in many school systems, music is a marginal experience for students at the elementary and middle school level and an elective subject in high school (National Center for Educational Statistics, 1998, p.2). In addition, because the national standards are voluntary, there is no uniformity in state assessments, and in fact, most states have no assessed arts instruction. It is possible that new legislation will withhold monies and decline support services from elementary and secondary education to states that do not develop acceptable music assessment programs (Mark, 1996). Fortunately, with NAEP assistance, states, which could not take on state assessment expense with their own funds, can resolve their problems.

In addition, the NAEP music assessment demonstrates that large-scale assessment in music is possible. Lehman (1999) says:

It confirms that there are specific, measurable arts skills and knowledge that can be taught, earned, and assessed. It refutes that view that learning in arts is too

subjective to be assessed. Indeed, the assessment of high-order skills is difficult in every discipline, but once criteria and scoring rubrics are established, assessment is just as feasible in the arts as in other field of learning (P.12).

The NAEP music assessments can remind the schools once again that music is essential for every child's complete development and education; music education is for all students, not just for the talented. Therefore, every child should have access to appropriate instruction in music, and school districts and states should develop the best possible music curriculum for meeting its students' educational needs.

### The Focus of the Study

Although the most recent of the three NAEP music assessments has been completed for a couple years, most people still do not understand exactly what the assessments are and why they are useful. Also, they know nothing about the test content, and the process of administration. Even though a few educators are discussing the assessments and their results, discourse comparing the three assessments and their contents is rare. Therefore, what people know about the assessments are the results as reported in a few articles. Some also know what a few educators think about the results.

A comprehensive study of the all details regarding the NAEP music assessment is not possible within the scope of the present study. In order to help music teachers to understand the NAEP music assessment, this initial exploration focuses on what the three NAEP music assessments are and how the students were assessed.

## Purpose

With the intent of improving music assessment and instruction, the purpose of this research is to gather information about the NAEP music assessment from 1970 to the present.

## Problems

The specific problems of the study are as follow:

- 1) to compare the test question content and format of the 1971-72, 1978-79, and 1997 NAEP music assessments.
- 2) to discover the extent to which test content focused on music from the western classical traditional as opposed to pop, jazz, and music of other cultures in the 1971-72, 1978-79, and 1997 NAEP music assessments.
- 3) to examine how the 1997 NAEP music assessment adhered to the National Standards for music and whether the 1971-72 and 1978-79 assessments relate to National Standards.
- 4) to compare the assessment results of the three test administrations and discuss the implications of the assessment results for music education today.

## Design Statement and Procedure

In light of the problems of this study, comparisons of assessments question types, question design, and question content are the main tasks in this study. The primary activity in this study is the collection of data. Materials and data about the NAEP music assessments were collected. Sources of evidence were classified into two categories:

primary sources and secondary sources. This study will first sought out primary sources of evidence. If the primary sources were not available, secondary sources were employed.

For this study, the primary sources are from cassette tapes for the 1971-72 and 1978-79 music assessment or 1997 NAEP Report Card as well as test questions and released exercises

The secondary sources used in this study included the following: 1) National Assessment Education Progress Reports, 2) related research studies, 3) articles from books, periodicals, newspaper, and journals, and 4) on-line sources. After collecting those materials, the researcher compared them to other evidence in order to establish their validity and veracity.

Finally, the researcher examined all data and sources in order and categorize them in order to analyze and compare the three NAEP music assessments.

## CHAPTER 2

### TEST QUESTION CONTENT AND FORMAT OF THE NAEP MUSIC ASSESSMENTS

The content of the three NAEP music assessments measured achievement on most of the important aspects of music as identified by panels of music education professionals (National Assessment of Educational Progress, 1975, 1980, and 1998). The tests included both questions requiring work in the cognitive and affective domains as well as attitude questions. The 1971-72 assessment test questions were based on six broad objectives in music education that were identified in 1965 by the test development panel, which consisted of many people involved in music education at the university, secondary, and elementary levels. This panel met with lay people and NAEP staff. The test questions in 1978-79 assessment were based on five music objectives, incorporating changes in emphasis that had taken place within the profession since 1965. Appendix A contains a list of the objectives and subobjectives that guided the two music assessments.

Subsequently, the 1997 assessment test content was designed according to the specifications described in the NAEP Arts Education Assessment Framework. Development of the NAEP Arts Education Assessment Framework coincided with that of National Standards for Arts Education, providing an unprecedented opportunity to align standards and assessment in a model for arts education” (Music Educators National Conference, 1998, p. 35). Appendix B lists the NAEP Arts Education Assessment Framework and Appendix C represents the K-12 National Standards for

Music Education.

Test questions for the assessments included paper-pencil items and a variety of performance items. Most paper-pencil items were multiple-choice questions, although the tests included some matching questions and open-ended questions that required responses varying in length from a short statement to a long essay. Some questions employed pictures, tapes, films, or practical, everyday items as stimuli (Mark, 1996). Performance exercises were included in both 1971-72 and 1997 assessments but not in the 1978-79 assessment. For the performance test items, subjects were tested individually.

For the purpose of determining whether the performance level of Americans has improved or declined, some items from the 1971-72 assessment were readministrated in 1978-79. In this chapter, all of the test questions from the three NAEP music assessments that have been released in the NAEP reports and the NAEP Arts Report Card are examined. In order to coordinate this study with the NAEP reports, the original NAEP numbers for each test question are reported as a part of this document. Detailed question-by-question documentation of 1971-72 assessment is provided in the Music technical report: Exercise volume, report 03-MU-20, information concerning the 1978-79 assessment information is listed in The second assessment of music: Released exercise set, report 10-MU-25, and 1997 assessment information is available in the NAEP 1997 Arts Report Card.

## 1971-72 NAEP Music Assessment

“The Music assessment began in the Fall of 1965, when a panel of professionals convened to identify the objectives of music education” (National Assessment Educational Progress, 1974, p.1). Based upon the objectives, NAEP developed the first National Assessment in an attempt to measure students’ behaviors that are assumed to correlate with sensitivity to music. Also, the Assessment attempted to measure three sets of analytic skills typically taught in the music classroom: 1) the ability to use traditional notation and other graphic representations of music, 2) the ability to discriminate and label the instruments and voices used in the performance of music, and 3) the ability to recognize important aspects of music history and literature (National Assessment Educational Progress, 1974).

One hundred and forty one test questions were developed, and test question packages were administered to 9-, 13- and 17-year-olds, and young adults from 26 to 35 years of age. However, no single age level was asked to respond to all 141 questions. Questions in the packages varied in content and number across age levels. Also, certain subobjectives were determined to be inappropriate for one or more age levels. Therefore, as shown in Tables 1 to 15, many questions were designed for individuals at two or more age levels, which were called overlap questions, and in some cases a question was administered at only one age level.

Test questions were designed for two kinds of administration modes, group and individual. The group questions in the assessment included two question types: multiple-choice and short answer. Test questions designated as “individual” were administered on a one-to-one basis in an interview setting; test questions for “group”

were administered using a paced tape recording to present the questions to groups of 12 respondents.

### Test Question Themes and Subthemes

Each of the 141 questions in the 1971-72 assessment was written to measure one of the specific music objectives and their subobjectives, which were developed in 1965. However, when reporting the released questions and test results in the 1975 NAEP Report No 03-MU-20, NAEP categorized test questions into the following five content themes, and each question was also classified into a more specific objective or skill within the content theme.

- I. Musical performance
  - A. Singing familiar songs
  - B. Repeating unfamiliar musical material
  - C. Improvising
  - D. Reading notation
- II. Musical notation and terminology
  - A. Vocabulary
  - B. Basic notation
  - C. Score-reading
- III. Instrumental and vocal media
  - A. Aural recognition
  - B. Visual recognition
  - C. Performance practices



#### IV. Musical history and literature

- A. Periods in music history
- B. Musical genres and styles
- C. Music literature

#### V. Attitudes toward music

Although question themes and the 1965 objectives were similar, their purposes were different. Overall, music objectives and subobjectives were designed for determining test content and design; however, question themes and subthemes were used for organizing test questions and content in the Report.

#### Test Question Examples and Cross-reference Tables

Not all questions have been released to the public. One hundred and twenty four questions were released for the 1971-72 assessment. Therefore, there are 17 questions that are not discussed in the context of this study, because they were readministered in the 1978-79 assessment to determine whether the performance level of Americans had improved or declined (National Assessment of Educational Progress, 1975). Eighteen items, 14.5% of the 124 released items, were used to measure musical performance skills; 40 items, 32.3% of the 124, were designed to measure knowledge of notation and terminology; 30 items, 24.1% of the 124, were designed to measure knowledge of instrumental and vocal media; 26 items, 20.9% of the 124, were designed to measure knowledge of music history and literature; 10 items, 8%, were designed to measure attitude toward music (see Table 1).

Table 1. Number and ratio of test questions in 1971-72 assessment.

Theme	Subtheme	Number of questions	Ratio of questions
Musical performance 18/124 14.5%	Singing familiar songs	5	4%
	Repeating unfamiliar musical material	3	2.4%
	Improvising	4	3.2%
	Reading notation	6	4.8%
Musical notation and terminology 40/124 32.3%	Vocabulary	14	11.2%
	Basic notation	12	9.7%
	Score-reading	14	11.2%
Instrumental and media 30/124 24.1%	Aural recognition	22	17.7%
	Visual recognition	4	3.2%
	Performance practices	4	3.2%
Musical history and literature 26/124 20.9%	Periods in music history	5	4%
	Musical genres and styles	14	11.3%
	Music literature	7	5.6%
Attitudes toward music 10/124 8 %	No subtheme	10	8%

### Musical Performance

In the musical performance content area, “all of the questions were administered to one respondent at one time. An administrator read the instructions for the task and recorded the individual’s musical response according to various criteria set forth in scoring guides developed by music consultants” (National Assessment of Educational Progress, 1975, p.11).

### Singing familiar song: Discussion and example

The 1971-72 measure includes three released questions focused on the respondent's ability to sing familiar songs (see Table 2). In this category of questions, each respondent was tested individually, and time was not limited by a paced tape. The administrator read the instructions to each individual respondent, played the stimuli on one tape recorder and then recorded the response on another tape recorder. For example, for question R1B 101002, individuals performed the song "America" twice (National Assessment of Educational Progress, 1975, p.29). Following are the directions for the item:

Here are the words to the song, "America." You are to sing it two times. Join in singing with the voices at the beginning. The voices will stop at the beginning of the second time. Keep singing when the voices stop.

Table 2. Test questions related to the subtheme of singing familiar songs

NAEP #	9-year	13-year	17-year	Adult
R1A 101001a	*	*	*	*
U1a 101001b	*	*	*	*
R1B 101002	*	*	*	*
R1C 101004	*			
U1C 101005		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Repeating unfamiliar musical material: Discussion and example

The 1971-72 measure included three released questions focused on repeating unfamiliar musical material (see Table 3). These were items requiring the repetition of rhythm, one requiring the repetition of a melody, and the third requiring harmonic repetition. For example, for question R1D 301016, all four age levels were asked to repeat a rhythm pattern that was performed for them orally. Respondents did not see the notation (National Assessment of Educational Progress, 1975, p. 98). Following are the exact directions for the item:

Listen carefully to the rhythm. You will hear it two times. Try to remember it so that you can tap out the same rhythm with this drum. You may play the drum with one or both hands.

The rhythm pattern to be repeated was the following:



Table 3. Test questions related to the subtheme of repeating unfamiliar musical material

NAEP #	9-year	13-year	17-year	Adult
R1D 301016	*	*	*	*
R1E 301022	*	*	*	*
R1 F 101006		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Improvising: Discussion and example

Three questions were released that focused on measuring subjects' abilities to improvise (see Table 4). For example, in question R1G 103001, individuals were given a pair of bongos to improvise a rhythmic accompaniment to a relaxed, syncopated jazz selection of moderate tempo. The selection was "Break the Silence with a Song," scored by William D. Hall (National Assessment of Educational Progress, 1975, p.135). The exact directions are as follows:

The first time, listen carefully to the tune and make up a drum part that you would like to hear with the tune. The second time, play your drum part with the tune. Play whatever sounds best to you. You may play the drum with one or both hands.

Table 4. Test questions related to the subtheme of improvising

NAEP #	9-year	13-year	17-year	Adult
R1G 103001	*	*	*	*
R1H 103003	*	*	*	*
U1h 103003	*		*	*
R1I 103006		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Reading notation: Discussion and example

Four released questions were designed to measure music reading (see Table 5). Questions in this category range from the simple to the difficult. For example, in

question R1J 204001, individuals were asked to sing lines of music notation.

Individuals could use any system they wished, including singing numbers, letters, solfege, or a neutral syllable. Because of the different vocal registers of boy and girls, boys were asked to read in bass clef and girls were asked to read in treble clef (National Assessment of Educational Progress, 1975, p.160). Following are the exact directions for the item:

B. Now sing this second line of music. (Point to line B.)

Supplement package: page 4



an unreleased question.

### Musical Notation and Terminology

Three closely related sets of exercises were developed to measure knowledge of music notation and terminology. Notation in this section meant recognizing and understanding the elements of notation, such as clefs, letter names of notes, duration symbols, key signatures, and dynamic markings, as opposed to performing from notation for sight-reading, as in the musical performance section of the assessment. The first set of questions measured knowledge of dynamics and interpretive characteristics. The second set measured knowledge of music notation. In the third set of questions, individuals were asked to follow notation while listening to a piece of music (National Assessment of Educational Progress, 1975).

#### Vocabulary: Discussion and example

Eight questions were released that focused on knowledge of vocabulary (see Table 6). In those questions, understanding of music terms was assessed. Respondents were asked to identify loud, soft, phrase, rhythm, harmony, and melody or to describe an actual piece of music in these terms. For example, the question R2C 302001 presented a piece of music, the second half of which was markedly louder than the first half. Individuals were asked to determine which musical element had changed during the performance (National Assessment of Educational Progress, 1975, p.291).

Following are the exact directions for the item:

Listen carefully to the music. It has two parts. How does the second part compare to the first part?

☐ It is louder.

- ☐ It is softer.
- ☐ It is slower.
- ☐ It is exactly the same.
- ☐ I don't know.

Table 6. Test questions related to the subtheme of vocabulary

NAEP #	9-year	13-year	17-year	Adult
R2A 301027	*			
R2B 301029	*			
U2b 301030	*	*	*	*
R2C 302001	*	*	*	*
U2c 302002	*	*	*	*
R2D 302006	*	*	*	*
U2d 302008	*	*	*	
R2E 301046		*	*	
U2e 301048		*	*	*
R2F 201015		*	*	*
U2f 401011		*	*	*
R2G 401012			*	*
U2g 401014			*	*
R2H 401010		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

#### Basic notation: Discussion and example

Five released questions measured knowledge of basic notation (see Table 7). In this section, knowledge of notation was limited to recognition rather than performance,

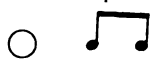


which was measured in an earlier section. Many of these questions were administered only to the older groups. Items to be identified included key signatures, clef signs, sharps and flats, note names and note values. For example, question R2K 201006 required that one know that two eighth notes and one quarter note represent the same duration (National Assessment of Educational Progress, 1975, p.368). The exact directions of this item are as follows:

Look at the line of music.



Which one pair of notes shown below will correctly complete the rhythm of the measure the arrows are pointing to?



☐ I don't know

Table 7. Test questions related to the subtheme of basic notation

NAEP #	9-year	13-year	17-year	Adult
U2i 201001	*			
R2J 201002	*	*	*	*
U2j 201008	*	*	*	*
R2K 201006		*	*	*
U2k 201004	*	*	*	*
R2L 201016		*	*	*
U2l 201005	*	*	*	*
R2M 201007	*	*	*	*
U2m 201010	*	*	*	*
R2N 201014		*	*	*
U2n 201011		*	*	*
U2o 201012		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Score-reading: Discussion and example

Nine question were released that focused on ability to read a musical score (see Table 8). Questions in this section measured two abilities: the ability to follow the general contour of a score and the ability to detect specific deviations in what they are hearing from what they are seeing. For example, question R2S 203014 asked respondents to identify a discrepancy between the heard melody and the printed score (National Assessment of Educational Progress, 1975, p.407). Following are the exact directions for the item:

A recording of a line of music will be played two times. Follow the printed music

NAEP #	9-year	13-year	17-year	Adult
R2P 202001	*			
U2p 202002	*			
R2Q 202003	*			
U2q 202004	*			
R2R 202006		*		
U2r 202007			*	*
R2S 203014	*	*	*	*
U2t 203016	*	*	*	*
R2U 203003	*	*	*	*
U2u 203001	*	*	*	*
R2V 203004	*	*	*	*
R2W 203010		*	*	*
R2X 203011		*	*	
R2Y 203012		*	*	*

### Instrumental and Vocal Media

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recording of a short performance, sometimes by one instrument or voice, and sometimes by several. Respondents were asked which instruments or voice types were performing. Questions in the second group required respondents to identify the picture of a certain instrument or instrument family. No recorded stimuli were used in this section. The third group of exercises, which did not use musical recorded stimuli, measured knowledge about how certain instruments are played (National Assessment of Educational Progress, 1975).

#### Aural recognition: Discussion and example

Eleven questions were released that focused on measuring aural recognition (see Table 9). Questions involved presenting a taped recording of a short performance. Individuals were asked to identify which instruments or voice types were performing. Several questions also required respondents to identify both instruments in a duet. For example, in question R3L 301039, violin and cello performed Bach Invention No. 4 in D Minor (National Assessment of Educational Progress, 1975, p.485). Following are the exact directions for the item:

Listen carefully to the music. What instruments are playing?

Mark only one answer.

- ☐ Two violins
- ☐ Violin and viola
- ☐ Violin and cello
- ☐ Two double basses
- ☐ I don't know

Table 9. Test questions related to the subtheme of aural recognition

NAEP #	9-year	13-year	17-year	Adult
R3A 301001	*	*		
U3a 301003	*	*		
R3B 301005	*	*	*	*
U3b 301009	*	*	*	*
R3C 301007	*	*	*	*
U3c 301014	*	*		
U3d 301015	*	*	*	*
U3e 301032			*	*
U3f 301010	*	*	*	
R3G 301012	*	*	*	*
R3H 301013	*	*	*	
U3h 301011	*	*	*	
R3I 301042		*	*	*
U3i 301040		*	*	*
U3j 301041		*	*	*
R3K 301038		*	*	*
R3L 301039		*	*	*
R3M 301035		*	*	*
U3m 301034		*	*	*
R3N 301036		*	*	
U3n 301037		*	*	*
R3O 301033		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

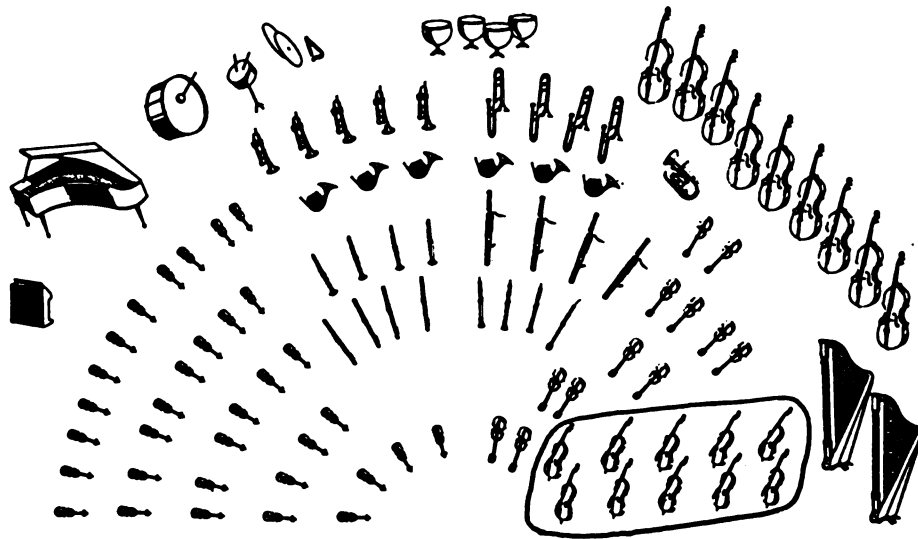
### Visual recognition: Discussion and example

Only one question was released that focused on measuring the ability to visually recognize pictures of instruments (see Table 10). Questions in this group involved asking respondents to identify the picture of a certain instrument or instrument family. For example, in question R3P 401002, there was a picture on the question sheet, and individuals were asked to draw a line around some instruments (National Assessment of Educational Progress, 1975, p. 505). Following are the exact directions for the item:

On each of the following four pages is a picture of the instruments found in a symphony orchestra. Follow the directions on EACH page.

(Continued)

A. Draw a line around ALL of the cellos.

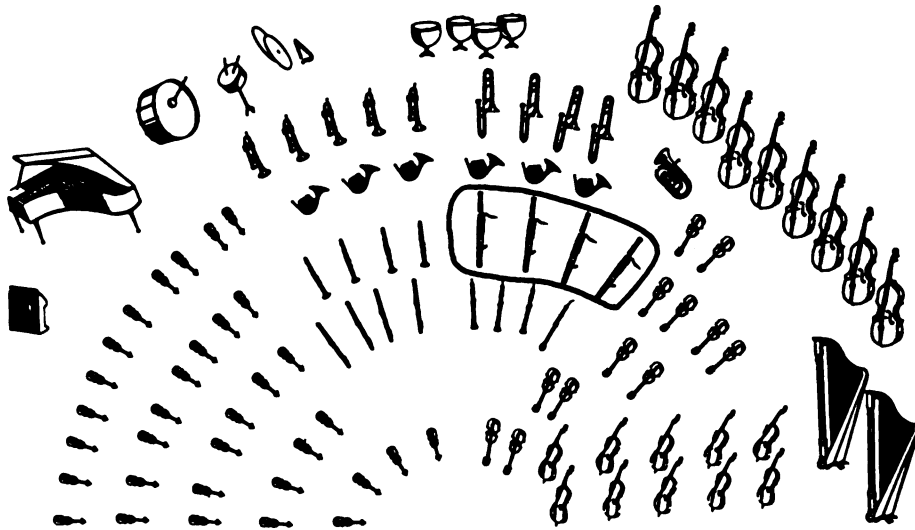


*Former Seating Plan, Philadelphia Orchestra, Eugene Ormandy Music Director*

Source: National Assessment of Educational Progress Report No. 03-MU-20

(Continued)

B. Draw a line around ALL of the bassoons.

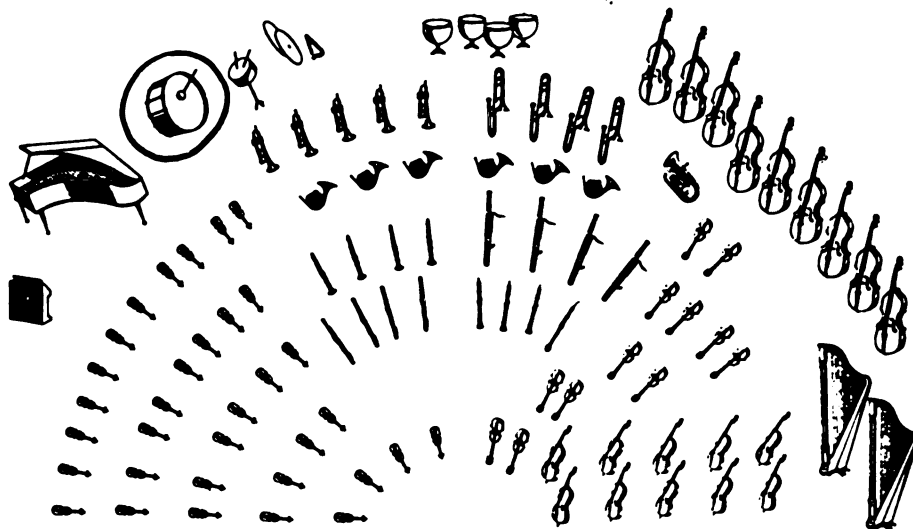


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Source: National Assessment of Educational Progress Report No. 03-MU-20

(Continued)

C. Draw a line around ALL of the bass drums.

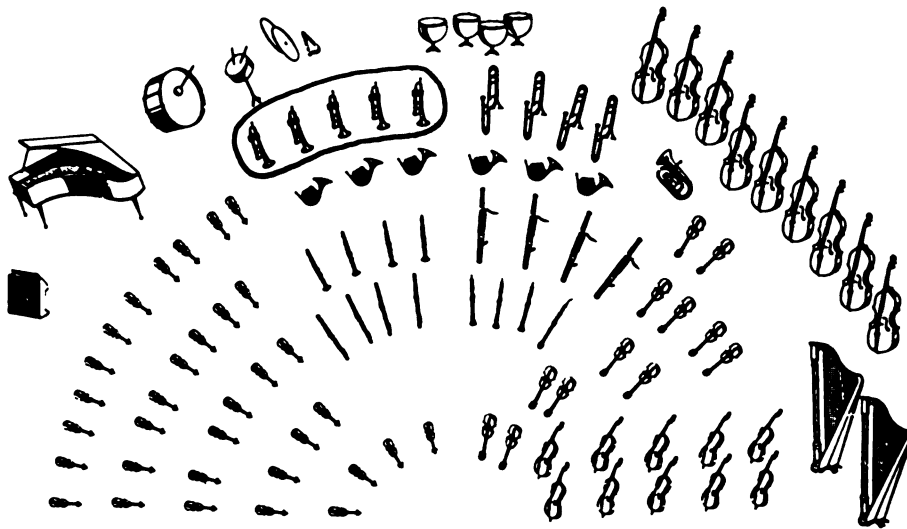


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(Continued)

D. Draw a line around ALL of the trumpets.



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Source: National Assessment of Educational Progress Report No. 03-MU-20

Table 10. Test questions related to the subtheme of visual recognition

NAEP #	9-year	13-year	17-year	Adult
R3P 401002	*	*	*	*
U3p 401001	*	*	*	*
U3q 401003	*	*	*	*
U3r 401008			*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

#### Performance practices: Discussion and example

Two questions were released that focused on understanding performance practices (see Table 11). This group of questions measured knowledge about how



certain instruments are played: by blowing, by striking, by plucking or by drawing a bow across them. For example, question R3S 401004 presented eleven sub-questions for 11 instruments. Individuals were asked to answer whether those instruments were played by blowing air into them (National Assessment of Educational Progress, 1975, p.529-532). Following are the exact directions for the item:

Some of the instruments listed below are played by blowing air into them. Fill in the oval beside “Yes” if the instrument is played by blowing air into it. Fill in the oval beside “No” if the instrument is NOT played by blowing air into it. If you do not know the answer, fill the oval beside “ I don’t know.”

A. Is the CLARINET played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don’t know

B. Is the CYMBALS played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don’t know

C. Is the GUITAR played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don’t know

D. Is the HARP played by blowing air into it?

- ☐ Yes

- ☐ No
- ☐ I don't know

E. Is the OBOE played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don't know

F. Is the SAXOPHONE played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don't know

G. Is the TROMBONE played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don't know

H. Is the TRUMPET played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don't know

I. Is the TUBA played by blowing air into it?

- ☐ Yes
- ☐ No
- ☐ I don't know

J. Is the VIOLIN played by blowing air into it?

☐ Yes

☐ No

☐ I don't know

K. Is the XYLOPHONE played by blowing air into it?

☐ Yes

☐ No

☐ I don't know

Table 11. Test questions related to the subtheme of performance practices

NAEP #	9-year	13-year	17-year	Adult
R3S 401004	*	*	*	*
U3s 401005	*	*	*	
R3T 401006	*	*	*	
U3t 401007	*	*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Musical History and Literature

Three groups of questions were used to measure knowledge about the periods of music history, musical genres and styles, and music literature. In measuring knowledge of history and literature, questions included not only the traditional European art music of the eighteenth and nineteenth centuries, but also popular music, folk music, music of earlier periods, and contemporary music. In the first group of questions, respondents

were asked to indicate the chronological order of five broad style periods, to identify representative composers from each period, and to match period names with short descriptions of their characteristics. Other questions required classifying different recorded performances into one of the periods. Questions in the second group required respondents to discriminate between the styles of several recorded selections. Other questions asked for the names of various genres and jazz styles. The third group asked for the composer or title of several recorded selections. Some music selections in this group of questions were traditional American songs, and others were familiar classical selections. Most questions pertaining to musical history and literature were not administered to 9-year-olds (see Tables 12, 13 and 14).

#### Periods in music history: Discussion and example

Two released questions measured knowledge of music history (see Table 12). Most of the questions about the periods of music history were of the traditional pencil-and-paper variety (National Assessment of Educational Progress, 1974). For some questions, individuals were asked to indicate the chronological order of five broad style periods, to identify representative composers from each period, and to match period names with short descriptions of their characteristics. Other questions required individuals to classify unidentified recorded performances into one of the periods. For example, question R4A 404001 was the most elementary question about style periods. It asked only that five period labels be put in chronological order (National Assessment of Educational Progress, 1975, p.593). Following are the exact directions for the item:

Five periods of music history are listed in four different orders below. Fill in the oval beside the listing which is in the correct chronological order from the earlier

period to the most recent period.

☐ Classical  
Baroque  
Romantic  
Renaissance  
Modern

☐ Baroque  
Classical  
Renaissance  
Romantic  
Modern

☐ Romance  
Classical  
Modern  
Renaissance  
Baroque

☐ Renaissance  
Baroque  
Classical  
Romance  
Modern

☐ I don't know

Table 12. Test questions related to the subtheme of periods in music history

NAEP #	9-year	13-year	17-year	Adult
R4A 404001		*	*	*
U4a 404002		*	*	*
R4B 304007			*	*
U4b 404003		*	*	*
U4c 404004			*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Musical genres and styles: discussion and example

Six questions were released that measured knowledge of musical genres and styles (see Table 13). These questions required the ability to discriminate between the styles of several recorded selections. There were two different groups of genre/style questions. The first presented selections from European art music and asked individuals to recognize style similarities. The second group presented selections and asked for genre labels (like round, concert, blues, and rock) and for the names of various jazz styles. For example, question R4G 304001 was one of the questions in the first group. The works in this item consisted of excerpts from the Chopin Etude, op. 10, No. 7; the Bartok Allegro Barbaro; and the Chopin Etude, op.25, No.7 (National Assessment of Educational Progress, 1975, p.660). Following are the exact directions for the item:

Musical works by the same composer often sound similar. Listen carefully to three musical examples. Which examples were probably composed by the same person?

The works probably composed by the same person are

- ☐ 1 and 2 only
- ☐ 1 and 3 only
- ☐ 2 and 3 only
- ☐ all 3
- ☐ I don't know.

Table 13. Test questions related to the subtheme of musical genres and styles

NAEP #	9-year	13-year	17-year	Ault
R4D 303001	*			
U4d 303004	*			
U4e 303005	*			
R4F 303010		*	*	*
U4f 303011		*	*	*
R4G 304001		*	*	*
U4g 304002		*	*	*
R4H 304003		*	*	*
U4h 304004		*	*	*
U4i 304005		*	*	*
R4J 303009		*	*	*
U4j 303006		*	*	*
R4K 304006			*	*
U4l 403001		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

#### Music literature: Discussion and example

Four questions were released that focused on knowledge of music literature (see Table 14). Questions in this section required respondents to match composers and works or to name the titles and write short evaluation statements of several recorded selections. Some pieces of music were traditional American songs, and others were familiar classical selections. Most of the questions were not administered to 9-year-old subjects. “America the Beautiful,” “This Land is Your Land,” and “When the Saints Go Marching in” were the three traditional songs that were presented to individuals for four

age levels. For example, question R4P 402008 contained 13 sub-questions about matching composers and works (National Assessment of Educational Progress, 1975, p.778). Following are the exact directions of the item:

Below are two lists. In the blank space beside the name of each musical work in List B, write the number of its composer from the List A. the name of each composer may be used once, more than once, or not at all.

List A

- (1) Georges Bizet
- (2) Antonin Dvorak
- (3) Edvard Grieg
- (4) Ferde Grofe
- (5) George Frederick Handel
- (6) Sergei Prokofiev
- (7) Gioacchino Rossini
- (8) Igor Stravinsky
- (9) Franz Schubert
- (10) John Philip Sousa
- (11) Johann Strauss
- (12) Peter Ilich Tchaikovsky
- (13) Giuseppe Verdi

List B

- \_\_\_Aida (Grand March)
- \_\_\_The Blue Danube
- \_\_\_Carmen (Toreador's Song)
- \_\_\_Grand Canyon Suite
- \_\_\_Messiah (Hallelujah Chorus)
- \_\_\_New World Symphony
- \_\_\_Nutcracker Suite (Waltz of the Flowers)
- \_\_\_Peer Gynt Suite (In the Hall of the Mountain King)
- \_\_\_Peter and Wolf
- \_\_\_Rite Of Spring
- \_\_\_Starts and Strips Forever
- \_\_\_ "Unfinished" Symphony
- \_\_\_William Tell Overture



Table 14. Test questions related to the subtheme of musical literature

NAEP #	9-year	13-year	17-year	Ault
R4M 402001	*			
U4m 402001	*			
R4N 402006		*	*	*
U4n 402006		*	*	*
R4O 402002		*	*	*
U4o 402002		*	*	*
R4P 402008		*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

### Attitudes Toward Music

Questions concerning this theme were designed to measure whether people had positive attitudes toward music as expressed by a reported willingness to listen and involve themselves in musical experiences. All questions were self-report, and most of them were multi-part questions. Individuals were asked whether they played instruments and whether they belonged to vocal groups. In addition, individuals were asked whether they liked music and how often they listened to music and attended live musical programs.

### Discussions and example

Eight questions were released that focused on attitudes toward music (see Table 15). Questions in the section measuring individuals' interest in and attitudes toward music had several parts. The first part asked whether people liked to listen to music, what types of music they liked to listen to, and what communications media they turn

to. The second part focused on respondents' attitudes toward singing. The third part was to investigate respondents' attitudes toward playing an instrument. For example, question R5H 502012 asked individuals' about their experience singing and performing (National Assessment of Educational Progress, 1975, p.975-976). Following are the exact directions for the item:

For each of the four statements below fill in one oval which BEST describes how you feel about the statement.

A. Singing with a small group is enjoyable.

- ☐ Strong agree
- ☐ Somewhat agree
- ☐ Undecided
- ☐ Somewhat disagree
- ☐ Strongly disagree

B. Singing with a large group is enjoyable.

- ☐ Strong agree
- ☐ Somewhat agree
- ☐ Undecided
- ☐ Somewhat disagree
- ☐ Strongly disagree

C. Playing an instrument in a small group is enjoyable.

- ☐ Strong agree
- ☐ Somewhat agree
- ☐ Undecided

☐ Somewhat disagree

☐ Strongly disagree

D. Playing an instrument in a large group is enjoyable.

☐ Strong agree

☐ Somewhat agree

☐ Undecided

☐ Somewhat disagree

☐ Strongly disagree

Table 15. Test questions related to the theme of attitudes toward music

NAEP #	9-year	13-year	17-year	Adult
R5A 600010	*	*	*	*
U5a 600010		*	*	*
U5b 600018		*	*	*
R5C 600018		*	*	*
R5D 600001		*	*	*
R5E 600008	*	*	*	*
R5F 502004	*	*	*	*
R5G 502007	*	*	*	*
R5H 502012		*	*	*
R5I 502003	*	*	*	*

Note. \* means that the question was administered to subjects tested in this age level. R at the beginning of each NAEP # means that it is a released question; U means that it is an unreleased question.

## Summary

The 1971-72 NAEP music assessment was designed based on the 1965 music objectives. One hundred and forty one test questions were developed to measure four age levels respondents' knowledge of, skills and attitudes toward music. Some questions were designed for one certain age level and some were for two or more age levels. When measuring performing, individuals were tested individually. After the assessment, some test questions were not released because they were going to be readministered in the 1978-79 assessment.

### 1978-79 NAEP Music Assessment

The 1978-79 assessment was originally designed based upon five broad objectives for music education as follows:

#### I. VALUE MUSIC AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

- A. Be affectively responsive to music
- B. Be acquainted with music from different nations, cultures, periods,  
genres  
and ethnic groups
- C. Value music in the life of individual, family and community
- D. Make and support aesthetic judgments about music

#### II. PERFORM MUSIC

- A. Sing (without score)
- B. Play (without score)
- C. Sing or play a written score

- D. Play or sing a previously prepared piece

### III. CREATE MUSIC

- A. Improvise
- B. Represent music symbolically

### IV. IDENTIFY THE ELEMENTS AND EXPRESSIVE CONTROLS OF MUSIC

- A. Identify the elements of music
- B. Identify the relationships of elements in a given composition
- C. Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context

### V. IDENTIFY AND CLASSIFY MUSIC HISTORICALLY AND CULTURALLY

- A. Identify and describe the features that characterize a variety of folk, ethnic, popular and art music
- B. Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic, and Modern). Identify representative composers of each period
- C. Cite examples of ways in which man utilizes music in his social and cultural life (National Assessment of Educational Progress, 1981, pp. 63-64).

Development of the objectives for the second music assessment occurred during

1972-73. It began with the first assessment objectives being critically reviewed, and then specifications and requirements were established for the new set of objectives to be developed (National Assessment of Educational Progress, 1980). When formulating the objectives for the second assessment, the development panel broadened the objectives to apply to all students, regardless of their exposure to music education or formal music training (National Assessment of Educational Progress, 1981). Although the objectives for the 1978-79 assessment are conceptually similar to those of the first music assessment, the second assessment objectives tended to emphasize the affective domain—valuing music as an important realm of human experience—to a greater degree (National Assessment of Educational Progress, 1981).

Also, the 1978-79 assessment questions were administered to 9-year-olds, 13-year-olds, and 17-year-olds, but no adults were included in the testing sample. Test questions were assigned to assessment packages for each of the three age levels, with an effort to include a balance of difficult and easy items. Each package was accompanied by a paced audiotape containing the text and response choices for each question and also instructions telling the respondents when to proceed to the next questions. (National Assessment of Educational Progress, 1980).

Some questions in the second assessment were extracted from the first assessment in order to determine changes in knowledge of these areas over time. However, due to funding limitations, the 1978-79 assessment team was not able to readminister any individually administered questions. Therefore, it was impossible to assess students' abilities to sing and play musical instruments, and the measure of change in music achievement over time was limited to a set and type of questions that

did not include the “making” of music.

Overall, questions in the 1978-79 music assessment were divided into two categories, affective and cognitive. Also, because of budgetary constraints only three of the five new objectives that were developed to guide the content of this assessment were actually included in the assessment. Both the performing and the creating content areas were omitted. Following is a list of those objectives:

- I. Value music as an important realm of human experience
- II. Perform music (not assessed in 1978-79)
- III. Create music (not assessed in 1978-79)
- VI. Identify the elements and expressive controls of music
- V. Identify and classify music historically and culturally.

Compared with the four question types used in 1971-72 assessment, which were multiple-choice, matching, short answer, and individual performance, most of the questions in 1978-79 assessment were multiple-choice and the few other were matching items or drawn response. There were no short answer questions. All questions in the 1978-79 music assessment were administered to groups of students rather one-on-one. Moreover, the type of stimulus used for a question ranged from aural stimuli only to visual stimuli, or a combination of both (National Assessment of Educational Progress, 1980, p.8).

### Background Questions, Affective Questions and Cognitive Questions

Question development took place from February 1977 to January 1978. Because of reduced funding, which prevented the inclusion of music performance, the original weightings were redistributed to the remaining three objectives: Value music as an important realm of human experience, Identify the elements and expressive controls of music, and Identify and classify music historically and culturally. Moreover, when developing questions, NAEP classified questions relating to valuing music as affective, and classified items related to the other objectives as cognitive. Besides affective and cognitive questions, NAEP also designed background questions to gather information regarding respondents' exposure to music in school and outside of school (National Assessment of Educational Progress, 1980).

Following are the three kinds of questions and objectives and subobjectives used in the those questions:

**\* Background questions:**

Exposure to music

**\* Affective questions:**

I. Value music as an important realm of human experience

- A. Be affectively responsive to music
- B. Be acquainted with music from different nations, cultures, periods, genres and ethnic groups
- C. Value music in the life of individual, family and community
- D. Make and support aesthetic judgments about music

**\* Cognitive questions:**



IV. Identify the elements and expressive control of music

- A. Identify the elements of music
- B. Identify the relationships of elements in a given composition
- C. Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context

V. Identify and classify music historically and culturally

- A. Identify and describe the features that characterize a variety of folk, ethnic, popular and art music
- B. Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic, and Modern). Identify representative composers of each period
- C. Cite examples of ways in which man utilizes music in his social and cultural life

Test Question Examples and Cross-reference Tables

After the assessment, 84 of questions were released in the 1978-79 NAEP assessment report (National Assessment of Educational Progress, 1980). The unreleased questions were kept confidential for use in subsequent assessments. Among the 84 released questions, 27 items, 32.1%, related to the objective of valuing music as an important realm of human experience included; 35 items, 41.7%, related to identifying the elements and expressive controls of music; the other 22 items, 26.2%, related to the identifying and classing music culturally and historically. Numbers and

ratios of test questions for each subobjective are reported in Table 17. Moreover, 34 items, 40.4%, are questions that were originally used in the 1971-71 assessment and were readministered in 1978-79 to determine any change over time in performance. Such questions were included in each objective (see table 16 to 25).

Table 16. Number and ratio of test questions in 1978-79 assessment

Objective	Subobjective	Number of questions	Ratio of questions
Value music as an important realm of human experience  27/84 32.1%	Be affectively responsive to music	3	3.6%
	Be acquainted with music from different nations, cultures, periods, genres and ethnic groups	5	6%
	Value music in the life of individual, family and community	16	19%
	Make and support aesthetic judgments about music	3	3.6%
Identify the elements and expressive controls of music  35/ 84 41.7%	Identify the elements of music	21	25%
	Identify the relationships of elements in a given composition	5	6%
	Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context	9	10.7%
Identify and classify music historically and culturally  22/84 26.2%	Identify and describe the features that characterize a variety of folk, ethnic, popular and art music	6	7.1%
	Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic). Identify representative composers of each period	11	13.1%
	Cite examples of ways in which man utilizes music in his social and cultural life	5	6%

### Background Questions of Exposure to Music: Discussion and Example

Three questions were released that focused on exploring respondents' music backgrounds (see Table 17). All respondents participating in the 1978-79 music assessment were asked the same questions about their exposure to music activities outside of school. In addition, 9-year-olds were asked series of questions to ascertain their exposure to musical activities in school. Thirteen-year-olds and 17-year-olds were asked a series of common questions to explore their participation in school musical activities (National Assessment of Educational Progress, 1981). For example, question R6-000131-A1A asked all respondents what kinds of activities they participated in outside of school. Following are the exact directions for the item:

Which of the following activities do you do outside of school? Fill in one oval in each box.

Outside of school, do you

	Yes	No	I don't know
A. listen to music?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
B. sing just for fun?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
C. sing with friends just for fun?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
D. sing in a church or community music group?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
E. play a musical instrument by yourself just for fun?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
F. play a musical instrument with friends just for fun?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
G. play a musical instrument in a church or community music group?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
H. take music lessons?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I. make up your own music?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Table 17. Background questions related to exposure to music

NAEP #	9-year	13-year	17-year
R6-000091-A1A	*		
R6-000131-A1A	*	*	*
R6-000132-A1A		*	*

Note. \* means that the question was administered to subjects at this age level.

#### Value Music as An Important Realm of Human Experience

Questions designed to measure valuing music as an important realm of human experience elicited affective responses from students and explored student awareness of and sensitivity to music and musical experiences. Respondents were assessed on how they value and respond to music when listening to various types of music. Questions for valuing music as an important realm of human experience had no correct answers. The purpose of this section was to gather information about students' affective responses.

(National Assessment of Educational Progress, 1981).

#### Be affectively responsive to music: Discussion and example

The 1978-79 measure included three released questions that focused on affective responsive to music (see Table 18). When answering these questions, respondents did not need any music knowledge. Rather, they were asked to choose the ovals that represented their feelings about the music or answer the degree to which they liked the music excerpts. For example, R-101051-A1A is one of the questions administered to all three age levels. Music excerpts included classical music, a folk song, and popular music. The four excerpts were from Foster's Old Folks Quadrilles, Perkins's Daddy Sang Bass, Dvorak's Slavonic Dance in A Flat, Op. 46, No.3 and Beatles' Come

Together. Following are the exact directions for the item:

You will now hear four different pieces of music. After each one is played, fill in one oval to indicate how much you like the music.

---

A. How much do you like this music?

Very much    Some    Not very much    Not at all  
☐            ☐            ☐            ☐

---

B. How much do you like this music?

Very much    Some    Not very much    Not at all  
☐            ☐            ☐            ☐

---

C. How much do you like this music?

Very much    Some    Not very much    Not at all  
☐            ☐            ☐            ☐

---

D. How much do you like this music?

Very much    Some    Not very much    Not at all  
☐            ☐            ☐            ☐

---

When scoring these items, there was no correct answer. NAEP measured respondents' affect through the mean percentages of positive responses. However, no information was released about the value of responses for each specific type of music.

Table 18. Test questions related to the subobjective of being affectively responsive to music

NAEP #	9-year	13-year	17-year	Readministered question
R6-101050-A1A	*	*	*	
R6-101051-A1A	*	*	*	
R6-101052-A1A	*	*	*	

Note. \* means that the question was administered to subjects at this age level.

Be acquainted with music from different nations, cultures, periods, genres and ethnic groups: Discussion and example

Five released questions focused on gathering information about knowledge of music from different nations, cultures, periods, genres and ethnic groups (see Table 19). In this section, some questions were designed to obtain information about respondents' preference for types of music or musical groups, some were designed to investigate respondents' desire to learn about music of different cultures, and still others were designed to understand their experiences with different national and ethnic musics. For example, question R102054-A1A is one of the questions to measure respondents' preferences concerning attendance at performances of several kinds of music. The exact directions of this item are as follows:

Do you like to see live performance of each of the following kinds of music?

Fill in one oval in each box.

A. Rock	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
B. Jazz	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
C. Symphonic	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
D. Opera	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
E. Ballet	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
F. Folk	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
G. Country and Western	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>

H. Soul	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>
I. Religious music	Yes <input type="radio"/>	No <input type="radio"/>	I don't know <input type="radio"/>

Table 19. Test questions related to the subobjective of being acquainted with music from different nations, cultures, periods, genres, and ethnic groups

NAEP #	9-year	13-year	17-year	Readministered question
R6-102050-A1A	*	*	*	
R6-102051-A1A			*	
R6-102052-A1A	*	*		
R6-102053-A1A		*	*	
R6-102054-A1A	*	*		

Note. \* means that the question was administered to subjects at this age level.

### Value music in the life of individual, family and community: Discussion and example

Sixteen questions, almost one fifth of the questions that were released, focused on gathering information about the value music in the life of individual, family and community (see Table 20). In this section, respondents had to respond concerning the music activities in which they would prefer to participate in school and outside of school, how important music is in society and in their lives, if they would choose music as their career, and how their parents feel about music. For example, question R-103060-A1A was designed to gather information about the opinions of respondents' parents and friends. Following are the exact directions for the item:



For each of the following questions, fill in one oval in each box.

A. How much have your parents affected the way you feel about music? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
B. Do you tend to like the same kind of music your parents like? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
C. How important do your parents feel music is? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
D. How much do your friends affected the way you feel about music? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
E. Do you tend to like the same kind of music your friends like? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
F. How important do your friends feel music is? Very Much    Somewhat    Not very much    Not at all <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>

Table 20. Test questions related to the subobjective of valuing music in the life of individual, family and community

NAEP #	9-year	13-year	17-year	Readministered question
R6-103051-A1A			*	
R6-103052-A1A	*	*	*	
R6-103053-A1A	*	*	*	
R6-103056-A1A	*			
R6-103057-A1A		*	*	
R6-103058-A1A	*	*		
R6-103059-A1A	*	*	*	
R6-103060-A1A			*	
R6-103061-A1A			*	
R6-103062-A1A	*			
R6-103063-A1A		*	*	
R6-103064-A1A	*	*	*	
R6-103065-A1A		*	*	
R6-600013-A32		*	*	*
R6-600018-A32		*	*	*
R6-600019-A32		*	*	*

Note. \* means that the question was administered to subjects at this age level.

### Make and support aesthetic judgments about music: Discussion and example

Three questions were released from the 1978-79 music assessment that had been used to gather information about how respondents make and support aesthetic judgments about music (see table 21). NAEP designed several statements for this part of the exam, and each age level was asked to respond to different statements designed for their age level. For example, question R6-104050-A1A was administered for 17-year-olds only. Following are the exact directions for the item:

How much do you agree or disagree with each of the following statements?

A. I like some kinds of music better than others?				
Strongly		No		Strongly
Agree	Agree	Opinion	Disagree	Disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
B. I would rather hear any kind of music than none at all.				
Strongly		No		Strongly
Agree	Agree	Opinion	Disagree	Disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
C. Sometimes when I hear a new recording, I want to hear it again.				
Strongly		No		Strongly
Agree	Agree	Opinion	Disagree	Disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
D. When I hear a recording, sometimes it makes me want to hear other recordings by the same artist.				
Strongly		No		Strongly
Agree	Agree	Opinion	Disagree	Disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
E. Most of the music I like today is different than the music I liked 5 years ago.				
Strongly		No		Strongly
Agree	Agree	Opinion	Disagree	Disagree
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Again, when scoring responses, there were no correct answer for these questions.

NAEP measured respondents' affect through the mean percentages of positive responses.

Table 21. Test questions related to the subobjective of making and supporting aesthetic judgments about music

NAEP #	9-year	13-year	17-year	Readministered question
R-104050-A1A			*	
R-104051-A1A	*			
R-104052-A1A		*		

Note. \* means that the question was administered to subjects at this age level.

### Identify the Elements and Expressive Controls of Music

Questions designed to measure identification of the elements and expressive controls of music elicited cognitive responses from students and required them to demonstrate knowledge and understanding of aspects of music such as rhythm, pitch and tone quality as they relate to a specific hearing of a musical selection (National Assessment of Educational Progress, 1981).

#### Identify the elements of music: Discussion and example

Twenty-one questions were released that focused on measuring the ability to identify the elements of music (see Table 22). This section included more released items than any other section of the 1978-79 assessment. Recorded performances of music were used frequently in these questions. Each question had a music excerpt or printed line of music or both. For example, question R6-203015-32A, a readministered question, used both printed music and a recorded music excerpt. The original music for this item was a live flute recording. Following are the exact directions for the item:

A recording of this line of music will be played two times. Follow the printed notes as you listen to the recording. One note is played differently from the printed music. Circle that note.



Table 22. Test questions related to the subobjective of identifying the elements of music

NAEP #	9-year	13-year	17-year	Readministered question
R6-202004-32A	*			*
R6-202007-32A			*	*
R6-203001-32A	*	*	*	*
R6-203015-32A	*	*	*	*
R6-301003-32A	*	*		*
R6-301009-32A	*	*	*	*
R6-301010-32A	*	*	*	*
R6-301011-32A	*	*	*	*
R6-301028-32A	*			*
R6-301030-32A	*	*	*	*
R6-301037-32A		*	*	*
R6-301040-32A		*	*	*
R6-401001-32A	*	*	*	*
R6-401003-32A	*	*	*	*
R6-401005-32A	*	*	*	*
R6-401057-A1A	*	*	*	
R6-401058-A1A	*	*		
R6-401060-A1A	*			
R6-401062-A1A	*	*		
R6-401063-A1A	*	*	*	
R6-401065-A1A	*			

Note. \* means that the question was administered to subjects at this age level.

Identify the relationships of elements in a given composition: Discussion and example

Five questions were released that focused on measuring the ability to identify the relationships of the elements of music in a given composition (see Table 23). Those questions included asking respondents to distinguish change and difference in the music excerpts and to identify the periods and forms of the music excerpts. Moreover, a few questions gave respondents an example of a similar question before the “real” questions were administered. For example, question R6-301048-32A, a readministered question, required the ability to distinguish changes of harmony, melody and rhythm in a music selection. Following are the exact directions for the item:

Listen carefully to this musical selection. It will be performed two times. In the second performance of the selection, there may be a:

change in harmony

change in melody

change in rhythm

A. Fill in the oval beside the phrase that tells about the type of change in the second performance. The two performances of this selection will be repeated.

☐ Change in harmony

☐ Change in melody

☐ Change in rhythm

☐ I don't know

B. Now listen carefully to another musical selection. It will be performed two times. Fill in the oval beside the phase that tells about the type of change in

the second performance. The two performances of this selection will be repeated.

- ☐ Change in harmony
- ☐ Change in melody
- ☐ Change in rhythm
- ☐ I don't know

Table 23. Test questions related to the subobjective of identifying the relationships of elements in a given composition

NAEP #	9-year	13-year	17-year	Readministered question
R6-301048-32A		*	*	*
R6-302008-32A	*	*	*	*
R6-401014-32A			*	*
R6-402050-A1A	*			
R6-402051-A1A		*	*	

Note. \* means that the question was administered to subjects at this age level.

Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context: Discussion and example

Nine released questions focused on measuring the ability to demonstrate an understanding of a variety of musical terms, expression markings, and conducting gestures in a musical context (see Table 24). Questions in this group measured knowledge about several musical categories such as note values, pitches, clefs, meters, tempo, dynamics, musical symbols, and key signatures. For example, question

**Following are the exact directions for the item:**

- ☐ Alto clef
- ☐ Bass clef
- ☐ Tenor clef
- ☐ Treble clef
- ☐ I don't know

**Table 24. Test questions related to the subobjective of demonstrating an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context**

NAEP #	9-year	13-year	17-year	Readministered question
R6-201004-32A	*	*	*	*
R6-201005-32A	*	*	*	*
R6-201008-32A	*	*	*	*
R6-201010-32A	*	*	*	*
R6-201011-32A		*	*	*
R6-201012-32A		*	*	*
R6-403054-A1A			*	
R6-403057-A1A	*	*		
R6-403061-A1A		*	*	

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### Identify and Classify Music Historically and Culturally

Questions designed to measure identification and classification of music, both historically and culturally, elicited cognitive responses from respondents and required them to demonstrate a broad knowledge and understanding of music in the context of the world around them (National Assessment of Educational Progress, 1981).

#### Identify and describe the features that characterize a variety of folk, ethnic, popular and art music: Discussion and example

Six questions were released that focused on measuring the ability to identify and describe the features that characterize a variety of folk, ethnic, popular and art music (see Table 25). In order to choose the right answer, respondents had to have an understanding of American folk and pop songs, different culture songs, and common music features in several nations. For example, question R6-501050-A1A used an excerpt from the Beatles' "Hey Jude" and respondents had to know what style it was. Following are the directions for the item:

Listen carefully to the music. What kind of music is this?

- ☐ Jazz
- ☐ Folk
- ☐ Gospel
- ☐ Rock
- ☐ I don't know

Table 25. Test questions related to the subobjective of identifying and describing the features that characterize a variety of folk, ethnic, popular and art music

NAEP #	9-year	13-year	17-year	Readministered question
R6-303006-32A		*	*	*
R6-501050-A1A	*	*		
R6-501052-A1A	*	*	*	
R6-501054-A1A		*	*	
R6-501057-A1A	*	*	*	
R6-501059-A1A		*	*	

Note. \* means that the question was administered to subjects at this age level.

Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic). Identify representative composers of each period: Discussion and example

Eleven questions were released that focused on measuring ability to identify and describe the music and musical style of various stylistic periods in Western civilization, through recognition of representative composers of each period (see Table 26). As in 1971-72, most of the questions from this content area were not administered to 9-year-olds.

All of the questions were related to Western music history and literature, so respondents had to have a related background for those questions. For example, question R6-403001-32A, a readministered question, measured respondents' understandings of Western musicians. Following are the exact directions for this item:

Below are two lists. In the blank space beside each name in List B, write the number of the MOST appropriate description given in List A.

List A

List B

- |                                       |                               |
|---------------------------------------|-------------------------------|
| 1. Known primarily as a jazz musician | ____ Louis Armstrong          |
| 2. Known primary as a conductor of    | ____ Johann Sebastian Bach    |
| “serious” music                       | ____ Enrico Caruso            |
| 3. Known primarily as a singer of     | ____ Frederic Chopin          |
| “serious” music                       | ____ Van Cliburn              |
| 4. Known primarily as a player of     | ____ Duke Ellington           |
| “serious” music                       | ____ Robert Merrill           |
| 5. Known primarily as a composer of   | ____ Wolfgang Amadeus Mozart  |
| “serious” music                       | ____ Leontyne Price           |
|                                       | ____ Sergei Prokofiev         |
|                                       | ____ Isaac Stern              |
|                                       | ____ Leopold Stokowski        |
|                                       | ____ Peter Ilyich Tchaikovsky |
|                                       | ____ Arturo Toscanini         |

Table 26. Test questions related to the subobjective of identifying and describing the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic).

NAEP #	9-year	13-year	17-year	Readministered question
R6-304004-32A		*	*	*
R6-304005-32A		*	*	*
R6-403001-32A		*	*	*
R6-404003-32A		*	*	*
R6-404004-32A			*	*
R6-502050-A1A		*	*	
R6-502052-A1A			*	
R6-502054-A1A			*	
R6-502057-A1A	*	*	*	
R6-502060-A1A	*	*		
R6-502069-A1A	*			

Note. \* means that the question was administered to subjects at this age level.

Cite examples of ways in which man utilizes music in his social and cultural life:

Discussion and example

Five questions were released that focused on measuring ability to cite examples of ways in which man utilizes music in his social and cultural life (see Table 27).

Questions in this group tried to make a connection between music and the respondents' lives. They might relate to American history and people's general habits in everyday life. For example, question R6-503053 was one of the questions related to life today.

Following are the directions for this item:

Why is music often played in shopping centers, restaurants, or doctors' offices?

- ☐ To cover up noises in these places
- ☐ To teach the customers new songs

- ☐ To keep people awake
- ☐ To make these places more pleasant
- ☐ I don't know

**Table 27.** Test questions related to the subobjective of citing examples of the ways in which man utilizes music in his social and cultural life

NAEP #	9-year	13-year	17-year	Readministered question
R6-303004-32A	*			*
R6-503050-A1A		*	*	
R6-503051-A1A	*			
R6-503052-A1A	*			
R6-503053-A1A	*	*		

Note. \* means that the question was administered to subjects at this age level.

### Summary

The 1978-79 NAEP music assessment was based on three of five music objectives; the other two were not included in the assessment due to funding limitations. To measure changes in performance between 1971-72 and 1978-79, approximately half of the questions in the first assessment were readministered in the second under almost identical conditions (National Assessment of Educational Progress, 1981). Due to budgetary constraints, there were no questions included to measure performing and creating music. Therefore, the content of the 1978-79 assessment was not as complete as that of the 1971-72 assessment. Moreover, when compared with 1971-72 assessment, the student sample in 1978-79 was smaller, and no adults participated in the second assessment.

## 1997 NAEP Music Assessment

Unlike the previous two NAEP music assessments, the 1997 NAEP music assessment was not designed based on general music objectives and subobjectives but was developed based upon the NAEP Arts Education Assessment Framework. Between 1992 and 1994, the Council of Chief State School Office (CCSSO) developed the NAEP Arts Education Framework and Specifications. “The central principles underlying the arts framework are that a complete and rich arts education is a crucial part of the curriculum, and that such an education must emphasize creating and performing as much as studying and analyzing works of art” (National Assessment of Educational Progress, 1998, p. 3). According to the framework, the arts had a unique capacity to integrate intellect, emotions, and physical skills in the creating of meaning. Overall, the framework provided the theoretical basis for the assessment and directions for what kinds of questions should be included in the assessment, how those questions should be designed, and how responses should be scored (National Assessment of Educational Progress on-line resource, 2000).

The Framework is not meant to be a national curriculum. However, it was developed in tandem with the National Standards for Education in Arts to create a unified vision of what arts ought to be taught in American schools and how they ought to be assessed. “Because the skills and knowledge assessed in the 1997 arts assessment are essentially the same skills and knowledge called for in National Standards for Arts Education, the assessment can provide useful baseline data for measuring progress toward implementing the standards at the state or district level” (Lehman, 1999).

Although the questions for the 1997 assessment were field tested in grades four, eight, and twelve, the NAEP 1997 Arts Assessment in Music ultimately included eight-grade students only because of budgetary restrictions. Compared with the 80,000 or 90,000 students who participated in 1971-72 and the 67,000 students in the 1978-79 assessments, the 1997 assessment was administered to only 2,275 eighth-grade students. Because the sample size was so small, Colwell (1999) believes that students selected in 1997 may not be representative of the population at large.

NAEP used two types of assessment tasks in 1997: paper-and-pencil tasks and performance tasks. Paper-and-pencil tasks, including multiple-choice, short constructed-response, and extended constructed-response, required students to respond to recordings, musical notation, and other stimuli. The performance tasks were used to assess creating and performing. Some tasks involved either creating or performing, and some involved both.

#### Music Assessment Framework: Content and Progresses

Questions in the 1997 music assessment were built around the music assessment framework, and the assessment included both content and processes. For content, students were required to have knowledge and understanding of music; the processes included creating, performing and responding. Following is the music assessment framework in brief:





Processes		
Creating	Performing	Responding
<p>When improvising, composing, or arranging music, students:</p> <ul style="list-style-type: none"> <li>● apply historical, cultural, and aesthetic understanding by creating stylistically appropriate alterations, variations, and improvisations;</li> <li>● use standard and/or non-standards notation to express original ideas;</li> <li>● evaluate, refine, and revise successive versions of original work;</li> <li>● demonstrate skill and expressiveness in the choice and use of musical elements; and</li> <li>● present the created work for others.</li> </ul>	<p>When singing or playing music with musical instruments, students:</p> <ul style="list-style-type: none"> <li>● select appropriate repertoire;</li> <li>● apply skill by performing with technical accuracy;</li> <li>● evaluate, refine, and revise the performance;</li> <li>● develop an appropriate and expressive interpretation by applying understanding of structure and cultural and historical contexts of music; and</li> <li>● present the performance for others.</li> </ul>	<p>When singing or playing music with musical instruments, students:</p> <ul style="list-style-type: none"> <li>● select repertoire for listening;</li> <li>● analyze the elements and structure of music;</li> <li>● compare and contrast various musical styles;</li> <li>● identify formal and expressive qualities that distinguish a particular style of music;</li> <li>● place music within its cultural and historical context;</li> <li>● make critical judgments about technical and expressive qualities of musical performance and compositions; and</li> </ul>








		<ul style="list-style-type: none"> <li>● use movement or words to interpret and describe personal responses to music.</li> </ul>
Content		
Knowledge		Skills
Applying knowledge of: Context <ul style="list-style-type: none"> <li>personal</li> <li>social</li> <li>cultural</li> <li>historical</li> </ul> Aesthetics Form and structure Processes		Applying cognitive, affective, and motor skills, including: Perceptual Intellectual/Reflective Expressive Technical
SOURCE: NAEP 1997 Arts Education Assessment Framework, National Assessment Governing Board		

In order to ensure measurement of all aspects of musical knowledge and to lighten the burden on respondent, NAEP developed a number of different task “blocks.” Blocks are groups of questions administered as separate units to be completed in a set time frame (National Assessment of Educational Progress, 1998). An overview of an assessment blocks is as follows:

### The Content Description of the NAEP Music Assessment

Block Name	Description
<p>"Shalom, My Friends" (Responding Block)</p> 	<p>Students discussed features of an example of Japanese koto music. Students analyzed features of a choral arrangement of the song "Shalom, My Friends" and Scott Joplin's "Pine Apple Rag." Students contrasted stylistic elements present in excerpts of music from Brahms' First Symphony with two pieces by composer Ellen Taaffe Zwilich.</p>
<p>"Musical Texture" (Responding Block)</p> 	<p>Students analyzed textural elements of excerpts of music from a flute solo by Chaminade, a fugue by J.S. Bach, and a Native American flute solo. Students analyzed and compared two different versions of "Why Do the Nations So Furiously Rage?" (One version of the music was by G.F. Handel and the other was a jazz performance by Al Jarreau.) Students analyzed form and other features of an African dance song and a Japanese folk song.</p>
<p>"Michael Row the Boat Ashore" (Responding Block)</p> 	<p>Students demonstrated understanding of phrase structure, instrumentation, and melodic contour of a performance of the folk song "Au Clair de la Lune." Students answered questions dealing with standard melodic and rhythmic music notation. Students provided a critique of a vocal performance of "Michael Row the Boat Ashore." Students analyzed functional uses and stylistic features of excerpts from Sousa's "The Washington Post March," Brahms' "Lullaby," and the spiritual "Wade in the Water."</p>
<p>"Minuet in G" (Responding Block)</p> 	<p>Students provided a critique of a violin performance of "Minuet in G" by J.S. Bach, described features and answered questions about excerpts of string quartet music by George Crumb, "Rhapsody in Blue" by George Gershwin, and the W. Schuman arrangement of Charles</p>

	Ives' "Variations on America."
<p>"The Lion Sleeps Tonight"/"Twinkle, Twinkle, Little Star" (Creating and Performing Block)</p> 	<p>Students improvised a rhythmic accompaniment and a harmonic accompaniment for an instrumental arrangement of the popular tune "The Lion Sleeps Tonight." Students performed the melody "Twinkle, Twinkle, Little Star" by ear on the MIDI keyboard.</p>
<p>" 'Ode to Joy' / Sing 'America' " (Creating and Performing Block)</p> 	<p>Students performed the first two phrases of the melody "Ode to Joy" by ear on the MIDI keyboard. Students created a rhythmic embellishment based on the first two phrases of the tune "Ode to Joy." Students sang the melody to the song "America" ("My Country 'Tis of Thee") along with a full chorus accompaniment on audiotape.</p>
<p>"Rock Improvisation and Evaluation" (Creating Block)</p> 	<p>Students performed improvisations to a rock music background and created an original melody. Students sang a vocal improvisation with the rock background music. Students answered self-evaluation questions about their performances.</p>
<p>"Jazz Improvisation and Melodic Sight-Reading" (Creating and Performing Block)</p> 	<p>Students performed a solo of their choice. Students performed two brief jazz improvisations on their instrument or voice. Students sight-read an eight-measure melody on their instrument or voice.</p>

<p>"Large Ensemble" (Performing Block)</p> 	<p>Students performed a solo of their choice. Students performed an excerpt from a large ensemble piece along with a full ensemble accompaniment recorded on audiotape. Students listened to their performance and then answered self-evaluation questions about their singing or playing.</p>
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SOURCE: National Center for Education Statistics, National Assessment of Educational Progress (NAEP), 1997 Arts Assessment.

### Test Question Examples and Cross-reference Tables

Because the 1997 NAEP music assessment did not follow any of the objectives of previous two NAEP music assessments, and the music assessment framework was very different from those objectives, the content and format of the 1997 assessment are not related to 1971-72 and 1978-79 assessments . No test questions in 1978-79 NAEP music assessment were readministered in the 1997 assessment. When reporting the 1997 assessment, NAEP did not assign any NAEP report numbers to test questions, like they did with the first and second assessments. All released questions were classified according to the nine music blocks. Among the nine blocks, four were responding blocks, three were the combination of creating and performing, and one was creating only or performing only.

Respondents were not asked to finish questions in all nine blocks but were assigned at random to several paper-and-pencil blocks and one performance block. The total number of questions in each responding block ranged from eight to 16. Thirty-eight questions and tasks were reported for the 1997 assessment (National Assessment of Educational Progress, 1998). Twenty-two tasks, 57.9 % of the 38, were

designed to measure responding to music; 9 tasks, 23.7 % of the 38, were designed to measure creating and performing together; 4 tasks, 10.5% of 38, were designed to measure creating only in the rock improvisation and evaluation block; 3 tasks, 7.9 % of 38, were designed to measure performing only in the large ensemble block (see Table 28).

Table 28. Number and ratio of test questions in 1997 assessment.

Framework	Block name	Number of questions/tasks	Ratio of questions
Responding 22/38 57.9%	Shalom, my friends	4	10.5 %
	Musical texture	2	5.2 %
	Michael row the boat ashore	15	39.5 %
	Minuet in G	1	2.6 %
Creating/Performing 9/38 23.7%	The lion sleeps tonight/Twinkle, twinkle, little star	3	7.9 %
	Ode to Joy/Sing America	3	7.9 %
	Jazz improvisation and melodic sight-reading	3	7.9 %
Creating 4/38 10.5%	Rock improvisation and evaluation	4	10.5 %
Performing 3/38 7.9 %	Large ensemble	3	7.9 %

### Music Responding Blocks

There are four blocks in this part of the examination. All of these blocks were administered to groups of students, and each respondent was asked to complete two of

the four responding blocks. During the test administration, trained test administrators played paced audiotapes that provided standardized directions and musical examples for the test questions. The tapes allowed respondents appropriate time to answer the questions after hearing the music.

Shalom, My Friends: Discussion and example

Four questions were released in the block of Shalom, My Friends (see Table 29). In this block of questions, respondents analyzed aspects of vocal arrangements of songs “Shalom, My Friends” and “Pine Apple Rag.” Moreover, they also had to contrast Brahms’ First Symphony with two pieces by Zwilich. For questions 2 to 13, respondents were told to follow the printed notation of “Shalom, My Friends.” As a specific example, question 8, a short, constructed-response question, measured respondents’ ability to analyze features of a score. Following are the exact directions of this item:

Look at the two vocal parts in measures 15, 16, and 17. Which of the following statements describe the music in this section? Fill in either “Yes” or “No” on each line below. (Music is not included because of copyright considerations.)

Yes	No	
<input type="radio"/>	<input type="radio"/>	Part 2 sings the melody.
<input type="radio"/>	<input type="radio"/>	Part 2 imitates Part 1.
<input type="radio"/>	<input type="radio"/>	Part 2 sings an ostinato.
<input type="radio"/>	<input type="radio"/>	Part 2 is marked at the same dynamic level as Part 1.
<input type="radio"/>	<input type="radio"/>	Part 2 sings longer notes than Part 1 in measure 16.
<input type="radio"/>	<input type="radio"/>	Part 2 sings lower notes than Part 1 in measures 16 and 17.
<input type="radio"/>	<input type="radio"/>	Part 2 moves down a half step in measure 17.

Table 29. Test questions in the Shalom, My Friends Block

Sample questions	Analyzing music and performances	Evaluation music and performances	Listening with understanding	Demonstrating knowledge of music in relation to other arts and to history and culture
Question 4			*	
Question 8	*		*	
Question 10	*		*	
Question 14	*		*	

Note. \* = Question is related to this standard from the National Standards for Arts Education.

### Musical texture: Discussion and example

Two questions were released that focused on measuring knowledge of musical texture (see Table 30). In this block, respondents were asked to analyze and make comparisons between different pieces or different versions of the same work. Music materials included European art music, jazz, and a Japanese folk song. For example, question 1, a multiple-choice question, used C. Chaminade's Concerto to measure respondents' perception of musical texture. Following are the exact directions for this item:

Questions 1 to 4 are about musical texture. Musical texture refers to the blend of various sounds and the ways in which the lines of music in a piece are related.

The diagrams below contain drawings showing different ways that various lines of music could be combined to create musical texture.

The first piece of music you will hear will be used for question 1.

The music will be played one time. Before you hear the music, read question 1.

Which diagram best illustrates the texture of the music?

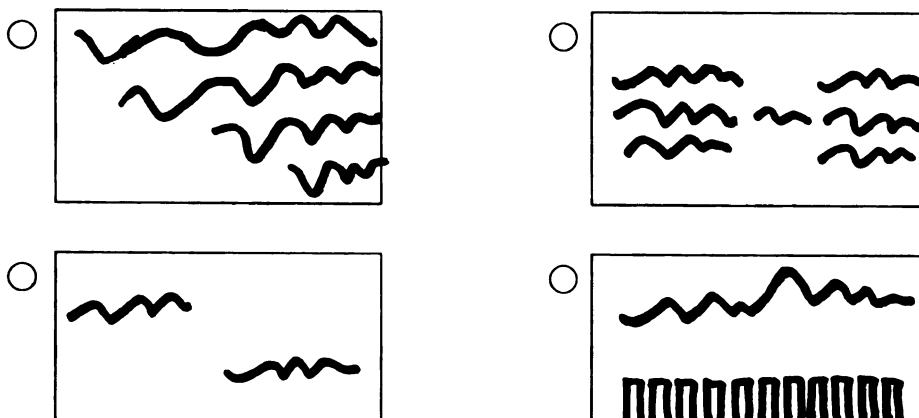


Table 30. Test questions related to Musical Texture Block

Sample questions	Analyzing music and performances	Evaluation music and performances	Listening with understanding	Demonstrating knowledge of music in relation to other arts and to history and culture
Question 1	*		*	
Question 2	*		*	

**Note.** \* = Question is related to this standard from the National Standards for Arts Education.

### Michael Row the Boat Ashore: Discussion and example

Fifteen questions were released in this block that were designed to measure respondents' abilities to listen with understanding, work with melodic and rhythmic



notation, and analyze functional uses and stylistic features of music (see Table 31).

Four musical works were used in this block: 1) “Au Clair de la Lune,” 2) “Michael Row the Boat Ashore,” 3) “The Washington Post March,” and 4) “Wade in the Water.”

For example, question 9, a constructed-response question, asked respondents to critique a vocal performance of “Michael Row the Boat Ashore.” Following are the exact directions for the item:

The music for question 9 is performed by a person who is learning to sing a song. The music for the song is printed on page 8 of your test booklet. Each measure of the music has been numbered in its upper left-hand corner.

In the performance you will hear, the first two verses of the song will be sung correctly. However, starting at measure 17, which is the third verse, you will hear several mistakes in the performance.

As you listen, you may write on the music or circle places in the music where you hear mistakes, but be sure to write your answer on the lines on this page. The music will be played two times. After you hear the music, read question 9.

Identify three specific places in the music where the singer made mistakes. Tell what the mistake was in each place you name.

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Table 31. Test questions in Michael Row the Boat Ashore Block

Sample questions	Analyzing music and performances	Evaluation music and performances	Listening with understanding	Demonstrating knowledge of music in relation to other arts and to history and culture
Question 1	*		*	
Question 2			*	
Question 3			*	
Question 4				*
Question 5				*
Question 6				*
Question 7				*
Question 8			*	
Question 9			*	
Question 10			*	
Question 11			*	
Question 12			*	
Question 14			*	*
Question 15			*	
Question 16			*	

Note. \* = Question is related to this standard from the National Standards for Arts Education.

#### Minuet in G: Discussion and example

One question was released in this block to measure respondents' abilities to critically evaluate (see Table 32). Respondents began by critically evaluating a violin performance of J.S. Bach, "Minuet in G." Question 1, a constructed-response question, had two parts. Part A asked respondents to critically evaluate measures one through 16

of “Minuet in G,” and part B asked them to evaluate measures 17 through 32 of the same piece. Following are the exact directions for the part A of the item:

Questions 1, Part A: Measure 1-16

Evaluate the performance of measures 1-16 for each category below.

DYNAMIC (loudness and softness)

Is there a problem or mistake? ☐ Yes ☐ No

If yes, describe it and tell in which measure(s) it occurred.

---

TONALITY (sound)

Is there a problem or mistake? ☐ Yes ☐ No

If yes, describe it and tell in which measure(s) it occurred.

RHYTHM

Is there a problem or mistake? ☐ Yes ☐ No

If yes, describe it and tell in which measure(s) it occurred.

PITCHES (notes)

Is there a problem or mistake? ☐ Yes ☐ No

If yes, describe it and tell in which measure(s) it occurred.

TEMPO (speed)

Is there a problem or mistake? ☐ Yes ☐ No

If yes, describe it and tell in which measure(s) it occurred.

Table 32. Test questions in the Minuet in G Block

Sample questions	Analyzing music and performances	Evaluation music and performances	Listening with understanding	Demonstrating knowledge of music in relation to other arts and to history and culture
Question 1		*		

Note. \* = Question is related to this standard from the National Standards for Arts Education.

#### General Creating and Performing Blocks

Questions in this part of the exam were grouped into general creating and performing blocks. They were intended for all respondents, regardless of whether they were or were not currently involved in music activities. Three blocks in this part were: 1) The Lion Sleeps Tonight/Twinkle, Twinkle, Little Star, 2) Ode to Joy/Sing America, and 3) Rock Improvisation and Evaluation. Each respondent completed one of the three general creating and performing blocks of questions. For each of the creating and performing blocks, the respondents completed the tasks individually by appointment following the class administration of the music of responding blocks.

#### The Lion Sleeps Tonight/Twinkle, Twinkle, Little Star: Discussion and example

In this block, NAEP did not require written responses. The performance sessions were recorded in entirety on audiotape to collect respondents' responses. Three tasks were included in the block of the Lion Sleeps Tonight/Twinkle, Twinkle, Little Star: 1) improvising a rhythmic accompaniment to the popular tune "The Lion Sleeps Tonight,"

2) selecting appropriate chords to accompany the melody “The Lion Sleeps Tonight,” and 3) performing the tune “Twinkle, Twinkle, Little Star” on the MIDI keyboard by ear (see Table 33).

Table 33. Test questions in the Lion Sleeps Tonight/Twinkle, Twinkle, Little Star Block

Question tasks	Creating			Performing	
	Composing	Improvising	Arranging	Singing	Playing instruments
Improvising a rhythmic accompaniment to the popular tune “The Lion Sleeps Tonight.”		*			*
Selecting appropriate chords to accompany the melody “The Lion Sleeps Tonight.”		*			*
Performing the tune “Twinkle, Twinkle, Little Star” on the MIDI keyboard by ear.					*

Note. \* = Task is related to this standard from the National Standards for Arts Education.

#### Ode to Joy/Sing America: Discussion and example

In the block of Ode to Joy/Sing America, three tasks were included: 1) performing the first part of the melody “Ode to Joy” on a MIDI keyboard, 2) creating an original rhythmic embellishment of a melody based on “Ode to Joy,” and 3) singing the melody of the song “America” along with a full chorus on audiotape (see Table 34).

Table 34. Test questions in the Ode to Joy/Sing America Block

Question tasks	Creating			Performing	
	Composing	Improvising	Arranging	Singing	Playing instruments
Performing the first part of the melody “Ode to Joy” on a MIDI keyboard.					*
Creating an original rhythmic embellishment of a melody based on “Ode to Joy.”	*				
Singing the melody of the song “America” along with a full chorus on audiotape.				*	

Note. \* = Task is related to this standard from the National Standards for Arts Education.

### Rock improvisation and evaluation: Discussion and example

The block of Rock Improvisation and Evaluation explored improvisation, creation and evaluation activities in music using rock-style background music as the stimulus. Four tasks were included: 1) improvising at the keyboard with a background tape to create an original melody, 2) performing the original melody on the keyboard unaccompanied, 3) singing a vocal improvisation with the background tape, and 4) completing written self-evaluation questions about the performance (see Table 35).

Table 35. Test questions in the Rock Improvisation and Evaluation Block

Question tasks	Creating			Performing	
	Composing	Improvising	Arranging	Singing	Playing instruments
Improvising at the keyboard with a background tape to create an original melody.		*			
Performing the original melody on the keyboard unaccompanied.					*
Singing a vocal improvisation with the background tape.				*	
Completing written self-evaluation questions about the performance.	<p>Not a creating or performing task</p> <p>At the end of the previous three tasks, students were asked to answer two written self-evaluation questions about their performance</p>				

Note. \* = Task is related to this standard from the National Standards for Arts Education.

#### Supplemental Creating and Performance Blocks

In addition to the three general creating and performing blocks for the general student population, NAEP designed two additional blocks for students currently involved in musical activities. These two blocks were 1) jazz improvisation and melodic sight-reading, and 2) large ensemble blocks. Respondents who took part in

some type of in-school or out-of-school music activities were eligible for the jazz improvisation and melodic sight-reading and large ensemble blocks. Each eligible respondent was asked to complete one of the two additional blocks directly after finishing one of the three general creating and performing blocks.

Jazz improvisation and melodic sight-reading: Discussion and example

There were three tasks included in the block of Jazz Improvisation and Melodic Sight-Reading: 1) students performed a solo of their choice, 2) students performed two brief improvisations in jazz style, and 3) students sight-read a short melody for their instrument or voice (see Table 36).

Table 36. Test questions in the Jazz Improvisation and Melodic Sight-Reading Block

Sample questions	Creating			Performing	
	Composing	Improvising	Arranging	Singing	Playing instruments
Students performed a solo of their choice.					*
Students performed two brief improvisations in jazz style.		*			
Students sight-read a short melody for their instrument or voice.				*	*

Note. \* = Task is related to this standard from the National Standards for Arts Education.



### Large ensemble: Discussion and example

There were three tasks included in the block of large ensemble: 1) students performed a solo of their choice, 2) students performed an excerpt from a large ensemble piece containing their instrument or voice, and 3) students listen to a recording of their performance and evaluated it (see Table 37).

Table 37. Test questions in the Large Ensemble Block

Sample questions	Performing	
	Singing	Playing instruments
Students performed a solo of their choice.		*
Students performed an excerpt from a large ensemble piece containing their instrument or voice.		*
Students listen to a recording of their performance and evaluated it.		

Note. \* = Task is related to this standard from the National Standards for Arts Education.

### Summary

The 1997 NAEP music assessment was designed to measure the content of the NAEP Arts Education Assessment Framework for music. Because the Framework was not related to the music objectives of previous two assessments in 1971-72 and 1978-79, the contents and formats in 1997 assessment were not similar to the 1971-72 and 1978-79 assessments. Further, no questions in the 1978-79 assessment were readministered in the 1997 assessment. Because of funding limitations, when compared to the previous two assessments, the 1997 assessment had the smallest student sample

and used eighth-grade students only.

## CHAPTER 3

### MUSICAL EXAMPLES IN THE NAEP MUSIC ASSESSMENTS

Most test questions in the 1971-72, 1978-79, and 1997 NAEP music assessments included the use of aural music materials. Some questions used only one musical source for each question, and the other questions had two or more. Overall, the musical sources consisted of brief excerpts taken from a previous recording or that were recorded specifically for use in the assessment. Each assessment included a variety of musical examples. With the exception of a few American folk songs and some of the popular music examples, most musical materials between the three assessments did not overlap.

The types of musical examples, which were applied in NAEP music assessments, can be classified into four categories: 1) western music, 2) American folk and popular music, 3) western folk music, and 4) music outside of the western tradition. Because of the different emphasis in each of the three assessments, they had different ratios of these four types of musical sources. Overall, musical examples from western music tradition were most common in the three assessments.

#### 1971-72 NAEP Music Assessment

Musical examples for the 1971-72 NAEP music assessment included compositions by western art music composers like Handel and Mozart and more recent composers like Ferde Grofe. NAEP also used many American folk and traditional songs, such as cowboy songs and Negro spirituals, as well as a few songs from the jazz

repertoire.

### Musical Examples in Test Questions

Thirty-three musical examples were used in the released questions of the 1971-72 NAEP music assessment. With the exception of question R1c 101004, a French folk song, thirty-two musical examples roughly were half from western art music and half from American folk music. No music examples outside of the western tradition were included in the 1971-72 assessment (see Table 38).

Table 38. Musical examples used in 1971-72 assessment

NAEP #	Music material	Music category
R1A 101001a	The song “America”	American folk and popular music: traditional music
R1B 101002		
R1C 101004	The song “Are You Sleeping”	Western folk music: French folk song
R2C 302001	Wolfgang A. Mozart, “Minuetto,” <u>Divertimento No. 2 in D Major, K. 131</u> for flute, oboe, bassoon, four horns and strings	Western arts music: Classical period *
R2D 302006	The song “Good-Bye Ol’ Paint”	American folk and popular music: cowboy song
R2G 401012	Bernhard Apfelbaum, <u>Symphony No. 31 in F major</u>	Western art music: Modern period
R2W 203010	Thomas Morley, “The Fields Abroad”	Western art music: Renaissance
R2X 203011	Franz Joseph Haydn, <u>String Quartet No. 48 in F-sharp Minor</u>	Western art music: Classical period

R2Y 203012	Ludwig van Beethoven, "Allegretto," <u>Symphony No. 7 in A Major, op. 92</u>	Western art music: Classical period
R3A 301001	Ludwig van Beethoven, "Andante," <u>Symphony No. 6 in F Major, op. 68</u>	Western art music: Classical period
R3B 301005	Modest Moussorgsky, "Promenade"	Western art music: Romantic period
R3C 301007	John Philip Sousa, "Stars and Stripes Forever," <u>March</u>	Western art music: Modern period
R4G 304001	Frederic Chopin, <u>Etude, op. 10. No. 7</u>	Western art music: Romantic period
	Bela Bartok, <u>Allegro Barbaro, SZ. 49</u>	Western art music: Modern period
	Frederic Chopin, <u>Etude, op. 25, No. 7</u>	Western art music: Romantic period
R4H 304003	Wolfgang A. Mozart, "1st Movement," <u>Symphony No. 17 in G Major, k. 129</u>	Western art music: Classical period
	Wolfgang A. Mozart, "1st Movement," <u>Symphony No. 15 in G Major, K. 124</u>	Western art music: Classical period
	Johannes Brahms, <u>Academic Festival Overture, op. 80</u>	Western art music: Romantic period
R4J 303009	Sonny Terry and J. C. Burris "Blues All Around My Bed," <u>Best of Sonny Terry and Brownie McGhee</u>	American folk and popular music: jazz
R4K 304006	Julian Adderly, "You Got It,"	American folk and popular music: jazz
	Earl Hines, composer and performer, "My Monday Date"	American folk and popular music: jazz
	A improvised boogie-woogie, J. Dapogny, pianist	American folk and popular music: jazz
	Scott Joplin, "Maple Leaf Rag," J. Dapogny, pianist	American folk and popular music: jazz
	Dave Brubeck, "Unisphere," performed by the Dave Brubeck quartet	American folk and popular music: jazz

R4M 402001	Samuel A. Ward, "America the Beautiful"	American folk and popular music: traditional music
	Woody Guthrie, "This Land is Your Land," Ludlow music company	American folk and popular music: folk
	The song "When the Saints Go Marching In"	American folk and popular music: folk
R4N 402006	Samuel A. Ward, "America the Beautiful"	American folk and popular music: traditional music
	Woody Guthrie, "This Land is Your Land," Ludlow music company	American folk and popular music: folk
	The Negro Spiritual song "Nobody Knows the Trouble I've Seen"	American folk and popular music: Negro spiritual
	The song "When the Saints Go Marching In"	American folk and popular music: folk
	H. J. Fuller, "My Bonnie Lies over the Ocean"	American folk and popular music: folk
	The song "Blue-tail Fly"	American folk and popular music: folk
R4O 402002	Ludwig van Beethoven, <u>Symphony No. 5 in C Minor, op. 67</u>	Western art music: Classical period
	Ferde Grofe, "On the trail," taken from <u>The Grand Canyon Suite, op. 91</u>	Western art music: Modern period
	George Frederick Handel, "Hallelujah Chorus," Messiah	Western art music: Baroque period
	Peter I. Tchaikovsky, "March," <u>Nutcracker Suite, op. 71</u>	Western art music: Romantic period

Note. \* The periods were designed according to the date of composition as follows rather than according to compositional style.

Renaissance period: 1400-1600

Baroque period: 1600-1750

Classical period: 1750-1820

Romantic period: 1820-1900

Modern period: after 1900

#### Cross-reference Table for Musical Examples

Of the thirty-three musical examples, 18 examples or 54.5 % were western music, 14 or 42.4 % were American folk and popular music, and one example or 3 % was western folk music. No musical example was outside the western tradition (see table 39).

Table 39. Ratios of examples for music tasks in 1971-78 assessment

Western art music	American folk and popular music	Western folk music	Music outside of the western tradition
18/33 54.5 % <ul style="list-style-type: none"><li>● Renaissance</li><li>● Baroque</li><li>● Classical</li><li>● Romantic</li><li>● Modern</li></ul>	14/33 42.4 % <ul style="list-style-type: none"><li>● Traditional songs</li><li>● Instrumental music, including dance music, ragtime and jazz</li><li>● Cowboy song</li><li>● Negro spiritual</li></ul>	1/33 3.0% <ul style="list-style-type: none"><li>● French folk song</li></ul>	0/33 0 %

#### Summary

Generally, the musical examples used in 1971-72 NAEP assessment were focused on western art music. Most of the western art musical examples were from the

Classical, Romantic, and Modern periods. Western art music examples used least were from Renaissance and Baroque periods. Moreover, many American jazz and traditional musical examples were used in the test questions, and only one non-American western folk song was included. However, in the first assessment, NAEP used no American contemporary popular musical examples, and no musical example was outside of the western tradition.

### 1978-79 NAEP Music Assessment

The musical examples for the 1978-79 NAEP music assessment included compositions by western art music composers like F. J. Haydn and Beethoven, and many 19<sup>th</sup> and 20<sup>th</sup> composers. As mentioned before, the 1971-72 assessment focused more western art music of the Classical period. However, in the 1978-79 assessment, western art music of the nineteenth and twentieth centuries was used most frequently. Also, in 1978-79, NAEP used popular musical examples, such as Beatles' songs, in addition to jazz and American folk music. Moreover, western folk music, like Czechoslovakian and French folk, songs were included in the second assessment. NAEP also used a Javanese song and a Native American Indian song, both of which are outside of the western tradition.

### Musical Examples in Test Questions

Sixty-six music examples were used for the released questions of 1978-79 NAEP music assessment. Excluding the eleven music examples, for which sources could not be located (see Table 40), music examples included four types of music: 1) western art music, 2) American folk and popular music, 3) western folk music, and 4) music



outside of the western tradition.

Table 40. Musical examples used in 1978-79 assessment

NAEP #	Music material	Music category
R6-101051	Stephen C. Foster, "Old Folks Quadrilles," <u>Stephen Foster's Social Orchestra: A Collection of Popular Melodies, The Columbia Social Orchestra</u>	American folk and popular music: dance song
	C. Perkins, "Daddy Sang Bass," <u>The Johnny Clash collection: His Greatest Hits, Volume II</u>	American folk and popular music: dance song
	Antonin Dvorak, <u>Slavonic Dance in A Flat, op. 46, No. 3</u>	Western art music: Romantic period *
	Beatles, "Come Together," <u>The Beatles/1967-70</u>	American folk and popular music: pop music
R6-101052	Ludwig van Beethoven, <u>Fidelio</u> (excerpt from Overture)	Western art music: Classical period
	Ramsey Lewis, "Wade in the Water" (excerpt), <u>Solid Ivory</u>	American folk and popular music: spiritual song
	Peter I. Tchaikovsky, "Waltz of the Flowers" (excerpt), <u>Nutcracker Suite</u>	Western art music: Romantic period
	Gustav Theodore Holst, "Mercury" (excerpt), <u>The Planets</u>	Western art music: Romantic period
R6-202004	Franz Joseph Haydn, "Twinkle, Twinkle, Theme" (excerpt from "surprise"), <u>Symphony No. 94 in G Major</u>	Western art music: Classical period
R6-202007	John Stafford Smith, music, Francis Scott Key, lyrics, "The Star-spangle Banner" (excerpt), live trumpet recording	American folk and popular music: national anthem-tradition

R6-203001	A live flute recording	(unclear)
R6-203015	A live flute recording	(unclear)
R6-301003	Camille Saint Saens, <u>Danse Macabre</u> , op. 40 (xylophone excerpt), Vox Productions, Vox DL 180	Western art music: Romantic period
R6-301009	Wolfgang A. Mozart, <u>Piano Sonata No. 16 in B Flat Major</u> , k. 570	Western art music: Classical period
R6-301010	Sergei Prokofiev, <u>Violin Concerto No. 1 in D Minor</u> , op. 19 (excerpt)	Western art music: Modern period
R6-301011	Wolfgang A. Mozart, <u>Piano Concerto No. 17 in G Major</u> , k. 453 (excerpt from the First Movement)	Western art music: Classical period
R6-301028	A live piano recording	(unclear)
R6-301030	George Philip Telemann, “No. II Les Plaisirs” (excerpt), <u>Suite in A Minor for Flute</u> , live flute recording	Western art music: Baroque period
	Igor Stravinsky, <u>Petrouchka</u> (excerpt), live flute recording	Western art music: Modern period
	Ernesto Kohler, <u>Etude in D Minor</u> (excerpt), live flute recording	Western art music: Modern period
	Johannes Brahms, <u>Symphony No. 4 in E Minor</u> , op. 98, (excerpt from first movement), live flute recording	Western art music: Romantic period
R6-301037	Modest Mussorgsky, “I Have Attained The Highest Power” (excerpt)	Western art music: Romantic period
R6-301040	Giuseppe Verdi, <u>The Manzoni Requiem</u> (brass quartet excerpt), live brass quartet recording	Western art music: Romantic period
R6-301048	Old Hymn (excerpt), live piano recording	American folk and popular music: traditional song
R6-302008	A song of “Good-Bye Ol’ Paint” (excerpt), live piano recording	American folk and popular music: folk

	Old Czechoslovakian Folk Song (excerpt), live piano recording	Western folk song: Czechoslovakian folk song
R6-303004	Frederic Chopin, <u>Etude No. 5 in D Major</u> (excerpt)	Western art music: Romantic period
R6-303006	William C. Handy, "Yellow Dog Blues" (excerpt)	American folk and popular music: jazz
R6-304004	Ludwig van Beethoven, <u>Egmont Overture</u> (excerpt)	Western art music: Classical period
	Aaron Copland, <u>Fanfare for the Common Man</u> (excerpt)	Western art music: Modern period
	Ludwig van Beethoven, <u>Fidelio</u> (excerpt from Overture)	Western art music: Classical period
R6-304005	Wolfgang A. Mozart, <u>Sonata in F Major</u> (excerpt)	Western art music: Classical period
	Claude Achille Debussy, "Les Sons et les Parfums Tournent dans l'Air du Soir" (excerpt)	Western art music: Romantic period
	Claude Achille Debussy, "Reflects dans l'Eau" (excerpt)	Western art music: Modern period
R6-401062	A live trumpet recording	(unclear)
	A live flute recording	(unclear)
	A live clarinet recording	(unclear)
	A live flute recording	(unclear)
R6-401063	"Are you Sleeping," French round (excerpt), live electric piano recording	Western folk song: French song
	"Savez-Vous planter Les Choux," French folk song (excerpt), live flute recording	Western folk song: French folk song
	"Upidee," camp song (excerpt), live trumpet recording	American folk and popular music: camp song
	"Streets of Laredo," cowboy song (excerpt), live trumpet recording	American folk and popular music: cowboy song
R6-401065	Drum excerpt from <u>Instruments of the Orchestra</u>	(unclear)

	Flute excerpt from <u>Instruments of the Orchestra</u>	(unclear)
	Violin excerpt from <u>Instruments of the Orchestra</u>	(unclear)
	Trombone excerpt from <u>Instruments of the Orchestra</u>	(unclear)
R6-402050	“Hot Cross Buns,” nursery song, live clarinet recording	American folk and popular music: nursery song
	“Twinkle, Twinkle Little Star,” nursery song	American folk and popular music: nursery song
	“The More We Get Together,” camp song, live trumpet recording	American folk and popular music: camp song
R6-402051	Aaron Copland, <u>The Red Pony</u> (excerpt)	Western art music: Modern period
R6-501050	Beatles, “Hey Jude” (excerpt), <u>The Beatles/1967-70</u>	American folk and popular music: popular song
R6-501052	Scott Joplin, “Maple Leaf Rag” (excerpt), <u>Original Ragtime</u>	American folk and popular music: jazz
	Wolfgang A. Mozart, “Minuet Allegretto and Trio” (excerpt), <u>Symphony No. 40 in G Minor K. 550</u>	Western art music: Classical period
	Excerpt from “Tabuh Pisan” from <u>Gamelan Semar Pegulingan: Gamelan of the love god</u>	Music outside of the western tradition: Javanese song
R6-501054	Bob Dylan, “The Times They Are A-Changin’” (excerpt), <u>Bob Dylan’s Greatest Hits</u>	American folk and popular music: popular song
	“Baby, I Don’t Cry Over You” (excerpt), performed by Billie Holiday	American folk and popular music: popular song

	Steve Goodman, “The City of New Orleans” (excerpt), <u>Hobo’s Lullaby</u>	American folk and popular music: popular song
R6-501059	“Ending Ceremonial Dance” (excerpt), <u>Song of Love, Luck, Animals and Magic: Music of the Yurok and Tolsua Indians</u>	Music outside of the western tradition: Indian song
R6-502050	Scott Joplin, “Maple Leaf Rag” (excerpt), <u>Original Ragtime</u>	American folk and popular music: jazz
	Claude Achillie Debussy, “Golliwog’s Cakewalk” (excerpt), <u>The Children’s Corner</u>	Western art music: Romantic period
R6-502052	Aaron Copland, “Hoedown” (excerpt), <u>The Copland Album</u>	Western art music: Modern period
R6-502054	Johannes Brahms, “Allegro non troppo” (excerpt), ( <u>Symphony No. 4 in E Minor, op. 98</u> )	Western art music: Romantic period
R6-502057	Johann Strauss, “Blue Danube Waltz” (excerpt), <u>The Blue Danube-A Johann Strauss Festival</u>	Western art music: Romantic period
	Leo Arnaud, “Olympic Fanfare” (excerpt), “Bugler’s Dream”	Western art music: Modern period
	John Phillip Sousa, “Semper Fidelis” (excerpt)	Western art music: Modern period
	Bedrich Smetana, “The Moldau” (excerpt)	Western art music: Romantic period
R6-502060	Johann Strauss, “Vienna Blood” (excerpt), <u>The Blue Danube-A Johann Strauss Festival</u>	Western art music: Romantic period

Note. \* The periods were designed according to the date of composition as follows rather than according to compositional style.

Renaissance period: 1400-1600

Baroque period: 1600-1750

Classical period: 1750-1820

Romantic period: 1820-1900

Modern period: after 1900

### Cross-reference Table for Music Examples

The eleven music examples in questions R6-203001, R6-203015, R6-301028, R6-401062, and R6-401065 could not be located. Of the fifty-five musical examples, 32 examples or 58.2 % were western art music; 18 examples or 32.7 % were American folk and popular music; 3 examples or 5.5 % were western folk music; and 2 examples or 3.6 % were music outside the western tradition (see Table 41).

Table 41. Ratios of examples for music tasks in 1978-79 assessment

Western art music	American folk and popular music	Western folk song	Music outside of the western tradition
32/55 58.2 % <ul style="list-style-type: none"><li>● Baroque</li><li>● Classical</li><li>● Romantic</li><li>● Modern</li></ul>	18/55 32.7 % <ul style="list-style-type: none"><li>● Traditional songs</li><li>● Instrumental music, including dance music, ragtime and jazz</li><li>● Contemporary pop</li><li>● Cowboy song</li><li>● Camp song</li><li>● Nursery song</li></ul>	3/55 5.5 % <ul style="list-style-type: none"><li>● Czechoslovakian folk song</li><li>● French folk song</li></ul>	2/55 3.6 % <ul style="list-style-type: none"><li>● Javanese song</li><li>● Native American Indian song</li></ul>

### Summary

The 1978-79 NAEP still mainly focused music on western art music. However, when compared with the 1971-72 assessment, more musical types were represented in the 1978-79 assessment. Musical examples in the second assessment included western

art music, American folk and popular music, western folk music, and music outside of the western tradition. When examining the western art musical examples, Classical, Romantic, and Modern music were used most frequently in the 1971-72 assessment; similarly, the 1978-79 NAEP used musical examples from those three periods most frequently as well. Also, there were more genres of American folk music in the 1978-79 assessment than in the 1971-72 assessment.

#### 1997 NAEP Music Assessment

The musical examples for 1997 NAEP music assessment included compositions by famous western composers like Bach and Mozart and contemporary composers working in the classical tradition like Aaron Copland. Besides, students also responded to folk music from both western and non-western sources, as well as American jazz and contemporary popular music (National Center for Education Statistics, 1998).

#### Musical Examples in Test Questions

Twenty-four musical examples were used in 1997 NAEP music assessment. Some musical examples were used with released questions and the others were used with unreleased ones (see Table 42). Most of the musical examples were western art music, others were American folk and popular music, and still others musical examples were outside the western tradition. No non-American western folk musical example was used in the 1997 assessment.

Table 42. Musical examples used in question blocks

Block name	Test question #/ Musical task	Music material	Music category
Shalom, My Friends	Question 4 Question 8 Question 10	The choral arrangement of the song “Shalom, My Friends” by Douglas Wagner	Music outside of the western tradition: Israeli folk song
	Question 14	Joshua Rifkin’s performance of “Pine Apple Rag” by Scott Joplin	American folk and popular music: jazz
	(unreleased question)	Brahm’s First Symphony	Western art music: Romantic period *
	(unreleased question)	Two pieces by Ellen Taaffe Zwilich	Western art music: Modern period
Musical texture	Question 1	The flute solo piece “Concertino” by C. Chaminade	Western art music: Romantic period
	Question 2	The Fugue “Contrapunctus 4, Allegro moderato” by J. S. Bach	Western art music: Baroque period
	(unreleased question)	The native American flute solo	Music outside of the western tradition: native American Indian song
	(unreleased question)	“Why Do the Nations So Furiously Rage?” by G. F. Handel	Western art music: Baroque period



	(unreleased question)	One jazz performance version of “Why Do the Nations So Furiously Rage?” by Al Jarreau	American folk and popular music: jazz
	(unreleased question)	The African dance song	Music outside of the western tradition
	(unreleased question)	The Japanese folk song	Music outside of the western tradition
Michael Row the Boat Ashore	Question 2 Question 3	The performance of melodic contour of the song “Au Clair de la Lune”	American folk and popular music: traditional song
	Question 9	The vocal performance of the song “Michael Row the Boat Ashore”	American folk and popular music: traditional song
	Question 11	“The Washington Post March” by John Philip Sousa	Western art music: Modern period
	Question 12	The instrument arrangement of “Lullaby” by Brahms	Western art music: Romantic period
	Question 14	“Wade in the Water”	American folk and popular music: spiritual song
Minuet in G	Question 1	The violin performance of “Minuet in G” by J. S. Bach	Western art music: Baroque period
	(unreleased question)	The string quartet music by George Crumb	Western art music: Modern period

	(unreleased question)	“Rhapsody in Blue” by George Gershwin	Western art music: Modern period
	(unreleased question)	Charles Ives’ “Variations on America” arranged by W. Schuman	Western art music: Modern period
The Lion Sleep Tonight/ Twinkle, Twinkle, Little Star (three musical tasks totally)	Two of three musical tasks	“The Lion Sleep Tonight” by Solomon Linda and Paul Campbell	Music outside of the western tradition: African song
	One of three musical task	“Twinkle, Twinkle, Little Star”	American folk and popular music: traditional song
Ode to Joy’/Sing America (three musical tasks totally)	Two of three musical tasks	“Ode to Joy” by Ludwig van Beethoven	Western art music: Classical period
	One of three musical task	“America”	American folk and popular music: traditional song

Note. \* The periods were designed according to the date of composition as follows rather than according to compositional style.

Renaissance period: 1400-1600

Baroque period: 1600-1750

Classical period: 1750-1820

Romantic period: 1820-1900

Modern period: after 1900

#### Cross-reference Table for Music Examples

Twenty-four musical examples were used in 1997 assessment; 12 examples or 50% were western art music; 7 examples or 29.2 % were American folk and popular

music; 5 examples or 20.8 % were music outside the western tradition. No musical example was non-American western folk music (see Table 43).

Table 43. Ratios of examples for music tasks in 1997 Assessment

Western art music	American folk and popular music	Western folk song	Music outside the western tradition
12/24 50 %	7/24 29.2 %	0/24 0 %	5/24 20.8 %
<ul style="list-style-type: none"> <li>● Baroque</li> <li>● Classical</li> <li>● Romantic</li> <li>● Modern</li> </ul>	<ul style="list-style-type: none"> <li>● Traditional songs</li> <li>● Instrumental music, including dance music, ragtime and jazz</li> <li>● Contemporary pop</li> <li>● Spiritual song</li> </ul>		<ul style="list-style-type: none"> <li>● Native American Indian song</li> <li>● Sub-Sahara African song</li> <li>● Asian song</li> </ul>

### Summary

In 1997 NAEP music assessment, the greatest proportion of musical examples were still western art music, like the assessments in 1971-72 and 1978-79. All of the western art musical examples in the three assessments were drawn from five periods: Baroque, Renaissance, Classical, Romantic, and Modern. In the third assessment, the proportion of American folk and popular music and music outside the western tradition was greater than in the other assessments.

## CHAPTER 4

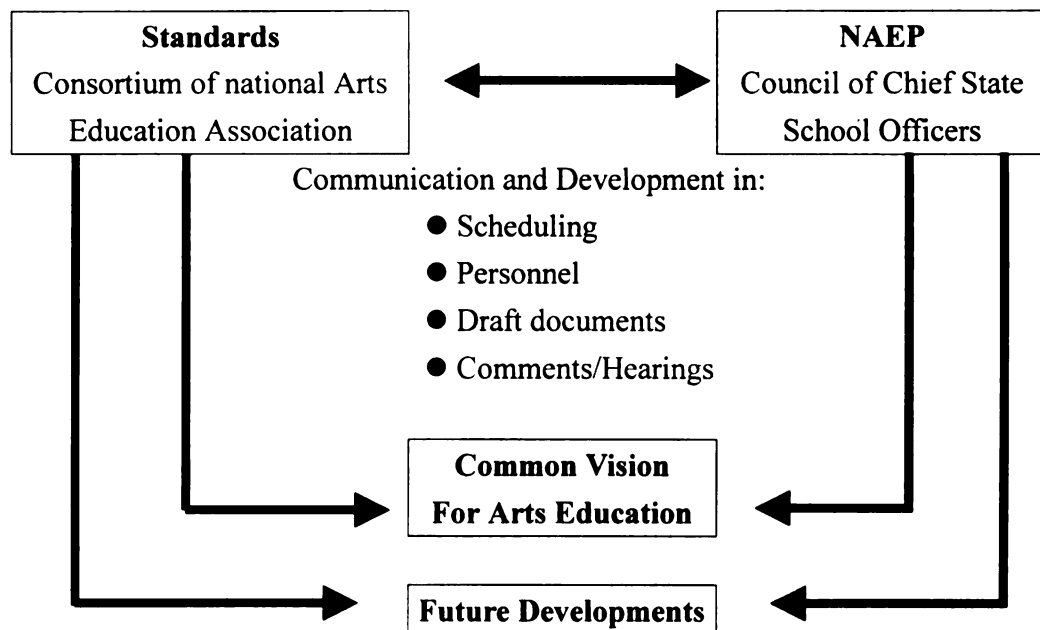
### THE RELATIONSHIP BETWEEN NATIONAL STANDARDS FOR MUSIC EDUCATION AND NAEP MUSIC ASSESSMENTS

The National Standards for Music Education was a document that outlined basic music learning outcomes integral to the comprehensive K-12 education of every American student. It was developed by Consortium of National Arts Education Associations under the guidance of the National Committee for Standards in the Arts (see Appendix C). The Consortium published the National Standards in 1994 through a grant administered by Music Educators National Conference. Following are the nine content Standards of music education for kindergarten to grade 12:

- \* Singing, alone and with others, a varied repertoire of music
- \* Performing on instruments, alone and with others, a varied repertoire of music
- \* Improvising melodies, variations, and accompaniments
- \* Composing and arranging music within specified guidelines
- \* Reading and notating music
- \* Listening to, analyzing, and describing music
- \* Evaluating music and music performances
- \* Understanding relationships between music, the other arts, and disciplines outside the arts
- \* Understanding music in relation to history and culture

These nine Standards identify what American children must know and be able to do in music. The vision embedded in these Standards is that a mere nodding acquaintance with music is not enough to sustain children's interest or involvement in it. The Standards were designed to usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through music. ([http://www.education-world.com/standards/national/arts/music/9\\_12.shtml](http://www.education-world.com/standards/national/arts/music/9_12.shtml))

The NEAP Assessment and the National Standards projects were developed in parallel, and A. Graham Down, chair of the National Committee for Standards in the Arts, also co-chaired the steering committee for the Assessment Project (Music Educators National Conference, 1998). This provided an unprecedented opportunity to align Standards and assessment in a model for arts education, with the result that the arts were the first curricular discipline to be submitted to national assessment on the basis of the National Standards. Consequently, the National Standards and the 1997 NAEP assessment reflected a common vision of arts education. Following is a flow chart representing processes of developing the National Standards and the 1997 NAEP Arts Assessment:



- Voluntary standards to states
- Changes in curriculum
- Staff development
- Assessment for framework available to states
- Development and implementation of state assessment
- 1996 National Assessment of the Arts (pending funding)

Note: Sources were from *Arts in Education: From National Policy to Local Community Action*, a publication of the National Assembly of Local Arts Agencies, produced in cooperation with the National Endowment for the Arts.

### 1997 NAEP Music Assessment

The NAEP 1997 music assessment was designed in conjunction with the National Standards for music education. In fact, Mark (1996) stated that two of the major components of the National Standards for Arts Education were an assessment framework and specifications for a national assessment of knowledge and ability in grades 4, 8, and 12. The nine content Standards for music articulated in the Standards

document were grouped into three general themes in the NAEP Framework:

- \* Creating music such as composing, improvising, and arranging activities
- \* Responding to music such as analyzing and evaluating music and performances, listening with understanding, and demonstrating knowledge of music in relation to the other arts and to history and culture
- \* Performing such as singing or playing instruments

#### Cross-reference Table of National Standards and NAEP Framework

All nine National Standards were related to the Framework of the 1997 NAEP music assessment (see Table 44).

Table 44. The relationship between National Standards and NAEP Framework in 1997 NAEP music assessment

National Standards	NAEP assessment Framework for music	
Sing, alone and with others, a varied repertoire of music	Performing:	<ul style="list-style-type: none"> <li>● select appropriate repertoire;</li> <li>● apply skill by performing with technical accuracy;</li> <li>● evaluate, refine, and revise the performance;</li> <li>● develop an appropriate and expressive interpretation by applying understanding of structure and cultural and historical contexts of music; and</li> <li>● present the performance for others.</li> </ul>
Performing on instruments, alone and with others, a varied repertoire of music	When singing or playing music with musical instruments, students:	
Reading and notating music		

Improvising melodies, variations, and accompaniments	Creating:  When improvising, composing, or arranging music, students:	<ul style="list-style-type: none"> <li>● apply historical, cultural, and aesthetic understanding by creating stylistically appropriate alterations, variations, and improvisations;</li> <li>● use standard and/or non-standards notation to express original ideas;</li> <li>● evaluate, refine, and revise successive versions of original work;</li> <li>● demonstrate skill and expressiveness in the choice and use of musical elements; and</li> <li>● present the created work for others.</li> </ul>
Composing and arranging music within specified guidelines		
Listening to, analyzing, and describing music	Responding:  When singing or playing music with musical instruments, students:	<ul style="list-style-type: none"> <li>● select repertoire for listening;</li> <li>● analyze the elements and structure of music;</li> <li>● compare and contrast various musical styles;</li> <li>● identify formal and expressive qualities that distinguish a particular style of music;</li> <li>● place music within its cultural and historical context;</li> <li>● make critical judgments about technical and expressive qualities of musical performance and compositions; and</li> <li>● use movement or words to interpret and describe personal responses to music.</li> </ul>
Evaluating music and music performances		
Understanding relationships between music, the other arts, and disciplines outside the arts		
Understanding music in relation to history and culture		



## 1971-72 NAEP Music Assessment

Before the publication of National Standards in 1994, there were no music standards at the national level. However, when comparing the National Standards and music objectives of the 1971-72 NAEP assessment, they were related in many aspects. For example, performing on instruments and singing, improvising, reading and notating, and music history were included in the both Standards and NAEP objectives. However, the National Standards required more depth in these areas than did the 1971-72 assessment.

### Cross-reference Table of National Standards and Music Objectives

Of the nine National Standards, six of the nine Standards or 66.7 % National Standards (see Table 45) were related to the music objectives upon which the 1971-72 NAEP music assessment were based:

- \* Singing, alone and with others, a varied repertoire of music
- \* Performing on instruments, alone and with others, a varied repertoire of music
- \* Improvising melodies, variations, and accompaniments
- \* Composing and arranging music within specified guidelines (not measured in the 1971-72 assessment)
- \* Reading and notating music
- \* Listening to, analyzing, and describing music
- \* Evaluating music and music performances (not measured in the 1971-72 assessment)
- \* Understanding relationships between music, the other arts, and disciplines outside the arts (not measured in the 1971-72 assessment)

\* Understanding music in relation to history and culture

Table 45. The relationship between National Standards and music objectives in 1971-72 NAEP assessment

National Standards	Music objectives	
Sing, alone and with others, a varied repertoire of music	I. Musical performance	A. Singing familiar songs
Performing on instruments, alone and with others, a varied repertoire of music	III. Instrument and vocal media	C. Performance practices
Improvising melodies, variations, and accompaniments	I. Musical performance	C. Improvising
Composing and arranging music within specified guidelines		
Reading and notating music	II. Musical notation and terminology	B. Basic notation C. Score-reading
Listening to, analyzing, and describing music	III. Instrument and vocal media	A. Aural recognition
Evaluating music and music performances		
Understanding relationships between music, the other arts, and disciplines outside the arts		

Understanding music in relation to history and culture	IV. Musical literature	A. Periods in music history  C. Music literature
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#### 1978-79 NAEP Music Assessment

Because of funding limitations, the music objectives related to performing and creating music were not included in the 1978-79 NAEP music assessment, with the result that music objectives in 1978-79 were less related than those of the 1971-72 or 1997 assessments to National Standards of 1994. Only the listening to music, evaluating music, and understanding music knowledge were included in both.

#### Cross-referenced Table of National Standards and Music Objectives

Of the nine National Standards, three of the nine Standards or 33.3 % were related to the music objectives of the 1978-79 NAEP music assessment:

- \* Singing, alone and with others, a varied repertoire of music (not measured in the 1971-72 assessment)
- \* Performing on instruments, alone and with others, a varied repertoire of music (not measured in the 1971-72 assessment)
- \* Improvising melodies, variations, and accompaniments (not measured in the 1971-72 assessment)
- \* Composing and arranging music within specified guidelines (not measured in the 1971-72 assessment)
- \* Reading and notating music (not measured in the 1971-72 assessment)
- \* Listening to, analyzing, and describing music

- \* Evaluating music and music performances
- \* Understanding relationships between music, the other arts, and disciplines  
outside the arts (not measured in the 1971-72 assessment)
- \* Understanding music in relation to history and culture

Table 46 is a cross-reference of National Standards and music objectives of the 1978-79 assessment.

Table 46. The relationship between National Standards and music objectives in 1978-79 NAEP music assessment

National Standards	The standard was related to the music objective	Music objectives	
Sing, alone and with others, a varied repertoire of music			
Performing on instruments, alone and with others, a varied repertoire of music			
Improvising melodies, variations, and accompaniments			
Composing and arranging music within specified guidelines			
Reading and notating music			

Listening to, analyzing, and describing music	*	V. Identify and classify music historically and culturally	A. Identify and describe the features that characterize a variety of folk, ethnic, popular, and art music
Evaluating music and music performances	*	I. Value music as an important realm of human experience	D. Make and support aesthetic judgments about music
Understanding relationships between music, the other arts, and disciplines outside the arts			
Understanding music in relation to history and culture	*	I. Value music as an important realm of human experience	B. Be acquainted with music from different nations, cultures, periods, genres, and ethnic groups

### Summary

Because the 1997 NAEP music assessment was based upon the NAEP Assessment Framework, and the Framework and 1994 National Standards for Arts Education reflected a common vision of music education, the 1997 NAEP assessment exactly adhered to the Standards. Although the 1971-72 NAEP music assessment was not based upon the National Standards, many of the music objectives of the 1971-72 assessment were still related to the 1994 National Standards. Performing and singing, improvising, reading and notating, listening to music, and understanding music in relation to history and culture were included in both objectives and Standards. However,

the assessment in 1978-79 was related to the National Standards the least because of the lack of performing and creating music objectives.

Overall, the three NAEP music assessments were related to the National Standards in different ways: the 1997 assessment exactly adhered to the nine content Standards; the 1971-72 assessment related to the Standards at a high level; the 1978-79 assessment was related to the Standards to a much lesser extent. Not surprisingly, of the three NAEP music assessments, the assessment in 1997 was the only one, which totally related in a meaningful way to the National Standards.

## CHAPTER 5

### ASSESSMENT RESULTS OF TEST ADMINISTRATIONS AND THE IMPLICATIONS OF ASSESSMENT RESULTS FOR MUSIC EDUCATION

The results of the 1971-72 assessment were released in the 1974 NAEP Report No.03-MU-00; the results of the 1978-79 assessment were released in the 1981 NAEP Report No. 10-MU-01; and the results of the 1997 assessment were released in the NAEP 1997 Arts Report Card in 1998. Since the purposes of the three NAEP music assessments were not the same, the results of these three assessments were different conceptually. Overall, the first assessment discussed the results of questions that involved elementary musical abilities and performance. The results of the second assessment focused on attitudes toward music, knowledge about music, and changes in achievement in the population between 1971-72 and 1978-79. The results of the third assessment focused on the relationships between student achievement and in-school and out-of-school music activities.

#### 1971-72 NAEP Music Assessment

The results of student achievement in 1971-72 were reported according to the five themes and their subthemes. The results in each subtheme only related to certain released questions rather than all questions. Following are the percentages of correct items and positive attitudes toward music for each age level:

Table 47. The percentages of correct items for the four test themes and positive attitudes toward music in the 1971-72 NAEP music assessment

Theme	9-year-old	13-year-old	17-year-old	Adult
Musical performance	31	48	NA	54
Musical notation and terminology	NA	43	47	30
Instrumental and vocal media	NA	84	89	82
Music history and literature	NA	20	24	30
Attitudes toward music	NA	62	62	56
NA means comparative data was not available for this age level from NAEP reports.				

### Musical Performance

The first music assessment contained 15 performance questions. The results were divided into the following five groups: singing familiar songs, repeating unfamiliar musical material, improvising, and performing from notation.

#### Singing familiar songs

For these questions, responses were classified as acceptable in pitch if the respondent maintained the correct pitch in all but three notes and acceptable in rhythm if the respondent made less than three errors. When singing “America” with the accompaniment (question R1B 101002), about 90 % of the individuals at each age level performed with acceptable rhythm; however, many individuals had trouble performing with accurate pitch. When singing “America” without accompaniment, only about 40 % of the 9-year-olds, 50 % of the 13-year-olds, 55 % of the 17-year-olds, and 60 % of the adults were able to sing alone as defined by performing the correct pitch for all but three notes.



### Repeating unfamiliar musical material

In this section, only the result of question R1D 301016, in which respondents were asked to repeat a rhythm pattern, was reported in the NAEP Report. When repeating a rhythm pattern, about 55 % of 13-year-old and adults, and 65 % of 17-year-olds performed accurately, but only about 30 % of the 9-year-olds were able to do so.

### Improvising

When asked to improvise a rhythm accompaniment (question R1G 103001), about 90 % of the adults and 17-year-olds maintained some rhythmic accompaniment, where as about 80 % of the 13-year-olds and 70 % of the 9-year-olds were able to do so.

### Reading notation

When asking respondents to perform from notation (question R1J 204001), few individuals were able to complete the exercise successfully. No group attained a percentage of success greater than 12 %.

## Musical Notation and Terminology

The results of knowledge about musical notation and terminology were divided into three groups: vocabulary, basic notation, and score-reading.

### Vocabulary

When responding to the “Loud-Soft”(question R2C 302001), between 90 and 95 % of the respondents from each age level were able to determine that the dynamic level had increased. For question R2D 302006, which dealt with knowledge of the word

phrase and standard phrase lettering, approximately 60 % of the 17-year-olds, 50 % of the 13-year-olds and adults, and 25 % of the 9-year-olds were able to choose the correct phrase structure.

#### Basic notation

For question R2L 201016, in which respondents were asked to identify the note D from a list of five choices, about 60 % of the 13- and 17-year-olds correctly identified the note. For adults, the percentage was only 40 %. For the question R2K 201006, respondents were asked to choose one pair of notes that equaled to the rhythm of two quarter notes. This question required only the most minimal knowledge of function, but less than 30 % of any group accurately chose this answer.

#### Score-reading

When asked to indicate the point at which the recorded music stopped by drawing a vertical line through the score (question R2U 203003), less than 20 % of the 9-year-olds were able to correctly identify the break-off point, about half of the 13-year-olds, and almost 70 % of the 17-year-olds were able to do so. However, when asked to identify a discrepancy between the heard melody and the printed score (question R2S 203014), most people failed. Only about 8 % of 9-year-olds, 20 % of 13-year-olds, 30 of 17-year-olds, and 20 % of adults succeeded. They could not determine which note was played differently from the printed music.

#### Instrumental and Vocal Media

Results in instrumental and vocal media were divided into three groups: aural recognition, visual recognition, and performance practices.

### Aural recognition

For both question R3B 301005, “Trumpet Sols” and question R3C 301007, “Piccolo Solo,” respondents heard a short selection characteristic of the particular instrument. At the upper three age levels, more than 95 % were able to identify the trumpet and almost 90 % were able to identify the piccolo. For the 9-year-olds, 88 % were able to identify the trumpet, and 58 %, the piccolo. For question R3G 301012, “Saxophone Lead,” individuals were asked to listen and determine whether the flute, trombone, saxophone or trumpet performed the lead part. Only about 35 % of the 9-year-olds were able to correctly identify the saxophone, but about three quarters of those in the upper age levels were able to do so. In question R3L 301039, “Violin and Cello,” 60 % of 13-and 17-year-olds, and adults (9-year-olds were not tested in this question) were able to correctly identify the violin and cello as the instruments used in the performance.

### Visual recognition

For question R3P 401002, individuals from all age groups were asked to circle pictures of instruments in the orchestra. Trumpets were identified most readily, by more than 80 % of the upper three age levels; cellos and bassoons were circled least readily, by about 40 % of the upper groups.

### Performance practices

Questions R3S 401004 presented a list of 11 instruments and asked if each was played by blowing air into it. The upper three age groups correctly responded above the 90 % level for all instruments except the oboe and xylophone; percentages for these two instruments were in the upper 70s and 80s (no exact figures were offered here).

Nine-year-olds generally attained scores about 10 percentage points lower than the other three age levels.

### Music History and Literature

Results in music history and literature were divided into three groups as follows: music history, musical genres and styles, and musical literature.

#### Periods in music history

Question R4A 404001 presented four lists of historical periods in different orders from which to choose. About 60 % of the 13-, and 17-year-olds and adults (9-year-olds were not tested in this question) selected the correct order—Renaissance, Baroque, Classical, Romantic, and Modern.

#### Musical genres and styles

Questions R4G 304001 and R4H 304003 presented selections by Chopin and Mozart, and respondents were asked to recognize stylistic similarities. For both questions, about 60 % of the three upper age respondents (9-year-olds were not administered in this question) were able to identify the similarities of style.

#### Musical literature

In questions R4M 402001 and R4N 402006, all respondents were asked to write down the names of songs after listening them. “America the Beautiful,” “This Land is Your Land,” and “When the Saints Go Marching In” were used in both questions. Approximately 40 to 50 % of all age groups successfully recognized “America the Beautiful” in both questions; over 70 % of each age groups recognized “This Land is Your Land” in both questions. Only 50 % 9-year-olds success in “When the Saints Go

Marching In,” where as about 90 % of the remaining respondents recognized this familiar song. For question R4O 402002, less than 25 % of the three upper age levels successfully identified the titles of four Classical music examples. Although the 13-year-old, 17-year-old, and adult respondents were unsuccessful in recognizing several familiar classical selections (see Table 48), they were able to match composers with their most famous compositions (question R4P 402008).

Table 48. Percentages of success for Question R4P 402008

Composition/Composer	Age Level		
	13	17	Adult
<i>Aida</i> , Verdi	4.8 %	6.4 %	14.7 %
<i>The Blue Danube</i> , Strauss	8.6	18.8	30.1
“Toreador’s Song,” Bizet	9.9	6.0	9.6
<i>Grand Canyon Suit</i> , Grofe	8.9	5.3	8.6
<i>Messiah</i> , Handel	12.0	23.3	34.9
<i>New World Symphony</i> , Dvorak	5.6	4.5	8.7
<i>Nutcracker Suit</i> , Tschaikovsky	20.7	33.7	29.0
<i>Peer Gynt Suit</i> , Grieg	6.5	6.4	9.2
<i>Peter and the Wolf</i> , Prokofiev	3.6	3.9	6.3
<i>The Rite of Spring</i> , Stravinsky	4.4	4.7	7.9
“Starts and Stripes Forever, Sousa	26.3	44.7	52.5
<i>Unfinished Symphony</i> , Schubert	9.7	13.1	13.9
<i>William Tell Overture</i> , Rossini	5.5	3.8	4.6
Source: National Assessment of Educational Progress Report 03-MU-00, 1974			

### Attitudes Toward Music

When asked what types of music individuals most like to listen to, most respondents at all four age levels chose “Rock and Soul (question R5E 600008).” Over 90 % of the individuals from the three older age levels reported actively seeking out and listening to music programs on the radio at least once a week, while about 80 % of the 9-year-olds reported doing so (question R5A 600010). Over 65 % of all respondents reported that they listen to records or tapes at least once a week, but less than 30 % of the upper three age levels reported attending a live musical program outside of school at least once a month (question R5D 600001).

Of the three older age levels, about 25 % of the individuals reported that they enjoyed singing very much, and another 50 % of those reported that they enjoyed singing at least somewhat (question R5F 502004). Forty percent of the 9-year-olds reported that they like singing very much. About 20 to 25 % of the 9-, 13- and 17-year-olds reported actually belonging to a singing group, and 5 % of the adults reported belonging to a singing group (question R5I 502003). About 45 % of the 9-year-olds, 55 % of the 13-year-olds, 40 % of the 17-year-olds, and 30 % of the adults reported playing an instrument of some type (question R5G 502007).

### Summary

The results of the 1971-72 NAEP music assessment were divided into five themes: musical performance, musical notation and terminology, instrumental and vocal media, music history and literature, and attitudes toward music. NAEP did not offer exact numbers for the percentages of success for each question but approximate

datum. Looking back on the performance items, a high percentage of individuals showed some proficiency in this area, and proficiency increased with age. For the musical notation and terminology items, many individuals were able to follow the general contour of a score, but few were able to detect specific deviations in what they were hearing from they were seeing. The results revealed that four age level respondents lacked for skill in notation. For the instrumental and vocal media items, although few respondents were able to discriminate instruments and voice types, on most other questions, the percentages of success were quite high. Percentages of success with the history and literature questions tended to be lower than those in other themes. All in all, many individuals expressed a strong interest in music. It appeared that many people viewed music as an important aspect of their lives.

#### 1978-79 NAEP Music Assessment

In 1978-79, 67,000 respondents of three age levels—9-, 13-, and 17-year-olds—participated in the NAEP music assessment. Test questions included background questions, affective, and cognitive questions. On the average, 57 % of the 9-year-olds, 52 % of the 13-year-olds, and 50 % of the 17-year-olds responded correctly to their respective questions. Reporting groups who varied significantly from the national level were as follows:

- \* Students in the Northeast and West performed near the national average, while students in the Southeast performed below the nation at all three ages.
- Nine-year-olds in the Central region performed near the national average, but 13- and 17-year-olds in this region performed above the national average.

- \* Males performed below the national average, while females performed above, at all ages.
- \* White students performed above the national average, and black and Hispanic students performed below the nation at all ages.
- \* Students who reported that neither parent had graduated from high school performed below the national average, and those who reported that at least one parent had had some post high school education performed above at all age levels. At age 9, students who reported that at least one parent had completed high school performed near the national average, but at ages 13 and 17, this group of students performed below the national average.
- \* Students who attended schools in rural and in disadvantaged-urban communities performed below the national average, while those who attended school in advantaged-urban communities performed above at each age.

### Achievement Results by Music Objectives

NAEP reported that nearly three-fourths of the students at each age level responded positively to the affective questions used to measure objective I, values music as an important realm of human experience. Seventy-two % of 9-year-olds, and 74.9 % of 13-year-olds, and 71.2 % of 17-year-olds gave positive responses. These results were indicative of a fairly high degree of awareness of and sensitivity to music and musical experiences by American youth.

For objective IV, identifying the elements and expressive controls of music, 52 % of 9-year-olds, 60.9 % of 13-year-olds, and 57.1 % of 17-year-olds responded correctly



to the cognitive questions used to measure knowledge and understanding of music. For objective V, identifying and classifying music historically and culturally, more than one-half of the 9-year-olds responded correctly to their questions, while more than one-third of the 13- and 17-year-olds responded correctly to their respective questions. The following table shows the number of questions within each major objective for each age group, as well as the mean percentage of positive responses for objective I and the mean percentage of correct responses for objectives IV and V:

Table 49. Achievement by objectives: Mean percentages of acceptable responses for ages 9, 13 and 17 on three music objectives

	Objective I Value Music as an Important Realm of Human Experience		Objective IV Identify the Elements and Expressive Controls of Music		Objective V Identify and Classify Music Historically and Culturally	
	No. of Exercises	Mean % Positive Responses	No. of Exercises	Mean % Correct	No. of Exercises	Mean % Correct
Age 9	15	72.0	45	52.0	18	58.2
Age 13	20	74.9	50	60.9	55	36.3
Age 17	16	71.2	49	57.1	61	38.7
Source: National Assessment of Educational Progress, Report No. 10-MU-01, 1981.						

#### Music Results by Music Objectives and Subobjectives

Following table shows results for the three age populations by the subobjectives of each major objective:

Table 50. Music results by objectives and subobjectives

Objective I* Value Music...			Objective IV Identify elements...			Objective V Identify and Classify		
	No. of Exercises	Mean % Positive Responses		No. of Exercises	Mean % Correct Responses		No. of Exercises	Mean % Correct Responses
Age 9								
Mean for Objective			Mean for Objective			Mean for Objective		
I	15	72.0	IV	45	52.0	V	18	58.2
IA	4	73.4	IVA	31	55.5	VA	6	53.3
IB	4	72.9	IVB	3	39.0	VB	7	51.1
IC	4	70.0	IVC	11	45.5	VC	5	74.1
ID	3	71.7						
Age 13								
Mean for Objective			Mean for Objective			Mean for Objective		
I	20	74.9	IV	50	60.9	V	55	36.3
IA	3	87.9	IVA	30	67.6	VA	10	62.9
IB	5	84.6	IVB	5	36.8	VB	43	29.2
IC	9	62.8	IVC	15	55.5	VC	2	55.8
ID	3	82.3						
Age 17								
Mean for Objective			Mean for Objective			Mean for Objective		
I	16	71.2	IV	49	57.1	V	61	38.7
IA	3	88.2	IVA	27	67.3	VA	8	71.5
IB	3	70.4	IVB	5	38.1	VB	52	33.8
IC	9	64.8	IVC	17	46.4	VC	1	33.3
ID	1	79.6						
Source: National Assessment of Educational Progress, Report No. 10-MU-01, 1981								

Note. \* the objectives I, IV, and V, and the subobjectives are as follows:

I. VALUE MUSIC AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

A. Be affectively responsive to music

B. Be acquainted with music from different nations, cultures, periods,

genres and ethnic groups

- C. Value music in the life of individual, family and community
- D. Make and support aesthetic judgments about music

#### IV. IDENTIFY THE ELEMENTS AND EXPRESSIVE CONTROLS OF MUSIC

- A. Identify the elements of music
- B. Identify the relationships of elements in a given composition
- C. Demonstrate an understanding of a variety of musical terms, Expression markings and conducting gestures in a musical context

#### V. IDENTIFY AND CLASSIFY MUSICAL HISTORICALLY AND CULTURALLY

- A. Identify and describe the features that characterize a variety of folk, ethnic, popular and art music
- B. Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic). Identify representative composers of each period
- C. Cite examples of ways in which man utilizes music in his social and culture

At ages 13 and 17, fewer students responded positively to subobjective IC (valuing music in the life of the individual, family and community) than to the other three subobjectives measured in objective I. Also, fewer students at each age level responded correctly to their respective questions used to measure subobjective IVB (identifying the relationships of elements in a given composition) than to the exercises used to measure subobjectives IVA (identifying the elements of music) and IVC (demonstrating an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context).

More 9-year-olds responded correctly to subobjective VC (cite examples of ways in which people utilize music in their social and cultural life) than to VA (identifying and describing the features that characterize a variety of folk, ethnic, popular and art music) or VB (Identifying and describing the music and musical style of the various

stylistic periods in Western civilization, and identifying representative composers of each period). However, 13-year-olds responded much less correctly to subobjective VB (identify and describe the music and musical style of the various stylistic periods in Western civilization) than to VA (identifying and describing the features that characterize a variety of folk, ethnic, popular and art music) and VC (citing examples of ways in which man utilizes music in his social and cultural life). More 17-year-olds responded correctly to VA (identify and describe the features that characterize a variety of folk, ethnic, popular and art music) than to VB (identify and describe the music and musical style of the various stylistic periods in Western civilization) and VC (citing examples of ways in which man utilizes music in his social and cultural life). For the subobjectives VB and VC, the percentages of 17-year-olds who were able to respond correctly were quite similar.

#### Changes in Achievement in the 1971-72 and 1978-79 Assessments

As mentioned previously, some questions used in the first assessment were readministrated in the second music assessment to provide a means of examining change that occurred in music achievement during the seven-year interval between the two music assessments. The following table presents the national results for 9-, 13- and 17-year-old students on their respective sets of questions in the first and second music assessments:

Table 51. National mean percentages and changes incorrect responses for 9-, 13-, and 17-year-olds in two music assessments

	Mean % Correct 1971-72	Mean % Correct 1978-79	Mean % Correct 1971-72, 1978-79
Age 9, total questions-25	53.6	50.3	-3.3*
Age 13, total questions-69	41.8	41.3	-0.5
Age 17, total questions-80	45.7	43.2	-2.5*
* indicates percentages significantly different at the .05 level			
Source: National Assessment of Educational Progress, Report No. 10-MU-01, 1981			

Nine- and 17-year-olds declined significantly between the first and second assessments, while 13-year-olds showed no significant change in the percentage of students able to respond correctly to the questions. “This decline was primarily due to results in the area of knowledge of elements and expressive controls of music” (Abeles et al., 1995).

### Summary

The results in 1978-79, which were reported by objectives and subobjectives, gave educators and teachers a more complete picture than the results of the 1971-72 assessment, which were reported by individual question. For the 1978-79 NAEP music assessment, roughly half of the 9-, 13- and 17-year-olds responded correctly to their respective questions.

Students at each age responded that they value music as an important realm of human experience. Moreover, they responded better to objective IV (identifying the elements and expressive controls of music) than objective V (identifying and

classifying music historically and culturally) in most subobjectives. Overall, students at all three ages had a high value for music, and appeared to have a somewhat superficial understanding of musical notation, terminology, and the history of music (National Assessment of Educational progress, 1981). In addition music achievement among American youth over the seven years since the first assessment had declined slightly.

### 1997 NAEP Music Assessment

The results of the 1997 NAEP music assessment were reported in The NAEP Arts Report Card in 1998, which provided examples of results for specific items, as well as overall summaries of responding results, creating results, and performing results. The results showed that some young people have reached a high level of achievement in music, and also showed that others lacked the skills and knowledge necessary to experience the satisfaction, fulfillment, and enrichment that music can to the life of every American (Music Educators of National Conference, 1998).

### Responding Scores and Students' Music Experiences

Responding results were summarized on a scale ranging from 0 to 300. Scores that fell in the bottom 25 percent of the scales were labeled "Lower Level" scores; those in the middle 50 percent were labeled "Middle Level;" and those in the top 25 percent were labeled "Upper Level."

Student involvement in many different music activities was positively related to higher responding scores. Only one of the 13 activities identified in the survey, "Take private singing lessons," did not show a positive relationship. For 8 of the 13 activities

considered, Middle Level students were more likely to be engaged in the select activity than Lower Level students (see Table 52). Upper Level students were more likely to be active than Middle Level students in 11 of the 13 activities

(<http://nces.ed.gov/pubs2000/qtrlywinter/3elem/3-esq14-b.htm/>).

Table 52. Student participation levels in music activities by level of performance in the music responding scale

Student activities	Percentage of students		
	In the Lower Level of the scale	In the Middle Level of the scale	In the Upper Level of the scale
<b>In-school student activities</b>			
Play in a band	6	10+	44*+
Play in an orchestra	2	1	7*+
Sing in a chorus or choir	9	21*	35*+
Take private singing lessons	3+	1	3
Take private lessons on an instruments	3	5	25*+
Own a musical instrument	15	33*	77*+
Go with class to three or more concerts in the past	5	10*	25*+
<b>Out-of-school activities</b>			
Play a musical instrument	11	20*	58*+
Play with a group, band, or orchestra	7	7	15*+
Sing in a group, chorus, or choir	10	16*	21*+
Take private lessons on a musical instrument or in singing	4	5	29*+

Listen to musical tapes, CDs, or records	79	95*	97*
Talk with family or friends about music	30	38*	52*+
<p>* Significantly higher than Lower Level.  + Significantly higher than Middle Level.</p> <p>How to read this table: This table gives the percentages of students scoring at the Lower (bottom 25 percent), Middle (middle 50 percent), and Upper (upper 25 percent) Levels of the Music Responding Scale who answered affirmatively to a variety of questions regarding their in-school and out-of-school activities. For example, 6 percent of those scoring in the Lower Level said they played in a band, while 10 percent of those scoring in the Middle Level, and 44 percent of those scoring in the Upper Level, said they did so.</p> <p>NOTE: All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons.</p> <p>SOURCE: U.S. Department of Education, National Center for Education Statistics, <u>National Assessment of Educational Progress (NAEP) 1997 Arts Assessment</u>.</p>			

### Performing and Creating Scores and In- and Out-of-School Music Activities

Creating and performing results were not summarized using a standard NAEP scale but were presented as average percents of the maximum possible score on the tasks. These average scores represent the overall mean percentage students earned of the possible number of points for the components of creating and performing tasks (National Center for Education Statistics, 1999).

Following is a table of students' music performing and creating scores by involvement in in-school music activities. Some 34 to 40 percent of eighth-grade students reported that they were not currently enrolled in music class. Moreover, students who were asked to played their instruments almost every day had higher scores



than all other students for both performing and creating. Also, students whose teachers played music for them to listen to once or twice a week or once or twice a month had higher scores than students whose teachers played music for them to listen to almost every day for both performing and creating. However, where considering creating scores only, students whose teachers played music for them to listen to once or twice a week or once or twice a month outperformed students whose teachers never or hardly ever played music for them to listen to

(<http://nces.ed.gov/pubs2000/qtrlywinter/3elem/3-esq14-b.htm/>).

Table 53. Students' music performing and creating scores by involvement in in-school music activities

When you take music class in school, how often does your teacher do each of the following things?	Percentage of students at three age levels	Average performance score (0-100 percent)	Average creating score (0-100 percent)
Play music for you to listen to			
Almost every day	28	33	33
Once or twice a week	13	39*	42*+
Once or twice a month	10	44*	42*+
Never or hardly ever	14	35	33
I don't have music	34	29	30
Ask you to sing			
Almost every day	13	40*	42*+§
Once or twice a week	11	36	35
Once or twice a month	6	32	37
Never or hardly ever	35	36*	35
I don't have music	35	29	31

Ask you to play instruments			
Almost every day	16	53*†‡§	50*†‡§
Once or twice a week	6	38*	41*†
Once or twice a month	6	35	35
Never or hardly ever	32	31	31
I don't have music	40	27	30
Ask you to write down music			
Almost every day	5	#	39*
Once or twice a week	10	#	37*
Once or twice a month	11	#	39*
Never or hardly ever	36	#	37*
I don't have music	38	#	30
Ask you to make up your own music			
Almost every day	4	#	40
Once or twice a week	5	#	35
Once or twice a month	8	#	34
Never or hardly ever	47	#	38*
I don't have music	37	#	30
# Apply to students assigned Creating tasks only. For this reason, no data appear in the "Average Performing score" column. * Significantly higher than "I don't have music." † Significantly higher than "Never or hardly ever." ‡ Significantly higher than "Once or twice a month." § Significantly higher than "Once or twice a week."    Significantly higher than "Almost every day."			
NOTE: All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons.			
SOURCE: U.S. Department of Education, National Center for Education Statistics, National Assessment of Educational Progress (NAEP) 1997 Arts Assessment.			

Besides participating in in-school music activities, some students also engaged in various out-of-school music activities. Following is a table of students' music

performing and creating scores as they relate to their involvement in in-school and out-of-school music activities:

Table 54. Students' music performing and creating scores and their involvement in in-school and out-of-school music activities

	Percentage of students	Average performing score (0-100 percent)	Average creating score (0-100 percent)
Which of the following activities do you do in school?			
Play in a band			
Yes	18	52*	50*
No	82	30	31
Play in an orchestra			
Yes	3	—	53*
No	97	33	34
Sing in a chorus or choir			
Yes	22	43*	40*
No	78	31	33
When you are NOT in school, do you ever do the following things on your own, NOT in connection with schoolwork?			
Take private lessons on a musical instrument or in singing?			
Yes	11	59*	52*
No	89	31	32
Listen to a musical tape, CD, or record			
Yes	92	35*	35*
No	8	21	29
Read a book about music			
Yes	12	41*	42*
No	88	33	33

Listen to or attending musical performance:			
In the last year, how many times did your class go to a concert?			
Three or more	13	43*	45*
Once or twice	26	37*	35
None	61	32	32
Have you ever listened to a musical performance at school?			
Yes	77	36	36
No	23	24	30
<p>* Significantly higher than "No" or "None."</p> <p>† Significantly higher than "Once or twice."</p> <p>—Sample size is insufficient to permit a reliable estimate.</p> <p>NOTE: All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons.</p> <p>SOURCE: U.S. Department of Education, National Center for Education Statistics, National Assessment of Educational Progress (NAEP) 1997 Arts Assessment.</p>			

As the table indicates above, students who had engaged in the activity had higher scores than those who had not. Therefore, it demonstrates a generally positive relationship between involvement in music activities and student achievement in music.

#### Relationship Among Responding, Performing, and Creating Results

Because the knowledge and skills students drawn upon to perform, create, and respond in music overlap and inform one another, students who scored higher on the responding portion of the music assessment were likely to score higher on both the performing and creating portions of the assessment as well, although it is also plausible

that some students create and perform well but do not respond well, and vice versa.

Following is the table of average students scores on performing and creating by level of performance on the music responding scale:

Table 55. Average student on performing and creating by level of performance on the music responding scale

Level of performance on the music responding scale	Percent correct on the	
	Performing scale	Creating scale
Lower	18	24
Middle	29*	30*
Upper	56*†	52*†
* Significantly higher than Lower Level. † Significantly higher than Middle Level. NOTE: All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons. SOURCE: U.S. Department of Education, National Center for Education Statistics, National Assessment of Educational Progress (NAEP) 1997 Arts Assessment.		

#### Differences in Achievement by Gender, Race/Ethnicity, and Type of School

Besides the examples of results for specific items in 1997 NAEP music assessment, NAEP and National Center for Education Statistics also reported differences in achievement by gender, race/ethnicity, and type of school.

##### Gender

Overall, female students outperformed male students in every category in the 1997 music assessment (see Table 56).

Table 56. Eight-grade students' music achievement scores by gender

	Average Creating Score (0-100 %)	Average Performing Score (0-100 %)	Average Responding Scale Score (0-300)
National Average	34	34	150
Males	32*	27*	140*
Females	37	40	160
<p>* Scores significantly lower than those achieved by female students.  All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons.  SOURCE: National Center for Education Statistics, National Assessment of Educational progress (NAEP), 1997 Arts Assessment.</p>			

#### Race/Ethnicity

Whites outperformed Hispanics in every category in the assessment and outperformed blacks in music performing and responding. Also, Asians outperformed blacks and Hispanics in music responding (see Table 57).

Table 57. Eight-grade students' music achievement scores by race/ethnicity

	Average Creating Score (0-100 %)	Average Performing Score (0-100 %)	Average Responding Scale Score (0-300)
All Student	34	34	150
White	36	36	158
Black	34	30*	130*+
Hispanic	29*	24*	127*+
Asian	31	—	152
<p>* Scores significantly lower than those achieved by White students.  + Scores significantly lower than those achieved by Asian students.  — Sample size is insufficient to permit a reliable estimate.  All tests of statistical significance were made at the .05 level with appropriate adjustments for multiple comparisons.  SOURCE: National Center for Education Statistics, National Assessment of Educational progress (NAEP), 1997 Arts Assessment.</p>			

### Type of School

Approximately ninety percent of the nation's eight-grade students attend public schools. In the past NAEP assessments, students attending nonpublic schools have consistently outperformed students attending public schools. However, that pattern was not maintained in the 1997 music assessment (National Center for Education Statistics, 1998). Following is the eighth-grade students' music achievement scores by type of school:

Table 58. Eighth-grade students' music achievement scores by type of school

	Average Creating Score (0-100 %)	Average Performing Score (0-100 %)	Average Responding Scale Score (0-300)
National Average	34	34	150
Public School Students	34	34	149
Nonpublic School Students	37	33	158
No statistical significance was found at the .05 level with appropriate adjustments for multiple comparisons. SOURCE: National Center for Education Statistics, National Assessment of Educational progress (NAEP), 1997 Arts Assessment.			

### Summary

Unlike the 1971-72 and 1978-79 assessments, NAEP reported the test results in an integrated way. The results of the third music assessment confirmed that student involvement in music activities is positively related to student achievement in music. The results also found a positive relationship between students responding to music and students' music creating and performing.



## CHAPTER 6

### CONCLUSIONS

#### Summary of the Study

##### Purpose and Problems

The purpose of this research was to gather information about the three NAEP music assessments. It was implemented to enable educators and music teachers to gain insight into the NAEP music assessments in order to improve instruction or identify and help students who need additional assistance. With a thorough understanding of the assessments and their results, educators, teachers, school districts, and states should be able to apply the information to develop the best possible music curriculum for use in meeting their students' educational needs.

Within the limited scope of the present study, a comprehensive consideration of all details regarding the development of the NAEP music assessments was not possible. Therefore, this study was focused on the following four specific problems:

- 1) to compare the test question content and format of the 1971-72, 1978-79, and 1997 NAEP music assessments.
- 2) to discover the extent to which test content focused on music from the western classical tradition as opposed to pop, jazz, and music of other cultures in the 1971-72, 1978-79, and 1997 NAEP music assessments.
- 3) to examine how the 1997 NAEP music assessment adhered to the National Standards for music and whether the 1971-72 and 1978-79 assessments related to

National Standards.

- 4) to compare the assessment results of the three test administrations and discuss the implications of the assessment results for music education today.

### Conclusions

Overall, it is difficult to make comparisons of the three NAEP music assessments. When comparing the problems of this study, NAEP reports did not offer complete test questions for each assessment. Moreover, when discussing the assessment results, NAEP did not speculate as to why students did not get high scores in some areas of music achievement, and it did not link any school policies in music to specific samples of students, who scored well or poorly. Also, the lack of consistent format of the results for the three assessments made it difficult to identify the trends over time, and the absence of readministered questions in the third assessment made it impossible to get information about the changes of American youth over time.

Since the original test question sheets and test recording tapes were not available for use in this study, the exact number of the items in the 1978-79 and the 1997 NAEP music assessments, and the length of the measure were not represented. All the comparisons were based upon the released questions in the NAEP music assessment reports. The released questions from the 1971-72 assessment were reported in Music technical report: Exercise volume, report 03-MU-20, questions from the 1978-79 assessment were listed in The second assessment of music: Released exercise set, report 10-MU-25, and questions from the 1997 assessment were available in the NAEP 1997 Arts Report Card.

NAEP released most of the test questions and music examples in the three music assessments. Some of the questions in the 1971-72 NAEP music assessment were readministered in the 1978-79 NAEP music assessment. Also, some questions in the second music assessment were expected to readminister in the 1997 NAEP music assessment. However, because the third music assessment was designed upon the newly developed NAEP Arts Framework, and the unreleased questions in the 1978-79 NAEP music assessment were not suitable for the Framework, the third music assessment did not readminister questions. After the 1997 NAEP music assessment, many of the test questions were unreleased as before in order to be readministered in the following NAEP music assessment in 2007.

Funding was an important element in large-scale national assessments. In 1971-72, many federal dollars were used to develop curriculum projects; therefore the assessment was designed to assist the curriculum developers to get information about what American students at four age level—9-year-old, 13-year-old, 17-year-old, and young adult—knew and could do. The music assessment in 1978-79 was based on a similar purpose to that of the 1971-72 assessment; moreover, it was also designed to examine new music objectives. However, the limited funding for the second assessment prevented the assessment of music performance, even though music performance questions were developed during fall 1978. In addition to the elimination of performance questions from the music assessment, the limited funding also caused a decrease in sample size in the second assessment. Compared with the 80,000 to 90,000 students at four age levels who participated in the first assessment, only about 67,000 students at three age levels—9-year-old, 13-year-old, and 17-year-old—took part in the

second one. The same funding problem occurred again for the 1997 NAEP music assessment. The performance questions were included in this assessment according to the NAEP Arts Framework. However, limited funding made it impossible to measure the three age levels of students for which the test was assigned—four-graders, eight-graders, and twelve-graders. The student sample decreased to about 2,275, and only eight-grade students were able to participate in this assessment. Because the student sample of the third assessment was small, some educators argue that students in this assessment are not be randomly chosen and do not represent the population as a whole.

Regardless, when examining the contents of the assessments, it reveals that the 1971-72 and 1978-79 NAEP music assessments were much more similar than either of them to the 1997 NAEP music assessment. Basically, the 1971-72 and 1978-79 assessments were designed upon the music objectives. The music objectives for the second music assessment were developed from the objectives used for the first assessment, and had more emphasis placed on affective responsiveness. Because those music objectives were based on the important concepts that schools should be teaching in 1970's, the objectives indicated that singing, performing simple instruments, and music knowledge were emphasized in schools at that time. Moreover, embedded in theses objectives was expansion of aesthetic philosophy in music education.

The third NAEP music assessment was designed based upon the NAEP Arts Framework. However, the Framework was different conceptually from the music objectives of the previous two music assessments. Music education had been through many reforms when the 1997 NAEP music assessment was developing. The revision of

aesthetic philosophy, authentic learning, authentic assessment, and the appearance of National Standards in music affected the development of the music assessment Framework in 1997.

NAEP used two major types of assessment tasks in the three music assessments: paper-and-pencil tasks and performance tasks. Performance tasks were included in the 1971-72 and 1997 music assessments, whereas paper-and-pencil tasks were included in all three assessments. The paper-and-pencil tasks, including multiple-choice, short constructed-response, and extended constructed-response, required students to respond to recordings, musical notation, and other stimuli. Moreover, matching questions were also included in the 1971-72 and 1978-79 assessments. Overall, multiple-choice questions were dominant in the 1971-72 and 1978-79 music assessments, especially in 1978-79. In 1997, because of the emphasis of authentic assessment, multiple-choice questions were not used as frequently as in the previous two assessments.

When examining the music examples used in the three NAEP music assessments, Western art music was the most common musical source. At each age level, music examples from western art music were selected from the Baroque to Modern periods. Moreover, the proportion of American folk music declined and the proportion of music outside of the Western tradition increased in each subsequent NAEP music assessment. Music outside of Western art music was getting more and more attention.

The National Standards for music and the NAEP music assessments were strongly related. In 1970's, there were no National Standards, but music objectives were clarified. Those music objectives in the 1971-72 and 1978-79 assessments covered the most important aspects in music education at that time. Until 1994, National Standards

were released and the NAEP assessment Framework was totally related to it. It revealed that over twenty years since the first NAEP music assessment to the present, the most important aspects about music knowledge and music skills, which students were asked to learn in school, were very close. The differences were that the present music education focuses more on encouraging creating and performing with others.

After each assessment, the results of the test administrations were released and reported in the NAEP reports. The 1974 NAEP Report No. 03-MU-00 presented the results of the 1971-72 NAEP music assessment; the 1981 NAEP Report No. 10-MU-01 kept the documents for the results in the 1978-79 NAEP music assessment; the NAEP 1997 Arts Report Card, which was released in 1998, stated the results of the 1997 NAEP music assessment.

NAEP did not report the three assessment results in the same way. For the 1971-72 music assessment, the results were mainly reported by each reporting theme and its subtheme. However, the results were only for certain questions and did not include any unreleased questions, with the result that the reader was not able to get a whole picture from the incomplete data. The results of the 1978-79 NAEP music assessment were presented in another way by NAEP. The Report for the second music assessment stated the percentage of student at each age level who responded correctly to their respective questions. Moreover, the student achievement results were by three objectives, not by certain questions. The integrant results by objectives made people gain insight into how much American students have learned. Furthermore, when examining the results of changes in achievement in the 1971-72 and 1978-79 assessments, two age level students declined significantly. Overall, the results of

changes in music achievement among American youth over the seven years since the first assessment indicated that students in 1978-79 did not responded better than those students in 1971-72 and implied that the music curricula and instruction had not improved for the past seven years.

For the 1997 NAEP music assessment, the test results of creating, performing, and responding parts were cross-referenced to the in- and out-of-school music activities. In order to make the test results clearer, an understanding of the standard NAEP scale was needed for reading the results. The standard NAEP scale was designed for the responding results on a scale ranging from 0 to 300, and the creating and performing results were reported by percentages as in the second NAEP music assessment. As results demonstrated, students' involvement in many different music activities had significantly higher responding scores. Moreover, participating in music activities in- or out-of-school positively affected students' creating and performing as well. That evidence implies that students at any age level should to be encouraged to take part in music activities in schools or in communities. Because the 1997 NAEP music assessment did not readministered any questions from the music assessment in 1978-79, no results of the changes in music achievement among American youth over the ten years since the second assessment were available.

The results of all three NAEP music assessments have been available for a couple of years. Some educators argued about the assessments and the test results, but most music teachers and people know very little about the NAEP music assessments. However, in order to offer students the most appropriate music curriculum, educators and music teachers need to know exactly what American students have learned and

what they can do according to large-scale assessments like the NAEP. Results of the 1997 NAEP music assessment revealed that many students do not receive systematic instruction in music, that often too little time and money was devoted to music, and that many schools placed too little emphasis on a balanced program of music instruction.

The assessment results clearly demonstrated a demand for improvement in music education. Moreover, the assessments provided important information for music teachers and administrators in the level of music understanding among the school population, and on the effectiveness of school music instruction. Also, the NAEP music assessments provided music educators and teachers with an unprecedented opportunity to take action for improving the quality and quantity of music education across the nation.

### Implications for Music Education

The three NAEP music assessments provide important information for music teachers and administrators about the level of music understanding among the school population and on the effectiveness of school music instruction. They provided music educators and teachers with an unprecedented opportunity to take action to improve the quality and quantity of music education across the nation.

The results of the first and second assessments are important references of students' progress in the past twenty years, and the third is the portrait of today's music achievement. After the release of the 1997 NAEP music assessment, some educators were concerned about their results and discussed the implications (Colwell, 1999; Lehman, 1999; Mark, 1996).



After the results were released, Colwell (1999) stated that arts assessment and arts education are not high-priority items in the United States and do not make headline news. He believes that the 1971-72 and 1978-79 NAEP music assessments could be a good model for individual teachers as well as for school districts and states. However, he does not believe that the results of 1997 NAEP music assessment offers music teachers and educators much useful information. He says:

The NAEP 1997 Arts Report Card, which documents in part the results of the assessment, does not indicate the extent to which music is required and/or elective in middle and junior high schools, how opportunities or requirements might differ in K-8 configurations, what musical experiences fulfilled any existing requirements, or what percent of schools were meeting the Music Educators National Conference (MENC) opportunity-to-learn standards of 45-minute periods, every other day (p. 33)

In spite of the fact that some educators are disappointed in the results of NAEP music assessments, they rarely deny the importance of NAEP music assessment. Mark (1996) states that the 1997 assessment will affect practice because it can serve as a baseline for future assessments. “Perhaps in involvement of the arts education community in all phase of the 1997 assessment will assure that the results are used constructively to strengthen and improve arts education in the future” (Mark, 1996, p. 285).

Lehman (1999) says, “The NAEP results demonstrate that far too many young Americans lack the skills and knowledge necessary to experience the satisfaction, fulfillment, and enrichment that the arts can bring to every citizen” (p. 13).

Riley (1998) says that as a nation people are falling far short in the opportunities

they provide to the students for quality arts instruction. Therefore, in using the NAEP music assessment results to improve music education, MENC reported six steps to take in responding it:

1. Seize the occasion of the release of the results of the NAEP arts assessment to call attention to the importance of the arts in education in your community. Call your own press conference. Provide data to school administrators, parents, and the public describing your music program and its impact on the lives of the young people of your community.
2. Call on arts organizations at the local and state levels to rededicate themselves to working with you and your colleagues to ensure that every student has access to a comprehensive, balanced, sequential, standards-based program of music instruction in school taught by qualified teachers.
3. Seek the help of concerned individuals and organizations in working to ensure that music is required of every student through grade 8, and that every student is required to complete a course in music, art, theatre, or dance to graduate from high school.
4. Work with colleagues in higher education to persuade every college and university in the state to require a course in music, art, theatre, or dance for admission.
5. Work for the adoption of the National Standards for Music Education at the state or local level, or for the adoption of state or local standards based on the National Standards. Work with local administrators to develop a phased plan

to achieve the level of support called for in Opportunity-to-Learn Standards for Music Instruction (MENC, 1994).

6. When the NAEP arts assessment items are released in 1999, administer the items to your own students and compare your local results with those of the national sample. Use favorable results to generate favorable publicity. Use unfavorable results as leverage to obtain the staff, resources, and instructional time needed to strengthen your program (Reston, VA: MENC, 1994. Also available at <http://www.menc.org/publication/books/otl.htm>).

The results from NAEP provide music teachers information with which to improve their instruction, and give school districts and states references for developing curricula for helping students learning music. If states, schools, educators and music teachers use the assessment results for improving instruction and curricula, people may look forward to the results of student achievement in the coming NAEP music assessment in 2007.

### Recommendations for Future Research

So far, the comprehensive body of test questions of the three NAEP music assessments are unreleased, and books and researches about the NAEP music assessments are still rare. Even though NAEP and MENC offer on-line sources of information, they are only available for the 1997 NAEP music assessment, and no information concerning the 1971-72 and 1978-79 NAEP music assessment are included. In this context, more study of the assessments and their implications is warranted. In addition, public policies for Arts education in the past three decades as they relate to the

assessment, and the preparation of the forth NAEP music assessment in 2007 are also potential areas of study. With more information about the NAEP music assessments, music educators and teachers could develop the appropriate music curriculum for meeting students' educational needs.

## APPENDICES

## APPENDIX A

### 1971-72 and 1978-79 Music Objectives and Subobjectives

#### 1971-72 Assessment

##### I. PERFORM A PIECE OF MUSIC

- A. Sing (technical proficiency not required)
- B. Play or sing (technical proficiency not required)
- C. Invent and improvise (technical proficiency not required)

##### II. READ STANDARD MUSICAL NOTATION

- A. Identify the elements of notation, such as clefs, letter names of notes, duration symbols, key signatures and dynamic markings
- B. Identify the correct notation for familiar pieces
- C. Follow notation while listening to music
- D. Sight-sing

##### III. LISTEN TO MUSIC WITH UNDERSTANDING

- A. Perceive the various elements of music, such as timbre, rhythm, melody and harmony, and texture
- B. Perceive structure in music
- C. Distinguish some differing types and functions of music
- D. Be aware of (and recognize) some features of historical styles in music

##### IV. BE KNOWLEDGEABLE ABOUT SOME MUSICAL INSTRUMENTS, SOME OF THE TERMINOLOGY OF MUSIC, METHODS OF PERFORMANCE AND FORMS, SOME OF THE STANDARD LITERATURE OF MUSIC AND SOME ASPECTS OF THE HISTORY OF MUSIC

- A. Know the meaning of common musical terms used in connection with the performance of music, and identify musical instruments and performing ensembles in illustrations
- B. Know standard pieces of music by title, or composer, or brief descriptions of the

- music, or literary-pictorial materials associated with the music from its inception
- C. Know prominent composers and performers by name and chief accomplishment
- D. Know something of the history of music

V. KNOW ABOUT THE MUSICAL RESOURCES OF THE COMMUNITY AND  
SEEK MUSICAL EXPERIENCES BY PERFORMING MUSIC

- A. Know whether or not there are music libraries and stores in the community, and know where concerts are given
- B. Seek to perform music by playing, singing, taking lessons, joining performing groups, and so on

VI. MAKE JUDGEMENTS ABOUT MUSIC AND VALUE THE PERSONAL  
WORTH OF MUSIC

- A. Distinguish parodies from their models
- B. Be able to describe an personal “music” experience

1978-79 Assessment

I. VALUE MUSIC AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

- A. Be affectively responsive to music
- B. Be acquainted with music from different nations, cultures, periods, genres and ethnic groups
- C. Value music in the life of individual, family and community
- D. Make and support aesthetic judgments about music

II. PREFORM MUSIC

- A. Sing (without score)
- B. Play (without score)
- C. Sing or play in a written score
- D. Play or sing a previously prepared piece

III. CREAT MUSIC

- A. Improvise
- B. Represent music symbolically

IV. IDENTIFY THE ELEMENTS AND EXPRESSIVE CONTROLS OF MUSIC

- A. Identify the elements of music

- B. Identify the relationships of elements in a given composition
- C. Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context

**V. IDENTIFY AND CLASSIFY MUSICAL HISTORICALLY AND CULTURALLY**

- A. Identify and describe the features that characterize a variety of folk, ethnic, popular and art music
- B. Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., Medieval, Renaissance, Baroque, Classical, Romantic). Identify representative composers of each period
- C. Cite examples of ways in which man utilizes music in his social and cultural life



## APPENDIX B

### NAEP Arts Education Assessment Framework

The arts assessment was designed to measure the content specifications described in the arts framework for the National Assessment of Educational Progress. The central principle underlying the arts framework is that dance, music, theatre, and visual arts are crucial components of a complete education. The arts have a unique capacity to integrate intellect, emotions, and physical skills in the creation of meaning. Further, (according to the framework), at its best, the teaching of the arts will emphasize Creating and Performing works of art as well as studying and analyzing existing works. Thus, meaningful arts assessments should be built around three arts processes: Creating, Performing, and Responding.

- **Creating** refers to expressing ideas and feelings in the form of an original work of art, for example, a dance, a piece of music, a dramatic improvisation, or a sculpture.
- **Performing** refers to performing an existing work, a process that calls upon the interpretive or re-creative skills of the student.
- **Responding** refers to observing, describing, analyzing, and evaluating works of art.

## APPENDIX C

### The K-12 National Standards for Music Education

#### GRADES K-4

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

Terms identified by an asterisk (\*) are explained in the glossary. The standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 4. Students in the earlier grades should engage in developmentally appropriate learning experiences designed to prepare them to achieve these standards at grade 4. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

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

##### Achievement Standard:

##### Students

- a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo

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

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

Achievement Standard:

Students

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

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

Achievement Standard:

Students

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

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

Achievement Standard:

Students

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

5. Content Standard: Reading and notating music

Achievement Standard:

Students

- a. read whole, half, dotted half, quarter, and eighth notes and rests in 24 , 34 , and 44 meter signatures
- b. use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys
- c. identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing
- d. use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher

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

Achievement Standard:

Students

- a. identify simple music \*forms when presented aurally
- b. demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures
- c. use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances
- d. identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices
- e. respond through purposeful movement 4 to selected prominent music characteristics 5 or to specific music events 6 while listening to music

**7. Content Standard: Evaluating music and music performances**

**Achievement Standard:**

**Students**

- a. devise criteria for evaluating performances and compositions
- b. explain, using appropriate music terminology, their personal preferences for specific musical works and styles

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

**Achievement Standard:**

**Students**

- a. identify similarities and differences in the meanings of common terms <sup>7</sup> used in the various arts
- b. identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music<sup>8</sup>

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

**Achievement Standard:**

**Students**

- a. identify by genre or style aural examples of music from various historical periods and cultures
- b. describe in simple terms how \*elements of music are used in music examples from various cultures of the world <sup>9</sup>
- c. identify various uses of music in their daily experiences <sup>10</sup> and describe characteristics that make certain music suitable for each use
- d. identify and describe roles of musicians <sup>11</sup> in various music settings and cultures
- e. demonstrate audience behavior appropriate for the context and style of music performed

**Notes:**

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

2. E.g., traditional sounds: voices, instruments; nontraditional sounds: paper tearing, pencil tapping; body sounds: hands clapping, fingers snapping; sounds produced by electronic means: personal computers and basic \*MIDI devices, including keyboards, sequencers, synthesizers, and drum machines.
3. E.g., a particular style, form, instrumentation, compositional technique
4. E.g., swaying, skipping, dramatic play
5. E.g., meter, dynamics, tempo
6. E.g., meter changes, dynamic changes, same/different sections
7. E.g., form, line, contrast
8. E.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and meter signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions
9. E.g., Navajo, Arabic, Latin American
10. E.g., celebration of special occasions, background music for television, worship
11. E.g., orchestra conductor, folksinger, church organist

## GRADES 5-8

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

Terms identified by an asterisk (\*) are explained in the glossary. Except as noted, the standards in this section describe the cumulative skills and knowledge expected of all students upon exiting grade 8. Students in grades 5-7 should engage in developmentally appropriate learning experiences to prepare them to achieve these standards at grade 8. These standards presume that the students have achieved the standards specified for grades K-4; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex music, and will provide more sophisticated responses to works of music. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

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

### Achievement Standard:

#### Students

- a. sing accurately and with good breath control throughout their singing ranges, alone and in small and large ensembles
- b. sing with \*expression and \*technical accuracy a repertoire of vocal literature with a \*level of difficulty of 2, on a scale of 1 to 6, including some songs performed from memory
- c. sing music representing diverse \*genres and cultures, with expression appropriate for the work being performed
- d. sing music written in two and three parts Students who participate in a choral ensemble
- e. sing with expression and technical accuracy a varied repertoire of vocal literature with a level of difficulty of 3, on a scale of 1 to 6, including some songs performed from memory

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

**Achievement Standard:**

**Students**

- a. perform on at least one instrument 1 accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
- b. perform with expression and technical accuracy on at least one string, wind, percussion, or \*classroom instrument a repertoire of instrumental literature with a level of difficulty of 2, on a scale of 1 to 6
- c. perform music representing diverse genres and cultures, with expression appropriate for the work being performed
- d. play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument

**Students who participate in an instrumental ensemble or class**

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

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

**Achievement Standard:**

**Students**

- a. improvise simple harmonic accompaniments
- b. improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys
- c. improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent \*style, meter, and tonality

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

**Achievement Standard:**

**Students**

- a. compose short pieces within specified guidelines, 2 demonstrating how the elements of music are used to achieve unity and variety, tension and release, and balance
- b. arrange simple pieces for voices or instruments other than those for which the pieces



were written

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

#### 5. Content Standard: Reading and notating music

Achievement Standard:

Students

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

Students who participate in a choral or instrumental ensemble or class

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

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

Achievement Standard:

Students

- a. describe specific music events 3 in a given aural example, using appropriate terminology
- b. analyze the uses of \*elements of music in aural examples representing diverse genres and cultures
- c. demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music

#### 7. Content Standard: Evaluating music and music performances

**Achievement Standard:**

**Students**

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

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

**Achievement Standard:**

**Students**

- a. compare in two or more arts how the characteristic materials of each art 4 can be used to transform similar events, scenes, emotions, or ideas into works of art
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music 5

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

**Achievement Standard:**

**Students**

- a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures 6
- b. classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary
- c. compare, in several cultures of the world, functions music serves, roles of musicians, 7 and conditions under which music is typically performed

**Notes:**

- 1. E.g., band or orchestra instrument, keyboard instrument, fretted instrument, electronic instrument
- 2. E.g., a particular style, form, instrumentation, compositional technique

3. E.g., entry of oboe, change of meter, return of refrain
4. I.e., sound in music, visual stimuli in visual arts, movement in dance, human interrelationships in theatre
5. E.g., language arts: issues to be considered in setting texts to music; mathematics: frequency ratios of intervals, sciences: the human hearing process and hazards to hearing; social studies: historical and social events and movements chronicled in or influenced by musical works
6. E.g., jazz, mariachi, gamelan
7. E.g., lead guitarist in a rock band, composer of jingles for commercials, singer in Peking opera

## GRADES 9-12

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

Terms identified by an asterisk (\*) are explained in the glossary. Two levels of achievement, "proficient" and "advanced," have been established for grades 9-12. The proficient level is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond grade 8. The advanced level is intended for students who have completed courses involving relevant skills and knowledge for three to four years beyond grade 8. Students at the advanced level are expected to achieve the standards established for the proficient as well as the advanced

levels. Every student is expected to achieve the proficient level in at least one arts discipline (that is, music, dance, theatre, visual arts) by the time he or she graduates from high school.

The standards in this section describe the cumulative skills and knowledge expected of students exiting grade 12 who have enrolled in relevant music courses. They presume that the students have achieved the standards specified for grades 5-8; they assume that the students will demonstrate higher levels of the expected skills and knowledge, will deal with increasingly complex music, and will provide more sophisticated responses to works of music. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. Determining the curriculum and the specific instructional activities necessary to achieve the standards is the responsibility of states, local school districts, and individual teachers.

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

Achievement Standard, Proficient:

Students

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

Achievement Standard, Advanced:

Students

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

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

**Achievement Standard, Proficient:**

**Students**

- a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6
- b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills
- c. perform in small ensembles with one student on a part

**Achievement Standard, Advanced:**

**Students**

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

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

**Achievement Standard, Proficient:**

**Students**

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

**Achievement Standard, Advanced:**

**Students**

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

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

**Achievement Standard, Proficient:**

**Students**

- a. compose music in several distinct styles, demonstrating creativity in using the \*elements of music for expressive effect

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

Achievement Standard, Advanced:  
Students

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

#### 5. Content Standard: Reading and notating music

Achievement Standard, Proficient:  
Students

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

Students who participate in a choral or instrumental ensemble or class

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

Achievement Standard, Advanced:  
Students

- c. demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs
- d. interpret nonstandard notation symbols used by some 20th- century composers

Students who participate in a choral or instrumental ensemble or class

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

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

Achievement Standard, Proficient:  
Students

- a. analyze aural examples of a varied repertoire of music, representing diverse \*genres and cultures, by describing the uses of elements of music and expressive devices 1
- b. demonstrate extensive knowledge of the technical vocabulary of music
- c. identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques

Achievement Standard, Advanced:

Students

- d. demonstrate the ability to perceive and remember music events by describing in detail significant events 2 occurring in a given aural example
- e. compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same genre or style
- f. analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive

## 7. Content Standard: Evaluating music and music performances

Achievement Standard, Proficient:

Students

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

Achievement Standard, Advanced:

Students

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

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

Achievement Standard, Proficient:

#### **Students**

- a. explain how elements, artistic processes 3, and organizational principles 4 are used in similar and distinctive ways in the various arts and cite examples**
- b. compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures 5**
- c. explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music 6**

#### **Achievement Standard, Advanced:**

##### **Students**

- d. compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures**
- e. explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts 7**

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

#### **Achievement Standard, Proficient:**

##### **Students**

- a. classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications**
- b. identify sources of American music genres, 8 trace the evolution of those genres, and cite well-known musicians associated with them**
- c. identify various roles 9 that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements**

#### **Achievement Standard, Advanced:**

##### **Students**

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



#### Notes:

1. E.g., rubato, dynamics
2. E.g., fugal entrances, chromatic modulations, developmental devices
3. E.g., imagination, craftsmanship
4. E.g., unity and variety, repetition and contrast
5. E.g., Baroque, sub-Saharan African, Korean
6. E.g., language arts: compare the ability of music and literature to convey images, feelings, and meanings; physics: describe the physical basis of tone production in string, wind, percussion, and electronic instruments and the human voice and of the transmission and perception of sound
7. E.g., creators: painters, composers, choreographers, playwrights; performers: instrumentalists, singers, dancers, actors; others: conductors, costumers, directors, lighting designers
8. E.g., swing, Broadway musical, blues
9. E.g., entertainer, teacher, transmitter of cultural tradition

#### GLOSSARY

**Classroom instruments.** Instruments typically used in the general music classroom, including, for example, recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments, and electronic instruments.

**Elements of music.** Pitch, rhythm, harmony, dynamics, timbre, texture, \*form.

**Expression, expressive, expressively.** With appropriate dynamics, phrasing, \*style, and interpretation and appropriate variations in dynamics and tempo.

**Form.** The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

**Genre.** A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland).

Level of difficulty. For purposes of these standards, music is classified into six levels of difficulty:

- Level 1-Very easy. Easy keys, meters, and rhythms; limited ranges.
- Level 2-Easy. May include changes of tempo, key, and meter; modest ranges.
- Level 3-Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretive requirements.
- Level 4-Moderately difficult. Requires well-developed \*technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.
- Level 5-Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.
- Level 6-Very difficult. Suitable for musically mature students of exceptional competence. (Adapted with permission from NYSSMA Manual, Edition XXIII, published by the New York State School Music Association, 1991.)

MIDI (Musical Instrument Digital Interface). Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer, and drum machine from any manufacturer to communicate with one another and with computers.

Style. The distinctive or characteristic manner in which the \*elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), \*form or type of composition (fugal style, contrapuntal style), or \*genre (operatic style, bluegrass style).

Technical accuracy, technical skills. The ability to perform with appropriate timbre, intonation, and diction and to play or sing the correct pitches and rhythms.

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