

2021

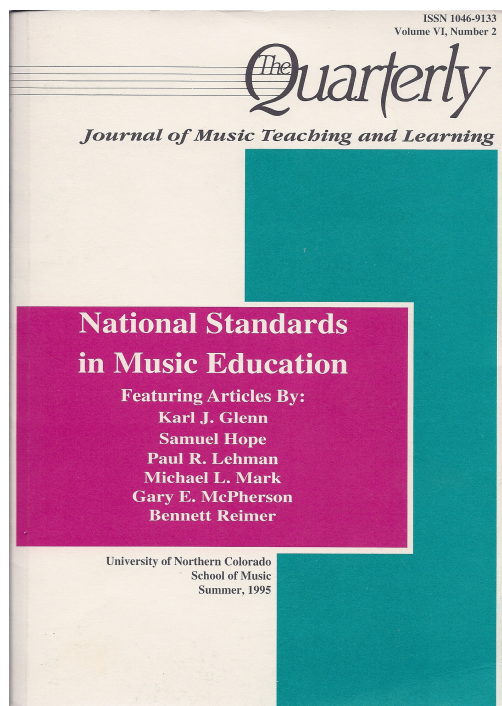
Implementing National Standards in Music: Context, Challenges, And Opportunities

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Recommended Citation

Daugherty, Elza (2021) "Implementing National Standards in Music: Context, Challenges, And Opportunities," *Visions of Research in Music Education*: Vol. 16 , Article 9.
Available at: <https://opencommons.uconn.edu/vrme/vol16/iss6/9>



Title: Implementing National Standards in Music: Context, Challenges and Opportunities

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Source: Daugherty, E. (1995, Summer). Implementing national standards in music: Context, challenges and opportunities. *The Quarterly*, 6(2), pp. 3-4. (Reprinted with permission in *Visions of Research in Music Education*, 16(6), Autumn, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/>

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Implementing National Standards In Music: Context, Challenges And Opportunities

Editorial by Elza Daugherty

University of Northern Colorado

The inclusion of the Arts in the core of disciplines addressed in the *Goals 2000: Educate America Act* signals a significant step in the process of educational reform in the United States. The emergence of voluntary national standards in music is one aspect of *Goals 2000* impacting music in the public schools today. State agencies are in the process of adopting the national standards or creating variants of the standards. Local schools are, or will be, developing curricula based on the states' versions of the standards. The National Standards in Music, as listed below in content standard format, offer opportunity for considerable dialogue about their development, content, and implementation.

Content Standards: Music

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

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

9. Understanding music in relation to history and culture (MENC, 1994).

In this issue of *TQ*, a panel of distinguished authors explores the context, challenges, and opportunities related to the national standards in music. Paul Lehman provides insights into the formation of the standards and challenges the profession faces in implementing them. He is sharing from his perspective as Chair of the Music Task Force who wrote the national standards in music and who guided the intensive process of soliciting and analyzing responses about the music content standards from the grassroots of the profession. The reader is made aware of challenges the task force faced in arriving at a consensus statement of standards, as well as the challenges of assessment, resources, and professional development of teachers we face in implementing the standards.

All levels of music education are being influenced by the national content and achievement standards in music, including teacher preparation. Samuel Hope, Executive Director of the National Association of Schools of Music (NASM), enumerates challenges to teacher preparation in relation to the national standards. He urges the reader to keep the art of music at the heart of the curriculum, while recognizing that the new

challenge is to teach music comprehensively to all students.

Bennett Reimer outlines the promise he believes the voluntary national music standards bring to the profession. His concepts may prove provocative to the reader and may well assist the profession to move forward in implementing the standards, including our ongoing efforts for excellence in music performance while addressing student music education in a more comprehensive manner than ever before in the history of music education in the United States.

Michael Mark and Karl Glenn provide a context for understanding the evolution of the national standards. Mark is masterful in bringing the reader's attention to the various events, along with the persons involved, that paved the way for inclusion of the arts in *Goals 2000*. Glenn shares a perspective in which he places the development of national standards and subsequent assessment efforts

in the context of global economy. He writes from a vantage point that developed in part as he served the Music Educators National Conference (MENC) as national president during a period of active advocacy that resulted in the *AMERICA 2000 Arts Partnership* plan. He also draws from his ongoing observations of educational systems in the United States and in other countries.

Gary McPherson provides intriguing concepts in redefining the teaching of musical performance. His ideas are timely as music educators in the United States and other countries grapple with the complexities of implementing the intradisciplinary nature of music education implied in the national music standards.

Reference

Music Educators National Conference, (1994). *National Standards for Arts Education*. Reston, VA: Music Educators National Conference.



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