



CHAPTER 5

Meeting National Standards for Music Education through Choral Performance

Frank Abrahams

Introduction

During the 1980s, shifting economic priorities caused the demise of many school music programs. Concerned that music learning in public schools would be eliminated completely, a consortium of arts education associations mounted one of the strongest advocacy campaigns in the history of public school music education. Led by the Music Educators National Conference (MENC), now the National Association for Music Education, this consortium produced a document that articulates the content, achievement, and opportunity-to-learn standards for all children in schools.

In 1994 the combined associations published the *National Standards for Arts Education: What Every American Should Know and Be Able to Do in the Arts*.¹ These standards, while voluntary, gave music teachers a framework upon which to develop curricula, assess student achievement, and provide a basis for accountability to their students, administrators, school boards, and communities. The contents of the document also identified benchmarks for all students to meet, providing consistency in music programs nationwide.

This overview of the National Standards for Music Education discusses how choral directors might design their choral curricula, rehearsal strategies, and concert programming to incorporate the National Standards for Music Education. The included sample rehearsal plan provides a model for choral directors who wish to adapt instruction to meet these goals.

History of the Standards

Concern for the ability of American children, not only to compete but to win, was first identified in 1957 when the Soviet Union launched the first space satellite, *Sputnik I*. This concern was further reiterated in 1983 when the federal government published *A Nation at Risk: The Imperative for Educational Reform*. This document stated that the children in American schools were not

achieving at a level high enough to “produce an adult population capable of living productive and satisfying lives in the increasingly technological world community.”² This short document became the manifesto for new initiatives aimed at reforming the system of education in this country, and was aimed at ensuring that American children would be able to outperform children from systems in other countries, principally Japan, France, and Germany.

In their book *World Class Schools: New Standards for Education*³, Haynes and Chalker discuss their studies of the school systems in Canada, France, Germany, Great Britain, Israel, Japan, New Zealand, and Taiwan. They found that these countries had larger class sizes than in the U.S., assigned more homework, and scheduled a longer school day and academic year; they also found national curricula that identified standards of excellence in academic subject areas.⁴ Ravitch added that other countries with world-class standards place more value on education, and teachers receive more respect than they do in this country.⁵ Even the federal government agreed that by establishing high standards, everyone in the education system knows where to aim. According to the U. S. Department of Education, “students will learn more when more is expected of them.”⁶

The warnings in *A Nation at Risk*, coupled with a sagging national economy, placed music programs in jeopardy. School districts, fighting for funds from state and local coffers, became concerned about raising scores on standardized tests in mathematics and science. In response to this struggle, districts cut back and in some cases eliminated their school music programs. The micro-computer was beginning to find its way into school buildings. School boards, seeing technology as a means to enrich instruction in mathematics and science, began diverting funds from other educational programs, such as music and aligning their financial resources into technology purchases and salaries for a new staff. Audio-visual departments became departments of media services and then departments of technology.

Then, in 1990, President George H. W. Bush appointed a committee of governors and charged them with developing goals that would guide American education into the twenty-first century. Unfortunately, these goals did not include the arts. The national associations of arts educators in music, drama, visual arts, and dance rallied to develop a strategy that would save their disciplines from virtual extinction. Their solution connected to the suggestion of the government that national standards be developed in the “core” subjects. The arts organizations felt that if they had standards, the federal government would recognize their disciplines as “core” subjects also. So, led by the MENC Task Force for the National Standards in the Arts, a consortium of arts associations (including the American Alliance for Theatre & Education, the National Art Education Association, the National Dance Association, and the Music Educators National Conference) was formed to develop national

standards that would define what every American child should know and be able to do in the arts.

The National Standards for Music Education were developed by music teachers, university professors, and arts educators at every level. Draft versions of the standards were sent to all members of the participating professional organizations for feedback and suggestions. Forums and symposia were held at national, divisional, and state conferences to provide the opportunity for anyone who wished to give appropriate input to the framers. As a result, the final document did provide the support needed to have the arts included in the Goals 2000: Educate America Act, passed into law by Congress in 1994.

What Are the National Standards for Music Education?

Content Standards

The nine content standards for music education are:

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| One | Singing, alone and with others, a varied repertoire of music. |
| Two | Performing on instruments, alone and with others, a varied repertoire of music. |
| Three | Improvising melodies, variations, and accompaniments. |
| Four | Composing and arranging music within specified guidelines. |
| Five | Reading and notating music. |
| Six | Listening to, analyzing, and describing music. |
| Seven | Evaluating music and music performances. |
| Eight | Understanding relationships between music, the other arts, and disciplines outside the arts. |
| Nine | Understanding music in relation to history and culture. ⁷ |

Achievement Standards

For each content standard there are achievement benchmarks for students in grades K–4, 5–8, and 9–12. For example, the achievement benchmarks for Content Standard Six: listening to, analyzing, and describing music at the high school level, requires that students be able to do the following:

- 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.
- Demonstrate extensive knowledge of the technical vocabulary of music.
- Identify and explain compositional devices and techniques used to provide unity, variety, tension, and release in a musical work, plus give examples of other works that make similar use of these devices and techniques.

- Demonstrate the ability to perceive and remember music events by describing significant events (e.g., fugal entrances, chromatic modulations, developmental devices) occurring in a given aural example in detail.
- 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.
- Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.⁸

The Opportunity-to-Learn Standards

Opportunity-to-learn standards set guidelines for curricula, scheduling, staffing, materials, equipment, and facilities. The standards that are relevant to the high school choral program include that:

- Every music course, including performance courses, provide experiences in creating, performing, listening to, and analyzing music in addition to focusing on its specific subject matter. Also included are learning experiences designed to develop the ability to read music, use the notation and terminology of music, describe music, make informed evaluations concerning music, and understand music and music practices in relation to history and culture and to other disciplines in the curriculum.
- The repertoire taught includes music representing diverse genres and styles from various periods and cultures.
- Every music course, including performance courses, meet at least every other day in periods of at least forty-five minutes.
- Choral ensembles and classes be offered during the school day so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. When enrollment justifies, the school offers at least two choruses, differentiated by the experience or age level of their members, or in the case of choruses, by their composition (e.g., treble voices, lower voices, or mixed voices). Other choral ensembles or classes are offered that reflect the musical interests of the community when clearly identifiable.
- At least one performing organization other than band, orchestra, and chorus (e.g., jazz ensemble, madrigal singers, show choir, or gospel choir) be available for each 300 students in the school.

- Every performing group present a series of performances or an open rehearsal each year for parents, peers, and the community. The number of performances is sufficient to demonstrate the nature and extent of the students' learning experiences. However, it should not interfere with the learning process, or reduce the amount of time available to achieve the instructional objectives of the ensemble. The emphasis needs to be on education rather than entertainment.
- Beginning, intermediate, and advanced choral instruction be available.
- A library of music be provided that includes at least seventy-five titles for each type of choral group. At least fifteen new titles for each type of group are added each year so that sufficient repertoire is available for a three-year cycle of instructional materials; new materials should be purchased each year. The library of music for performing groups should be sufficient in size to provide a folder of music for each student in choral groups and be free of materials that violate copyright laws. (The same applies to various types of ensembles. For example, a library of small-ensemble music should be provided that contains at least seventy-five titles with at least fifteen new titles added each year. The library should likewise be free of materials produced in violation of copyright laws.)
- Every choral rehearsal room contain at least 1,800 square feet of floor space, with the ceiling being at least sixteen-feet high. Every room in which music is taught should have convenient access to a high-quality acoustic or electronic piano. A set of portable choral risers should be conveniently available to every room in which choral music is taught.⁹

**More Than "Singing Alone and with Others"
Integrating National Standards
into the Choral Rehearsal**

Content Standard One: *Singing, alone and with others, a varied repertoire of music*
Since the very essence of the choral experience involves singing with others, little needs to be said in this regard. Remember to provide your singers with solo opportunities in performance with the choir and also in student solo recitals, which you can schedule once or twice per year. Hopefully many of your singers take voice lessons, and the solo recital is a wonderful opportunity to showcase their progress.

It is the "varied repertoire" that merits discussion. Choosing music for performance is one of your most important responsibilities as a choral director. Find music that both challenges the students musically and is interesting to teach. While music publishers are helpful in providing sample scores and CD recordings of new publications, there are other ways to identify high-quality literature that will be interesting to teach, sing, and perform. This text is a wonderful resource for repertoire, and there are some online resources that are helpful as well. Two good sites are www.choralnet.org/music and www.musicanet.org.

Attend choral conferences and concerts by other colleagues. Save the programs. New York and Texas are two states that publish manuals of choral music that are graded by level of difficulty. Include music from all periods and music from other traditions. The following is a list of publishers of multicultural choral repertoire:

Alliance Music Publications
P.O. Box 131977
Houston, Texas 77219-1977
www.alliancemusic.com

GIA Publications, Inc.
7404 S. Mason Ave.
Chicago, IL 60638
www.giamusic.com
(primarily sacred offerings)

Earthsongs
220 NW 29th Street
Corvallis, Oregon 97330
www.earthsongsmus.com

Plymouth Music
170 NE 33rd Street
P.O. Box 24330
Fort Lauderdale, Florida 33334

World Music Press
P.O. Box 2565
Danbury, Connecticut 06813-2565
www.worldmusicpress.com

Walton Music
P.O. Box 167
Bynum, North Carolina 27228
www.waltonmusic.com

Musica Russica
310 Glenwood Drive
Guilford, Connecticut 06437
www.musicarussica.com

Morton Music
www.mortonmusic.com.au
Distributed in the U.S.A. by Musical Resources
2020 North Holland Sylvania Road
Toledo, Ohio 43615
www.musical-resources.com

Transcontinental Music Publications/New Jewish Music Press
603 Third Avenue, 6th Floor
New York, New York 10017
www.etranscon.com

Find repertoire that has inherent musical value.¹⁰ Choose music that provides a means to teach musical concepts and build musical skills. As you rehearse, use musical vocabulary so that your singers become familiar with the terms. Don't forget to perform music by contemporary choral composers. And don't overlook the opportunity to commission works for your particular groups. Contact the music department at your local college or university to identify composers who could write for your ensembles. (Commissioning is not as expensive as you might think.)

In another book in this series, *Teaching Music through Performance in Band, Volume 2*, Eugene Corporon suggests criteria he uses to select repertoire for his ensembles as a "guide to determining quality, worth, and value."¹¹ They are

appropriate for choral music as well. When adapting them for choral music, these ten principles are:

1. The composition has form—not a form but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design and creates the impression of conscious choice (of text) and judicious arrangements on the part of the composer.
3. The composition reflects craftsmanship (in voice leading).
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and its probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details (including the vocal issues connected to the setting of text), and it avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic content in which it exists.
9. The composition is genuine in idiom and not pretentious. (The text is significant and appropriate to the age and level of the ensemble.)
10. The composition reflects a musical validity that transcends factors of historical importance or pedagogical usefulness.

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

Although it might seem silly to think that performing on instruments should be part of the choral program, it really is not. While I am certainly not advocating that the singers be accomplished instrumentalists, I am suggesting that it is important to perform music with instruments. Singing with an orchestra, for instance, is a thrilling experience for young singers, and adding the instruments introduces a whole new dimension to your concerts. Further, there are many compositions for choir with percussion, in which members of the ensemble can play the parts. *A Joyous Procession* by Lou Harrison¹² is one such example. The piece is scored for a two-part choir with hand drums, tambourines, and a gong. Members of the ensemble are expected to play while singing.

At Cherry Hill (New Jersey) High School East, a select vocal ensemble sings and accompanies themselves on hand bells. Called “The Belles of East,”

the group arranges its own repertoire, and members play and sing simultaneously. Other schools include recorders and hand drums as part of their madrigal ensembles. Often the singers double as instrumentalists. They sing some of the songs while they accompany others.

Content Standard Three: *Improvising melodies, variations, and accompaniments*
Many choral directors shy away from improvisation because they associate it with jazz. When you think about it, improvisation gives students an opportunity to share their musical thoughts with you, their peers, and the audience. Since all children have what Howard Gardner calls “musical intelligence,”¹³ all have the capacity to express themselves through improvisation. The Orff approach, common to elementary music programs, advocates that children improvise on specially prepared instruments. While this is not always practical in high school or middle school choir rehearsals, it is possible to take time to have students improvise. After all, improvisation develops the ear and the musical mind.

Here is a simple strategy: During the warm-up, choose one part to sing the vocalise normally, and ask the other sections to “harmonize” it. Or take a unison composition, a show tune perhaps, and ask the choir to “invent” their own harmony. During the Christmas season, I often ask a part other than soprano to sing the melody of a particular carol, and then I have the other parts invent their own harmonies. For example, the choir may sing the first verse of “Silent Night” in unison. For the second verse, tenors sing the melody while the sopranos, altos, and basses “invent” harmony parts. This strategy is extremely effective and gives the sopranos something more meaningful to contribute than singing the melody line. It allows another voice part to sing melody. Most importantly, it meets the improvisation mandate of standard three.

Content Standard Four: *Composing and arranging music within specified guidelines*
A variation on the above technique works for students who like to write and arrange their own music. You may not know it, but you probably have students in your choirs who arrange and perform songs they hear on TV or on the car radio. You may also have serious composers in the group. Devote some time on each concert to program music composed and arranged by students. Remember to secure the appropriate permissions before you perform any original arrangements of copyrighted works.

Content Standard Five: *Reading and notating music*

Build reading and writing skills into your warm-up. Choose a solfege system, and use it. While many music teachers use Movable Do, I prefer a system in which the students sing the letter names of the notes. For me, that best reinforces the reading of musical notation. And, if you are programming

contemporary or world music, this modified fixed system can help singers sight-read easily. Chances are you have students in your ensembles who can read music because they play piano or another instrument in orchestra or band. Use those musicians as leaders. Include reading and writing skills as part of your assessments each time you evaluate students for grades. Remember, the only reason your singers cannot sight-read is that you have not taught them or made it a priority in your program.

Content Standard Six: *Listening to, analyzing, and describing music* and
Content Standard Seven: *Evaluating music and music performances*

Technology enables choral directors to meet content standards six and seven. For example, if you are performing a Brahms motet assign students to listen to a movement from one of the symphonies. Assign a listening excerpt from the *Requiem* or the Brahms lieder. You can leave CDs or tapes on reserve in the school library. Then, set up a listserv for the singers in your ensemble and have them send you an “electronic journal entry” reflecting on what they heard. The listserv allows your students to share ideas with you and with their peers. It is a wonderful way to initiate substantial conversation about the music and for you to monitor their responses. Periodically, send some questions to them for thought, and let the students “chat” with you and each other. After each concert, require students to send a reflective evaluation of the performance to the listserv. This will facilitate talking between students outside of class, which will leave more time in class for other activities.

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

Howard Gardner writes that learning is authentic when it connects to the world beyond the classroom.¹⁴ Content standard eight addresses this very issue. Additionally, recent research suggests that the study of music, especially at an early age, may contribute to a child’s success in spatial development, understanding patterns, and seeing relationships. It also helps students later in life when they reach the more advanced levels of mathematics and science. Most importantly, the study of music teaches children to think creatively. If, as Americans, we are going to be world leaders in science and technology, we need to teach our young people to be creative problem solvers. This happens in music classes, specifically in choral rehearsals. Although choosing to perform Handel’s “Hallelujah Chorus” simply because it is a great piece of music might have been sufficient justification in the past, conductors must show how this piece parallels concepts of design, proportion, and balance, which are common problems in the visual arts and mathematics. Study and performance of this great oratorio chorus becomes relevant beyond the rehearsal room.

Content Standard Nine: *Understanding music in relation to history and culture*
Music exists within a social context. Children enter our rehearsal rooms with quite a bit of knowledge in music—some learned in the school music program, but much learned outside of music classrooms and rehearsals. It is a curious phenomenon, but no matter how poor children may be, they have money to buy the latest CD or purchase tickets to a concert by their favorite pop group or singer.

Think about it. Our students have audio collections broader in scope than ours, and they know more about the music of their adolescent culture than we could dream possible. Choral teachers are successful when they are able to tap into that information bank by encouraging students to understand the historical and cultural situations in which the music was produced. What do we know about eighteenth-century Europe as a result of performing a Haydn mass? What do we know about culture and history by singing a Morley madrigal? What do we know about emotion and feeling by singing a Brahms motet? What do we know about our own society when we perform the medley from the latest Broadway show? How will studying these aspects ultimately affect the performance? There are teachers who believe that some music is “our” music and other music is “their” music. Those teachers tend to discourage young people from serious musical study. And just as content standard one suggests that our students sing a varied repertoire of music, we must open ourselves to music from their time as well.

There is a second aspect of choral performance that this content standard addresses. When we perform, and especially when we perform music of other cultures, we must ensure that our performances are as authentic as possible. Mary Goetze, one of America’s leading conductors of children’s choirs, shocked the profession when she suggested that children sing in chest voice when performing music of African origin.¹⁵ Other colleagues concur. Choral music must be performed in the manner in which its creator conceived it. For classically trained conductors, this means reeducation and a commitment to stretching beyond what was learned in school.

By singing a balanced repertoire, singers gain proficiency in order to:

- Classify unfamiliar music by genre, style, and historical period or culture and explain the reasoning behind their classifications;
- Identify and explain the stylistic features of a given musical work that define its aesthetic tradition and its historical or cultural context;
- Identify and describe musical genres or styles that show the influences of varied cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.¹⁶

Planning the Choral Rehearsal to Meet National Standards

Addressing content and opportunity-to-learn standards through choral performances will require that choral directors rethink their rehearsal strategies. While performances are the final goal, the path one travels to the performance will change. The choral rehearsals shift from practicing the music to become a comprehensive musical experience. Jason Iannuzzi, chairman of the performing arts department at Winchester Thurston School in Pittsburgh, Pennsylvania, and former conductor of the Westminster Conservatory Youth Chorale Chamber Singers at Westminster Choir College of Rider University, worked with me to develop the following rehearsal plan.¹⁷ Notice the plan consists of two smaller sections inside four large divisions. Each smaller unit (out of eight in all) has its own objective, activity, and assessment. Musical concepts frame the entire plan.

We develop a plan like this for each piece in the choral folder, and it often takes more than one rehearsal to complete. Because the plan often takes more than one rehearsal to complete, the plans for each piece of music are at various stages of readiness in each rehearsal. While this method of planning may seem confusing or difficult at first, once your thinking shifts toward meeting National Standards, the logic appears clear. In addition to meeting the National Standards for Music Education, the plan also includes strategies to engage singers in higher-order thinking and problem solving. These constructivist techniques are popular in other academic subjects and are applicable to choral rehearsals as well. Further, the plan provides connections to integrate the choral curriculum with the other arts and subjects outside the arts as well as to multiple intelligences.

Finally, the plan incorporates the latest research on music and the brain. Steps 1, 3, 6, and 8 are “right brain” activities because they are holistic and abstract. Steps 2, 4, 5, and 7 are “left brain” activities because they are sequential and concrete. These latter steps often call for singers to verbalize. More information on these ideas and strategies are found in the “Suggestions for Further Reading” at the end of this chapter.

Steps for Formulating a Choral Rehearsal Plan

Author: Frank Abrahams and Jason Iannuzzi
Concept: The choral rehearsal should be a comprehensive musical experience that involves musical thinking, problem solving, and develops choral concepts.
Grade Level: Middle School and High School
(Note: Remember that singers want to sing in a choral rehearsal, and limit any lecture to a minimum.)

One	EXPERIENCE
<p>(1) Objective: To place the piece into a context and facilitate an understanding of its <i>gestalt</i>, or relationship to the concept as a whole.</p> <p>Activity: Read or play through the piece once, or listen to a recording and have the singers follow along in their scores. Have singers highlight where the main themes occur.</p> <p>Assessment: Are the singers following with their scores? Are they engaged during the read-through?</p>	
<p>(2) Objective: For singers to gain knowledge about the nature of the musical issues they will need to solve.</p> <p>Activity: Briefly comment on the piece. Why was it selected? Discuss some interesting musical features or ideas, etc. Point out the major issues in rhythm, melody, color, and phrasing. What are the challenges of performance?</p> <p>Assessment: Are the singers engaged in the discussion of musical features?</p>	
Two	PRESENT
<p>(3) Objective: For singers to identify the main musical idea(s).</p> <p>Activity: Isolate the most important musical statements in the piece, and provide singers with experiences from these parts first. For instance, teach the refrain of a song, or identify the subject/counter-subject of a fugue. Experiences are not limited to singing but may include</p>	

Assessment:	clapping a rhythmic motive, performing hand signs to the main theme, etc. Do the singers (through singing, moving, discussing, etc.) demonstrate an understanding of the main point of the music?
(4) Objective:	For singers to gain an understanding of the underlying structure of the piece. Whenever possible, music should be learned from the standpoint of how the composer wrote it.
Activity:	<ul style="list-style-type: none"> Share with the singers (or lead singers) to discover significant aspects of the structure of the music. For instance, if there is a fugue, isolate the subject and counter-subject and learn those first. If the piece is written in sonata-allegro form, a discussion of the exposition, development, and recapitulation is appropriate. Singers may listen to other works of the composer or works written in a comparative or contrasting styles. This promotes critique, evaluation, and synthesis. What does the text mean? How is the music connected to the text? Are there images or metaphors? If preparing a major work, it would be valuable to present a study guide at this point.
Assessment:	Are singers marking their scores? Is the discussion of music and text substantial and of high quality?
Three	PRACTICE
(5) Objective:	For singers to polish the fine points of the piece (pitch, rhythm, dynamics, phrasing, diction, etc.).
Activity:	This is the most traditional part of the plan. Teach and rehearse the piece as the composer wrote it, engaging the musical intelligence of the singers whenever possible. Remember, singers must bring something more to rehearsals than their voices. Decide which problems are "self

Assessment:	correcting" and empower the singers to take responsibility for correct notes, rhythms, and markings. Does the performance sound secure? Do the singers demonstrate understanding? Are the singers making connections on their own?
(6) Objective:	For singers to build individual musicianship. They will continue to fine-tune the mechanics of the piece using different modalities and find new ways to approach the music being sung.
Activity:	Invent warm-ups for future rehearsals that connect to and address the musical issues in the piece. Be sure that the singers see the connections. Use Kodály hand signs, trace the line of the phrase with the arms, move to the macro beat, and conduct while singing. This engages the kinesthetic modality. Move singers into different formations, such as circles. If members of the group are capable, mix them up so that no two members are standing next to each other. Emphasize listening to other parts.
Assessment:	Are the singers performing with understanding?
Four	EXTEND
(7) Objective:	For the conductor to provide singers with opportunities to make musical decisions and critique their work.
Activity:	During informal cooperative learning, one group listens while another sings and makes suggestions for improvement. If inaccuracies in pitch, rhythm, or diction still occur, give the singers quiet time (a minute or two) to mentally correct their mistakes independently. During the extension part of the process, the conductor continually refines and polishes the work.
Assessment:	Monitor the students' contributions to their cooperative groups. Are the singers taking personal responsibility for the musical issues?

(8) Objective:	For students to synthesize learning.
Activity:	Present a performance of the piece.
Assessment:	Do the singers sing in a way that reflects an understanding of the musical ideas and a mastery of the musical materials?

The Plan in Action

Author: Frank Abrahams and Mellissa Hughes¹⁸
Theme: Identifying and applying different vocal timbres to world music
Grade Level: High school
Materials: Recording of "Ngana" by Stephen Leek (1996, Morton Music)¹⁹
 Pictures of Australia, didgeridoo, corroboree ritual, and Ayers rock²⁰

One	EXPERIENCE
(1) Objective:	To provide a problem, which presents a need to know the answer.
Activity:	Listen to "Ngana" in its entirety. Give the choir an overall sense or <i>gestalt</i> of the piece. Ask students to visualize colors that might represent the individual sections.
Assessment:	Student engagement and the quality of their answers.
(2) Objective:	To further motivate students' interest in the music.
Activity:	Discuss the different vocal timbres (i.e., colors) in "Ngana" and compare them with other pieces that the students are currently singing.
Assessment:	Student engagement and the quality of the individual responses.

Two	PRESENT
(3) Objective:	To connect the experience with the theme of the rehearsal.
Activity:	Show posters of Australia. Talk to students about the didgeridoo, the corroboree ritual, and Ayers rock. Ask students to tell you why it is important to sing world music, and why it is important to perform world music as authentically as possible. Show how the colors in the pictures connect to the colors in the music.
Assessment:	The level of student engagement and their ability to make connections.
(4) Objective:	To present the information.
Activity:	Invite students to sing various vocalises as they visualize different colors. Ask the students how this visualization affects their choral sound. Have the students suggest various colors for the individual sections of "Ngana." Explain the technical aspects of producing these vocal colors.
Assessment:	Student engagement in the musical exercises and the quality of their answers demonstrate an understanding of color and timbre.
Three	PRACTICE
(5) Objective:	For singers to polish the fine points of the piece.
Activity:	Rehearse the piece, paying careful attention to contrasting vocal timbres. Correct pitches and rhythms as necessary.
Assessment:	Ability of students to apply new concepts and the demonstration of an understanding of the piece.

(6) Objective:	Singers continue to fine-tune the mechanics of the piece using a kinesthetic modality.
Activity:	Have treble parts conduct while they sing the canon. Have students pulse eighth notes. Add clapping and stomping in the music where it has been notated.
Assessment:	The quality of student performance and engagement.
Four	EXTEND
(7) Objective:	To provide for reflective thinking.
Activity:	Ask students by section to name three things that they could improve. Give students two minutes to review their parts and to correct their mistakes. Student do this on their own.
Assessment:	Student engagement, the quality of answers, and their ability to identify and fix problems.
(8) Objective:	For singers to synthesize learning.
Activity:	Perform the piece, always attending to contrast of timbre.
Assessment:	The quality of the final performance. Did the singing reflect an understanding of the contrasting vocal timbres?

Choose one and complete:

- Listen to the piece “And God Created Great Whales” by Alan Hovhaness. How does the composer use color and texture (and the sounds of real whales) to achieve his musical objectives? Discuss your findings with a friend, your conductor, or with the choir.
- Surf the Web for information on the Aborigines of Australia, and print the sources.
- Interview a “senior” member of your family about the music of your heritage. Tape the session. Learn a song that your relatives might have sung several generations ago.
- Arrange a musical selection from your own cultural heritage for the choir to sing as a companion piece to “Ngana.”

How Each Step Correlates to Gardner’s Multiple Intelligences	
Step 1	Musical, Spatial, Intrapersonal
Step 2	Verbal Linguistic
Step 3	Verbal Linguistic
Step 4	Logical-mathematical
Step 5	Logical-mathematical, Spatial, Musical
Step 6	Bodily-kinesthetic, Logical-mathematical
Step 7	Intrapersonal, Verbal Linguistic
Step 8	Musical, Intrapersonal

Correlation to Thinking Skills <i>(Higher Order Skills Are in Italics)</i>	
Step 1	<i>Synthesis</i>
Step 2	Knowledge, Comprehension, Application
Step 3	Knowledge, Comprehension, Application
Step 4	<i>Analysis, Synthesis, Evaluation</i>
Step 5	Application
Step 6	Application
Step 7	<i>Evaluation</i>
Step 8	Application

Connection to the National Standards for Music Education		
Note: <i>The study and performance of this composition meets National Standard 9: Understanding music in relation to history and culture.</i>		
Step 1	Content Standard 1	Singing, alone and with others, a varied repertoire of music
	Content Standard 5	Reading and notating music
Step 2	Content Standard 6	Listening to, analyzing, and describing music
Step 3	Content Standard 8	Understanding relationships between music, the other arts, and disciplines outside the arts
	Content Standard 9	Understanding music in relation to history and culture

Step 4	Content Standard 1	Singing, alone and with others, a varied repertoire of music
	Content Standard 5	Reading and notating music
	Content Standard 6	Listening to, analyzing, and describing music
	Content Standard 7	Evaluating music and music performances
Step 5	Content Standard 1	Singing, alone and with others, a varied repertoire of music
	Content Standard 5	Reading and notating music
Step 6	Content Standard 1	Singing, alone and with others, a varied repertoire of music
	Content Standard 3	Improvising melodies, variations, and accompaniments
	Content Standard 5	Reading and notating music
Step 7	Content Standard 7	Evaluating music and music performances
Step 8	Content Standard 1	Singing, alone and with others, a varied repertoire of music
	Content Standard 5	Reading and notating music
	Content Standard 9	Understanding music in relation to history and culture

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Recommendations for Further Reading

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Notes

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- 2 Michael L. Mark, *Contemporary Music Education*, 3rd ed. (New York: Schirmer Books, 1996), 119-20.
- 3 Donald M. Chalker and Richard M. Haynes, *World Class Schools: New Standards for Education* (Landham, MD: Scarecrow Press, 1995).
- 4 *Ibid.*, 23.
- 5 "A Citizen's Guide to Standards," *American School Board Journal*, February 1995: 35-39.
- 6 United States Department of Education, *High Standards for All Students* (Washington, D.C.: Government Printing Office, 1994), 2.