

# Music Standards

First Edition

for teachers of students ages 3–18+

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*National Board Certification  
Promotes Better Teaching,  
Better Learning, Better Schools*

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# Preface

## About the National Board for Professional Teaching Standards

The National Board for Professional Teaching Standards (National Board) is a not-for-profit professional organization, created and governed by practicing teachers and their advocates. The founding mission of the National Board is to advance the quality of teaching and learning by

- maintaining high and rigorous standards for what accomplished teachers should know and be able to do;
- providing a national voluntary system certifying teachers who meet these standards; and
- advocating related education reforms to integrate National Board Certification into American education and to capitalize on the expertise of National Board Certified Teachers.

Recognized as the “gold standard” in teacher certification, the National Board believes higher standards for teachers means better learning for students.

Founded in 1987, the National Board began by engaging teachers in the development of standards for accomplished teaching and in the building of an assessment—National Board Certification—that validly and reliably identifies when a teacher meets those standards. Today, there are 25 certificate areas that span 16 content areas and four student developmental levels. The essence of the National Board’s vision of accomplished teaching is captured in the enduring document *What Teachers Should Know and Be Able to Do*, at the heart of which are the Five Core Propositions:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and how to teach those subjects to students.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experience.
5. Teachers are members of learning communities.

The National Board believes that board certification should become the norm, not the exception, and should be fully integrated into the fabric of the teaching profession. In other professions, such as medicine, engineering, and architecture, board certification has helped to create a culture of accomplished practice and is a major reason why those professions are held in such high regard by the public. Those professions did what teaching must now do: strengthen the coherent pipeline of preparation that begins in pre-service and continues through board certification and beyond, with each step engineered to help teachers develop toward accomplished. More than 110,000 teachers had achieved board certification by 2014, a number which represents the largest group of identified teaching experts in the country. Given the size of the teaching workforce, however, this sizable number represents fewer than 3 percent of teachers.

For most children that means they go through their entire schooling without being taught by a board-certified teacher. Each teacher who pursues board certification helps to close this gap, strengthening the profession and the quality of teaching and learning. In a world where board certification is the standard that all teachers aspire to and most achieve, students experience accomplished teaching throughout their schooling, unleashing their potential.

## About the Standards

Every child deserves an accomplished teacher—one who is qualified to equip students with the skills to succeed in a global community. The core mission of the National Board for Professional Teaching Standards is to create field-specific standards for accomplished teaching that are grounded in the Five Core Propositions and that articulate the actions that accomplished teachers employ to advance student learning. Each standards document represents a professional consensus on the attributes of practice that distinguish accomplished teaching in that field. Many school systems use the standards as the basis for ongoing professional development, and many colleges and universities incorporate the standards into their undergraduate and graduate teacher education programs.

Standards are developed and revised by a committee of 12–15 members who are representative of accomplished professionals in their field. A majority of standards committee members are practicing Board certified teachers. Other committee members are experts in academic content and child development, including teacher educators, researchers, and other professionals in the relevant field. Standards are disseminated widely for public comment and subsequently revised as necessary before adoption by the National Board's Board of Directors.

Throughout the development of both the standards and the certification process, the National Board ensures broad representation of the diversity that exists within the profession; engages pertinent disciplinary and specialty associations at key points in the process; collaborates closely with appropriate state agencies, academic institutions, and independent research and education organizations; and establishes procedures to detect and eliminate instances of external and internal bias.

National Board Standards and certifications are defined by the developmental level of the students and by the subject or subjects being taught. Teachers select the subject area that makes up the substantive focus of their teaching. They may choose Generalist certificates if they do not focus on one particular subject area in their practice. The four overlapping student developmental levels (listed below) indicate the age of the majority of their students.

- Early Childhood (EC)—ages 3–8
- Middle Childhood (MC)—ages 7–12
- Early Adolescence (EA)—ages 11–15
- Adolescence and Young Adulthood (AYA)—ages 14–18+

## About Certification

National Board Certification® is a voluntary, standards-based process designed for teachers to transform the Five Core Propositions into practice. In order to be eligible for certification a teacher must

- Hold a baccalaureate degree from an accredited institution<sup>1</sup>;
- Have a minimum of three years' teaching experience at the early childhood, elementary, middle school, or high school level; and
- Where it is required, hold a state teaching license.

The assessments, aligned with the Five Core Propositions and the standards, are designed so that teachers demonstrate their practice by providing evidence of what they know and do. The evidence-based assessment honors the complexities and demands of teaching.

In 2014, the National Board initiated revision of the assessment to make the process more flexible, affordable, and efficient for teachers. In all certificate areas, candidates for National Board Certification are now required to complete four components: three portfolio entries, which are submitted online, and a computer-based assessment, which is administered at a testing center. Teachers develop portfolio entries that require analysis of their practice as it relates to student learning and to being a reflective, effective practitioner. Designed to capture what a teacher knows and is able to do in real time and in real-life settings, the portfolio consists of description, analysis, and reflection focused on student learning that is captured on video and in student work samples. The process requires teachers to reflect on the underlying assumptions of their practice and the impacts of that practice on student learning.

Teachers also demonstrate content knowledge by responding to open-ended and multiple choice questions delivered at a secure testing site. The assessment center component complements the portfolio, validates that the knowledge and skills exhibited in the portfolio are accurate reflections of what a candidate knows, and provides candidates with opportunities to demonstrate knowledge and skills not sampled in the portfolio.

Assessments are based on the standards and are developed for every certificate area by educators who specialize in the same content and student developmental level as the candidates. Educators who are themselves practitioners in the certificate area score the submitted portfolio entries. They must successfully complete intensive training and qualify for scoring on the basis of their understanding of National Board Standards and scoring guidelines.

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<sup>1</sup> Candidates registering for the Career and Technical Education certificate are required to hold a bachelor's degree only if their state required one for their current license.

# Foundation of National Board Certification for Teachers

## Five Core Propositions

The National Board framework for accomplished teaching was established in its 1989 publication, *What Teachers Should Know and Be Able to Do*. The Five Core Propositions serve as the foundation for all National Board standards and assessments, defining the level of knowledge, skills, abilities, and commitments that accomplished teachers demonstrate. Teachers embody all Five Core Propositions in their practices, drawing on various combinations of these skills, applications, and dispositions to promote student learning.

### 1. Teachers are committed to students and their learning.

Accomplished teachers base their practice on the fundamental belief that all students can learn and meet high expectations. They treat students equitably, recognizing the individual differences that distinguish one student from another and taking account of these differences in their practice. They adjust their practice based on observation and understanding of their students' interests, abilities, skills, knowledge, language, family circumstances, and peer relationships. They view students' varied backgrounds as diversity that enriches the learning environment for every student.

Accomplished teachers understand how students develop and learn. They consult and incorporate a variety of learning and development theories into their practice, while remaining attuned to their students' individual contexts, cultures, abilities, and circumstances. They are committed to students' cognitive development as well as to students' ownership of their learning. Equally important, they foster students' self-esteem, motivation, character, perseverance, civic responsibility, intellectual risk taking, and respect for others.

### 2. Teachers know the subjects they teach and how to teach those subjects to students.

Accomplished teachers have a rich understanding of the subject(s) they teach and appreciate how knowledge in their subject is created, organized, linked to other disciplines, and applied to real-world settings. While maintaining the integrity of disciplinary methods, content, and structures of organization, accomplished teachers develop the critical and analytical capacities of their students so they can think for themselves.

Accomplished teachers command specialized knowledge of how to convey and reveal subject matter to students. They are aware of the preconceptions and background knowledge that students typically bring to each subject and draw upon pedagogical and subject matter understandings to anticipate challenges,

modify their practice, and respond to students' needs. They also demonstrate a commitment towards learning about new strategies, instructional resources, and technology that can be of assistance. Their instructional repertoire and professional judgment allow them to generate multiple paths to knowledge in the subjects they teach, and they are adept at teaching students how to pose and solve their own problems so they can continue exploring and advancing their understanding.

### **3. Teachers are responsible for managing and monitoring student learning.**

Accomplished teachers view themselves as facilitators of student learning within dynamic instructional settings. They create, enrich, maintain, and alter learning environments while establishing effective ways to monitor and manage those environments and the student learning that occurs within them. They possess a comprehensive knowledge of instructional methods, know when each is appropriate, and can implement them as needed. They use instructional time constructively and efficiently, customizing physical layout, resources, and instructional methods. They enlist the knowledge and support of a wide range of stakeholders to provide their students with enriched opportunities to learn. They understand the strengths and weaknesses of pedagogical approaches they may take, as well as the suitability of these approaches for particular students.

Accomplished teachers know how to engage students in varied settings and group configurations. They create positive and safe learning environments that guide student behavior and support learning, allowing the schools' goals for students to be met. They are adept at setting norms for social interaction among students and between students and teachers. They understand how to motivate students and value student engagement, supporting them as they face and learn from challenges.

Accomplished teachers assess the progress of individual students as well as that of the class as a whole. They apply their knowledge of assessment to employ multiple methods for measuring student growth and understanding. They use the information they gather from monitoring student learning to inform their practice, and they provide constructive feedback to students and families. They collaborate with students throughout the learning process and help students engage in self-assessment.

### **4. Teachers think systematically about their practice and learn from experience.**

Accomplished teachers possess a professional obligation to become perpetual students of their craft. Committed to reflective learning, they are models of educated persons. They exemplify the virtues they seek to inspire in students—curiosity, honesty, fairness, respect for diversity and appreciation of cultural differences—and the capacities that are prerequisites for intellectual growth: the ability to reason and take multiple perspectives, to be creative and take risks, and to adopt an experimental and problem-solving orientation.

Accomplished teachers draw on their knowledge of human development, subject matter, and instruction, and their understanding of their students to make principled judgments about sound practice. Their decisions are not only grounded in established theories, but also in reason born of experience. They engage in lifelong learning, which they seek to encourage in their students.

Accomplished teachers seek opportunities to cultivate their learning. Striving to strengthen their teaching and positively impact student learning, teachers use feedback and research to critically examine

their practice, seek to expand their repertoire, deepen their knowledge, sharpen their judgment and adapt their teaching to new findings, ideas and theories.

## **5. Teachers are members of learning communities.**

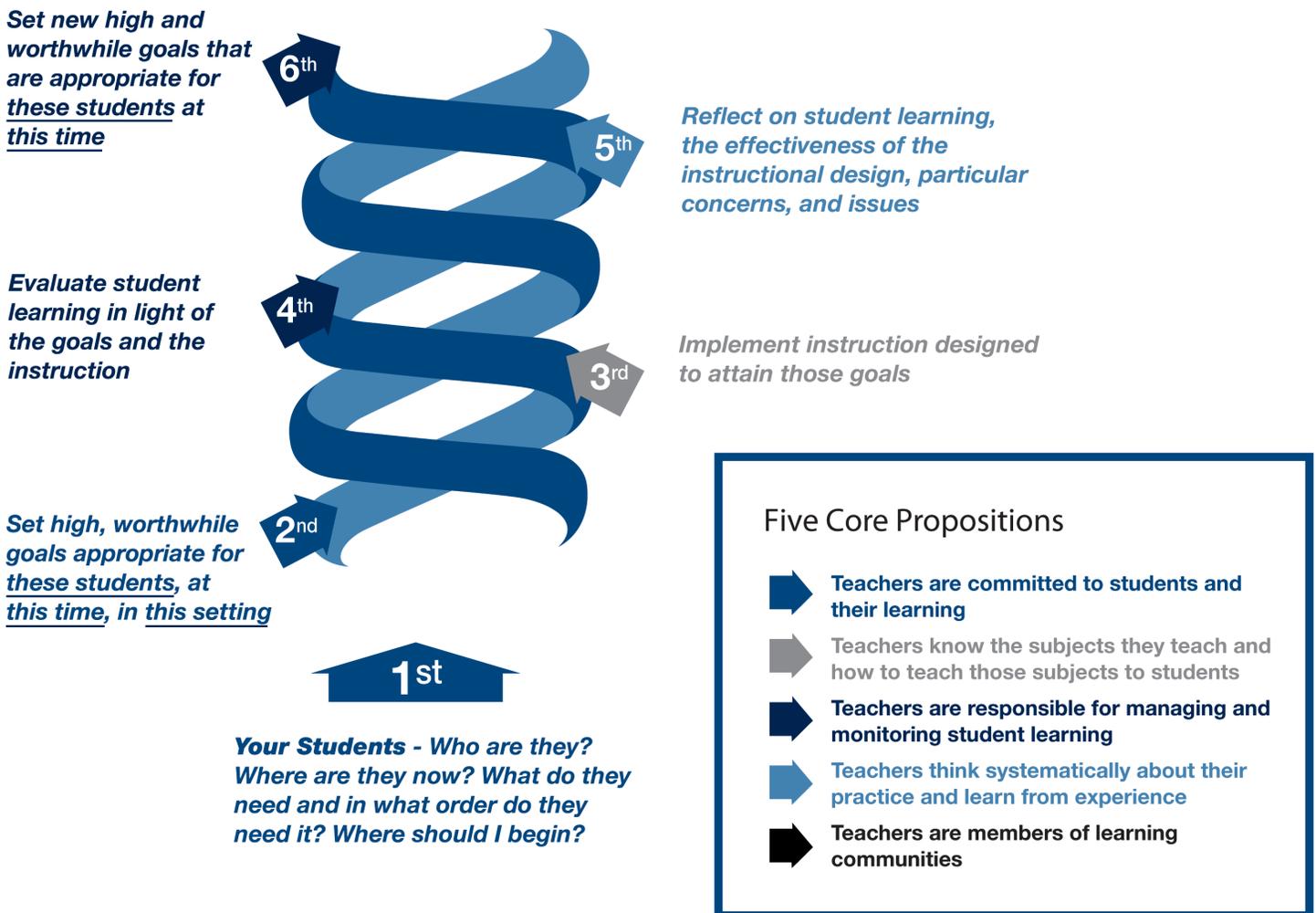
Accomplished teachers participate actively in their learning communities to promote progress and achievement. They contribute to the effectiveness of the school by working collaboratively with other professionals on policy decisions, curriculum development, professional learning, school instructional programs, and other functions that are fundamental to the development of highly productive learning communities. They work collaboratively and creatively with families and the community, engaging them productively in the work of the school and cultivating students' connections with the opportunities, resources, and diversity they afford.

Accomplished teachers can evaluate school progress and the allocation of school resources in light of their understanding of state and local educational objectives and their knowledge of student needs. They are knowledgeable about and can advocate for specialized school and community resources that can be engaged for their students' benefit, and are skilled at employing such resources as needed.

# Architecture of Accomplished Teaching

The Architecture of Accomplished Teaching provides a view of how the use of the Five Core Propositions and the standards that are developed from them result in student learning. As depicted in the Architecture of Accomplished Teaching illustration, shown below, one strand represents teaching practice as grounded in the Five Core Propositions, while the other strand represents the teacher’s impact on students and their learning.

## The Architecture of Accomplished Teaching: *What is underneath the surface?*



The National Board program certifies accomplished teachers who positively influence student learning through effective teaching practice. The process includes the core propositions for all teachers, a common set of accomplished teaching standards specific to the content field and students’ developmental levels, and a set of evidence-based assessments specific to the field that certify what accomplished teachers know and do.

# Standards

## Introduction

### The Lifelong Benefits of Music Education

Anyone who is passionate about music knows that music not only can enrich life but also can profoundly affect the way one experiences life. Music reflects the human soul and encompasses the full range of human emotion, from the celebration of joy and accomplishment to the expression of grief. Music is a uniquely human form of expression with enormous inherent value to individuals, to societies, and to human culture in general. It provides a means of communication not available in any other discipline.

Music is a rich, intriguing, and demanding discipline. The study of music offers unique intellectual challenges, rewards, and opportunities that enable students to develop perspectives and abilities that will continue to mature throughout their lives. Accomplished music educators have the power to engage students in educational experiences that might well be life changing, allowing them to discover new things about themselves and others that they might not otherwise have known; inspiring them to give music a prominent and permanent place in their lives; or, for some, supplying a constructive means of expression and a path to achievement that can prevent them from making unproductive choices.

Studying music also contributes to learning in other disciplines. Students come to understand the relationships among music and disciplines outside the arts and to appreciate music in historical and cultural contexts.<sup>1</sup> The 1997 report *Coming to Our Senses: The Significance of the Arts for American Education*<sup>2</sup> states that

the arts have enormous power to stimulate learning at any age....The arts are a function of life itself, and the process of making art—both creative and recreative—can give insight to all other areas of learning. The arts help people understand themselves in historical, cultural, and aesthetic terms.

Accomplished music educators understand the unique value of music study and seek to convey to others the fact that music education is a core component in a well-rounded curriculum and a rich life. This viewpoint is corroborated by the *Goals 2000: Educate America Act* (H.R. 1804), which identifies the arts (which include music) as a core subject area.<sup>3</sup> The many facets of music study cross and enrich the curriculum in significant and diverse ways, ranging from the development of global thinking and auditory discrimination skills (such as sequencing, pattern recognition, and classification) through the

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<sup>1</sup> Consortium of National Arts Education Associations. *National Standards for Arts Education*. Reston, Va.: Music Educators National Conference, 1994.

<sup>2</sup> Arts, Education, and Americans Panel. *Coming to Our Senses: The Significance of the Arts for American Education*. New York: McGraw Hill, 1997.

<sup>3</sup> U.S. Congress. House. *Goals 2000: Educate America Act*. 103rd Cong., 2nd sess., 1994. H.R. 1804.

understanding of the basic physical components of sound in science. Music provides students with an aesthetic awareness and sensitivity that complement and are complemented by their learning in other disciplines.

Through a high-quality, sequential music education program taught by professional music educators, students learn to sing and perform on instruments expressively; to compose, improvise, and read music; and to listen to, evaluate, and describe music. They are provided with valuable and unique contexts in which to express, comprehend, and discuss complex emotions and ideas. Further, the study of music fosters cognitive and social development as students acquire psychomotor skills, learn critical thinking skills, respond to challenges, and interact with one another in ensemble and class settings that are unique to the music learning environment.

Music education may produce a stellar career with a symphony, an opera house, or a world-famous theater, but the truest of lifelong benefits may have been stated in the memoirs of tennis star Arthur Ashe. *Days of Grace* was published soon after Mr. Ashe's death. It contains a letter to his daughter Camera in the last chapter, articulating his dreams for her in a statement that has subsequently been used by arts advocates in garnering support for arts performance, creation, exhibition, and education. He particularly encourages his daughter

to nurture an appreciation of music and the arts. When I was young, I played in my junior-high-school and high-school band for six years and developed a love of music and a persisting wonder that human beings can create and execute such wonderful melodies and harmonies....In our collection of record albums at home you will find music from around the world, collected by me in my travels. Often, when I think of a place, music comes to mind....Each sound is like the signature of a place and its people. Each is a part of the harmony of the world.<sup>1</sup>

Researchers, teachers, community leaders, and families agree that music provides an integral connection to the shared history of our world while creating inspiring individual and collective lifelong learning experiences.

## The Nature of Accomplished Teaching

Putting into words the many combinations of knowledge, technical skills, and instructional expertise of an accomplished music teacher is like trying to describe the intricacies of a complex musical composition. Accomplished music educators are distinguished by their knowledge of music; their proficiency in working with students; their teaching experience; their introspection about the effectiveness of their pedagogy; and their theoretical/historical/cultural foundation, which they acquired in their professional training. As lifelong learners and dedicated musicians and educators, they convey their knowledge and model their musicianship skillfully as they foster, advance, and support students' musical and intellectual development. The integrated nature of accomplished music teaching is such that any attempt to describe these various aspects in isolation from one another belies the wholly integrated nature of the accomplished music teacher's instruction.

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<sup>1</sup> Ashe, Arthur and Rampersand, Arnold. *Days of Grace*. New York: Alfred A. Knopf, 1993, p. 302.

Accomplished music educators set high and demanding standards for themselves and their students, creating a challenging and nurturing learning environment. And though music education is the means by which they teach important skills and concepts to young people, it is not an end unto itself; teachers demonstrate in their teaching that they are supportive of each student's development and well-being as they lead students toward achieving their musical goals. Accomplished music teachers are among the strongest advocates that the field of music education can have because they and their students are examples of the attributes and effects of high-quality, sequential music education.

## The Educational Context

Music education is a complex field in which educators face unique challenges. The specializations of music teachers and the nature of their assignments vary widely, although many of their basic competencies are the same. General music teachers, instrumental music teachers, and choral teachers possess core knowledge and skills as well as knowledge related to their specialty area. Some teachers teach across categories or have duties that require them to know more than one specialty area; for example, although teaching general music and teaching performance ensembles are closely related in terms of the content knowledge required of the teacher, the instructional expertise required to teach in each context is distinctly different.

Music teachers also teach large classes that often include students of different ages, grade levels, and ability levels, which requires them to possess a great deal of knowledge, skill, creativity, and patience. Teaching large classes of students can make it difficult for teachers to know and understand the needs of each student, create curriculum, deliver individualized instruction, and manage assessments for all students. Accomplished music teachers are dedicated, skilled, and experienced professionals. They bring to their teaching a deep and broad understanding of subject matter and pedagogy that allows them to find ways to overcome the obstacles they encounter in their daily instructional environments. They are experts in fulfilling curricular and pedagogical goals with each student.

In addition to the challenges inherent in the field, music educators are faced with challenges that have to do with schedules, finances, and the priorities of schools and governing bodies. The music program is one of the most publicly visible programs in a school because of its involvement with the surrounding community, regional and national competitions, school theatrical productions, school athletics, and other high-profile events. At the same time, the music program is among the programs most likely to be threatened by budget cuts; therefore, music teachers are often put in the position of having to defend the merits of their program or manage their program on a limited budget. Because of their interest in maintaining high standards of quality in the music program, teachers may find themselves paying for program expenses not covered in the school budget. Accomplished teachers of music find it essential to help communicate to their colleagues, school administrators, school boards, families, and other pertinent decision makers that music education and the music program are vital to students, the community, and the school.

## Developing High and Rigorous Standards for Accomplished Teaching

In 1998, a committee of elementary, middle school, secondary, and postsecondary music teachers and other music professionals began the process of developing advanced professional standards for music teachers of students ages 3 to 18+. The Music Standards Committee was charged with translating the five core propositions of the National Board for Professional Teaching Standards into a standards document that defines outstanding teaching in this field. These standards describe in observable form what accomplished teachers should know and be able to do.

The NBPTS standards for the field of music education reflect the current professional consensus at this point about the essential aspects of accomplished practice. The deliberations of the Music Standards Committee were informed by various national and state initiatives on student and teacher standards that have been operating concurrently with the development of NBPTS standards. As the understanding of teaching and learning in general and about music teaching in particular evolves over the next several years, *Music Standards* will be updated as well.

An essential tension of describing accomplished practice concerns the difference between the analysis and the practice of teaching. The former tends to fragment the profession into any number of discrete duties, such as designing learning activities, providing quality explanation, modeling, managing the classroom, and monitoring student progress. Teaching as it actually occurs, on the other hand, is a seamless activity.

Everything an accomplished music educator knows through professional growth and experience is brought to bear daily through innumerable decisions that shape learning. It frequently requires balancing the demands of several important educational goals. It depends on accurate observations of particular students and settings. And it is subject to revision on the basis of continuing developments in the classroom. The professional judgments that accomplished music teachers make also reflect a certain improvisational artistry.

The paradox, then, is that any attempt to write standards that dissect what accomplished music teachers know and are able to do will, to a certain extent, misrepresent the holistic nature of how teaching actually takes place. Nevertheless, the fact remains: Certain identifiable commonalities characterize the accomplished practice of music educators. The eight standards that follow are designed to capture the craft, artistry, proficiency, and understandings—both deep and broad—that contribute to the complex work that is accomplished teaching in this field.

## The Standards Format

Accomplished teaching appears in many different forms, and it should be acknowledged at the outset that these specific standards are not the only way it could have been described. No linearity, atomization, or hierarchy is implied in this vision of accomplished teaching, nor is each standard of equal weight. Rather, the standards are presented as aspects of teaching that are analytically separable for the purposes of this standards document but that are not discrete when they appear in practice.

The report follows a two-part format for each of the eight standards:

- I. Standard Statement**—This is a succinct statement of one vital aspect of the practice of the accomplished music teacher. Each standard is expressed in terms of observable actions that have an impact on students.
- II. Elaboration**—This passage provides a context for the standard, along with an explanation of what music teachers need to know, value, and do if they are to fulfill the standard. The elaboration includes descriptions of their dispositions toward students, their distinctive roles and responsibilities, and their stances on a range of ethical and intellectual issues that regularly confront them.

# Music Standards Statements

The requirements for National Board Certification in the field of Music are organized into the following eight standards. The standards have been ordered as they are to facilitate understanding, not to assign priorities. They are each an important facet of the art and science of teaching; they often occur concurrently because of the seamless quality of accomplished practice.

## Standard I: Knowledge of Students

Accomplished music teachers understand the cognitive, physical, and social development of students and know their musical background; they use this knowledge to foster productive relationships with students and to provide music instruction that meets their needs.

## Standard II: Knowledge of and Skills in Music

Accomplished music teachers consistently demonstrate outstanding performance and musicianship skills; comprehensive knowledge of music theory and history; and highly specialized knowledge in general, choral, or instrumental music as they provide students with high-quality, sequential instruction in music.

## Standard III: Planning and Implementing Assessment

Accomplished music teachers plan and implement assessments, use assessment data in planning subsequent instruction, and employ a variety of methods to evaluate and report student progress.

## Standard IV: Facilitating Music Learning

Accomplished music teachers employ materials, methods, and strategies that engage students' interest and facilitate music learning. They have highly specialized knowledge in choral, instrumental, or general music as they provide students with high-quality, sequential instruction in music.

## Standard V: Learning Environments

Accomplished music teachers create and foster dynamic learning environments that are characterized by trust, risk taking, independence, collaboration, and high expectations for all students.

## Standard VI: Valuing Diversity

Accomplished music teachers value the diverse backgrounds, abilities, and perspectives of their students and provide a music curriculum that is inclusive of all students and rich in musical diversity.

## Standard VII: Collaboration

Accomplished music teachers understand and value the distinctive role of families, colleagues, the community, and others in the music education process and continually seek opportunities to build partnerships with them.

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## **Standard VIII: Reflection, Professional Growth, and Professional Contribution**

Accomplished music teachers reflect on their teaching, students' performances, and developments in their field to extend their knowledge steadily, improve their teaching, and refine their philosophy of music education; they contribute to the growth of their colleagues, their schools, and their field.

*In the pages that follow, the reader will find full explications of each standard that include discussion of the knowledge, dispositions, and habits of mind that allow teachers in this field to practice at a high level.*

# ***Standard I***

## ***Knowledge of Students***

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*Accomplished music teachers understand the cognitive, physical, and social development of students and know their musical background; they use this knowledge to foster productive relationships with students and to provide music instruction that meets their needs.*

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In every facet of their teaching, accomplished music teachers' knowledge of human development and of their individual students guides their decisions about how best to deliver beneficial, sequential, and high-quality music instruction to each student. Therefore, accomplished music teachers understand the aspects of human development that relate to the development of musical ability in the age group of students they teach. Teachers<sup>1</sup> are aware of the wide range of musical backgrounds that students bring to the classroom. Accomplished music teachers organize this knowledge to form constructive and supportive relationships with students. Teachers also use various forms of observation as a means of furthering their knowledge of students' ongoing development. Teachers use the information they gather—including their identification of students with special talents, unusual needs, or educational or physical exceptionalities—to develop strong relationships that help them provide a rich and rigorous music curriculum.

### **Understanding the Cognitive, Social, and Physical Development of Students**

Accomplished music teachers are knowledgeable about the forms and the pace that cognitive, social, and physical developments take in young people, and they are aware that individuals mature at different rates. They are able to combine their knowledge of human development, of individual students, and of the music-learning process with effective classroom procedures to provide their students with appropriate and challenging instruction at all levels of musical competence.

Teachers know that as children develop cognitively, their abilities to analyze, think abstractly, and consider multiple perspectives develop as well. Teachers use this knowledge to challenge their students and to deepen their musical maturity.

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<sup>1</sup> All references to *teachers* in this report, whether explicitly stated or not, refer to accomplished music teachers.

Accomplished music teachers understand that such factors as language proficiency, socioeconomic status, ethnicity, and gender can influence learning. They see student diversity as an asset that can facilitate the pursuit of curricular aims. Teachers may, for example, invite students who are members of a cultural minority or for whom English is a new language to share songs and musical traditions of their home cultures, provide pronunciation assistance, or explain lyrics in their home language. Knowledge of their students' cultural backgrounds and experiences, in addition to an awareness of the many life challenges that young people face, guides teachers as they design curricula, teaching, and evaluation strategies. (See [Standard VI—Valuing Diversity](#).)

Accomplished music teachers are knowledgeable about how musical ability develops, particularly in relation to students' physical development, and they use this knowledge to plan and implement age-appropriate music instruction. For example, teachers understand children's vocal development and select experiences and repertoire accordingly.

## Forming Constructive and Supportive Relationships with Students

Accomplished music teachers form productive relationships with students that help them interpret students' behavior and performance and understand students' needs. Teachers make an effort to get to know each student personally to the extent possible, even though class size and teaching load affect the depth of knowledge that teachers can acquire about students as individuals. The relationships that teachers develop with their students not only support student learning and development but also provide teachers with perspectives from which to view aspects of students' character, values, interests, and talents. Accomplished music educators therefore make an effort to know each student as a whole person, not solely as a subject for music instruction.

Accomplished music teachers employ their knowledge of human growth and development as a guide to the formation of their relationships with all students, including those with exceptionalities who may require instruction at a different pace or through varied formats, to ensure that the needs of every student are met equitably. Teachers know how to maximize the musical abilities these students possess.

Teachers understand the different stages that children go through as they begin to form bonds outside the family, and they recognize the importance of peer acceptance and the tensions between autonomy and conformity. Teachers also recognize the need that some students have to develop a relationship with a concerned adult from outside the family and are comfortable filling this role in an appropriate manner. They make themselves available to advise students on a wide range of issues, including academic progress, peer relationships, and extracurricular activities, to support learning and development.

## Observing Students Insightfully

Accomplished music teachers develop a keen capacity for listening to and observing students. They listen willingly and actively wherever students express themselves, whether in the classroom, an individual conference, or an informal gathering. They observe students working in groups as well as individuals, noting their strengths and work styles. They enhance their understanding through discussions with parents, guardians, and other caregivers; conversations with colleagues; and an awareness of individual students' interactions with the larger student body. (See [Standard VII—Collaboration](#).)

## ***Standard II***

# ***Knowledge of and Skills in Music***

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*Accomplished music teachers consistently demonstrate outstanding performance and musicianship skills; comprehensive knowledge of music theory and history; and highly specialized knowledge in general, choral, or instrumental music as they provide students with high-quality, sequential instruction in music.*

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The accomplished music teacher is, first and foremost, an accomplished musician. In the classroom or rehearsal settings of an accomplished music teacher, the teacher's expert musical skills, comprehensive knowledge of music, and superior musicianship are immediately evident. These teachers are musical authorities who are skilled and confident in musical performance, conducting, and creative musicianship. At the same time, they are highly knowledgeable about music theory and history. Accomplished music teachers are also knowledgeable about the physical, psychological, and physiological bases of music. These categories include, for example, the fundamentals of music acoustics, the musical means used in specific works to evoke feelings and emotions, and the effects of music on human behavior. Energetic and polished musical artists in classroom and rehearsal settings, these teachers consistently model expert musicianship for their students in their delivery of high-quality, sequential music instruction.

### **Performing**

Accomplished music teachers know the performance techniques for all the instruments they teach. They perform in a primary performance area (instrument or voice) with artistic expression and technical proficiency, and they read at sight with fluency. They maintain knowledge of the repertoire of their primary performance medium. They are musically sensitive interpreters of works for their primary instrument, and they use this performance expertise fluently and effectively in their teaching. They demonstrate well-developed performance skills on a secondary instrument and are also able to use this instrument as an effective teaching tool. Accomplished accompanists when necessary, these teachers accurately and musically perform stylistically appropriate accompaniments on the piano, guitar, or other harmonic instruments to complement students' musical performances or dances. When singing in the classroom or rehearsal, they consistently demonstrate proper vocal technique. When nonnative languages are a part of the material they present, they know the appropriate pronunciations of those languages.

## Conducting

Accomplished music teachers consistently achieve accurate and musically expressive performances with various types and sizes of ensembles, either in rehearsal or in general music settings, or both. They conduct various types of repertoire with accuracy, clarity, and musicianship. They accurately and musically interpret scores for the ensembles they teach, using gestures that communicate style, dynamics, tempo, and expression appropriate to the size and maturity of the ensemble. They deliver these interpretations to students through skillful, purposeful, and well-practiced conducting techniques and through appropriate, effective musical demonstrations. When conducting, these teachers demonstrate expert control, physical balance, and economy of movement while eliciting maximum artistic performances. In addition to using gestures expertly, these teachers possess exceptional aural-diagnostic skills. They are adept at hearing, analyzing, and correcting performance problems that occur during rehearsals and classes, discerning and improving such qualities as pitch, balance, and characteristic tonal concepts. Teachers possess superior ability in evaluating their students' performances, distinguishing among those that are poor, good, or outstanding.

## Creative Musicianship

As accomplished musicians, teachers are musically creative. As creative musicians, they are adept at improvising, composing, and arranging. When it is available, they appropriately use technology to assist in the creative process and the preservation of created works. (See [Standard IV—Facilitating Music Learning](#).)

Teachers develop and maintain their own improvisation skills in accordance with the demands of their work assignment, and, when appropriate, they are able to improvise idiomatically in at least one medium and style. When improvising for or with students, teachers model in a manner suitable for the age group they are teaching and in accordance with their curriculum, and they exhibit the creativity and musicality expected of an accomplished musician. They demonstrate knowledge of various styles of improvisation and know appropriate recorded examples of these styles. When necessary, they skillfully improvise appropriate and musical accompaniments for such activities as student performances or folk dances.

In response to curricular demands or performance situations, teachers may compose music for voices, instruments, or electronic media, demonstrating familiarity with the media and knowledge of the ways in which the elements of music can be used to achieve various musical effects. When they compose, these teachers use their knowledge of music theory to create compositions that are musical, of appropriate difficulty for the intended ensemble, relevant to the curriculum, and engaging for students. These compositions may include musical activities that develop the sense of beat, meter, or phrase; melodies that illustrate the difference between major and minor modes; and instrumental pieces that require specific playing techniques. Teachers possess and demonstrate the skills and knowledge necessary to guide students' compositional efforts effectively, and when necessary

they compose musically appropriate examples for students to use as models for their original compositions.

In response to curricular demands or unusual performance situations, accomplished teachers might arrange music to suit the ability levels and unique instrumentation or voices of school performing groups or classroom situations. When they do so, they demonstrate the creativity, technical facility, and musicality of a skilled arranger. Their arrangements exhibit appropriate instrumentation, voicing, difficulty level, and style while developing and reflecting students' musical growth. When adapting an existing musical setting, they maintain the integrity of the original work.

### **Knowledge of Music Theory, History, and Repertoire**

As accomplished musicians, teachers possess a broad knowledge of music theory and history. Their broad knowledge of music theory includes but is not limited to form and analysis; ear training including rhythmic, melodic, and harmonic sight singing and dictation; transposition; harmony; and counterpoint. They demonstrate a comprehensive knowledge of the musical and stylistic differences that distinguish the music of various historical periods, genres, styles, cultures, and media. They are able to analyze and describe musical works, presented aurally or in notation, in terms of their form or genre; the principles by which they are organized; the cultural and historical context in which they were developed; their use of the elements of music; the expressive devices they employ; and any unique features they possess.

Accomplished teachers are familiar with the core repertoire of solos, chamber ensembles, and large ensembles of the age groups and classes they instruct. In addition, they are aware of the composers who produce quality repertoire of depth for the age groups they instruct, and in the case of contemporary composers, teachers are continually examining new works for inclusion in the curriculum. Teachers develop meaningful, musical criteria for the evaluation of music and musical performances and apply these criteria accurately and effectively. They apply their comprehensive knowledge of music theory and history as they continue to develop their knowledge of musical literature and as they select music of the highest quality to use with their classes and ensembles.

In addition to their knowledge of music theory, history, and repertoire, accomplished teachers continue to develop their knowledge and skills not only in music but also in complementary disciplines that will enrich the educational experiences of students. They may, for example, attend living history exhibits, musical theater productions, or physics lectures and integrate the experience with their knowledge of music.

# ***Standard III***

## ***Planning and Implementing Assessment***

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***Accomplished music teachers plan and implement assessments, use assessment data in planning subsequent instruction, and employ a variety of methods to evaluate and report student progress.***

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Accomplished music teachers understand and believe in the value of a comprehensive assessment program. Teachers recognize that assessment is an ongoing field of study with a core body of research, and they incorporate this research in their classroom. They expertly employ a variety of assessment methods to obtain useful information about student progress in music. Teachers create a supportive class environment that fosters students' self-reporting of musical progress and achievement. They value the data provided by such assessments and use these data to strengthen their instruction.

### **Planning Assessment**

Accomplished music teachers are able to identify or develop reliable, valid, and useful techniques and materials for gauging student learning in music, including pre- and post-tests; auditions; and embedded, formative, generative, authentic, and summative assessments. They demonstrate their ability to select or create appropriate assessment strategies for each learning task. They ensure in assessment that every student has an opportunity to demonstrate his or her proficiency in a fair and accurate manner, in an authentic setting, and in a variety of ways. When developing tasks, they base student assessment on explicit objectives that identify clearly the skills and knowledge that are expected of students and are described in a written curriculum. They carefully consider the scope of the task, estimate the time that students will need to complete the task, and anticipate the possible outcomes of the task as best they can to plan effectively for data collection. They plan assessment processes before, rather than after, instruction, and implement assessment at appropriate times. They ensure that students understand what they are expected to know and be able to do, how they will be assessed, what criteria will be used to judge their achievement, and how they can improve. Teachers know the importance of the assessment environment in student success, and they work to make the environment accommodating and encouraging.

Accomplished music teachers value and employ student self-assessment. They are adept at designing self-assessment instruments that are meaningful and insightful

for both individuals and groups. They are careful to construct such instruments as exercises that encourage students to be introspective and to honestly reflect on their own work and progress.

## Implementing Assessment

### *Individuals*

Once a scope of work is designed or identified, accomplished music teachers create a scoring method that is effective and efficient for measuring that work. Teachers are familiar with several types of scoring methods and are adept at designing and wording the appropriate number of levels of achievement for each assessed criterion. Accomplished music teachers design scoring guides that provide students with adequate and useful information about the assessable components. They also present these scoring guides to students prior to the start of the work plan to give students a framework for successfully completing the work.

Accomplished music teachers are familiar with piloting and benchmarking, and they apply these procedures at the appropriate times. Piloting helps teachers understand what adjustments may be necessary to provide a “best fit” between students’ levels of understanding and the demands of the work plan. Teachers may choose to select benchmark responses as exemplars that represent the varying levels of achievement identified in the scoring procedure.

Accomplished music teachers present tasks clearly, provide ample time for questions, and set a clear and enforceable behavior protocol for students. They incorporate assessment into learning as a continuing aspect of instruction and not as an interruption of the learning process. They provide necessary adjustments to work plans and assessment methods for students with special needs. Teachers also encourage and monitor students’ capacities for developing and implementing self-assessment.

### *Groups*

Assessment in a performance-group setting addresses the quality of individual performance as it contributes to the group results. Teachers employ various strategies of embedded assessment in rehearsal. They know how to detect, diagnose, adjust, and monitor musical problems with elements such as dynamics, intonation, and balance. They further recognize that assessment in a group context is necessarily holistic in nature.

Accomplished teachers know that the assessment of performance groups involves several interrelated aspects, including consideration of the individual contribution to the overall results, as well as the quality of individual performances, participation, and interpersonal skills displayed. Teachers also strive to use their sectionals and rehearsals as opportunities for student self-assessment. When teachers work with larger non-performance-oriented classes, teachers pose questions that encourage

group interaction and student self-assessment in addition to using individual assessment techniques.

## Interpreting Data and Reporting Student Progress

Accomplished music teachers have an efficient system of data collection and maintain complete and accurate records concerning all aspects of student assessment. They can answer any subsequent questions from parents or school administrators concerning the bases for a student's placement or grade. Collected data are assembled into a single source, such as a grade book or an electronic file. Teachers also use technological means, when appropriate and available, to collect and interpret data; for example, teachers might work with students on how to critique a videotape or recording of a concert for the purpose of analyzing in more detail their performance. Teachers are aware of the effect of technology on the possible outcome of an assessment, and they help make students comfortable with technology so that this effect is minimized or eliminated.

Accomplished music teachers know the value of portfolio assessment, and they help students develop portfolios. They use portfolios to demonstrate and monitor individual growth over time and to serve as vehicles for formal academic and professional advancement. Portfolios may include written materials, tapes of student progress, and performances, and teachers might give students the responsibility for the organization and storage of this information. Portfolios are organized in ways that are appropriate to the student's age or ensemble. Teachers employ this information in ways that maximally benefit the student and the instructional program, and they ensure that both students and parents have sufficient information to make their own assessments of student learning.

Accomplished music teachers draw from assessment data only those inferences that are justified. They are able to interpret and use assessment data as a means to support, enhance, and reinforce learning, and they do not allow assessment to become a source of fear or anxiety for their students. They demonstrate the ability to determine where each student falls along the continuum of achievement for each task.

Accomplished music teachers report students' progress to families in a form that includes information on specific strengths and on aspects in need of improvement. (See [Standard VII—Collaboration](#).) They ensure that if non-music-based criteria—such as attendance, effort, behavior, and attitude—are reported, they are reported separately from music-based skills and knowledge. Progress reports and procedures might take many forms, such as anecdotal records, checklists of behavioral objectives, conferences, phone calls, or electronic communications.

## ***Standard IV***

# ***Facilitating Music Learning***

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*Accomplished music teachers employ materials, methods, and strategies that engage students' interest and facilitate music learning. They have highly specialized knowledge in choral, instrumental, or general music as they provide students with high-quality, sequential instruction in music.*

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Accomplished music teachers are passionate and serious experts in their field. They are experts at engaging the interest of their students and facilitating music learning. Their enthusiasm for their field shows students that knowing, enjoying, and participating in music provides a genuine source of gratification, self-expression, and well being. Music educators motivate their students, develop appropriate curriculum, teach musical skills, and select instructional materials. They use their knowledge of the cognitive aspects of music instruction and their knowledge of students to make effective choices to help students learn. (See [Standard I—Knowledge of Students.](#)) Their expertise and obvious concern for students engender the respect of their pupils.

### **Curriculum**

Accomplished music teachers demonstrate the firm belief that every student is capable of learning to sing, play instruments, move expressively, improvise and compose music, read and notate music, listen to music intelligently, and learn new music independently. They collaborate with colleagues to design a comprehensive, sequential, and balanced program of music instruction that is based on relevant national, state, local, or other standards that underlie the music curriculum and that meet the students' needs. They are also able to participate in writing curriculum guides reflecting such a program and contribute as instructional leaders in implementing the program.

Accomplished music teachers consider the curriculum not as a collection of activities with which they engage students but rather as a well-planned sequence of learning experiences leading to the development of clearly defined skills and knowledge. Teachers not only possess the skills and knowledge required in the relevant music standards for students, but also demonstrate the ability to teach those skills and impart that knowledge. They understand the cognitive, physical, and psychomotor developmental processes that their students undergo and demonstrate skill in diagnosing students' needs in music and prescribing suitable instructional remedies.

Accomplished music teachers are able to relate music to the larger concerns of society and to teach music in its cultural and historical contexts. They know how to help students discover interdisciplinary relationships involving music. They take advantage of the unique usefulness of music to provide a framework for teaching a wide array of skills and knowledge. For example, music teachers might incorporate materials from other disciplines—children’s books, poetry, dances, and stories from various cultures—to engage students in meaningful learning while maintaining the integrity of music as a discrete discipline. Music teachers also might seek opportunities to link knowledge of different instruments to physics and musical rhythms to mathematics. Accomplished music teachers incorporate instruction in creating, performing, listening to, and analyzing music in every instructional setting while still focusing on the specific subject matter traditionally emphasized. They ensure that music is taught primarily for its own sake.

## Teaching Skills

Accomplished music teachers demonstrate the ability to work effectively with students individually, both in small and large groups, as well as in classroom and rehearsal settings. They are able to identify and correct, quickly and accurately, errors in student performances with respect to pitch, tempo, rhythm, timbre, dynamics, expression, style, and other technical and expressive characteristics. Teachers are able to demonstrate good performance techniques for students, and they model musicianship by demonstrating to students how music is an important activity in their personal and professional lives.

Accomplished music teachers demonstrate enthusiasm and the ability to inspire and lead students. They relate to their students with sensitivity and understanding. They show imagination and creativity in approaching learning problems and addressing unanticipated difficulties. They demonstrate skill in recruiting, transferring, and retaining students for a balanced ensemble and overall music program.

Music teachers strive to develop independent student musicians with excellent technical and musical skills so that each student has the motivation and capability to continue as a performing musician throughout the school years and throughout life. They know that building self-confidence encourages students to try new learning experiences and elicits excitement and interest in immediate as well as lifelong participation in music.

The accomplished music teacher directs all students toward the next level of achievement and helps them set high, yet realistic, goals. They are aware that not all young people learn in the same way or at the same pace. Striving to meet high expectations for all their students, teachers modify and extend instruction appropriately for individual learners, adapting necessary lessons to address students’ developmental and skill-level differences. They also teach to each student’s strengths, building on student competencies as the foundation for further progress and modifying or extending the curriculum so that each student can participate in music

learning and derive benefit from the music program. Their use of diverse strategies encourages students to broaden their own approaches to inquiry and learning.

## Instructional Materials

Accomplished music teachers demonstrate a broad knowledge of instructional materials and the ability to select materials that are developmentally appropriate and challenging for the students, suitable for the teaching strategy employed and for the instructional setting, and among the best for their genre at that level of difficulty. They select appropriate compositions and arrangements in relation to the ensemble or class size, ability level, age and voicing, or instrumentation. As students develop technical mastery, teachers introduce new, increasingly difficult materials that challenge students and promote musical growth. They select repertoire and materials that reflect a broad range of genres, styles, historical periods, and cultures. (See [Standard VI—Valuing Diversity](#).)

Accomplished music teachers are aware of the current styles and genres of music that exist outside the school, and they demonstrate the ability to select the best music from each genre, new or traditional, as appropriate, for use in the curriculum. They demonstrate a receptive attitude to new repertoire and musical styles that reflect changes in the music and cultures of the United States and the world.

Accomplished music teachers manage a broad range of instructional materials and resources. Music teachers demonstrate knowledge of renting, leasing, and purchasing equipment and materials necessary to implement the music program. They also demonstrate the ability to develop budgets for equipment and supplies and have effective strategies for the maintenance of musical instruments and equipment. In addition to printed resources and instruments, they make use of a variety of other materials in their programs, including technological resources. Whenever feasible and appropriate, accomplished music teachers know how to use current instructional media and technology in teaching students to create, perform, listen to, and analyze music. They are aware of the media and technology resources that are used to produce and experience music outside the school, and where possible, they use the same media and technology to teach music in the school.

## Choosing Instructional Resources Wisely

Accomplished music teachers are adept at selecting high-quality materials that help meet their instructional goals. They use materials appropriately and creatively, judiciously evaluating these materials for quality and suitability. They choose materials that are most appropriate to their student population and to the particular needs of individual students. They vary their emphasis to give students broad exposure to different types of music that support alternative learning styles. They locate materials that are diverse in several respects, including form, style, thematic content, gender appeal and awareness, cultural background, and level of difficulty. They also help students learn to locate and select high-quality materials for their own learning.

## Instructional Strategies

Accomplished music teachers demonstrate a broad knowledge of instructional strategies and the ability to select strategies that are developmentally appropriate, well suited to the instructional setting and the content being taught, varied in recognition of the different learning needs of individual students, and interspersed with new and imaginative practices on a regular basis. They use their knowledge of human development, individual students, and the music learning process with effective classroom procedures to provide their students with appropriate and challenging instruction at all levels of musical competence. They are adept at modifying instructional strategies to meet the needs of the special learner. Music teachers incorporate auditory, visual, and kinesthetic strategies to engage students in meaningful music learning. They are aware of the variety of career choices that exist within the field of music and give their students opportunities to observe and learn about these areas.

Accomplished music teachers know and use the basic principles of pedagogy and the methods and approaches pertaining to their specialties. They demonstrate knowledge and use of sequential, developmentally appropriate delivery of skills and content within their pedagogical specialty. Accomplished music teachers insightfully diagnose musical problems in instrumental and vocal performances and prescribe appropriate remedies. They possess strategies for teaching in homogeneous and heterogeneous settings. Accomplished music teachers also demonstrate knowledge of age-appropriate, sequential delivery of instruction in improvisation and composition. Accomplished music teachers use their own improvisational and composition skills to guide students effectively in developing their ability to improvise and compose music, and they value the performance of student-created work. As they choose curriculum and develop materials for use in their classes, they seek to provide students with opportunities to interact and to make relevant personal and musical decisions. As students mature and develop analytic and abstract thinking styles, teachers provide opportunities to stretch and challenge these abilities.

## Specialized Skills and Knowledge

Accomplished music teachers have highly specialized knowledge and skills in at least one curricular area: general music, instrumental or choral. By drawing on their comprehensive knowledge and skills in music, they are able to plan and deliver sequential music instruction that is rich in content and applications, challenging and engaging to students, and sequential in nature.

### *Accomplished General Music Teachers*

Accomplished general music teachers demonstrate knowledge and use of the sequential, developmentally appropriate delivery of skills and content within their pedagogical specialties (i.e., Orff, Dalcroze, Kodaly, Gordon). They use excellent aural-diagnostic skills to develop expressive singers and instrument players, complementing these skills with successful strategies that work toward accurate pitch matching and desirable tone production on classroom instruments (such as recorders and

nonpitched percussion). They construct improvisation and composition experiences according to each student's level of musical skill and understanding of music theory. These teachers plan, prepare and implement developmentally appropriate instructional units based on thematic subjects, such as ethnic celebrations and historical events, and they incorporate materials from other disciplines to engage students in meaningful learning.

Accomplished general music teachers provide students with a balanced representational knowledge of different musical cultures and periods, such as authentic Renaissance dances and recorder ensembles, American folk music, and ethnic musical games. They possess the linguistic expertise necessary to instruct students on correct pronunciation and diction for singing in various languages.

### ***Accomplished Instrumental Teachers***

Accomplished instrumental music teachers demonstrate knowledge and use of sequential, developmentally appropriate delivery of skills and content within their pedagogical specialties. They use excellent aural-diagnostic skills to develop expressive instrument players and complement these skills with successful strategies that work toward accurate pitch matching and desirable tone production on all instruments. They are able to guide students to select an appropriate instrument to study and are able to develop and maintain ensembles with proportionate instrumentation. They facilitate students' interaction with composers through various means that might include technology, allowing students to question and analyze the work of selected composers. To help expand a core repertoire, teachers encourage composers to write new music, perhaps through commissioning projects or by providing a forum in which the composer's music can be heard. Instrumental music students are encouraged to write their own compositions from the earliest days of beginning instruction. Teachers of fifth- and sixth-grade instrumental students would guide them in the construction of melodies of perhaps two four-bar phrases. These melodies would be for their own instrument, and those students who are comfortable would share their efforts in either small- or large-group settings. As students' performance skills advance, teachers gradually guide student work into more complex efforts incorporating formal elements, such as binary and ternary form. High school age students can be encouraged to experiment with harmonic accompaniment corresponding to their grasp of keys, scales, and modes, including major and minor keys. Teachers of younger students can produce a characteristic tone on each of the instruments they teach and model appropriate tone for their students. They possess adequate technical skill on those instruments to be able to demonstrate performance of musical literature for their students. Teachers who may not possess the technical skill necessary for effective modeling for their highly advanced students provide access to recordings and performances of artists performing the literature being studied.

Teachers who instruct students in like-instrument and like-ability groupings select materials and repertoire on the basis of size of their classes. Instruction is provided while an ensemble performs a selection in unison, and, where appropriate, significant problems are addressed to help individual students as well as the class. Teachers of

heterogeneous groups (the most common) select materials and repertoire that allow the instructor to address individual problems effectively, which allows the class to perform together with all students engaged. The instructional books used would be much different from those used in a homogeneous setting.

### ***Accomplished Choral/Vocal Teachers***

Accomplished choral music teachers demonstrate knowledge and use of the sequential, developmentally appropriate delivery of skills and content within their pedagogical specialty. They use excellent aural-diagnostic skills to develop expressive singers, complementing these skills with successful strategies that work toward accurate pitch matching and desirable tone production in the voice as an individual singer and as a member of an ensemble.

They prepare students to be continuing participators in choral music by providing them with ear training (intervallic, melodic, and rhythmic) and sight singing skills, including the use of solfège. These teachers plan, prepare, and implement developmentally appropriate instructional units and concert experiences that are based on thematic subjects, such as ethnic celebrations and historical events, and they incorporate from other disciplines materials that relate to the music, such as literature, poetry, historical documents or events. They have a comprehensive knowledge of vocal physiology, including acoustics, breathing apparatus, and the nasopharynx, as well as an understanding of the male cambiata (changing) voice. They understand the physics and physiology of good tone production and can model appropriate posture, breathing, and tone. They have an awareness of and record (on audio, digital, or written media) vocal development in individual singers as well of ensembles. They encourage critical listening and thinking to recordings, rehearsals, and performances of their own individual voices and ensembles and that of exemplary soloists and ensembles.

Accomplished choral music teachers provide students with a broad representation of repertoire of different musical cultures and periods, and they can develop appropriate style and tone in the ensemble for the genre. They have a broad knowledge of choral literature and repertoire and are able to select repertoire appropriate to the balance and ability level of the ensemble. They possess comprehensive language skills and are able to teach and demonstrate appropriate diction and pronunciation for multiple languages appropriate to vocal performance, including Romance and Germanic languages. They are able to provide ensembles and soloists with an accompaniment appropriate to the performance or rehearsal.

# ***Standard V***

## ***Learning Environments***

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*Accomplished music teachers create and foster dynamic learning environments that are characterized by trust, risk taking, independence, collaboration, and high expectations for all students.*

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Accomplished music teachers are enthusiastic experts in their field. The environments in which they teach are vital and enriching places where teachers' musical skills, their knowledge of subject matter, their passion for music, and their knowledge of and genuine concern for students are very much in evidence. In these learning environments, all students feel challenged by the curriculum and supported by their teachers and classmates. Students are constructively engaged in sustained activity, expressing their active involvement in and appreciation for music. They develop confidence musically as well as socially, learning to accept challenging tasks and to collaborate with others as they undertake these tasks. Students cooperate with classmates and share in the success of the group as they reflect on their own progress in learning.

### **The Character of the Learning Environment**

Accomplished music teachers create supportive, congenial, and purposeful learning environments where students are challenged and encouraged to learn and grow and where they feel welcomed, valued, and respected. Teachers create such environments by demonstrating an interest in their students' ideas, activities, lives, and work and by fostering productive interaction among students. The learning environment of an accomplished music teacher is emotionally and intellectually safe. Intellectual adventurousness is encouraged, and students participate in active learning and decision making, knowing that they belong and that their ideas matter.

Accomplished music teachers model intellectual curiosity and persistence for their students. They work to make their learning environments forums for musical exploration and inquiry and for the development of musicianship. They show their enthusiasm for music and music learning, challenging students to develop their skills and celebrating their achievements. Teachers use principled judgment in their relationships with their students, and they demonstrate virtues that students might emulate, such as honesty, responsibility, trust, respect, fairness, and compassion.

## High Expectations for Behavior, Quality, and Performance

Accomplished music teachers set high standards for the behavior of their students and the quality of their work and performance. They use a variety of approaches to keep students engaged in productive musical activities and to establish and uphold reasonable expectations for behavior. They employ pedagogical skill and flexibility in managing the learning environments, maintaining control without squelching students' enthusiasm.

Efficient classroom managers, accomplished music educators establish orderly and workable routines to maximize student engagement and musical performance. They develop classroom rules, routines, and procedures that are clearly stated and understood by all—including the correct and respectful use of classroom instruments and materials—and they effectively manage instructional space within the learning environment itself. They organize curricular materials, instruments, and equipment as well as arrange and store these to facilitate their use. These routines ensure that students know what is expected of them and become confident and willing to participate.

Accomplished music teachers gain the trust and confidence of their students so that the students will accept and uphold the tenets of the classroom community. They involve students in setting clear expectations for classroom and musical behaviors and uphold these expectations consistently and compassionately. Teachers are alert to most classroom events, quickly interpret their instructional or social importance, and respond efficiently to potential or actual disruption to ensure that students remain on task.

Their respect for their students' musical thoughts and judgments—both in and out of the classroom—fosters self-worth and individual dignity and thus instills in students the idea that the work in which they are engaged is important and worthy of their full attention and cooperation.

Developing responsible students allows teachers to direct their efforts in class to positive interactions and learning. They work to involve all students in meaningful music learning, setting substantive and developmentally appropriate goals for each. Accomplished music teachers hold high expectations for quality performance and independent musicianship for each of their students. They insist on attention to musical details related to performance and rehearsal. They work to infuse their rehearsals with the process of student self-assessment and guide students toward becoming adept at developing relevant criteria to facilitate this process.

As experts in their field and as experienced observers of students, accomplished music educators know when to praise, when to correct, when to challenge, and when to ease demands. They know that building self-confidence encourages students to be open to new learning experiences and elicits excitement and interest in immediate as well as lifelong participation in music. Teachers therefore provide numerous opportunities for genuine achievements that motivate students to continue to do

their best and enjoy musical activity. Teachers direct all students toward the next level of achievement and help them set high yet realistic goals.

## Involving All Students in Music Education

Accomplished music teachers involve all students in active classroom participation by finding ways to engage each student and by permitting no one to “disappear.” They work to help each student achieve meaningful goals in music. They create positive learning environments so that no student is denied music-learning opportunities. Teachers ensure that students have open access to the ensemble or class that best suits their developmental level and abilities. (See [Standard VI—Valuing Diversity](#).)

Accomplished music teachers are strong advocates for students with exceptional needs. When working with these students, accomplished music teachers adapt their actions and classroom routines as needed and work collaboratively with specialists to integrate those students fully into the life of the class or ensemble. If specialized teaching strategies, equipment, materials, or interpreters are necessary, teachers work within their school communities to locate such resources and use them effectively.

Accomplished music teachers have a strong interest in fostering student initiative, independence, and responsibility. They offer all students learning choices, accommodating as wide a variety of expression and response as possible and recognizing a range of accomplishments and positive behaviors. The welcoming, nurturing, and challenging learning environments created by accomplished music teachers help foster the development of each student’s unique potential.

## Facilitating Social and Intellectual Development

In establishing a classroom climate, accomplished music teachers take into consideration the developmental levels of their students and take advantage of the characteristics of students at each level to create a congenial and productive workplace.

Accomplished music teachers are concerned with their students’ self-esteem and aspirations, with the development of character, and with the ability of their students to function well as part of a performing group. They seek to expose students to a range of musical experiences, different points of view, cultural and ethnic variety, career options, and opportunities to collaborate with their peers. Teachers provide students with opportunities to use new technology, when available and appropriate, as a means of extending learning and engaging all students. Teachers guide their students in making the many musical and social choices they face in the course of their music education; for example, how to interpret a piece of music, how to work with others in an ensemble situation, what goals to pursue for future study, and how to handle auditions and festivals effectively. Teachers build the trust and confidence of their students by encouraging them to make well-considered and responsible decisions.

Accomplished music teachers develop in students the skills needed to work cooperatively and effectively as part of an ensemble or class. They model and teach the skills necessary for participation in group processes and provide ample opportunity for students to hone these skills in the course of their learning. In their teaching and in all class and ensemble activities, teachers value and reward students helping one another, accepting and supporting one another, and cooperating. They provide and encourage a variety of perspectives on issues and work hard to model and reward appropriate social behavior and support for others in the class or ensemble. Teachers recognize that large ensembles require a high degree of cooperation and teamwork and that small ensembles call for a greater degree of independence and interdependence. They continually work to develop the appropriate skills in their students.

Accomplished music teachers use various activities and teaching strategies to encourage the virtues of tolerance and open-mindedness. They guide students in learning to appreciate the performances and compositions of others in ways that help students recognize their own prejudices and stereotypes. They model how to engage in thoughtful analysis rather than shallow criticism. A healthy, stimulating, and supportive learning environment encourages the open expression of ideas and the search for greater understanding and knowledge of music.

Accomplished music teachers foster the social development of their students by encouraging interactions that show respect for musical preferences and concern for others, by dealing constructively with inappropriate behavior, and by appreciating humor and using it appropriately. They create for all students—including those with special needs—a community that ensures their physical, social, and intellectual well-being.

## **Encouraging Inquisitiveness and Persistence in Music Learning**

Accomplished music teachers work to develop inquisitiveness in their students, recognizing that some students face frustrations and need encouragement to persevere. They instill in their students the ideas that learning is challenging but worthwhile; that people learn from false starts and temporary setbacks; that recognizing mistakes is as important as noticing successes; and that grasping a subject or skill fully requires recognizing its complexity. They effectively offer encouragement and constructive criticism. They also understand that progress and accomplishment are key components in their students' feelings of self-worth.

Accomplished music teachers' efforts to produce eager and dedicated learners contribute to learning environments that engage students, recognize individual differences in musical skills and preferences, encourage choice and expression, and foster inquiry and hard work. These teachers' classes and ensembles are communities of learning where students are provided opportunities to acquire knowledge through experience; gather information; and present interpretations, performances, and musical ideas. It is understood by teachers and students alike in these environments that one student can enhance the learning of another.

# Standard VI

## Valuing Diversity

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*Accomplished music teachers value the diverse backgrounds, abilities, and perspectives of their students and provide a music curriculum that is inclusive of all students and rich in musical diversity.*

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Accomplished music teachers understand that each of their students is an individual learner and that the sum of the learning backgrounds of the students in a single classroom invariably includes a tremendous wealth and variety of human experience. They view the many forms of diversity manifest in their students—language backgrounds, culture, ethnicity, gender, socioeconomic status, religious affiliations, physical and mental abilities, literacy experience, musical ability, and others—as opportunities for creating a rich social and learning environment for all. Teachers also recognize the degree to which their classrooms increasingly reflect a global community and thus draw attention to the cultural significance of music in a variety of contexts. This awareness is made explicit through the instructor’s planning; through the articulation of values and goals; and through classroom policies, curriculum, and materials. They are adept at incorporating and adapting music from new repertoires to develop their students’ awareness of world communities and cultures.

### Providing Equitable Access to Music Instruction

Teachers place a high value on fostering equity in their classrooms. They encourage all students to participate in class activities in ways that encourage collaboration, that are engaging to the students, and that are instructionally sensible for the students as individual learners. They are committed to providing all their students with the help they need to progress as musicians and as inquisitive, informed, responsible human beings. They may arrange students in heterogeneous small groups to bring pupils from different backgrounds in contact with one another and to allow the students to help one another learn. They make a special effort to encourage at-risk students to participate fully, making sure that their most gifted students are appropriately challenged and engaged and showing all students that they can explore music and be successful in music learning in a variety of ways.

Accomplished music teachers recognize that the needs of students differ dramatically. They allocate instructional resources, including one-on-one attention, fairly. They also are aware of issues of bias in certain types of assessments and work to assess student learning in ways that do not disadvantage any of their pupils. They retain an absolute sense of responsibility for the learning progress of each of their

students and work collaboratively with other school professionals to ensure that all their students are engaged in pursuing a high-quality curriculum.

Recognizing that economic status can also pose barriers to participation for some students, accomplished music teachers seek ways to lower or eliminate such barriers. In some cases, the price of an instrument might be a restricting factor; in other cases, the cost of uniforms or special clothing required for participation in an ensemble might be beyond a family's means. Accomplished teachers seek creative solutions in such cases: building a collection of instruments available for loan; nurturing community connections such as booster clubs and corporate sponsors to support the music program; or developing means of transportation by which students can attend concerts or rehearsals outside of school hours. (See [Standard VII—Collaboration](#).)

### **Building Repertoires and Teaching Strategies That Include Music Chosen from a World Sample**

Recognizing the diversity of cultural norms that students bring with them from home, teachers draw on a variety of music—including classical, traditional, jazz, and popular music—to reflect that diversity. They aim for a significant representation of varied historical periods, cultures, ethnicities, and genders in the composers whose music they select for performance; where possible, they allow the makeup of their classrooms, choirs, and ensembles to serve as an additional criterion in that selection. (See [Standard IV—Facilitating Music Learning](#).) Accomplished music teachers develop curricula that expose students to multicultural musical experiences.

In interpreting and evaluating materials, teachers help students become aware of the ways in which music that is new to them might be similar to or different from music with which they are already familiar. They work to broaden students' aesthetic understanding of various types and styles of music, demonstrating how music that is harmonious to a particular group may be discordant to another. Accomplished music teachers also call attention to instrumentation—large ensembles such as Indonesian gamelans, ensembles of moderate size such as East European wedding bands, and individual instruments such as the Japanese koto and the Australian Aboriginal didgeridoo; vocal styles—ululation in the music of Africa and the Near East, high falsetto singing in certain native regions of North America, and biphonic or overtone singing in Central Asia; native theories from a variety of music cultures; and notational systems that have evolved from the practices of jazz and popular music. They provide opportunities for listening to traditional music and encourage their students to experience live performances of this music.

### **Highlighting the Cultural and Contextual Dimensions of Music**

Accomplished music teachers recognize the value of drawing attention to the range of functions and occasions that call for music. By contextualizing musical performances, they help students understand the significance of music as an expression of specific cultural imperatives. A rite of passage such as a wedding or a

graduation ceremony, a worship service, a social dance, or a football game can all be understood as cultural settings for music. In the case of familiar contexts, a teacher makes anecdotal mention of historical precedents. In cases where music is adapted from a traditional context, teachers engage students in a more systematic discussion of that context. As necessary, they guide student performances of traditional music with abiding respect for the tradition at hand, calling on resource individuals with relevant cultural expertise for assistance. Teachers recognize the cultural connection of dance and music, and, when possible, they incorporate the role of dance in music performance.

A significant share of musical experience derives from sacred or religious traditions; accomplished music teachers recognize the complexities that this fact presents for teaching and performing such music. They respect the religious traditions of all their students and select repertoire that is in keeping with the expectations of the communities in which they teach and that is of educational value. Their evolving knowledge of the repertoires and contexts of sacred music enables them to adapt their curriculum to the needs of their students. Teachers are also aware of the current interpretations of legal statutes that might affect their decisions in this regard and allow this understanding to guide their selection of music for study and performance. In general, accomplished music teachers help all their students develop an appreciation of the personal and cultural forces that shape musical communication and an understanding of the role that music has played in shaping diverse cultures of the past and the present.

## **Working Successfully with Music Students with Exceptionalities**

As special education programs become integrated within a larger and more inclusive model of education, accomplished music teachers are increasingly responsive to the needs of students with exceptionalities, providing quality music experiences for those with special gifts and talents as well as those with particular cognitive, social, emotional, linguistic, or physical needs. Teachers create a learning environment in which the ideas of each student—whatever his or her musical or academic skill level—are solicited and taken seriously and in which the identity of each student as a learner is respected. Familiarity with channels of access to resources that target special needs, such as Braille music, allows the teacher to be of further assistance in guiding the learning of all students with exceptionalities.

## **Responding Effectively to Students for Whom English Is a New Language**

High-quality instruction in music, with challenging curricula and high expectations for success, is provided by accomplished music teachers to all students, including those for whom English is a new language. Teachers recognize that all children, whatever the particular language of their upbringing, acquire language by using it to communicate with others about issues that matter to them. Accomplished music teachers regard students whose first language is not English as assets for the entire

learning community and as resource individuals from whom the whole class can benefit in its investigations of languages and cultures.

Because accomplished music teachers know that learning a language requires the willingness to take risks, they work consistently to create a classroom culture in which students learning English as a new language feel safe and respected. They check on a regular basis to make sure that these students understand what is going on in the classroom. They seek ways of using music to dissolve language barriers among students and to facilitate communication between students and adults.

Accomplished music teachers also serve as advocates for students who are learning English as a new language. They understand that the acquisition of a new language—particularly a fluency in the academic uses of language—takes many years to achieve. They know that music can serve as a useful and important bridge between students' home languages and English.

# ***Standard VII***

## ***Collaboration***

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*Accomplished music teachers understand and value the distinctive role of families, colleagues, the community, and others in the music education process and continually seek opportunities to build partnerships with them.*

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Accomplished music teachers take a leadership role in multiple collaborations to contribute to the musical lives of their students, school, and community. They meaningfully involve other individuals and groups in music education. They use these interactions to strengthen instructional strategies; to design, develop, and implement new music programs; and to advocate for high-quality music education.

### **Collaboration with Families**

Accomplished music teachers interact regularly with parents to establish a rapport with individual families and to stimulate their support for and involvement with their children's music education. These teachers help parents understand the importance of music in all children's lives. They keep parents and guardians apprised of the activities and needs of the music program and help families understand the importance of providing time and space for regular practice. They offer parents suggestions on how to help their children set goals; develop good practice strategies, learning habits, and study skills; complete homework; and improve performance. They assist parents by serving as advocates for students within the school and by discussing course selection, including the importance of planning for a student's next level of music education. When possible, teachers refer families financially unable to support their children's school music education to community resources that can help.

Accomplished music teachers recognize the unique opportunity that their programs can provide for parents to interact with the school. They invite parents to participate in a range of different roles, from seekers of resources to costumers to accompanists. They are aware that some of their students' families might include members who, as music professionals themselves, can serve as valuable instructional resources to the program, and they seek opportunities to involve them in their program.

## Collaboration with Colleagues

Accomplished music teachers understand that involvement with peers is a means of improving their own effectiveness as educators. They collaborate with colleagues to expand their knowledge of young people, deepen their understanding of how their field relates to others, and contribute to the knowledge and skills of other teachers and the improvement of school programs. Teachers initiate informal discussions with other music educators, observe them at work, and invite them to observe their teaching. They collaborate effectively with classroom teachers, other music or arts teachers, and teachers of other disciplines in designing and leading instructional experiences for students. They also serve as collaborative team members—either as part of instructional groups or as part of planning and decision-making units. They act as mentors to new teachers, sharing resources, teaching techniques, and ideas.

Accomplished music teachers work collaboratively with colleagues at other levels to ensure continuity of music curriculum and instruction. They invite their colleagues to perform for their classes or talk to the students about music topics, including technology and careers. They seek partnerships with colleges and universities to give students exposure to advanced-level musical training.

## Collaboration with the Community and Others

Accomplished music teachers know that their communities offer invaluable resources for their music programs and are able to work effectively in cooperation with the musicians, music organizations, and music institutions in the community and the region. When feasible, they use the skills and resources of those groups and others to enrich and enhance the school music program and their curriculum. They might call on native speakers of languages other than English, for example, to enrich lessons with their language expertise or with information or experiences from their cultural backgrounds that are relevant to the music being studied.

Accomplished music teachers collaborate with professional musicians in their community, inviting them to share their expertise with students in a variety of ways. Some might take their students on field trips to concerts or rehearsals in the community, listening libraries, or recording studios. Some might ask guest musicians to demonstrate a specific performance technique to groups of students, present a concert for the school community, or collaborate with school-based ensembles from other institutions in a joint concert.

## Collaborative Advocacy

Accomplished music teachers serve as strong advocates for what is best for their students, such as advocating for sequential music programs and schedules that support quality music programs. Some advocate for music education before groups of non-educators. They also engage others in the process of supporting the school music program. They actively and creatively seek to involve parents and guardians in every aspect of the educational process, knowing that active, involved, and informed

families create a network that bolsters vital, effective music education programs. This may mean enlisting their help in advocating for increased funds for equipment and materials or in providing additional chaperones for events.

These teachers seek partnerships with organizations and businesses in the community to raise awareness of the music program and of the entire school, and they may work with local businesses to market and promote upcoming school musical events. They may also involve and organize community activities designed to provide financial support for program components, such as a concert trip.

## ***Standard VIII***

# ***Reflection, Professional Growth, and Professional Contribution***

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*Accomplished music teachers reflect on their teaching, students' performances, and developments in their field to extend their knowledge steadily, improve their teaching, and refine their philosophy of music education; they contribute to the growth of their colleagues, their schools, and their field.*

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Accomplished music teachers consider reflecting on their teaching to be central to their responsibilities as professionals and experts. Such reflection reinforces their creativity, stimulates their personal growth, and enhances their professionalism. Accomplished music teachers take responsibility for their professional growth, and they are models of the educated individual, regularly sharpening their judgment, expanding their repertoire of teaching methods, and deepening their knowledge base. These teachers define their responsibilities as professionals and experts to include a commitment to the continuing growth and development of their colleagues, their schools, their field, and themselves.

### **Evaluating Results and Seeking Systematic Input from a Variety of Sources**

In their quest to improve their skills, accomplished music teachers seek information, assistance, and ideas about their teaching from a variety of sources. Feedback from students about the quality, climate, and interactions in class provides them with insight and direction. They reflect on input received from formal and informal conferences with parents, guardians, students, and others. They are alert to their own philosophical biases and take these into account when dealing with students whose backgrounds, beliefs, or values might be significantly different from their own. As careful observers of students, teachers constantly rethink instructional choices, analyzing the relationship between their practice and student learning. They might keep a journal of their reflections on their interactions with students or conduct research in their classrooms. They examine students' needs in relation to the lesson at hand and to long-term objectives. The growth of their students as individuals is one of the most important indicators of their professional success.

## Refining Skills through Study and Reflection

Accomplished music teachers are distinguished by their motivation for ongoing, objective self-analysis. They are motivated by the rapid changes they see around them—in their students, in their discipline, and in educational research literature—and by the desire to equip students for their future. They know that they must keep abreast of these changes to give their students the best possible education, and they regularly examine their strengths and weaknesses so that they can seek out and take advantage of opportunities for professional development. They are knowledgeable about technological advancements in their field, and they explore topics in which they might have limited expertise, materials, approaches, and instructional strategies. They are willing to experiment with new pedagogical approaches to strengthen their teaching.

Accomplished music teachers consider the prevailing research about learning and intelligence and critically assess the significance and impact of such findings. They thoroughly evaluate new approaches or ideas before employing them in their classrooms. They maintain an understanding of current research, trends, and information through such activities as reading professional journals, participating in professional organizations, attending conferences, taking graduate courses, and observing master teachers. They know that such efforts are essential for music professionals. From educational and cognitive theories, current debates, emerging notions concerning effective strategies, and promising research findings, they select those that could enrich and improve their teaching. Such teachers understand the major controversies in their field and can articulate their opinions on these issues; they have cogent reasons for what they do—reasons that can be explained clearly to students, parents, guardians, colleagues, administrators, and school board members.

## Involving Themselves in Curricular Decisions

Accomplished music teachers know how and when to question convention, tradition, and innovation in the search for strategies that will help all children succeed. They challenge ideas, requirements, curricular assumptions, and other factors that can limit teaching effectiveness, school quality, and student progress; they do so in ways that have a positive impact on the learning community. Students reap benefits from teachers whose reflective practice leads them to evaluate curriculum decisions and teaching strategies, and the entire music education profession benefits from the contributions of a lifelong learner.

## Contributing to the Advancement of the Profession

Accomplished music teachers actively influence professional norms at the school level, encouraging an attitude of experimentation, collaboration, and professionalism among their colleagues as they work to establish and sustain a community of learners. They demonstrate no lapses in ethical or professional conduct, such as violating copyright law by copying music illegally or recording music without permission.

Teachers also view themselves as members of a larger learning community with responsibilities that extend beyond the classroom. Consequently, they can be found serving as peer coaches to experienced colleagues, acting as mentors to student teachers or new teachers, or providing leadership information to other teachers on ways to involve parents and guardians in their children's education. They might make presentations at professional meetings; serve on education policy committees or councils; or work with educators from colleges, universities, or other institutions on pilot programs or action research projects. Some present at professional conferences or write articles for journals, newspapers, or professional publications. To benefit their programs and their field, others acquire grants or initiate professional development activities. Teachers might serve as conductors for city, county, state, or individual school ensembles or adjudicate festivals or competitions. They might also prepare performance groups for presentation at state, regional, and national conventions, sharing their programs' successes with others to benefit the profession as a whole. Some serve on committees and task forces at state, regional, and national levels. Whatever their role, accomplished teachers continually seek to advance the profession in ways that will enhance student learning, effect positive change, and maintain the integrity of the discipline.

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# Epilogue

The eight standards in this report represent a professional consensus on the characteristics of accomplished practice and provide a profile of the accomplished music teacher. Although the standards are challenging, they are upheld every day by teachers like the ones described in these pages, who inspire and instruct the nation's youth and lead their profession. By publishing this document and offering National Board Certification to music educators, NBPTS aims to affirm the practice of the many teachers who meet these standards and challenge others to strive to meet them. Moreover, NBPTS hopes to bring increased attention to the professionalism and expertise of accomplished music teachers and in so doing, pave the way for greater professional respect and opportunity for those essential members of the teaching community.

In addition to being a stimulus to self-reflection on the part of teachers at all levels of performance, *Music Standards* is intended to be a catalyst for discussion among administrators, staff developers, and others in the education community about accomplished practice in this field. If these standards advance the conversation about accomplished teaching, they will provide an important step toward the National Board's goal to improve student learning in our nation's schools.

# Standards Committee

**Thomas M. Turner—Chair**

Director of Choral Activities  
Pascagoula Schools  
Gautier Middle School  
Gautier, Mississippi

**Hansonia Caldwell—Vice Chair**

Professor of Music and Director of the  
21st Century Cultures Project  
California State University/Dominguez Hills  
Carson, California

**David S. Albert**

Arts Department Chair  
Leesville Road High School  
Raleigh, North Carolina

**Cindy Berry**

Performing Arts Dept. Chair  
Lake Brantley High School  
Altamonte Springs, Florida

**Shirley A. Blandino**

Elementary Instrumental Music Teacher  
School #12 & 45  
Rochester City School District  
Rochester, New York

**Jose Carrasquillo**

Itinerant Instrumental Music Teacher  
Harold Wolfson Middle School for  
Professional Development  
Newark, New Jersey

**Armalyne De La O**

Fine Arts Coordinator  
San Bernardino City USD  
San Bernardino, California

**Paul Humphreys**

Assistant Professor  
Loyola Marymount University  
Los Angeles, California

**J. Scott Kovacs**

Director of Educational Services  
Education Technology Consultants  
Phoenix, Arizona

**Orville T. Lawton**

Coordinator of Keyboard Studies, Music Theory  
and Music History  
Alexander W. Dreyfoos, Jr. School of the Arts  
West Palm Beach, Florida

**Dorothy A. Straub**

Music Coordinator  
Music Resource Center  
Fairfield High School  
Fairfield, Connecticut

# Acknowledgments

The development of the NBPTS *Music Standards*, the basis for National Board Certification for music educators who teach students ages 3 through 18+, represents a momentous achievement. These standards are the result of the tenacious efforts of educators, the majority of whom are practicing music teachers, who gathered to forge a consensus about the characteristics of accomplished practice in this field. Music Standards is a result of the committee's unrelenting dedication to improve teaching and learning by elaborating eloquently on what accomplished teachers should know and be able to do.

The Music Standards Committee, an energetic and committed group of educators assembled by the National Board for Professional Teaching Standards, led the effort to articulate and develop standards for this field. In the course of constructing the standards for accomplished practice in its field, the committee exhibited the creativity, collegiality, and professionalism that are the hallmarks of accomplished music teachers. The uniqueness of the music field was evident in the personalities and contributions of these extraordinary music educators. In particular, the leadership of Chair Tom Turner and Vice Chair Hansonia Caldwell prompted the group to achieve its mission by developing standards that are representative of the field. This noble and substantial endeavor was supported by Janese Sampson, who proved to be an able and talented facilitator.

The work of the Music Standards Committee was guided by numerous individuals; among them, the Standards and Professional Development Working Group of the NBPTS Board of Directors, a diverse group of educators who reviewed the standards document at various points in its development, made suggestions about how it could be strengthened, and gave its approval to publish the final version. Representing the NBPTS Board of Directors as a liaison to the Music Standards Committee was Artie Almeida, who was joined later by fellow board member Chuck Fletcher. Their knowledge and enthusiasm made them valuable advisors and friends to the standards committee and staff. They contributed significantly to the work of the committee and were helpful in representing its views at NBPTS board meetings.

Hundreds of individuals not directly associated with NBPTS aided the development of *Music Standards*. Music teachers and other scholars, state and local officials, and representatives of disciplinary organizations reviewed a draft of the standards document when it was disseminated nationwide during a public comment period.

Many staff members and consultants to NBPTS also deserve thanks for helping to make the publication of *Music Standards* possible. Chuck Cascio, former Vice President for Certification Standards and Teacher Development, shepherded the standards from their inception through their adoption by the NBPTS Board of Directors. Jacqueline Olkin, former Manager for Certification Standards and Teacher Development, supervised the writing and editing of the standards; she also planned and assisted in facilitating standards committee meetings. Writing credits go to Kent Harris, consultant to NBPTS, who wrote the later drafts of the standards document. Teachers-in-Residence Mary Lease and Maria Telesca assisted in the editorial process, contributing a fresh perspective on the document. Administrative Assistant Glowena Harrison ably supported the work of the standards committee, coordinating travel, mailings, and the preparation of

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In presenting these standards for accomplished music teachers, the National Board for Professional Teaching Standards recognizes that this publication would not have evolved without the considerable contributions of numerous individuals and institutions. On behalf of NBPTS, I extend my thanks to all of them.

Michael Knab  
Manager, Certification Standards

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