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**The status of elementary school general music programs in
selected elementary schools in the Charlotte-Mecklenburg
County school system in North Carolina**

Walker, Bettye Coleman, Ed.D.

The University of North Carolina at Greensboro, 1988

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THE STATUS OF ELEMENTARY SCHOOL GENERAL MUSIC
PROGRAMS IN SELECTED ELEMENTARY SCHOOLS IN
THE CHARLOTTE-MECKLENBURG COUNTY SCHOOL
SYSTEM IN NORTH CAROLINA

by

Bettye Coleman Walker

A Dissertation Submitted to
the Faculty of the Graduate School at
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of the Requirements for the Degree
Doctor of Education

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Approved by


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APPROVAL PAGE

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The purpose of this research study was to describe the status of public elementary school general music programs of Charlotte and Mecklenburg County, North Carolina. Specifically, the goals of the investigation were: (1) to describe the current status of elementary general music programs in selected public schools of the Charlotte-Mecklenburg School System; (2) to compare music goals, objectives, and criteria for each elementary grade as documented by the Charlotte-Mecklenburg School System with those of the North Carolina Department of Public Instruction; and (3) to determine the extent to which music goals, objectives, and criteria of the Charlotte-Mecklenburg School System have been implemented in the selected schools.

Data collection instruments for the study included the "Elementary Music Teachers' Questionnaire" and the Silver Burdett Music Competency Tests (1979). A comparison was also made between the state (North Carolina) and local (Charlotte-Mecklenburg) elementary music curriculum guides.

Findings from the study included the following:
(1) a majority of participating music teachers agreed with the music philosophy as well as the music goals and objectives established by the Charlotte-Mecklenburg School System; (2) a majority of participating elementary music teachers indicated that a 30-minute music time allotment was

insufficient for elementary music instruction each week; (3) music goals and objectives from the state and local music curriculum guides were basically similar, although some of the goals and objectives were designated for different grade levels. Inadequacies were cited for facilities, classroom instruments, and to some degree, music textbooks. Results from the music competency testing revealed a decrease in class mean scores with the increase in grade level (grades 1-6) with the exception of grade 4.

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CHAPTER I

INTRODUCTION

The purpose of this research was to study the status of public elementary school general music programs in the city of Charlotte and in Mecklenburg County, North Carolina. Specifically, the goals of the investigation were (1) to describe the current status of elementary general music programs in selected public elementary schools of the Charlotte-Mecklenburg School System; (2) to compare music goals, objectives, and criteria for each elementary grade, as documented by the Charlotte-Mecklenburg School System with those of the North Carolina Department of Public Instruction; and (3) to determine the extent to which goals, objectives, and criteria of the Charlotte-Mecklenburg School System have been implemented in the selected schools. As one result of the study, an assessment of the music programs in the selected schools was provided.

This school system is a consolidated district of city and county schools located in the towns and cities of Charlotte, Cornelius, Davidson, Huntersville, Matthews, Mint Hill, Newell, and Pineville. With a total of 105 schools and a student population of 73,287, it is the 29th largest school system in the nation and the largest school system in the state of North Carolina (Charlotte-Mecklenburg Membership

Report, 1987).

This study focused on music programs in three public elementary schools within the Charlotte-Mecklenburg School System. Principal sources for gathering data were teachers in the system and students currently in grades 2-7 who were tested on music material designated for students in grades 1-6.

The main research questions for the study were as follows: (1) What is the status of general music classes in the three schools? (2) What are the music goals, objectives, and criteria for each grade, as specified by the "Charlotte-Mecklenburg Elementary Music Curriculum Guide?" (3) Are the music goals, objectives, and criteria for each grade being implemented in the music classrooms? Secondary questions are as follows: (1) Do elementary general music teachers advocate student evaluations in general music classes? (2) How do elementary general music teachers measure and subsequently evaluate student learning in music? (3) Do elementary general music teachers formally evaluate their students on a regular basis? (4) Does one 30-minute music class per week provide sufficient time necessary to meet the curricular goals and objectives of the music program? (5) Are the Charlotte-Mecklenburg music goals, objectives, and criteria compatible with those established by the State Department of Public Instruction?

General Description of the Charlotte-
Mecklenburg School System

Administrative Structure

The administrative hierarchy of the Charlotte-Mecklenburg School System begins with a nine-member school board, a superintendent, an associate superintendent, a deputy superintendent, five area superintendents, four assistant superintendents, and curriculum and support specialists and coordinators. The person who supervises the music programs is referred to as the "Performing Arts Specialist" in the Charlotte-Mecklenburg Schools. Responsibilities of this position include monitoring and evaluating music programs in the schools, recommending changes in budgets, personnel, making assignments to appropriate line officers, and providing resources for the enhancement of the music program.

Music teachers function directly under the supervision of the Performing Arts Specialist but are assigned to their respective schools by area superintendents. The number of school assignments for each teacher ranges from one and one-half schools for large school populations (more than 700 students) to three schools for small school populations (less than 400 students). Music teachers' work loads range from 31 to 40 music classes per week (Interview, Koesjan, 1987).

Music Teacher Distribution

There are 64 elementary school music teachers in the Charlotte-Mecklenburg School System. These comprise 44 general music teachers and 20 instrumental music teachers. General music teachers are classified as itinerant teachers. Other itinerant teachers are those who teach art, physical education, speech, Spanish, gifted and talented classes, band, and orchestra.

Materials and Equipment

According to the Performing Arts Specialist, each Charlotte-Mecklenburg elementary school is presently supplied with a Silver Burdett Music series (grades K-6, adopted by the school system in 1981) and at least two studio pianos, a portable record player, records, and instruments. Maintenance expenses and additional purchases are the financial responsibility of each school. Other resources for the general music teacher include 15 computers in each elementary school (interview, Koesjan, 1987).

Philosophy, Goals, and Objectives

According to the music philosophy of the Charlotte-Mecklenburg School System, all children should have opportunities to create and recreate music, develop an aesthetic sensitivity to music, and use it for self-expression and enjoyment. The primary goal of the music program is to prepare students for lifetime participation in the musical

activities of their communities (Staff Development Document, 1986, p. 5).

The music goals and objectives for students in grades K-3 emphasize development of basic music skills (singing, moving, playing, listening, and creating) and positive attitudes toward music through "enjoyable" experiences. These experiences are based on a continuum of "feel-hear-say-see-write". In planning experiences, music teachers are expected to consider the physical, emotional, and social developmental levels of students (Staff Development Document, 1986, p. 9).

For grades 4-6, the goals and objectives of the music program emphasize skills, concepts, and attitudes developed in the primary grades; however, concepts are broadened and refined, and include music of different historical periods and cultures (Staff Development Document, 1986, p. 10).

Significance of the Study

Though thousands of Charlotte-Mecklenburg elementary students are being instructed each week in general music, there is no documentation on the extent to which the Charlotte-Mecklenburg music goals, objectives, and criteria for each grade are implemented. Without this information teachers may continue to use the same pedagogical methods without being cognizant of their varying effectiveness or ineffectiveness. Without records from evaluative procedures teachers cannot be

confident that the music goals and objectives have been achieved by the students.

This study was designed to provide the Charlotte-Mecklenburg elementary general music teachers with documentation, not presently available, regarding the implementation of the school system's music goals and objectives in three elementary schools. Findings from "The Elementary Music Teachers Questionnaire" (developed by the researcher), the comparison of the Charlotte-Mecklenburg Music Curriculum Guide with the music curriculum guide from the State Department of Public Instruction, and the administration of the Silver Burdett Music Competency Tests may serve as a pedagogical guide for elementary music teachers and may identify strengths and weaknesses in educational practices in elementary general music classes.

Summary

The specific purpose of this study was to describe the current status of elementary music programs in three public elementary schools of the Charlotte-Mecklenburg School System. Findings from this study, of course, are applicable to and descriptive of the schools participating in the study. While these findings are not generalized to other schools in the Charlotte-Mecklenburg system, the state, or the nation, many similarities in elementary school music curricula may exist within the system and across the nation. Therefore,

findings and recommendations from this study can serve as a catalyst for continued study and improvement of other elementary general music programs.

CHAPTER II

RELATED RESEARCH

The focus of research studies on elementary music programs varies from general program overviews to specific areas of music learning, including the use of new approaches and pedagogical methods. Related research for this investigation provides information on (1) elementary music programs, (2) music for specific elementary grades, (3) music achievement, (4) music reading, (5) music listening, (6) creativity in music, (7) multicultural music, (8) mainstreaming, (9) computer-based music learning, and (10) self-perceptions of music teachers.

Elementary Music Programs

Five published studies, focusing on elementary music programs, were conducted between 1970 and 1986. Palmer (1970) investigated the status of music programs in the public schools of Utah by gathering data from subjects in 40 school districts, including 403 elementary schools. Content and sequence, personnel, time allotment and scheduling, instructional materials, and facilities were the major areas of investigation in this study.

Results of the study revealed that larger schools generally provided more comprehensive music programs than smaller schools and schools isolated from large populations

and cultural centers. Among several general deficiencies found in the schools' music programs were (1) insufficient time allotments for elementary music classes, (2) a lack of varied music experiences, (3) insufficient participation in elementary instrumental and choral groups, (4) insufficient teacher specialization and training, (5) insufficient consultant services and supervision, and (6) inadequate instructional materials and facilities.

In describing music programs in the state of Indiana, Carr (1970) developed a questionnaire as the main data-gathering instrument for his study. With a 92.7% return, the data indicated that there was an insufficient development and use of a written statement of objectives. The responsibilities for instruction of elementary general music in most school systems were assigned to a music specialist or jointly to a music specialist and a classroom teacher. Only a small percentage of elementary school systems provided opportunities for the study of stringed and keyboard instruments. Based on his findings, Carr recommended that the elementary music programs in the study operate on the basis of a statement of philosophy and objectives, and that the elementary general music teachers be urged to participate regularly in in-service workshops, conferences, and institutes. He also emphasized a need for strengthening and expanding the lines of communication between local systems, state agencies, higher education institutions, and professional

associations.

In describing the status of public school music in Oregon for the 1975-1976 school year, Wilson (1977) designed a questionnaire, with the assistance of the State Music Consultant, which was mailed to district music coordinators or curriculum directors. Results from the study indicated that 59% of Oregon's elementary schools failed to meet the recommended state standard of 90 minutes of music instruction per week, and 1% of the schools did not provide music instruction.

Jaxon's (1978) study focused on the vocal music program for elementary schools in Detroit, Michigan. The purpose of the investigation was to identify significant problems relating to the administration of elementary school music programs, to determine the components of a quality vocal music program, and to formulate recommendations for the improvement of vocal music programs in the Detroit public elementary schools. The eight schools utilized in the study were chosen not only for their outstanding vocal music programs but also because these programs included students from each racial-ethnic group represented in the public schools.

A questionnaire was devised using the standards for a quality music program outlined by the Music Educators National Conference. The questions focused on staff, scheduling, physical facilities, and materials and equipment. The questionnaires were sent to elementary school principals

who completed them with the assistance of the schools' music teachers and returned them to the researcher. There was one hundred percent return.

Findings from the study revealed that the respondents viewed instruction in ethnic music as an important factor in 50% of the elementary schools. The elementary music classes were found to be overpopulated, and preparation time was considered insufficient for music teachers.

Other findings revealed that music teachers had little opportunity to participate in in-service workshops; half of the elementary schools had insufficient space for music activities; 25% of the schools had insufficient quantities of basal music books; and inadequate funds were allocated from the school budget for the elementary school music program.

The purpose of Jensen's (1975) study was to investigate the pedagogical factors influencing music programs in northern California. These factors included the musical background of teachers, professional preparation, aspects of educational effectiveness, and pedagogical variables influencing general music for grades K-6. Questionnaires were sent to a stratified random sample of K-6 teachers in San Joaquin and Stanislaus Counties.

A 61% return was accomplished. The results indicated a need for a sequential, relevant music program, performance opportunities for all students, and a special music teacher

for each elementary school. Jensen suggested that in-service music workshops be available for classroom teachers.

While the five studies, as described above, focused on descriptions or assessments of elementary general music programs in various geographical regions, findings from the studies seem to focus on broad statements about elementary general music programs and deficiencies of factors such as music time allotments, vocal and instrumental experiences for students, music materials and equipment, facilities, and music teacher development programs. The lack of major emphasis on the documentation and implementation of elementary music goals and objectives, as found in the five studies listed above, led to the necessity for the present study.

Music for Specific Grade Levels

Cary (1983) compared relationships among music achievement, performances, attitudes, aptitudes, and reading abilities in traditional 5th-grade music classes. Individualized instruction was defined as adapting to procedures to fit each student's needs including differing rates of learning. Two groups of 112 5th-grade students were randomly selected for the study. Results of the study indicated that the individualized group had significantly higher scores in musical achievement, performance, and attitude than the group instructed in traditional procedures.

Music Achievement

Ellis (1982) sought to identify differences in music achievement among gifted and talented (GT), average, and educable mentally retarded handicapped students (EMH). He attempted to identify specific characteristics that could best explain variance in music achievement tests. Subjects for the study included 107 GT, 116 average, and 64 EMH 5th- and 6th-grade students. Colwell's Music Achievement Tests, 1 and 2, were used to assess music achievement.

Significant differences in music achievement were revealed between GT students and EMH students, and between GT students and average students. Based on the results, Ellis recommended that GT students should not be mainstreamed with either average or EMH students.

Music Reading

Mandle (1970) compared a program for teaching music reading skills, using a piano keyboard combined with programmed instruction, with conventional methods of teaching music reading. Fourth-, fifth-, and sixth-grade pupils at two Cleveland public schools served as the control and experimental groups. All groups were tested in two main areas--the music staff and fundamental concepts of tonal organization--plus three peripheral areas--rhythmic discrimination, interval recognition, and discrimination of pitch error including ability to correct the errors. Results of

tests in the two main areas revealed that scores for the experimental group were significantly higher than scores for the control group. Thus, Mandle concluded that the experimental method for teaching music reading can be an effective alternative method for teaching music reading to intermediate music students.

Music Listening

The purpose of a study by Sigurdson (1971) was to develop an evaluative instrument to measure the effects of a classical music concert on the musical interest and listening skills of 5th-grade children. A secondary purpose was to investigate the possibility of a relationship between interest and listening skills. To assess listening skills, four elements of music (pitch, loudness, tempo, and timbre) were chosen for the investigation. Subjects for the study included two 5th-grade classes from two Nashville, Tennessee public schools, who were assigned to either treatment (concert) or control (no concert) groups.

The control group was tested before hearing the concert, and the treatment group was tested within two hours after hearing the concert. The tests included "What I Like To Do," "Listening Skills," and "Instrument Identification." Results of the study indicated that concerts appear to be of value in improving listening skills and interest in music. A negative correlation was found between interest and listening skills.

Determining the value of repetition, and the value of guided listening was the focus of Trammell's (1977) study. She also considered the value of combining the two factors and the consequences of not utilizing either. Subjects for the study were 137 2nd-grade students in a selected elementary school. Students were randomly assigned to two experimental groups and control group. The first experimental group was exposed to the repetition of four compositions over a period of five consecutive sessions. They were also guided in their listening by studying five technical aspects of music: mood, color, melody, form, and rhythm.

With identical guided listening instructions, the second experimental group heard a total of 20 nonrepeated compositions. The control group was not exposed to either repetition or guidance but continued with their regular music activities. Trammell concluded that a combination of repetition and guided listening produced a higher level of enjoyment than did guided listening alone.

Creativity in Music

Dallman (1970) examined the status of music composition in the elementary schools of Colorado. A questionnaire and an outline for a personal interview were developed for acquiring data. Questionnaires were distributed to music specialists in each school district within a 75-mile radius of Denver, Colorado. In addition, each teacher was

given an opportunity to submit original music compositions by elementary students in order to form a collection of representative examples.

With a 67.7% return, findings from the data revealed that nearly two thirds of the music specialists in the study had students compose several times a year. Only a few compositions were produced by children in grades 1 and 2. These compositions were in the form of original rhythms and songs. The most commonly used composite procedures included composing in class, using standard notation under the teacher's guidance, and students' performing and evaluating compositions.

Previous attendance by teachers at a music workshop largely devoted to creative activities had a marked effect on the frequency of composition attempted by the students. Nearly three fourths of the specialists indicated that their undergraduate preparation was inadequate for directing compositional activities for children.

Multicultural Musics

Anderson (1971) sought to explore the teaching of music of two non-Western cultures, Javanese and Indian, in American elementary schools. A historical introduction, followed by a description of many types of vocal and instrumental music found in each geographical area, preceded each presentation of indigenous music. Materials were

developed to teach the elements of Javanese and Indian music.

The music study was coordinated with a geographical and cultural investigation of the chosen countries. Fifteen class sessions were held with two 6th-grade classes at St. Thomas Elementary School in Ann Arbor, Michigan. Students in the classes studied the music of each culture through singing, playing instruments, listening to prepared tape recordings, and viewing slides and films. From the results of the study, Anderson concluded that the music of Java and India can be presented effectively with materials available in the United States.

Another study which involved multicultural musical experiences for elementary students is that of Curry (1983). She focused on the quantity and manner of presentation of African and Afro-American music appearing in the elementary music textbook series of five major publishers, in grades 2 and 5. An additional objective of the researcher was to identify and provide song materials representative of African and Afro-American cultures to supplement the traditional elementary music textbook series.

Songs of African and Afro-American cultures were compared with songs from other cultures. The comparison was based on number of songs, annotations, acknowledgment of origins, foreign language, pronunciation cues, translations, and placement of any additional information in the student and/or teacher editions. Results of the study in-

licated that songs representing both the African and Afro-American cultures did not have annotations or pronunciation cues nor were they closely related to childhood experiences.

Mainstreaming

Garvin (1984) assessed the impact of Public Law 94-142, The Education for All Handicapped Children Act of 1975, on elementary general music programs in a midwestern school district. She also isolated problems associated with mainstreaming handicapped students into music classes. Her study involved 19 elementary music specialists and 228 handicapped students mainstreamed into elementary general music classes within the same system. The specialists evaluated the handicapped students on singing, rhythmic response, note reading, instrumental performance, movement, and participation in extracurricular music enrichment ensembles.

Findings from the study revealed that a majority of music specialists surveyed were dissatisfied with mainstreaming processes, and the progress of handicapped students in music was not consistently evaluated by either the music teacher or the Individualized Education Programs' (IEP) team (a support group for mainstreamed handicapped students).

The major problems of mainstreaming as perceived by music teachers were (1) the undefined role of music in the handicapped student's IEP, (2) the undefined role of the music teacher in executing goals of the IEP, (3) the lack of

information about specific disabilities and previous musical experiences of handicapped students, and (4) the absence of uniform procedures in evaluating the progress of handicapped students in music. The activities most frequently used in mainstreamed classes were rhythmic and singing activities, and the aural-visual identification of notational symbols and instruments.

Computer-Based Music Learning

In his study, Meckley (1985) developed highly individualized computer-based music learning sequences for handicapped, nonhandicapped, and gifted learners using the Logo music version computer language. His subjects for the study were 10 volunteers ranging in age from 9 to 18. The students participated in sequences of private music lessons taught by the researcher, utilizing the computer and Logo music version language. Results of the study indicated that the Logo music version is a potentially powerful means for the development of individualized music instruction, but that it is also vital to balance the three-way interaction among student, computer, and instructor, according to individual needs.

Self-Perceptions of Elementary

General Music Teachers

Ingram (1986) investigated the self-perceptions of three elementary music teachers by gathering data on their

educational backgrounds, self-perceptions of teaching, composing, and performing activities. According to the researcher, she observed each teacher on three occasions at one-week intervals as they taught the same three half-hour music classes each day and interviewed each teacher for a period of three to four hours. Results of the study led Ingram to recommend that elementary music teachers' preparation should include composing for children, managing a variety of student behaviors in the class room, and assuming the various roles of a music teacher.

Summary

The research investigated for this project included studies conducted between 1970 and 1986. The major focus of the studies was on descriptions and assessments of elementary general music programs and information on related subjects such as music time allotments, instructional materials, facilities, in-service work shops, and professional preparation for music teachers. References found in studies on music achievement, music reading, music listening, creativity, multicultural musics, mainstreaming, and computer-based learning are all included in the present study in the form of a music teacher's questionnaire, findings from a comparative study of two music curriculum guides, and results of music competency testing. The major emphasis in the present study, however, is on elementary music goals and

objectives and how they are perceived by elementary music teachers and implemented in the music classroom. Because none of the findings from the studies placed a major emphasis on the documentation and implementation of music goals and objectives, nor determined the extent to which goals and objectives were implemented in music classrooms, a need for the present study was supported.

CHAPTER III

PROCEDURE

Specific goals of this study were (1) to assess the status of elementary school general music programs in selected schools of the Charlotte-Mecklenburg School System; (2) to compare music goals, objectives, and criteria for each elementary grade with those of the North Carolina Department of Public Instruction; and (3) to determine the extent to which the music goals, objectives, and criteria were being implemented in the school music programs. Data collection instruments used in the study were the "Elementary Music Teachers' Questionnaire" (see Appendix B) and the Silver Burdett Music Competency Tests (1979). In addition, a comparison was made between the state and local (Charlotte-Mecklenburg Schools) music curriculum guides. Data gathered from these instruments served as a basis for the assessment of elementary general music programs in selected Charlotte-Mecklenburg elementary schools.

Measurement Instruments

Music Teachers' Questionnaire

"The Elementary Music Teachers' Questionnaire" (see Appendix B), developed by the researcher and based on music goals and objectives from the Charlotte-Mecklenburg

music curriculum guide, consisted of 62 statements. The first 25 statements were addressed to all elementary general music teachers. Subsequent statements were directed to primary and intermediate music teachers, respectively. With the exception of the two final statements, all statements were written positively. The purpose of the two final statements was to provide information on the number of years of experience each teacher has as an elementary general music teacher, and the number of times the students were evaluated each year by each teacher. Space was provided at the end of the questionnaire for teachers to elaborate on areas of special interest.

Music areas in the questionnaire were (1) singing, (2) playing, (3) moving, (4) listening, (5) music reading, and (6) creative skills. Other areas were (1) evaluation, (2) materials and equipment, (3) facilities, (4) music time allotments, and (5) in-service training.

Music Competency Tests

The basal music textbook series, Music, published by Silver Burdett Company (1981), was used in the Charlotte-Mecklenburg elementary schools at the time of the study. The only standardized tests designed for this series are the Silver Burdett Music Competency Tests (SBMCT), developed by Richard Colwell and published in 1979. The tests contain three subtests for each grade level. The researcher chose test 3 (grades 1-6) for administration which was based on

information from the last third of the students' music textbooks of the previous school year.

The tests focus on students' aural perceptions of music tonality, rhythm patterns, phrases, melody, harmony, intervals, meter, and texture. Specifically, the emphasis of testing for 1st grade is on tonality, rhythm patterns, harmony, and style. Emphasis in testing for grades 2-6 is on the following: grade 2 - meter, tonality, rhythm patterns, intervals, and texture; grade 3 - meter, tonality, intervals, and texture; grade 4 - meter, tonality, phrases, and texture; grade 5 - tonality, melody, tone color, and texture; and grade 6 - duration, range, tone color, texture, and form.

Content validity (a measurement revealing the extent of achievement of objectives from the music textbook) for the SBMCT was as follows: grade 1, .83; grade 2, .89; grade 3, .91; grade 4, .84; grade 5, .81; and grade 6, .88. The reliability, or the indicator of how consistently the test measures the objectives being evaluated, was obtained through a test-retest procedure with the following results: grade 1, .93; grade 2, .69; grade 3, .90; grade 4, .85; grade 5, .89; and grade 6, .89. Although the present textbooks have been updated, the basic music objectives have remained constant.

Music Curriculum Guides

Two music curriculum guides, as established by the Charlotte-Mecklenburg School System and the North Carolina

Department of Public Instruction, were compared to determine the extent of similarities and differences in music goals, objectives, and criteria for each grade level. In comparing the two documents, the researcher considered the following questions: (1) Are the music goals, objectives, and criteria for each grade similar or different in the two music curriculum guides, as they relate to singing, moving, listening, music reading, and creative skills? (2) If the music goals, objectives and criteria for each grade are different in the two guidelines, how do they differ? (3) Are the expectations of the Charlotte-Mecklenburg music guide sufficient to meet minimum general music competencies, as set by the state department of education, for elementary general music students?

Selection Process

Music Teachers

The selection process involved music teachers, schools, and students. All 44 full-time elementary general music teachers were asked to participate in the study by completing a copy of the "Elementary Music Teachers' Questionnaire" (see Appendix B). This information provided an overview of music philosophies, goals, and objectives of all elementary general music teachers as well as information on music materials, equipment, and facilities.

Schools

From a list of 70 Charlotte-Mecklenburg elementary schools and 19 middle and junior high schools, three elementary schools and one junior high school were selected for the study. Elementary schools were divided into three groups according to enrollment ("small" - less than 400; "medium" - 400-700; and "large" - more than 700). School enrollment figures were obtained from the Research Specialist for the Charlotte-Mecklenburg schools. Each group of schools was then assigned a number beginning with the number one. Using a table of random numbers (Glass & Hopkins, 1984), one small school, one medium school, and one large school were selected. Random selection of schools with different school population sizes was utilized to obtain a broad representation of Charlotte-Mecklenburg students in the study. From 19 middle and junior high schools, an additional school was selected randomly to obtain 7th-grade subjects for an assessment of their music achievement from the previous school year.

Students

From the four selected schools, students in grades 2-7 were selected by the researcher, with the assistance of school principals. To avoid disrupting class schedules within the selected schools, students selected for the study were chosen by classes. Heterogeneity of academic ability was the only criterion for class selections.

Data Collection Procedures

Teachers

Copies of the "Elementary Music Teachers' Questionnaire" were sent to all 44 full-time elementary general music teachers in the Charlotte-Mecklenburg School System. Enclosed with each cover letter and questionnaire was a stamped, self-addressed envelope to facilitate prompt and complete returns. A deadline of two weeks was allowed for the return of the questionnaires. Teachers who had not responded after a one-week period were reminded by telephone of the deadline by the researcher.

Students

Prior to administering the music competency tests, the researcher sent cover letters and permission slips (see Appendix C) to parents and guardians of selected students requesting their cooperation in the study. Students were requested to return the permission slips to their homeroom teachers. Those students whose parents or guardians gave them permission to participate in the study were scheduled to take the music competency tests during their regular general music class periods. Findings from the tests revealed strengths and weaknesses of students in various areas of music and would assist Charlotte-Mecklenburg teachers in identifying needs of individual students in general music classes.

Music Curriculum Guides

A copy of the "Charlotte-Mecklenburg Elementary Music Curriculum Guide" (1986) was obtained from the Performing Arts Specialist of Charlotte-Mecklenburg schools. Information on state music curriculum guides was obtained by the researcher from the publication, North Carolina Standard Course of Study and Introduction to the Competency-Based Curriculum (1985). These two documents were compared for similarities and differences in relation to music goals, objectives, and criteria for students in grades 1-6.

Focusing on the five main areas of general music as outlined in the Charlotte-Mecklenburg music guide--singing, moving, listening, music reading, and creative skills, the researcher compared the music goals, objectives, and criteria for each elementary grade as they related to these areas. From the comparisons the researcher determined the extent of similarities and differences in the two documents.

Treatment of Data

Music Teachers' Questionnaire

Teacher responses, as measured by the Likert-type scale, were tabulated and categorized. Percentages were listed for the various responses (highly agree to highly disagree) for each category. Since many of the questionnaire statements were based on the music philosophy, goals, objectives, and criteria for each grade as established by

the Charlotte-Mecklenburg School System, the focus of the analysis was on the percentages of teachers who disagreed with the statements. These percentages indicated a disagreement or noncompliance with the music goals and objectives already established by the school system. Responses to statements on facilities, materials, and equipment revealed equities or inequities in the dispersion of materials and equipment, and the provision of facilities at the various schools. Data gathered on evaluation and in-service workshops revealed the extent to which music teachers formally evaluated their students and were given opportunities to improve their teaching skills.

Music Curriculum Guides

Five areas of music (singing, moving, listening, music reading, and creative skills) selected from the major music areas of the "Charlotte-Mecklenburg Elementary Music Curriculum Guide" were chosen for comparing the music goals and objectives with those established by the North Carolina Department of Public Instruction.

Emphasis was placed on those goals and objectives from the two documents that were very similar or dissimilar. Differences were listed when music objectives or competencies were associated with different grade levels for the state and local (Charlotte-Mecklenburg) school system, and when the state music guide included objectives and competencies not listed in the local music guide. Findings from the

comparative study revealed the extent to which the two music guides are alike or different in relation to the music goals, objectives, and criteria for elementary students.

Music Competency Tests

The Silver Burdett Music Competency Tests (test 3, grades 1-6) was hand-scored by the researcher using transparent templates. Descriptive statistics were used to interpret the test data. This included frequency distribution tables, range, mean, and standard deviation of scores for each class and grade. No attempt was made to compare the scores with those of other schools.

The purpose of the testing was to determine how well students achieved the music goals and objectives for the areas tested. Percentage scores were used to indicate the extent of achievement by students on the music competency tests. Although the purpose of the study was not intended to explain why certain objectives were not achieved at any given grade level, possible factors may be a lack of interest or little or no musical background. Other factors may include a lack of sufficient motivation by the teacher and inadequate materials, equipment, or music facilities.

CHAPTER IV

FINDINGS

The primary purpose of this study was to assess the status of elementary general music programs in the city of Charlotte and Mecklenburg County (Charlotte-Mecklenburg School System). Specific goals of the investigation were: (1) to describe the current status of elementary general music programs in selected public schools of Charlotte-Mecklenburg; (2) to compare the music goals, objectives, and criteria for each grade, as documented by the Charlotte-Mecklenburg School System with those of the North Carolina Department of Public Instruction; and (3) to determine the extent to which the music goals, objectives, and criteria of the Charlotte-Mecklenburg School System have been implemented in the music programs of the selected schools.

The major areas of instruction, as specified by the "Charlotte-Mecklenburg Elementary Music Curriculum Guide," were singing, playing, moving, listening, music reading, and creating (Staff Development Document, 1986, pp. 17-31). These areas were used to categorize the various music goals, objectives, and criteria for use in developing a music teachers' questionnaire, as well as for a comparative study of the local (Charlotte-Mecklenburg School System) and state (North Carolina) music curriculum guides.

Findings from the study emanated from the following sources: (1) "Elementary Music Teachers' Questionnaire," (2) a comparative study of music goals, objectives, and criteria for each grade, from the local and state music curriculum guides, and (3) student scores from the Silver Burdett Music Competency Tests (test 3, grades 1-6).

Music Teachers' Questionnaire, Items 1-23

As a preface to assessing the status of elementary general music programs in selected Charlotte-Mecklenburg schools, the researcher obtained an overview of music philosophies, goals, objectives, and criteria for each grade level by means of the "Elementary Music Teachers' Questionnaire" (see Appendix B). Forty-four copies of the questionnaire, based on the goals and objectives from the Charlotte-Mecklenburg Elementary Music Curriculum Guide, were sent to all elementary general music teachers. Thirty-four or 77.3% of the teachers completed and returned the questionnaires.

Responses to questionnaire statements were based on a five-point rating scale using highly agree, agree, neutral, disagree, and highly disagree (see Appendix C). For data categorization it was not necessary to use a five-point increment; therefore, the scale was condensed to a three-point increment: (1) highly agree and agree responses, which were reported as agree, (2) highly disagree and disagree responses, which were reported as disagree, and (3) the

neutral responses (see Appendix D). All participating music teachers ($N = 34$) responded to the first 23 questionnaire statements which mainly focused on the philosophy (primary research objective) of the elementary general music program, student evaluation, materials and equipment, facilities, music time allotments, and in-service workshops. Other emphasis included undergraduate preparation of elementary general music teachers, consideration for academic grades in music, and support of elementary music programs by classroom teachers. The latter factors were not addressed directly as the primary focus of the investigation since the emphasis of the study was on actual practice in the classroom, as opposed to opinions of elementary music teachers.

Music Philosophy

The music philosophy or primary objective of the Charlotte-Mecklenburg elementary general music program is to prepare students for "a lifetime participation in music" (Staff Development Document, 1986, p. 5). The majority or 85.2% of the teachers agreed with this statement, while 8.8% of the teachers expressed disagreement. The remaining teachers (5.9%) indicated neutral responses.

Teachers also were asked if they frequently referred to the "Charlotte-Mecklenburg Elementary Music Curriculum Guide" for reference to music goals, objectives, and criteria for each grade. The majority (76.5%) of the music

teachers agreed that they did refer to the guide frequently, while 11.7% of the teachers did not refer to the guide. The percentage for neutral responses was also 11.7%.

Student Evaluations

Statements on student evaluations focused on teachers' use of the Silver Burdett Music Competency Tests, teacher-made tests, and other published music achievement tests. Half (50%) of the teachers indicated that they have used the Silver Burdett Music Competency Tests for student evaluation. Only 35.3% of the music teachers had not used the competency tests. Neutral responses were indicated by 14.7% of the teachers.

Compared to 20.5% of the teachers who used teacher-made tests, 2.9% of the music teachers used published music achievement tests for student evaluations. Other teachers (55.9%) indicated that they used both teacher-made and published tests.

Materials, Equipment, and Facilities

The majority (88.2%) of Charlotte-Mecklenburg elementary general music teachers indicated that they had an adequate supply of music textbooks for their general music classes. A minority (8.8%) of the music teachers indicated that they did not have an adequate supply of music textbooks for their children. Only one teacher (2.9%) gave a neutral response to the statement.

In contrast to the supply of music textbooks, only 52.9% of the music teachers agreed with the statement that they have a sufficient supply of classroom instruments. Almost half (44.1%) of the music teachers disagreed with the statement. Once again 2.9% of the teachers indicated a neutral response to the statement.

Although 76.5% of the music teachers indicated that they were aware of computer software designed for elementary music students, most of the music teachers (82.4%) do not use computers in their general music classes. A minority (8.8%) of the music teachers indicated that they use computers in their music classes. Almost a third of the teachers (32.3%) specified that they plan to use computers in their general music classes in the future.

Adequate facilities for teaching elementary general music classes was a problem for 58.8% of the music teachers. All Charlotte-Mecklenburg elementary general music teachers were assigned to at least two Charlotte-Mecklenburg schools (see Chapter I). Only 23.5% of the teachers indicated that they had adequate facilities for teaching general music at all of their schools, while 73.5% of the music teachers indicated that facilities were adequate for at least one of their schools. A minority (17.6%) of the music teachers indicated that none of their schools had adequate facilities for teaching elementary general music classes.

Music Time Allotments

In the Charlotte-Mecklenburg schools, elementary students attend general music classes once each week for 30 minutes. This amount of time is sufficient for 8.8% of the music teachers in the system. The majority of the teachers (91.2%), however, indicated that 30 minutes per week is an insufficient time allotment for elementary general music classes.

In-Service Workshops

Most of the elementary music teachers (73.5%) agreed with the statement that they attend local (Charlotte-Mecklenburg) in-service workshops. Those who disagreed with the statement accounted for 17.6% of the music teachers. Neutral responses were indicated by 8.8% of the teachers.

More than half (58.8%) of the music teachers agreed with the statement that they attend state in-service music workshops, specifically, the annual North Carolina Music Educators Association Conference. Only 17.6% of the teachers disagreed with the statement. Neutral responses were indicated by 23.5% of the music teachers.

Music Teachers' Questionnaire, Items 24-41

Music goals, objectives, and criteria for each grade, as outlined in the "Charlotte-Mecklenburg Elementary Music Curriculum Guide," were used as a basis for questionnaire statements on the music areas of singing, playing,

moving, listening, music reading, and creating. These areas were chosen by the researcher for use in the questionnaire because they are listed as the primary areas of general music in the Charlotte-Mecklenburg schools. Questions 24-41 were answered by primary teachers only. Thirty-two music teachers responded to the statements in this section of the questionnaire. Findings from this section were reported by music areas (as indicated above) and in chronological order from grades 1-6.

Singing

The majority (96.9%) of the music teachers agreed that both kindergartners and first graders can sing simple songs by rote with or without accompaniment. None of the teachers disagreed with the statement; however, 3.1% indicated neutral responses. Over half (53.1%) of the music teachers agreed that singing skills for 2nd-grade students included echoing melodic patterns with emphasis on an interval of a fifth. Only 18.8% of the teachers disagreed with the statement, while 28.1% of the teachers were neutral to the statement. Teachers who agreed with the statement that singing skills of third graders included echoing melodic patterns with emphasis on the interval of a third accounted for 71.9% of the participating music teachers. Those who disagreed with the statement were 9.4%, while 18.8% of the teachers were neutral. Half (50%) of the music teachers agreed that third graders can sing in harmony and can identify

the presence or absence of harmony. The remaining half of the teachers were divided evenly (25% each) for responses indicating disagreement and neutrality.

Twenty-eight intermediate general music teachers responded to questionnaire statement 42-60. More than half of the teachers (53.5%) agreed that singing skills of fourth graders included echoing melodic patterns with emphasis on the interval of a second. Disagreement responses were indicated by 21.4% of the teachers, while 25% of the teachers gave neutral responses.

Ten music teachers (35.7%) agreed that 5th-grade students can sing tonic and dominant chords in arpeggio style. Teachers who disagreed with the statement or were neutral to it were divided evenly at 32.1% each. Less than half of the music teachers (42.8%) agreed that sixth graders can sing tonic and dominant chords in arpeggio style. Those who disagreed with the statement were 17.9% of the teachers, while 39.3% of the teachers indicated neutral responses.

Playing

More than half of the music teachers (65.7%) agreed that 3rd-grade students can add harmony to melodies, both vocally and instrumentally (i.e., rounds, ostinati, chords). Only 15.6% of the teachers disagreed with the statement, while 18.8% indicated neutral responses. A large majority (82.1%) of the teachers agreed that 4th-grade students can add harmony to melodies, both vocally and instrumentally

(i.e., rounds, ostinati, chords). Only 7.1% of the teachers disagreed with the statement, while 10.7% of the teachers indicated neutral responses.

The majority (78.6%) of the music teachers agreed that 6th-grade students can perform a simple ostinato with a melody. Neutral responses were indicated by 17.9% of the teachers, while 3.6% of them disagreed with the statement.

Moving

Most of the music teachers (90.6%) agreed that kindergarten students can clap as well as step to the beat of a song. Only 3.1% of the teachers disagreed with the statements, while 6.3% of the teachers indicated neutral responses. Each activity was listed separately on the questionnaire.

Many of the teachers (81.3%) agreed that third graders can identify and demonstrate $2/4$ and $3/4$ meters. The percentage of agreement increased to 89.3% when applied to fourth graders. Teachers, who disagreed or who indicated neutral responses to the statement pertaining to third graders, were divided evenly (9.4% each). Those who disagreed with the 4th-grade statement represented 7.1% of the teachers, while 3.6% were neutral.

Listening

In elementary general music classes, listening activities include associating tone colors with instruments, identifying melodic sequences, and distinguishing between

various types of scales. Most of the music teachers (78.2%) agreed that first graders can associate tone colors with instruments. A minority (6.3%) disagreed with the statement, while 15.6% of the teachers indicated neutral responses.

Teachers who agreed that second graders can begin to recognize some orchestral instruments by sound represented 84.4% of the music teachers. Those who disagreed with the statement represented 12.5% of the teachers, while neutral responses represented 6% of the teachers. A majority (93.8%) of the teachers agreed that second graders can identify dynamic changes in music. Only 3.1% of the teachers disagreed with the statement, while 3% indicated neutral responses.

Most teachers (87.5%) agreed that third graders can associate specific sounds with pictures and names of band and orchestral instruments. Only 6.3% of the teachers disagreed with the statement, while 6.3% of the teachers indicated neutral responses. With the same objective for fourth graders, 89.3% of the music teachers agreed that the students could achieve the same goal. Only 3.6% of the teachers disagreed with the statement, while 7.1% indicated neutral responses.

According to 75% of the music teachers, fifth graders can identify tone colors of American folk instruments and several non-Western instruments. Only 10.7% of the teachers disagreed with the statement, while 14.3% of the teachers gave neutral responses.

Most of the music teachers (71.5%) agreed that sixth graders can identify melodic sequences. Only a small percentage of teachers (7.1%) disagreed while a larger percentage (21.4%) indicated neutral responses to the statement. Almost one third of the teachers (32.1%) gave neutral responses to the statement that sixth graders can identify whole and half steps. Slightly more than half (53.6%) of the music teachers agreed with the statement, while 14.3% of the teachers disagreed. A small percentage of teachers (17.8%) agreed that sixth graders can distinguish between major, minor, pentatonic, whole tone, chromatic, and tone row scales. More than twice as many teachers (42.9%) disagreed with the statement, while a slightly smaller percentage of teachers (39.3%) indicated neutral responses.

Music Reading

Slightly more than half (53.1%) of the music teachers agreed that both duple and triple meters are introduced to students in the first grade. Those who disagreed with the statement represented 21.9% of the teachers, while those who indicated neutral responses represented 18.8% of the music teachers.

By fourth grade, 64.3% of the music teachers agreed that students can use terminology and symbols indicating dynamic levels in music. The percentage of agreement increased to 75% for fifth graders and 78.6% for sixth graders.

By the sixth grade only 7.1% of the teachers disagreed with the statement, while 17.9% indicated neutral responses.

Creating

The majority (87.6%) of the music teachers agreed that creative skills of kindergarten and 1st-grade children are demonstrated through dramatizations and improvisations of verse and song. A small percentage (3.1%) of the teachers disagreed with this statement, while 9.4% indicated neutral responses.

A slightly smaller majority (84.4%) of the music teachers agreed that creative skills of 2nd-grade students include creating and adding new verses to songs. Only 9.4% of the teachers disagreed with the statement, while 6.3% marked a neutral response.

More than half of the music teachers (67.9%) agreed that fourth graders can create new musical phrases or melodies for a given verse. One fourth of the teachers indicated neutral responses, while 7.1% of the teachers disagreed with the statement.

Music Teachers' Questionnaire, Other Items

Teaching Experience

The final two questionnaire statements revealed the number of years each teacher has taught elementary general music and the number of times per year students are evaluated.

The teaching experience of participating Charlotte-Mecklenburg elementary general music teachers ranges from six months to 30 years. The average number of years for teaching experience is 14.

Student Evaluations

More than half of the teachers (55.8%) indicated that they evaluated their elementary general music students from none to six times each year. A small percentage of the teachers (29.4%) did not respond to the request for information on the frequency of student evaluations. Responses from the remaining five (14.8%) of the teachers were the following: (1) student evaluations vary from year to year and are dependent upon emphases and needs of students; (2) students are evaluated weekly; (3) students are evaluated throughout the school year; and (4) there is no set number of times for student evaluations.

Comments

Space for comments at the end of the questionnaire gave teachers an opportunity to clarify and supplement their responses as well as provide additional related information of special interest to them. The majority of the teachers (83%) responded with comments which focused on school assignments, music time allotments, class loads, materials, equipment, facilities, in-service workshops, and other interests.

Schedules, Classloads, and School Assignments

Almost half (44.8%) of the teachers who responded expressed a need for additional class time. Ten percent of the teachers suggested an extended music period (45 minutes each week) for the intermediate grades. Both groups (54.8%) commented that one music class per week for any elementary grade was insufficient to meet the needs of the students. The problem of music time allotment was typically expressed by one teacher who declared that "elementary general music students are in class 18 hours each year which approximates only three school days."

Ten percent of the teachers expressed a desire to remain with one school for several years. The uncertainty of reassignments each year appears to make it difficult to build good music programs or to "follow through" with skills and information covered earlier, according to one music teacher. Another teacher, expressing displeasure with school reassignments, stated that he would leave the Charlotte-Mecklenburg School System at the end of the present school year. Concerning initial school assignments one music teacher reported that she now works in four schools. Class loads were a concern for another teacher who revealed that she has taught, in the past, as many as 51 classes each week.

Materials, Equipment, and Facilities

Adequate facilities were a main concern for 51.4% of the teachers. Other needs cited by a smaller percentage

of teachers (10%) were equipment such as "reliable" record players and "in-tune" pianos, classroom instruments, and computer software.

In-Service Workshops and Other Concerns

Local in-service workshops were expressed as a need by 10% of teachers who commented at the end of the questionnaire. Among other concerns, music teachers expressed a need for (1) undergraduate training in teaching music of Afro-Americans and music of non-Western cultures, (2) "sharing time" between music teachers (constructive time versus destructive time or "gripe" sessions), (3) academic credit for general music, and (4) city-wide performance opportunities for elementary students.

Music Curriculum Guides

A comparison of music goals, objectives, and criteria for each grade, as established by the local (Charlotte-Mecklenburg) and state (North Carolina) music curriculum guides, was made for the purpose of revealing any discrepancies which may exist between the two documents. Comparisons were made by grade level and by music area (singing, moving, listening, music reading, and creating). No distinctions were made between goals, objectives, and criteria for the various grade levels since all refer to expectations of the performance of students at the various grade levels.

Singing

The singing objectives for first graders are mostly compatible in both music guides. Both guides expect the students to differentiate between the speaking and singing voice, to sing alone with or without accompaniments, and to distinguish between high and low pitches. In the local guide additional emphasis is placed on good posture, breathing, and articulation, and on singing melodic patterns with emphasis on utilizing the pentatonic scale. It is in second grade that emphasis is placed on clear diction in singing, and in fifth grade that emphasis is placed on breath support and tone placement in the state music guide.

Singing a phrase as a total idea with a beginning, middle, and end is a 2nd-grade state singing objective which is not listed in the local music guide for second graders. Echoing melodic patterns concentrating on the interval of a fifth is a 2nd-grade singing objective from the local music guide which is not included in the state music guide. The other 2nd-grade singing objectives are basically compatible in both guides, which call for singing with or without accompaniment and singing with clear diction.

In the state music guide it is stated that third graders should be able to sing tonic triads in arpeggio style upon hearing a major and minor scale. It is not until the fourth grade that students are expected to utilize the 1st, 3rd, 5th, and 8th steps of the scale in the local music

guide. Another state singing objective for 3rd-grade students, not comparable in the local music guide, is to identify like and unlike phrases as they are sung. However, a singing objective for 3rd-grade students, not found (for this grade level) in the state music guide, is to echo melodic patterns concentrating on the interval of a third.

It is on the 4th-grade level in the state music guide that students are expected to identify and perform intervals of a second, third, fourth, fifth, and octave. The local music guide states that fourth graders should be able to echo melodic patterns focusing on the interval of a second. Previous emphases on the interval of a fifth and a third were designated for the 2nd and 3rd grades, respectively, in the local music guide.

Most singing objectives for 5th grade are comparable in both local and state music guides. These call for singing in harmony, singing syncopated rhythms, and singing a tonic triad in arpeggio style. Exceptions are local singing objectives: to sing tonic and dominant chords in arpeggio style, and to demonstrate high, middle, and low registers.

Singing competencies for sixth graders are basically compatible in both the local and state music curriculum guides: singing in harmony, singing at different dynamic levels, and singing a tonic triad in arpeggio style. The state music guide also includes singing staccato as well as legato and using the voice to express a variety of feelings

and moods.

Moving

For first graders both music guides are basically comparable in the music area of movement. They comprise competencies in distinguishing between the beat and rhythm in music, responding with the body to the rhythms of music, and clapping to the beat of the music. While the local music guide expects first graders to clap and step while singing, the state music guide includes additional activities of tap, snap, slap, and stamp.

Moving competencies for 2nd-grade students are comparable in both state and local music guides with the following exception: expectations for second graders, from the state guide, include movement to meters in two, three, four, and six. From the local music guide expectations for second graders include movement to duple and triple meters only. It is not until the 4th grade that the local music guide includes movement to four-beat measures, and 5th grade that students are introduced to six-beat measures. Both guides expect second graders to demonstrate melodic movement (stepwise or skips) and a steady beat.

Movement competencies for third graders are basically the same in both the local and state music guides. They include showing the melodic contour of a melody through bodily movement and clapping to the rhythm or beat of a song.

The state guide states that fourth graders are expected to demonstrate body movements for various tempi and respond to symbols for dynamics through movement. These movement objectives are not listed in the local music guide for fourth graders.

One 5th-grade movement objective from the state music guide, which is not addressed in the local music guide, is to perform traditional dances with accuracy. No movement competencies were found for 6th-grade students in the local music guide.

Listening

A 1st-grade listening objective from the state music guide not included in the local music guide is to recognize that sound or silence may be the same--longer or shorter in duration. Several 2nd-grade listening objectives in the state music guide are not included in the local music guide. These expectations are the following: second graders should (1) identify, on hearing, compositions by familiar composers; (2) be aware of differences in sound of major, minor, and pentatonic scales; (3) identify meters in sets of two, three, four, and six; and (4) identify compositional forms (AB, ABA, ABAB, and ABACA) when heard. In the local music guide the rondo form (ABACA) is not introduced until the 4th grade, and meter signatures for second graders are confined to duple and triple meters.

Listening objectives for the third grade are com-

patible in both the local and state music guides, with one exception. The state music guide includes the additional objective that third graders identify the rondo (ABACA) form. Both guides expect third graders to identify (1) long and short durational values, (2) changes of tempo in music, and (3) familiar instruments upon hearing. They are also expected to recognize differences between music from different historical periods.

Identifying whole and half-step patterns of major and minor scales is expected of fourth graders in the state music guide and of fifth graders in the local music guide. Other 4th grade listening objectives are compatible in both the local and state music guides: identifying tempo changes in music, identifying the tone color of familiar instruments, and recognizing the presence or absence of harmony.

A 5th-grade listening objective from the local music guide not included in the state music guide is to recognize tone colors of folk instruments associated with various regions of the United States. A 5th-grade listening objective from the state music guide not included in the local music guide is to identify soprano, alto, tenor, and bass voices by tone color and range.

Most of the listening objectives for 6th-grade students from both the local and state music guides are compatible. They include a comparison of the sounds of tonal and atonal music and the identification of compositional

forms. Two compositional forms included in the state music guide for sixth graders--sonata allegro and fugue--are not included in the local music guide for this grade level.

Playing

In the state guide 1st- and 2nd-grade playing objectives include becoming familiar with "classroom instruments," and performing simple melodic and rhythmic patterns using rests as well as notes. By the 3rd grade, playing objectives include syncopated rhythms, dynamics, varied meter signatures, and ostinati. In the local guide first and second graders are expected to echo and read rhythm patterns, and second graders are also expected to demonstrate strong and weak cadences. In addition, objectives for third graders include playing ostinati, chords, and countermelodies.

Playing the autoharp, using the I, IV, and V chords in the keys of C, F, and G is included in the objectives for fourth graders in the state music guide. This objective is similar to one in the local music guide which also expects the playing of melody instruments for this grade level.

Fifth-grade playing objectives, from the state music guide, comprise the performance of polyrhythms, tonal scales, and playing recorders. The local music guide also includes objectives for playing the recorder at this grade level. By the 5th grade, many students begin instrumental lessons but are not usually instructed by the elementary general music teacher.

For the 6th grade, playing objectives from the state music guide include translating common tempo markings such as allegro and andante into appropriate tempi of performance, performing complex rhythm patterns, and performing from non-traditional notations. Playing objectives from the local music guide include playing traditional and nontraditional music in a variety of ways.

Music Reading

Recognizing rhythm patterns, associating melodic and rhythmic patterns with visual representations of those patterns, and identifying melodic movement when it goes up, down, or remains the same, are included as music reading objectives for first and second graders in the state music guide. In the local music guide first graders are expected to read rhythm patterns, and second graders are expected to echo and read more complex rhythm patterns.

Music reading objectives for the third grade are similar in both music guides. They include reading melodies utilizing letter names. In addition, the local guide specifies that third graders should identify quarter and half notes with their corresponding rests.

Fourth-grade music reading objectives from the state music guide not included in the local music guide include the following: (1) to determine the tonality of compositions from key signatures and melodic notation, (2) to read syncopated rhythms, (3) to relate fraction concepts to the notation

of rhythm, (4) to identify familiar melodic and rhythmic patterns from visual representations, (5) to read autoharp chord symbols and use them in accompaniment, and (6) to read accurately whole, half, quarter, eighth, and sixteenth notes.

No differences were noted between the 5th-grade music reading objectives found in the two music curriculum guides. Both guides expect students to translate common tempo markings such as allegro and andante, to read music notation using letter names, and to identify intervals by size (2nd, 3rd, 4th, 5th, and octave).

Sixth-grade music reading objectives from the local music guide not included in the state music guide are to identify "pick-up" notes, to identify steps, leaps, and repeats, and to identify melodic ornamentation. Sixth-grade music reading objectives from the state music guide not found in the local music guide are to distinguish between triads and seventh chords, and to match beat patterns to appropriate meter signatures.

Creativity

Both local and state music guides contain similar objectives for music creativity for the first grade. Both music guides expect first graders to recognize that music compositions have a beginning, middle, and end. An additional expectation of first graders is to be aware that sound effects, dramatizations, and movements can enhance

the effect of music. One expectation from the state music guide which is not included in the local guide is that first graders should use varied informal notation schemes.

Second-grade creativity objectives are similar in both music guides, which suggest the creation of dramatizations, accompaniments, and instrumental and movement improvisations for poetry, rhymes, stories, and songs.

By third grade creativity objectives are expanded, in the state music guide, to include selection of voices, instruments, tempo, and dynamics for various compositions. These objectives are not listed specifically in the local music guide for third graders; however, in the 4th-grade creativity objectives from the local music guide include examining the results produced by various uses of the voice and instruments.

Another creativity objective from the local music guide for fourth graders is experimenting with changing melody, harmony, and rhythm. This objective is not listed in the state music guide. Two other grade music creativity objectives from the state music guide not included in the local music guide are creating compositions using formal structures such as AB or ABA and creating dance movements to integrate rhythmic understanding.

Both music guides advocate creating songs by plan or spontaneously for 5th-grade students. Fifth graders are also expected to improvise on various rhythmic and

melodic instruments. In addition, expectations in the state guide include structuring original compositions to include a beginning, middle, and end, to use specific forms in music such as AB or ABA, and to create dance movements to integrate rhythmic concepts.

Each music guide includes a music creativity objective for sixth graders which is not listed in the other guide. The objective from the state music guide includes use of ornaments in improvisations and compositions. The objective from the local music guide includes creating and notating a composition using computers, tape recorders, and other available devices as sound sources.

Music Competency Tests

Findings from the administration of the Silver Burdett Music Competency Tests (SBMCT) resulted from responses of 113 students in grades 2-7. Students were tested on information and material from the last third of their music textbooks from the previous school term; thus, students in grades 2-7 were tested on music designed for students in grades 1-6. Students who participated in the study were enrolled in three elementary schools and one junior high school.

The 1st grade music competency test was administered to 14 students. The highest possible score was 18 (100%). Scores from the test ranged from 11 to 17 (61.1% to 94.4%).

The mean score was 14.9 (82.9%), and the standard deviation was 2.27. See Appendix G for individual scores for the 1st-grade test.

Seventeen students participated in music testing for the 2nd-grade level. The highest possible score for this level was 23 (100%). Test scores ranged from 14 to 21 (60.9% to 91.3%). The mean score was 17.7 (77%), and the standard deviation was 2.29. Individual 2nd-grade scores are located in Appendix H.

For the 3rd-grade, 23 students participated in the music testing. The highest possible score for this test was 25 (100%). Test scores ranged from 13 to 21 (52% to 84%). The mean score was 18 (72%), and the standard deviation was 1.71. Individual 3rd-grade scores are located in Appendix I.

The 4th-grade music competency test was administered to 20 students. The highest possible score for this test was 28 (100%). Test scores ranged from 14 to 26 (50% to 92.9%). The mean score was 22.4 (80%), and the standard deviation was 3.50. Fourth-grade individual scores are located in Appendix J.

The 5th-grade music competency test was administered to 24 students. The highest possible score was 25 (100%). Test scores ranged from 3 to 25 (12% to 100%). The mean score was 17.5 (69.8%), and the standard deviation was 5.18. Individual 5th-grade scores are located in Appendix K.

Fifteen students participated in the music testing for the 6th-grade level. The highest possible score was 23 (100%). Test scores ranged from 8 to 19 (34.8% to 82.6%). The mean score was 14.2 (61.7%), and the standard deviation was 3.19. Individual 6th-grade scores are located in Appendix L.

The highest individual percentage scores for all grade levels (100%) were obtained by two of the students who were administered the 5th-grade music competency test. The class, as a whole, however, was rated as the second lowest of the six grades with a mean score of 69.8%. The highest mean score for all six grades (82.9%) was accomplished by students who were administered the 1st-grade music competency test, while the lowest score for all grade levels (61.7%) was achieved by students who were administered the 6th-grade music competency test. In general, as grade level increased test scores decreased (see Appendix M).

CHAPTER V

CONCLUSIONS

The main purpose of this study was to assess the status of elementary school general music programs in selected schools of the Charlotte-Mecklenburg School System. Findings from the study emanated from three sources of data: (1) responses from the "Elementary Music Teachers' Questionnaire," (2) results of a comparison between the North Carolina and Charlotte-Mecklenburg music curriculum guides, and (3) student scores from the administration of the Silver Burdett Music Competency Tests (test 3, grades 1-6).

Elementary Music Teachers' Questionnaire

Questionnaire responses from the majority (77.3%) of elementary general music teachers focused on the music philosophy of the Charlotte-Mecklenburg School System, student evaluations, materials, equipment, facilities, music time allotments, in-service workshops, and music programs (see Appendix D).

The majority (85.2%) of the elementary teachers agreed with the statement on the music philosophy of the Charlotte-Mecklenburg School System. Teachers who disagreed (8.8%) and indicated neutral responses (5.9%) to the

statement accounted for 14.7% of the music teachers. This rate of noncompliance is worthy of additional investigation.

Because formal student evaluations were executed by a majority (70.6%) of elementary music teachers in a variety of ways (teacher-made tests, standardized tests, and combination of teacher-made and standardized tests), the issue may be whether there is a desire or need to standardize measures of student achievement in music. An advantage of standardized tests is that they will provide music teachers with a uniform measure of student achievement which may be compared with other schools in the system. In contrast, results from criterion-referenced tests will identify those music goals and objectives which have been achieved by the students. From the administration of standardized tests, local norms can be established to serve as a guide for all Charlotte-Mecklenburg elementary general music teachers. It is concluded that both kinds of testing may be beneficial to the elementary music teachers in the school system.

Although the majority (88.2%) of music teachers had an adequate supply of music textbooks for their classes, 8.8% of the teachers indicated that they did not have enough textbooks. The problem was more severe for classroom instruments. Only 52.9% of the music teachers indicated that they had an adequate supply. Thus, almost half of 44.1% of the elementary music teachers had a shortage of classroom

instruments. The resulting frustration with this condition was indicated in the form of comments at the end of the questionnaire. Some comments (by five or 14.7% of the teachers) were bitter, citing inequities in the dispersion of instruments to the various schools. Other comments (by two or 5.8% of the music teachers) were complimentary, citing very active Parent-Teacher Associations which were highly supportive of the music programs. It appears that support groups make a difference in determining the quantity of music equipment for some of the elementary schools.

Adequate facilities for teaching general music classes was still another problem for elementary music teachers. With the exception of eight, or 23.5% of the teachers who stated that facilities were adequate at all of their schools, all other music teachers had at least one school with inadequate facilities. Obviously, the adequacy of facilities is a major concern among many of the elementary music teachers.

The majority (91.2%) of the elementary music teachers disagreed with the questionnaire statement advocating 30 minutes each week as an adequate time allotment for elementary general music classes. This overwhelming response revealed a difference between preference and practice in the music classrooms. Three of the teachers who wrote comments at the end of the questionnaire recommended 45-minute music class periods for students in the intermediate grades.

A majority (73.5%) of the teachers indicated that they attend local in-service workshops in music. More than one fourth (26.4%) of the teachers indicated that they did not attend local music workshops or designated neutral responses to the statement. This percentage of nonparticipation in music workshops may indicate (1) a lack of interest in professional improvement by the teacher, (2) a lack of motivation to seek new knowledge about practices in the classroom, or (3) a lack of desire for obtaining information on new and innovative methods and materials for elementary music teachers.

Since questionnaire statements on music goals, objectives, and criteria were based on the music goals, objectives, and criteria from the "Charlotte-Mecklenburg Elementary Music Curriculum Guide," the following information is focused on those responses which indicated disagreement with the statements. The goals and objectives focused on the music areas of singing, playing, moving, listening, music reading, and creating. A composite percentage of responses from all participating elementary general music teachers revealed that the majority (ranging from 57.2% to 87.1%) of teachers agreed with the singing objectives for grades 1-6 (see Appendix D).

Composite percentages of agreement for questionnaire statements on the other music areas included playing (75.5%), moving (87.1%), listening (77.8%), music reading (67.8%), and creating (80%). Composite percentages for disagreement and

neutral responses, to questionnaire statements on the six music areas, ranged from 11.8% to 43.3%. Specifically, disagreement and neutral responses included singing (43.3%), playing (24.6%), moving (11.8%), listening (22.5%), music reading (30.7%), and creating (20.1%). These negative responses may reflect (1) a lack of knowledge about the elementary music goals and objectives as listed in the music curriculum guide, (2) a lack of interest or confidence in teaching these skills, or (3) a genuine disagreement in principle with the goals and objectives as specified for specific grade levels. Regardless of the reason, the large percentage of disagreement is cause for concern.

Music Curriculum Guides

The purpose of comparing the music curriculum guides of the Charlotte-Mecklenburg School System (local) and the North Carolina Department of Instruction (state) was to identify any discrepancies related to music goals and objectives for the various elementary grade levels. Comparisons were made by music areas (singing, moving, listening, music reading, and creating) and grade levels.

Although many of the music goals and objectives were similar in both the state and local music guides, discrepancies were noted for several goals and objectives. These included objectives which were exclusive to either the state or local music guide, and those which were de-

signated for different grade levels in the two music guides (see Chapter IV and Appendix F). Actual differences between the two music guides appear to be with the grade level at which some of the same competencies are expected. Content differences were minimal.

Music Competency Tests

The Silver Burdett Music Competency Tests (test 3, grades 1-6) were administered to students in grades 2-7. Results of the tests revealed that test scores increased as grade level decreased. One exception in this pattern was the test scores from the 4th-grade music competency test (see Appendix M). Implications from the test findings for grades 1-4, with respective mean scores of 82.9%, 77%, 72%, and 80%, seem to support an increasing concern (by music teachers) for additional music time allotment (see Appendices G, H, I, J).

Implications from the test results for grades 5 and 6, with respective mean scores of 69.8 and 61.7%, seem to indicate a need for additional music time allotment; although it is recognized that testing error may be a factor in test results. Because the structure of the junior high school curriculum was different from that of the elementary school, 7th-grade participants in the study were influenced and distracted by students in the classroom who did not take the test (even though the choral teacher was present). This

distraction probably contaminated test results for the 6th-grade music competency test, making it impossible to make valid conclusions about the results.

Summary

Since this was the first study focusing on elementary general music programs in a selected number of schools of the Charlotte-Mecklenburg School System, results will give school administrators and elementary general music teachers documentation which was previously unavailable. This information may be used to improve elementary general music programs within the school system, as well as to serve as a catalyst for further study. As a result of this study, the following assessments were made as they relate to the results of the "Elementary Music Teachers' Questionnaire," the findings from a comparative study of the state (North Carolina) and local (Charlotte-Mecklenburg) music curriculum guides, and the results from the administration of the Silver Burdett Music Competency Tests (test 3, grades 1-6).

1. Elementary general music teachers generally agreed with the majority of music goals and objectives, as established by the Charlotte-Mecklenburg School System. The percentage of agreement with the singing and music reading objectives, however, was less than 70%. Playing objectives were only in the

70% range. The highest percentage of agreement was with the creating objectives (80%) and the movement objectives (87%). This documentation may stimulate an interest in school administrators to investigate ways to increase these percentages.

2. Most of the elementary music teachers agreed with the music philosophy of the Charlotte-Mecklenburg schools; however, approximately 15% of the teachers did not agree or indicated neutral responses to it. Is the music philosophy of the music teacher critical to teaching effectiveness?
3. Inadequacies were cited for facilities, classroom instruments, and to some degree, music textbooks. How much effect do these inadequacies have on the music teachers' motivation, interest, and potential to build a good music program? It was evident, by means of questionnaire comments, that those who had adequate materials, textbooks, and materials were excited about their music programs. Those who did not have these aids were, understandably, not excited about their music programs.
4. Music goals and objectives from the two music guides were basically similar; however, similar goals from the two guides were sometimes applied to different grade levels. As long as the goals and objectives are achievable by the students,

grade level should be of minimal concern. The creativity of the music teacher may be a factor in determining what can be taught at different levels.

5. In addition to the call for more music time allotments by the majority of elementary general music teachers, results of the music competency tests documented, to a certain extent (considering the fact that other factors may have affected the results), the need for additional time for general music.

Recommendations for Further Study

This initial study of selected elementary general music programs in the Charlotte-Mecklenburg School System can serve as a catalyst for a more comprehensive study, incorporating the instruments, vocal (5th- and 6th-grade chorus) as well as the music areas (singing, playing, moving, listening, music reading, and creating) of the elementary general music program. As a part of such a study, it is recommended that sixth graders be tested under ideal (without visual or auditory disturbances) conditions to determine whether a trend exists among them to obtain lower mean scores on music competency tests than students in other elementary grades. Findings from such a study may be significant by providing music teachers and administrators with specific facts about

the various areas of the elementary music programs, including strengths and weaknesses. Once identified, these strengths and weaknesses can be addressed in an effort to improve and build stronger and more effective programs.

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APPENDIX A
LETTER TO MUSIC TEACHERS

1459 Plumstead Road
Charlotte, North Carolina
January 18, 1988

Music Teacher
Address
City, State

Dear Music Teacher:

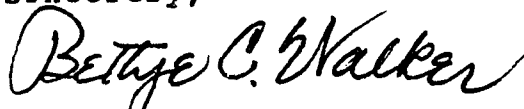
I am in the process of conducting a research study of general music programs in selected elementary schools of the Charlotte-Mecklenburg School System. This project was approved by Mr. Chuck Dulaney, Research Specialist for the Charlotte-Mecklenburg schools, Mrs. Barbara Koesjan, Performing Arts Specialist, and the principal of your school.

Findings from the study will provide you and other elementary general music teachers with documentation on the status of general music programs in the selected schools. This information, which is presently not available, can be significant in providing data for your use when teaching general music in the elementary school.

Will you take a few minutes of your time to complete the enclosed questionnaire which will be used in the study? Please be assured that neither your name nor the name of your school will be associated with the reported results.

A self-addressed, stamped envelope is enclosed for your convenience. Questionnaires should be returned by January 27th. Thank you for your cooperation and prompt response.

Sincerely,



Mrs. Bettye C. Walker

APPENDIX B
MUSIC TEACHERS' QUESTIONNAIRE

ELEMENTARY MUSIC TEACHERS' QUESTIONNAIRE

Responses should only reflect the reality of your
experiences in the general music classroom.

Place the appropriate number on the left side of each statement: (1) Highly Agree, (2) Agree, (3) Neutral, (4) Disagree, and (5) Highly Disagree.

- ___ 1. The basic overall objective of the music program is to prepare students for a lifetime participation in music.
- ___ 2. I often refer to the Charlotte-Mecklenburg Music Curriculum Guidelines for information on music goals, objectives, and criteria for each grade.
- ___ 3. I have administered Silver Burdett music tests to my students.
- ___ 4. I only use teacher-made tests to evaluate my students.
- ___ 5. I use both teacher-made and published tests to evaluate my students.
- ___ 6. I use only published tests to evaluate my students.
- ___ 7. I include special directions in my lesson plans for handicapped students in my classes.
- ___ 8. I make allowances for individual differences within my music classes.
- ___ 9. General music classes would be taken more seriously by students if they received a grade for the course.
- ___ 10. I have a sufficient number of instruments (rhythm and/or Orff) for my general music classes.
- ___ 11. I have an adequate supply of music textbooks

for my general music classes.

(1) Highly Agree, (2) Agree, (3) Neutral,
(4) Disagree, (5) Highly Disagree

- ___ 12. I am aware of computer software designed for the elementary music student.
- ___ 13. I use the computer in my elementary general music classes.
- ___ 14. I plan to use the computer in my elementary general music classes.
- ___ 15. The Parent-Student and Teacher Association (PSTA) and/or similar groups financially support my music programs.
- ___ 16. Thirty minutes per week is sufficient for teaching general music to elementary students.
- ___ 17. The only music instruction which students receive is from the music teachers.
- ___ 18. Classroom teachers generally support the music program.
- ___ 19. I attend in-service music workshops sponsored by the local school system.
- ___ 20. I attend state-wide in-service music workshops (North Carolina Music Educators Association).
- ___ 21. I feel that my undergraduate education was adequate in preparing me for my present job.
- ___ 22. Both of my schools have adequate facilities for teaching general music classes.
- ___ 23. At least one of my schools has adequate facilities for teaching general music classes.

FOR PRIMARY GRADE TEACHERS ONLY (24-41)

- ___ 24. Singing skills for my kindergarten and first grade children include singing simple songs by rote with and without accompaniment.

(1) Highly Agree, (2) Agree, (3) Neutral,
(4) Disagree, (5) Highly Disagree

- ___ 25. My kindergarten children can clap to the beat of a song.
- ___ 26. My kindergarten children can step to the beat of a song.
- ___ 27. Creative skills of kindergarten and first grade children are demonstrated through dramatizations and improvisations of verse and song.
- ___ 28. By first grade children can associate tone colors with instruments.
- ___ 29. In the first grade students are introduced to duple and triple meters.
- ___ 30. Singing skills for second grade students include echoing melodic patterns with emphasis on the interval of a fifth.
- ___ 31. In the second grade students are introduced to the concept of variation in music.
- ___ 32. By second grade students begin to recognize some orchestral instruments by sight and sound.
- ___ 33. Second grade students can identify dynamic changes in music.
- ___ 34. Creative skills of second grade students include creating and adding new verses to songs.
- ___ 35. Third grade students can identify dynamic changes in music.
- ___ 36. Singing skills of third graders include echoing melodic patterns with emphasis on the interval of a third.
- ___ 37. In the third grade students explore repetition, contrast, and theme and variation in music.

(1) Highly Agree, (2) Agree, (3) Neutral
(4) Disagree, (5) Highly Disagree

- ___ 38. Third grade students can associate specific sounds with pictures and names of band and orchestral instruments.
- ___ 39. Third grade students can identify and demonstrate 2/4 and 3/4 meters.
- ___ 40. Third grade students can sing in harmony, and can identify the presence or absence of harmony.
- ___ 41. Third grade students can add harmony to melodies, both vocally and instrumentally (rounds, ostinati, chords).

FOR INTERMEDIATE GRADE TEACHERS ONLY (42-60)

- ___ 42. Fourth grade students can add harmony to melodies, both vocally and instrumentally (rounds, ostinati, chords).
- ___ 43. Singing skills of fourth grade students include echoing melodic patterns with emphasis on the interval of a second.
- ___ 44. Fourth grade students can identify and demonstrate 2/4, 3/4, and 4/4 meters.
- ___ 45. Fourth grade students can associate specific sounds with pictures and names of band and orchestral instruments.
- ___ 46. Fourth grade students can create new musical phrases and/or melodies for a given verse.
- ___ 47. Fourth grade students can use terminology and symbols indicating dynamic levels in music.
- ___ 48. Fifth grade students can sing tonic and dominant chords in arpeggio style.
- ___ 49. In the fifth grade students are introduced to 6/8 meter, irregular meters, and polyrhythms.

(1) Highly Agree, (2) Agree, (3) Neutral,
 (4) Disagree, (5) Highly Disagree

- ___ 50. Fifth grade students are introduced to two- and three-part musical forms and learn to use the appropriate accompanying terminology.
- ___ 51. Fifth grade students can identify tone colors of American folk instruments and several non-Western instruments.
- ___ 52. Fifth grade students can use terminology and symbols indicating dynamic levels in music.
- ___ 53. Sixth grade students can identify tone colors of American folk instruments and several non-Western instruments.
- ___ 54. Sixth grade students can use terminology and symbols indicating dynamic levels in music.
- ___ 55. Sixth grade students can perform a simple ostinato with a melody.
- ___ 56. Sixth grade students can identify "pick-up" notes in music.
- ___ 57. Sixth grade students can sing tonic and dominant chords in arpeggio style.
- ___ 58. Sixth grade students can identify melodic sequences.
- ___ 59. Sixth grade students can identify whole and half steps in music.
- ___ 60. Sixth grade students can distinguish between major, minor, pentatonic, whole tone, chromatic, and tone row scales.
-
61. I have taught general music for ___ year(s).
62. I formally evaluate my students ___ times a year to determine the areas of strengths and weaknesses in music. (over)

COMMENTS: Please use this space to comment on any of the statements listed in the questionnaire. Are you satisfied with the present music program? What changes would you like to see incorporated for the improvement of the elementary general music program?

APPENDIX C
MUSIC TEACHERS' RESPONSES TO QUESTIONNAIRE

Music Teachers' Responses to Questionnaire

(1) Highly Agree (2) Agree (3) Neutral (4) Disagree
(5) Highly Disagree

| Teachers | <u>Questions</u> | | | | | | | | | | | | | | | | | |
|----------|------------------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| 1 | 2 | 3 | 1 | 4 | 4 | 2 | 2 | 2 | 1 | 2 | 2 | 2 | 2 | 2 | 2 | 5 | 4 | 2 |
| 2 | 1 | 2 | 2 | 3 | 2 | 5 | 2 | 1 | 1 | 2 | 2 | 3 | 5 | 5 | 2 | 5 | 2 | 2 |
| 3 | 2 | 1 | 5 | 5 | 5 | 5 | 2 | 1 | 4 | 4 | 1 | 5 | 5 | 3 | 3 | 4 | 2 | 1 |
| 4 | 1 | 4 | 1 | 5 | 1 | 5 | 2 | 2 | 2 | 2 | 4 | 2 | 2 | 2 | 2 | 5 | 4 | 2 |
| 5 | 4 | 1 | 5 | 3 | 3 | 5 | 3 | 2 | 4 | 1 | 1 | 4 | 4 | 3 | 2 | 4 | 4 | 2 |
| 6 | 2 | 1 | 1 | 4 | 2 | 4 | 2 | 2 | 1 | 5 | 4 | 1 | 4 | 2 | 2 | 5 | 2 | 4 |
| 7 | 2 | 2 | 3 | 2 | 3 | 3 | 3 | 1 | 2 | 5 | 1 | 5 | 5 | 2 | 2 | 5 | 4 | 2 |
| 8 | 1 | 1 | 1 | 3 | 2 | 3 | 3 | 1 | 1 | 4 | 2 | 1 | 4 | 3 | 5 | 5 | 1 | 4 |
| 9 | 1 | 3 | 5 | 1 | 5 | 5 | 5 | 1 | 1 | 1 | 1 | 1 | 5 | 5 | 2 | 5 | 1 | 2 |
| 10 | 2 | 2 | 4 | 2 | 4 | 5 | 1 | 1 | 1 | 5 | 1 | 2 | 4 | 4 | 4 | 5 | 5 | 2 |
| 11 | 1 | 2 | 3 | 3 | 3 | 5 | 1 | 1 | 3 | 4 | 3 | 1 | 3 | 1 | 2 | 5 | 3 | 2 |
| 12 | 1 | 3 | 4 | 2 | 4 | 4 | 2 | 1 | 3 | 1 | 2 | 4 | 4 | 2 | 1 | 5 | 2 | 2 |
| 13 | 1 | 2 | 3 | 4 | 2 | 5 | 3 | 2 | 2 | 1 | 1 | 3 | 5 | 3 | 3 | 4 | 1 | 2 |
| 14 | 2 | 2 | 2 | 4 | 2 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 2 | 2 | 2 | 2 |
| 15 | 1 | 4 | 5 | 5 | 5 | 5 | 1 | 1 | 1 | 1 | 1 | 2 | 5 | 1 | 5 | 5 | 1 | 3 |
| 16 | 4 | 4 | 1 | 5 | 1 | 5 | 3 | 2 | 1 | 1 | 1 | 2 | 5 | 5 | 4 | 4 | 2 | 4 |
| 17 | 2 | 1 | 1 | 5 | 1 | 5 | 2 | 1 | 2 | 5 | 1 | 2 | 4 | 3 | 2 | 5 | 2 | 2 |
| 18 | 2 | 3 | 5 | 5 | 5 | 5 | 3 | 2 | 3 | 5 | 2 | 1 | 4 | 2 | 3 | 5 | 3 | 1 |
| 19 | 2 | 1 | 3 | 3 | 1 | 3 | 1 | 1 | 2 | 5 | 1 | 4 | 4 | 3 | 2 | 1 | 2 | 2 |
| 20 | 1 | 1 | 5 | 5 | 5 | 5 | 3 | 1 | 3 | 1 | 1 | 1 | 5 | 5 | 4 | 4 | 2 | 2 |
| 21 | 2 | 5 | 2 | 5 | 2 | 5 | 2 | 1 | 4 | 5 | 2 | 2 | 5 | 5 | 2 | 5 | 3 | 2 |
| 22 | 1 | 1 | 4 | 4 | 1 | 5 | 1 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 1 | 4 | 4 | 1 |
| 23 | 3 | 2 | 3 | 2 | 2 | 4 | 4 | 2 | 2 | 4 | 2 | 2 | 4 | 4 | 3 | 4 | 2 | 2 |
| 24 | 3 | 2 | 2 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 5 | 5 | 1 | 5 | 1 | 3 |
| 25 | 2 | 1 | 1 | 5 | 1 | 5 | 2 | 1 | 5 | 1 | 1 | 2 | 4 | 4 | 2 | 5 | 3 | 4 |
| 26 | 1 | 1 | 2 | 4 | 2 | 4 | 1 | 1 | 1 | 2 | 2 | 2 | 4 | 2 | 2 | 4 | 4 | 2 |
| 27 | 2 | 2 | 2 | 3 | 2 | 5 | 2 | 2 | 3 | 1 | 1 | 2 | 3 | 3 | 2 | 2 | 2 | 2 |
| 28 | 2 | 2 | 5 | 3 | 4 | 4 | 1 | 2 | 2 | 3 | 2 | 2 | 3 | 3 | 2 | 5 | 2 | 3 |
| 29 | 2 | 2 | 2 | 5 | 2 | 5 | 5 | 1 | 3 | 4 | 1 | 5 | 5 | 3 | 2 | 4 | 4 | 2 |
| 30 | 2 | 2 | 2 | 2 | 3 | 5 | 3 | 2 | 2 | 4 | 2 | 2 | 4 | 3 | 3 | 4 | 3 | 3 |
| 31 | 1 | 1 | 2 | 5 | 1 | 5 | 2 | 2 | 1 | 5 | 1 | 2 | 4 | 1 | 2 | 5 | 4 | 2 |
| 32 | 1 | 2 | 2 | 4 | 2 | 4 | 2 | 2 | 3 | 2 | 2 | 2 | 4 | 4 | 1 | 4 | 4 | 2 |
| 33 | 4 | 2 | 4 | 4 | 4 | 4 | 2 | 1 | 2 | 5 | 4 | 2 | 4 | 3 | 4 | 4 | 1 | 4 |
| 34 | 1 | 1 | 4 | 4 | 2 | 4 | 2 | 1 | 4 | 2 | 1 | 2 | 4 | 3 | 3 | 4 | 4 | 2 |

Music Teachers' Responses to Questionnaire

(1) Highly Agree (2) Agree (3) Neutral (4) Disagree
(5) Highly Disagree

| Teachers | Questions | | | | | | | | | | | | | | |
|----------|-----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 |
| 1 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 2 | 1 |
| 2 | 1 | 1 | 1 | 5 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 2 | 1 | 1 |
| 3 | 2 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 3 | 4 | 2 | 2 | 1 | 1 |
| 4 | 2 | 4 | 2 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 2 | 2 | 1 |
| 5 | 1 | 2 | 2 | 2 | 1 | 2 | 2 | 2 | 3 | 2 | 4 | 4 | 2 | 2 | 2 |
| 6 | 2 | 1 | 5 | 3 | 4 | 1 | 2 | 2 | 2 | 2 | 3 | 2 | 3 | 2 | 1 |
| 7 | 3 | 3 | 2 | 5 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 1 | 1 | 3 | 1 |
| 8 | 2 | 4 | 5 | 5 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 |
| 9 | 1 | 1 | 1 | 5 | 2 | 1 | 4 | 2 | 1 | 4 | 1 | 1 | 1 | 1 | 1 |
| 10 | 5 | 1 | 4 | 2 | 2 | 1 | 2 | 2 | 1 | 4 | 2 | 2 | 4 | 4 | 2 |
| 11 | 4 | 1 | 4 | 5 | 2 | 1 | 5 | 2 | 1 | 1 | 4 | 2 | 4 | 1 | 1 |
| 12 | 2 | 2 | 4 | 5 | 2 | 1 | 2 | 2 | 2 | 2 | 4 | 4 | 2 | 2 | 2 |
| 13 | 2 | 3 | 1 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 1 | 1 | 1 |
| 14 | 2 | 3 | 3 | 5 | 1 | 1 | 1 | 1 | 2 | 2 | 3 | 3 | 2 | 2 | 2 |
| 15 | 5 | 1 | 5 | 3 | 1 | 1 | 1 | 4 | 1 | 2 | 1 | 3 | 5 | 5 | 1 |
| 16 | 4 | 4 | 1 | 2 | 2 | 2 | 2 | 2 | 4 | 2 | 4 | 4 | 2 | 2 | 2 |
| 17 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 2 | 1 | 2 | 3 | 1 | 1 |
| 18 | 3 | 3 | 4 | 4 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 4 | 4 | 4 | 4 |
| 19 | 2 | 4 | 1 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 3 | 1 | 1 | 1 |
| 20 | 1 | 1 | 3 | 5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 21 | 3 | 4 | 2 | 4 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 22 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 1 | 1 | 1 |
| 23 | 2 | 3 | 4 | 4 | 3 | 2 | 2 | 2 | 3 | 1 | 4 | 3 | 2 | 1 | 1 |
| 24 | 1 | 1 | 2 | 5 | 2 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 | 2 |
| 25 | 1 | 1 | 2 | 4 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 3 | 2 | 1 | 3 |
| 26 | 2 | 2 | 2 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 27 | 2 | 3 | 2 | 5 | 5 | 1 | 1 | 2 | 1 | 3 | 2 | 3 | 2 | 2 | 2 |
| 28 | 2 | 1 | 3 | 2 | 1 | 2 | 2 | 3 | 2 | 3 | 3 | 2 | 3 | 2 | 1 |
| 29 | 2 | 4 | 4 | 5 | 5 | | | | | | | | | | |
| 30 | 5 | 5 | 3 | 3 | 3 | | | | | | | | | | |
| 31 | 2 | 4 | 4 | 5 | 5 | 1 | 1 | 1 | 1 | 2 | 2 | 1 | 2 | 1 | 1 |
| 32 | 5 | 5 | 3 | 3 | 3 | 2 | 2 | 2 | 1 | 2 | 2 | 2 | 2 | 2 | 2 |
| 33 | 1 | 3 | 4 | 5 | 2 | 1 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 1 |
| 34 | 2 | 2 | 2 | 3 | 2 | 1 | 1 | 2 | 2 | 1 | 3 | 1 | 1 | 3 | 1 |

Music Teachers' Responses to Questionnaire

(1) Highly Agree (2) Agree (3) Neutral (4) Disagree
(5) Highly Disagree

| Teachers | <u>Questions</u> | | | | | | | | | | | | | | |
|----------|------------------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 |
| 1 | 2 | 1 | 2 | 2 | 1 | 1 | 1 | 2 | | | | | | | |
| 2 | 1 | 1 | 3 | 2 | 1 | 2 | 3 | 2 | | | | | | | |
| 3 | 1 | 1 | 2 | 2 | 1 | 1 | 2 | 3 | | | | | | | |
| 4 | 4 | 1 | 2 | 2 | 1 | 2 | 2 | 2 | | | | | | | |
| 5 | 2 | 2 | 3 | 2 | 2 | 2 | 3 | 3 | | | | | | | |
| 6 | 2 | 1 | 4 | 2 | 2 | 2 | 4 | 2 | | | | | | | |
| 7 | 1 | 1 | 1 | 1 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 3 |
| 8 | 1 | 1 | 2 | 1 | 1 | 1 | 4 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 2 |
| 9 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 |
| 10 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 4 | 4 | 2 |
| 11 | 1 | 1 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 |
| 12 | 3 | 1 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 4 | 2 | 1 | 3 | 2 | 4 |
| 13 | 2 | 1 | 2 | 2 | 1 | 2 | 3 | 4 | 2 | 2 | 2 | 1 | 2 | 1 | 4 |
| 14 | 3 | 2 | 3 | 4 | 2 | 2 | 4 | 4 | 2 | 3 | 1 | 1 | 2 | 2 | 2 |
| 15 | 1 | 1 | 3 | 4 | 2 | 2 | 2 | 1 | 1 | 3 | 2 | 1 | 2 | 3 | 4 |
| 16 | 4 | 2 | 2 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| 17 | 1 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 2 | 2 | 1 | 1 | 3 | 3 | 4 |
| 18 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 19 | 1 | 1 | 1 | 1 | 1 | 1 | 5 | 1 | 1 | 5 | 1 | 1 | 1 | 1 | 5 |
| 20 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 1 | 1 | 1 | 1 | 2 | 1 | 2 |
| 21 | 2 | 1 | 1 | 1 | 1 | 2 | 4 | 4 | 2 | 2 | 1 | 1 | 3 | 4 | 4 |
| 22 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 23 | 2 | 1 | 2 | 2 | 1 | 3 | 3 | 2 | 2 | 2 | 2 | 1 | 2 | 2 | 3 |
| 24 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 2 | 2 | 3 | 2 | 4 |
| 25 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 3 | 1 | 1 | 2 | 1 | 2 | 2 | 3 |
| 26 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 3 |
| 27 | 2 | 2 | 2 | 1 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 3 |
| 28 | 1 | 1 | 1 | 3 | 1 | 1 | 3 | 2 | 3 | 2 | 1 | 1 | 3 | 3 | 3 |
| 29 | | | | | | | | | 1 | 3 | 2 | 2 | 2 | 3 | 2 |
| 30 | | | | | | | | | 3 | 4 | 1 | 2 | 2 | 2 | 2 |
| 31 | 2 | 1 | 2 | 1 | 1 | 2 | 2 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 3 |
| 32 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 33 | 2 | 2 | 4 | 2 | 4 | 4 | 4 | 3 | 4 | 4 | 4 | 2 | 2 | 4 | 4 |
| 34 | 1 | 1 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 1 | 1 | 2 | 2 | 3 |

Music Teachers' Responses to Questionnaire

(1) Highly Agree (2) Agree (3) Neutral (4) Disagree
(5) Highly Disagree

| Teachers | <u>Questions</u> | | | | | | | | | | | |
|----------|------------------|----|----|----|----|----|----|----|----|----|----|----|
| | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 1 | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | |
| 3 | | | | | | | | | | | | |
| 4 | | | | | | | | | | | | |
| 5 | | | | | | | | | | | | |
| 6 | | | | | | | | | | | | |
| 7 | 2 | 2 | 3 | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 3 |
| 8 | 2 | 1 | 2 | 1 | 2 | 1 | 1 | 2 | 2 | 2 | 2 | 4 |
| 9 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 |
| 10 | 2 | 2 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 4 | 4 | 4 |
| 11 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 3 |
| 12 | 4 | 1 | 4 | 1 | 4 | 1 | 2 | 3 | 3 | 2 | 3 | 4 |
| 13 | 2 | 2 | | | | | | | | | | |
| 14 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 4 |
| 15 | 5 | 3 | 1 | 2 | 1 | 2 | 1 | 1 | 4 | 2 | 3 | 4 |
| 16 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 4 | 2 | 2 | 4 |
| 17 | 3 | 3 | 2 | 3 | 2 | 3 | 2 | 3 | 3 | 2 | 2 | 4 |
| 18 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| 19 | 5 | 1 | 1 | 1 | | | | | | | | |
| 20 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 | 2 |
| 21 | 1 | 1 | 1 | 2 | 1 | 1 | 2 | 4 | 4 | 1 | 2 | 2 |
| 22 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| 23 | 2 | 2 | 3 | 3 | | | | | | | | |
| 24 | 4 | 1 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 2 | 4 | 3 |
| 26 | 2 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 | 2 | 3 |
| 27 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 3 |
| 28 | 2 | 2 | 2 | 3 | 2 | 2 | 1 | 2 | 3 | 2 | 3 | 4 |
| 29 | 1 | 2 | 2 | 3 | 1 | 3 | 2 | 3 | 3 | 2 | 2 | 5 |
| 30 | 2 | 2 | 3 | 2 | 1 | 1 | 2 | 2 | 1 | 1 | 2 | 1 |
| 31 | 4 | 5 | 2 | 1 | 1 | 1 | 2 | 4 | 4 | 2 | 2 | 4 |
| 32 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 33 | 2 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 |
| 34 | 2 | 3 | 2 | 2 | 2 | 2 | 1 | 3 | 3 | 3 | 3 | 3 |

APPENDIX D
QUESTIONNAIRE SUMMARY OF TEACHERS ' RESPONSES

Questionnaire Summary of Teachers' Responses

| | <u>Percentages</u> | | |
|------------------------|--------------------|----------------|-----------------|
| | <u>Agree</u> | <u>Neutral</u> | <u>Disagree</u> |
| Music Philosophy | 85.2 | 5.9 | 8.8 |
| Student Evaluations | 70.6 | 29.4 | 0.0 |
| Adequate (supply of): | | | |
| Music Textbooks | 88.2 | 2.9 | 8.8 |
| Classroom Instruments | 52.9 | 2.9 | 44.1 |
| Facilities | | | |
| all schools | 23.5 | 14.7 | 61.8 |
| at least one school | 73.5 | 8.8 | 17.6 |
| Music Time Allotment | 8.8 | 0.0 | 91.2 |
| Attend local workshops | 73.5 | 8.8 | 17.6 |
| <u>Grades 1-6</u> | | | |
| Singing Objectives | 57.2 | 25.4 | 17.9 |
| Playing Objectives | 75.5 | 15.8 | 8.8 |
| Moving Objectives | 87.1 | 5.3 | 6.6 |
| Listening Objectives | 77.8 | 13.1 | 9.4 |
| Music Reading | 67.8 | 18.1 | 12.6 |
| Creating Objectives | 80.0 | 13.6 | 6.5 |

APPENDIX E
LETTER TO PARENTS

1459 Plumstead Road
Charlotte, North Carolina
February 3, 1988

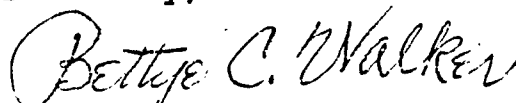
Dear Parent:

I am in the process of conducting a research study of general music programs in selected elementary schools of the Charlotte-Mecklenburg School System. This project was approved by the principal of your child's school. The purpose of the study is to assess the elementary general music programs by determining what is presently being taught at the various grade levels.

Your cooperation is requested by allowing your child to participate in a music achievement test not exceeding a period of twenty minutes. You are assured that neither the name of your child nor the name of the school will be identified in the study. The testing will not affect your child's evaluation in music.

Please check the appropriate box on the enclosed permission slip and have your child return it to his/her music teacher. Thank you for your cooperation and prompt response.

Sincerely,

A handwritten signature in cursive script that reads "Bettye C. Walker". The signature is written in black ink and is positioned above the typed name.

Mrs. Bettye C. Walker

Please sign this permission slip and have your child return it to his/her homeroom teacher tomorrow.

Student

Grade

School

- My child may participate in the music competency test.
- My child may not participate in the music competency test.

Parent Signature

APPENDIX F
DISCREPANCIES BETWEEN TWO MUSIC CURRICULUM GUIDES

Discrepancies Between Two Music Guides

S = state (North Carolina) music guide

L = local (Charlotte-Mecklenburg) music guide

GRADE

| | 1 | 2 | 3 | 4 | 5 | 6 |
|---|---|---|---|---|----|---|
| Diction (singing) | L | S | | | | |
| Breathing (singing) | L | | | | S | |
| Sing Tonic Triads in arpeggio style | | | S | L | | |
| Identify and perform an interval of: a 5th | | L | | S | | |
| :a 3rd | | | L | S | | |
| Move to meters in 4 and 6 beats per measure | S | | | L | | |
| | S | | | | L | |
| Identify ABACA form | | S | | L | | |
| Identify whole, half step patterns | | | | S | L | |
| Identify quarter, half notes | | | L | | S* | |

* Students are expected to also identify whole, eighth, and sixteenth notes.

APPENDIX G
TEST SCORES, GRADE ONE

Scores, Music Competency Tests
Grade One- 14 students, 18 questions

| Student | Tonality | Rhythm | Patterns | Harmony | | Total Score |
|---------|----------|--------|----------|---------|---------|----------------|
| | | | | No | Harmony | |
| 1 | 2 | | 5 | 4 | 6 | 17 |
| 2 | 3 | | 4 | 4 | 6 | 17 |
| 3 | 3 | | 5 | 4 | 5 | 17 |
| 4 | 2 | | 2 | 2 | 6 | 12 |
| 5 | 3 | | 5 | 4 | 4 | 16 |
| 6 | 3 | | 5 | 4 | 4 | 16 |
| 7 | 3 | | 5 | 4 | 4 | 16 |
| 8 | 2 | | 4 | 4 | 4 | 14 |
| 9 | 3 | | 5 | 4 | 4 | 16 |
| 10 | 2 | | 4 | 4 | 6 | 16 |
| 11 | 2 | | 4 | 1 | 4 | 11 |
| 12 | 2 | | 4 | 2 | 5 | 13 |
| 13 | 1 | | 3 | 3 | 4 | 11 |
| 14 | 3 | | 5 | 4 | 5 | 17 |

| Student | Score |
|---------|-------|
| 1 | 94.4 |
| 2 | 94.4 |
| 3 | 94.4 |
| 4 | 66.6 |
| 5 | 88.8 |
| 6 | 88.8 |
| 7 | 88.8 |
| 8 | 77.7 |
| 9 | 88.8 |
| 10 | 88.8 |
| 11 | 61.1 |
| 12 | 72.2 |
| 13 | 61.1 |
| 14 | 94.4 |

Range of Scores- 11 to 17 or 6

Mean Score- 14.9 or 82.9%

Standard Deviation 2.27

APPENDIX H
TEST SCORES, GRADE TWO

Scores, Music Competency Tests

Grade Two- 17 students, 23 questions

| Student | Rhythm | | | | | |
|---------|--------|-----------|----------|---------|----------|------|
| | Meter | Intervals | Patterns | Texture | Tonality | Arts |
| 1 | 3 | 3 | 5 | 3 | 5 | 1 |
| 2 | 3 | 3 | 4 | 1 | 4 | 1 |
| 3 | 2 | 4 | 5 | 2 | 5 | 1 |
| 4 | 4 | 3 | 5 | 3 | 5 | 1 |
| 5 | 4 | 4 | 4 | 2 | 4 | 1 |
| 6 | 3 | 1 | 3 | 2 | 5 | 1 |
| 7 | 4 | 2 | 3 | 0 | 4 | 1 |
| 8 | 4 | 2 | 4 | 3 | 5 | 1 |
| 9 | 2 | 1 | 4 | 2 | 5 | 1 |
| 10 | 5 | 3 | 3 | 2 | 5 | 1 |
| 11 | 4 | 4 | 4 | 2 | 5 | 1 |
| 12 | 1 | 3 | 3 | 2 | 5 | 1 |
| 13 | 4 | 3 | 3 | 3 | 5 | 1 |
| 14 | 4 | 3 | 4 | 1 | 5 | 1 |
| 15 | 4 | 3 | 4 | 1 | 5 | 1 |
| 16 | 4 | 0 | 4 | 0 | 5 | 1 |
| 17 | 4 | 3 | 5 | 3 | 4 | 1 |

| Student | Total Percentage | |
|---------|------------------|-------|
| | Score | Score |
| 1 | 20 | 87.0 |
| 2 | 16 | 70.0 |
| 3 | 19 | 82.6 |
| 4 | 21 | 91.3 |
| 5 | 19 | 82.6 |
| 6 | 15 | 65.2 |
| 7 | 14 | 60.9 |
| 8 | 19 | 82.6 |
| 9 | 15 | 65.2 |
| 10 | 19 | 82.6 |
| 11 | 20 | 87.0 |
| 12 | 15 | 65.2 |
| 13 | 19 | 82.6 |
| 14 | 18 | 78.3 |
| 15 | 18 | 78.3 |
| 16 | 14 | 60.9 |
| 17 | 20 | 87.0 |

Range of Scores- 14-21 or 7

Mean Score- 17.7 or 77.0%

Standard Deviation- 2.29

APPENDIX I
TEST SCORES, GRADE THREE

Scores, Music Competency Tests

Grade Three- 23 students, 25 questions

| Student | Meter | Intervals | Tonality | Texture | Arts | Total Score |
|---------|-------|-----------|----------|---------|------|-------------|
| 1 | 5 | 3 | 4 | 6 | 0 | 18 |
| 2 | 5 | 3 | 4 | 5 | 1 | 18 |
| 3 | 5 | 3 | 4 | 7 | 1 | 20 |
| 4 | 5 | 4 | 4 | 7 | 1 | 21 |
| 5 | 4 | 2 | 4 | 7 | 1 | 18 |
| 6 | 4 | 3 | 5 | 5 | 1 | 18 |
| 7 | 4 | 3 | 5 | 7 | 0 | 19 |
| 8 | 4 | 2 | 4 | 7 | 1 | 18 |
| 9 | 3 | 1 | 1 | 7 | 1 | 13 |
| 10 | 5 | 2 | 4 | 7 | 1 | 19 |
| 11 | 2 | 6 | 3 | 5 | 1 | 17 |
| 12 | 2 | 4 | 3 | 6 | 1 | 16 |
| 13 | 5 | 2 | 5 | 7 | 1 | 20 |
| 14 | 4 | 4 | 5 | 5 | 1 | 19 |
| 15 | 3 | 2 | 4 | 7 | 1 | 17 |
| 16 | 3 | 1 | 4 | 8 | 1 | 17 |
| 17 | 3 | 3 | 4 | 6 | 1 | 17 |
| 18 | 5 | 1 | 5 | 5 | 1 | 17 |
| 19 | 4 | 1 | 4 | 8 | 1 | 18 |
| 20 | 5 | 4 | 4 | 3 | 0 | 16 |
| 21 | 4 | 3 | 4 | 8 | 1 | 20 |
| 22 | 4 | 1 | 5 | 8 | 1 | 19 |
| 23 | 3 | 3 | 5 | 8 | 1 | 20 |

Scores, Music Competency Tests
Grade Three- 23 students, 25 questions

Student | Percentage

| | |
|----|------|
| 1 | 72.0 |
| 2 | 72.0 |
| 3 | 80.0 |
| 4 | 84.0 |
| 5 | 72.0 |
| 6 | 72.0 |
| 7 | 76.0 |
| 8 | 72.0 |
| 9 | 52.0 |
| 10 | 76.0 |
| 11 | 68.0 |
| 12 | 64.0 |
| 13 | 80.0 |
| 14 | 76.0 |
| 15 | 68.0 |
| 16 | 68.0 |
| 17 | 68.0 |
| 18 | 68.0 |
| 19 | 72.0 |
| 20 | 64.0 |
| 21 | 80.0 |
| 22 | 76.0 |
| 23 | 80.0 |

Range of Scores- 13 to 21 or 8

Mean Score- 18 or 72.0%

Standard Deviation- 1.71

APPENDIX J
TEST SCORES, GRADE FOUR

Scores, Music Competency Tests
Grade Four- 20 students, 28 questions

| <u>Students</u> | <u>Meter</u> | <u>Phrases</u> | <u>Tonality</u> | <u>Texture</u> | <u>Texture & Meter</u> |
|-----------------|--------------|----------------|-----------------|----------------|----------------------------|
| 1 | 6 | 5 | 4 | 5 | 5 |
| 2 | 7 | 5 | 4 | 5 | 5 |
| 3 | 6 | 5 | 4 | 5 | 5 |
| 4 | 4 | 2 | 4 | 3 | 4 |
| 5 | 8 | 3 | 3 | 5 | 5 |
| 6 | 8 | 4 | 3 | 5 | 5 |
| 7 | 6 | 3 | 3 | 5 | 5 |
| 8 | 5 | 4 | 3 | 4 | 4 |
| 9 | 6 | 4 | 2 | 0 | 2 |
| 10 | 6 | 3 | 3 | 3 | 5 |
| 11 | 5 | 4 | 4 | 5 | 4 |
| 12 | 6 | 4 | 3 | 5 | 6 |
| 13 | 7 | 4 | 4 | 5 | 6 |
| 14 | 7 | 4 | 3 | 5 | 5 |
| 15 | 7 | 4 | 4 | 5 | 6 |
| 16 | 7 | 4 | 4 | 5 | 5 |
| 17 | 8 | 3 | 3 | 5 | 5 |
| 18 | 6 | 3 | 4 | 5 | 4 |
| 19 | 2 | 3 | 4 | 2 | 4 |
| 20 | 5 | 4 | 4 | 4 | 4 |

Scores, Music Competency Tests

Grade Four- 20 students, 28 questions

| <u>Students</u> | <u>Total Percentage</u> | |
|-----------------|-------------------------|--------------|
| | <u>Score</u> | <u>Score</u> |
| 1 | 25 | 89.3 |
| 2 | 26 | 92.9 |
| 3 | 25 | 89.3 |
| 4 | 17 | 60.7 |
| 5 | 24 | 85.7 |
| 6 | 25 | 89.3 |
| 7 | 22 | 78.6 |
| 8 | 20 | 71.4 |
| 9 | 14 | 50.0 |
| 10 | 20 | 71.4 |
| 11 | 22 | 78.6 |
| 12 | 24 | 85.7 |
| 13 | 26 | 92.9 |
| 14 | 24 | 85.7 |
| 15 | 26 | 92.9 |
| 16 | 25 | 89.3 |
| 17 | 24 | 85.7 |
| 18 | 22 | 78.6 |
| 19 | 15 | 53.6 |
| 20 | 21 | 75.0 |

Range of Scores- 14 to 26 or 12

Mean Score- 22.4 or 80.0%

Standard Deviation- 3.50

APPENDIX K
TEST SCORES, GRADE FIVE

Scores, Music Competency Tests

Grade Five- 24 students, 25 questions

| Students | Melody & | | | | Tonality & | |
|----------|----------|------------|----------|---------|------------|--|
| | Melody | Tone Color | Tonality | Texture | Texture | |
| 1 | 3 | 3 | 6 | 6 | 5 | |
| 2 | 3 | 4 | 6 | 6 | 3 | |
| 3 | 2 | 4 | 4 | 6 | 2 | |
| 4 | 1 | 3 | 2 | 2 | 5 | |
| 5 | 2 | 4 | 1 | 6 | 2 | |
| 6 | 1 | 4 | 3 | 5 | 2 | |
| 7 | 2 | 4 | 2 | 6 | 5 | |
| 8 | 3 | 4 | 6 | 6 | 5 | |
| 9 | 1 | 3 | 4 | 6 | 3 | |
| 10 | 1 | 2 | 2 | 4 | 1 | |
| 11 | 3 | 4 | 6 | 6 | 6 | |
| 12 | 0 | 4 | 4 | 2 | 4 | |
| 13 | 0 | 0 | 1 | 2 | 0 | |
| 14 | 0 | 3 | 1 | 5 | 0 | |
| 15 | 1 | 3 | 6 | 3 | 4 | |
| 16 | 3 | 4 | 6 | 6 | 6 | |
| 17 | 2 | 3 | 6 | 6 | 4 | |
| 18 | 0 | 2 | 5 | 5 | 3 | |
| 19 | 1 | 4 | 3 | 5 | 5 | |
| 20 | 2 | 3 | 4 | 6 | 6 | |
| 21 | 1 | 3 | 4 | 6 | 4 | |
| 22 | 2 | 4 | 4 | 6 | 4 | |
| 23 | 3 | 4 | 4 | 6 | 4 | |
| 24 | 3 | 4 | 4 | 4 | 1 | |

Scores, Music Competency Tests

Grade Five- 24 students, 25 questions

| Students | Total Score | Percentage |
|----------|-------------|------------|
| 1 | 23 | 92.0 |
| 2 | 22 | 88.0 |
| 3 | 18 | 72.0 |
| 4 | 13 | 52.0 |
| 5 | 15 | 60.0 |
| 6 | 15 | 60.0 |
| 7 | 19 | 76.0 |
| 8 | 24 | 96.0 |
| 9 | 17 | 68.0 |
| 10 | 10 | 40.0 |
| 11 | 25 | 100.0 |
| 12 | 14 | 56.0 |
| 13 | 3 | 12.0 |
| 14 | 9 | 36.0 |
| 15 | 17 | 68.0 |
| 16 | 25 | 100.0 |
| 17 | 21 | 84.0 |
| 18 | 15 | 60.0 |
| 19 | 18 | 72.0 |
| 20 | 21 | 84.0 |
| 21 | 18 | 72.0 |
| 22 | 20 | 76.6 |
| 23 | 21 | 84.0 |
| 24 | 16 | 64.0 |

Range of Scores- 3 to 25 or 22

Mean Score- 17.5 or 69.8%

Standard Deviation- 5.18

APPENDIX L
TEST SCORES, GRADE SIX

Scores, Music Competency Tests
Grade Six- 15 students, 23 questions

| Students | Form | Duration, Range | | | Total Score | Percent- age Score |
|----------|------|-----------------|--------|---------|----------------|--------------------------|
| | | Tone | Color, | Texture | | |
| 1 | 5 | 1 | | | 8 | 34.8 |
| 2 | 9 | 3 | | | 15 | 65.2 |
| 3 | 10 | 2 | | | 15 | 65.2 |
| 4 | 12 | 3 | | | 18 | 78.3 |
| 5 | 4 | 2 | | | 9 | 39.1 |
| 6 | 13 | 3 | | | 19 | 82.6 |
| 7 | 11 | 3 | | | 17 | 73.9 |
| 8 | 11 | 3 | | | 17 | 73.9 |
| 9 | 11 | 3 | | | 17 | 73.9 |
| 10 | 9 | 2 | | | 14 | 60.9 |
| 11 | 10 | 3 | | | 15 | 65.2 |
| 12 | 6 | 1 | | | 10 | 43.5 |
| 13 | 8 | 3 | | | 14 | 60.9 |
| 14 | 7 | 3 | | | 13 | 56.5 |
| 15 | 5 | 4 | | | 12 | 52.2 |

Range of Scores- 8 to 19 or 11

Mean Score- 14.2 or 61.7%

Standard Deviation 3.19

APPENDIX M
TEST SCORES, GRADES ONE-SIX

Scores, Music Competency Tests

Grade One- Six

| Grade | Number of Students | Range of Scores | Percent- age Mean Score | Standard Deviation |
|-------|--------------------|-----------------|-------------------------------|-----------------------|
| 1 | 14 | 6 | 82.9 | 2.27 |
| 2 | 17 | 7 | 77.0 | 2.29 |
| 3 | 23 | 8 | 72.0 | 1.71 |
| 4 | 20 | 12 | 80.0 | 3.50 |
| 5 | 24 | 22 | 69.8 | 5.18 |
| 6 | 15 | 11 | 61.7 | 3.19 |