

New York State Learning Standards for the



A Self-Guided Tour of the NYS Learning Standards for the Arts



Music

Welcome!

Before You Begin

Have you seen or participated in
OVERVIEW of the *New York State
Learning Standards for the Arts?*

The ***MUSIC STANDARDS Self-Guided Tour*** is intended to follow the [New York State Arts Standards Overview Webinars](#). If you have not had an overview training or seen the webinars, please begin by viewing the Overview Webinars.

The OVERVIEW covers the following information essential to understanding and navigating the Arts Standards:

- Foundations, Framework and Structure
- Deciphering the Standards Coding
- Navigating Resources
- Artistic Processes, Anchor Standards, Performance Indicators
- Enduring Understandings and Essential Questions

Resources

Getting Started

Here are some resources you will need before you begin the *Self-Guided Tour* of the Music Standards.

All resources for the ***New York State Learning Standards for the Arts*** are found on the [NYSED Arts Learning Standards Web Page](#).

This presentation refers to several Arts Standards resources. Downloading the following documents and referring to them as you work through the *Self-Guided Tour* will increase your understanding of the key ideas in this presentation.

[MUSIC Standards At-a-Glance](#)

[MUSIC General Process Anchor EU EQ Poster](#)

[MUSIC Ensemble Process Anchor EU EQ Poster](#)

[MUSIC High School Process Anchor EU EQ Poster](#)

[MUSIC Standards Glossary](#)

[NYS Arts Standards Implementation Guide](#)

About this Presentation

How to Use this Presentation

This *Self-Guided Tour* can be used by individuals for self-study or to facilitate interactive learning in a group session.

Navigate the slides at your own pace. Many slides refer to documents found on the NYSED website. Pausing where applicable to study the referenced documents will provide a richer understanding, familiarize you with where to find information, and enable a more “hands-on” experience.

THINK slides in this presentation are designed to provoke thought and/or conversation. If you are doing a self-guided tour, take a moment to reflect on your own practice and make notes about what you might change about your approach. If you are facilitating a group tour, the THINK slides provide opportunity for interaction, collaborative reflection, brainstorming, planning, and problem-solving. Use them to generate activities that extend understanding and provide application of key ideas found within the Standards.

10 Things to Know

about the New York Learning Standards for MUSIC

01

The NYS Learning Standards for the Arts are based on the National Core Arts Standards in their structure and guiding philosophy.

02

The new Music Standards were written by certified Music educators, using input from Music teachers throughout New York State.

03

The Standards are not linear; they address many arts Processes simultaneously; the four Processes are not taught in isolation.

04

The Standards support student engagement with traditional and contemporary Music works, practices, and philosophies.

05

The Music Standards are organized into strands with grade level Performance Indicators as well as Achievement Levels to accommodate all students.

10 Things to Know (continued)

about the New York Learning Standards for MUSIC

06

The Standards are based on an Understanding by Design® curriculum model; they support BIG Ideas and encourage student inquiry.

07

The Standards are based on BIG Ideas, Enduring Understandings, and Essential Questions to guide student understanding.

08

The Standards encourage mastery of techniques as well as artistic investigation through exploration and innovation.

09

The Standards prioritize collaboration, critical thinking, and the development of increasingly meaningful and personal ideas.

10

The Standards are aligned to culturally responsive teaching practices and encourage personal as well as global awareness.

Guiding Principles

Let's look at some guiding principles that form the foundations of the new NYS Learning Standards for Music.



Standards and Curriculum

The NYS Music standards are written to scaffold student learning and guide curriculum development.

Standards ARE:

- What students are expected know, understand, and be able to do
- FLEXIBLE in their application

Standards are NOT:

- Curriculum
- Scope and sequence
- Pedagogical strategies
- Assessments

Music Repertoire

**Music repertoire forms
the foundation of the
Music curriculum.**

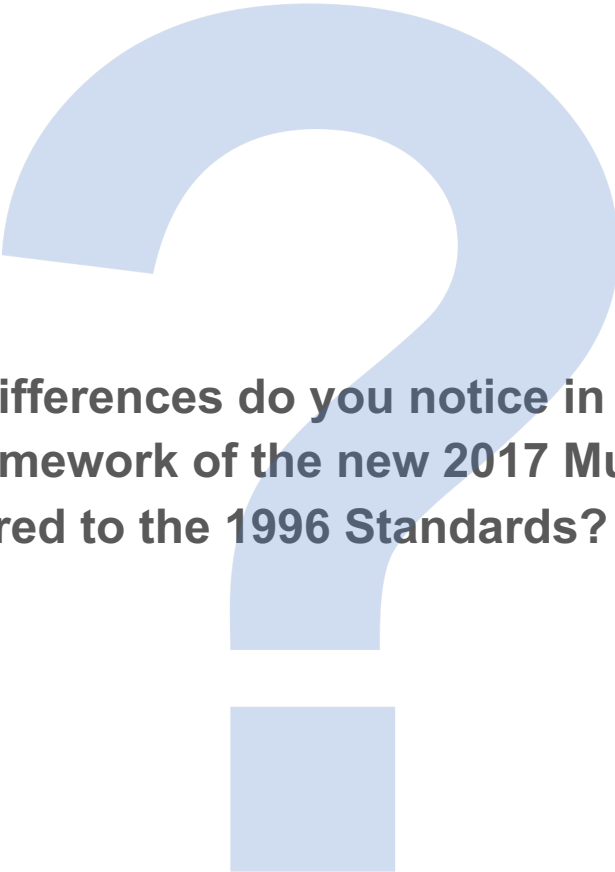
- What criteria do you apply as you select musical repertoire for instructional purposes?
- How do/might you involve students in the selection process?
- How does the repertoire connect to timeless and cross-cultural human understandings and emotions?
- How can you provide students with exposure to repertoire that is diverse and representative of a variety of cultures and styles to afford them the opportunity to examine how their experiences interrelate with those of people from other times and places.

Navigating the Standards

The Music Standards are based on the National Core Arts Standards and a “Backward Design” curriculum model. They are guided by Enduring Understandings and Essential Questions.

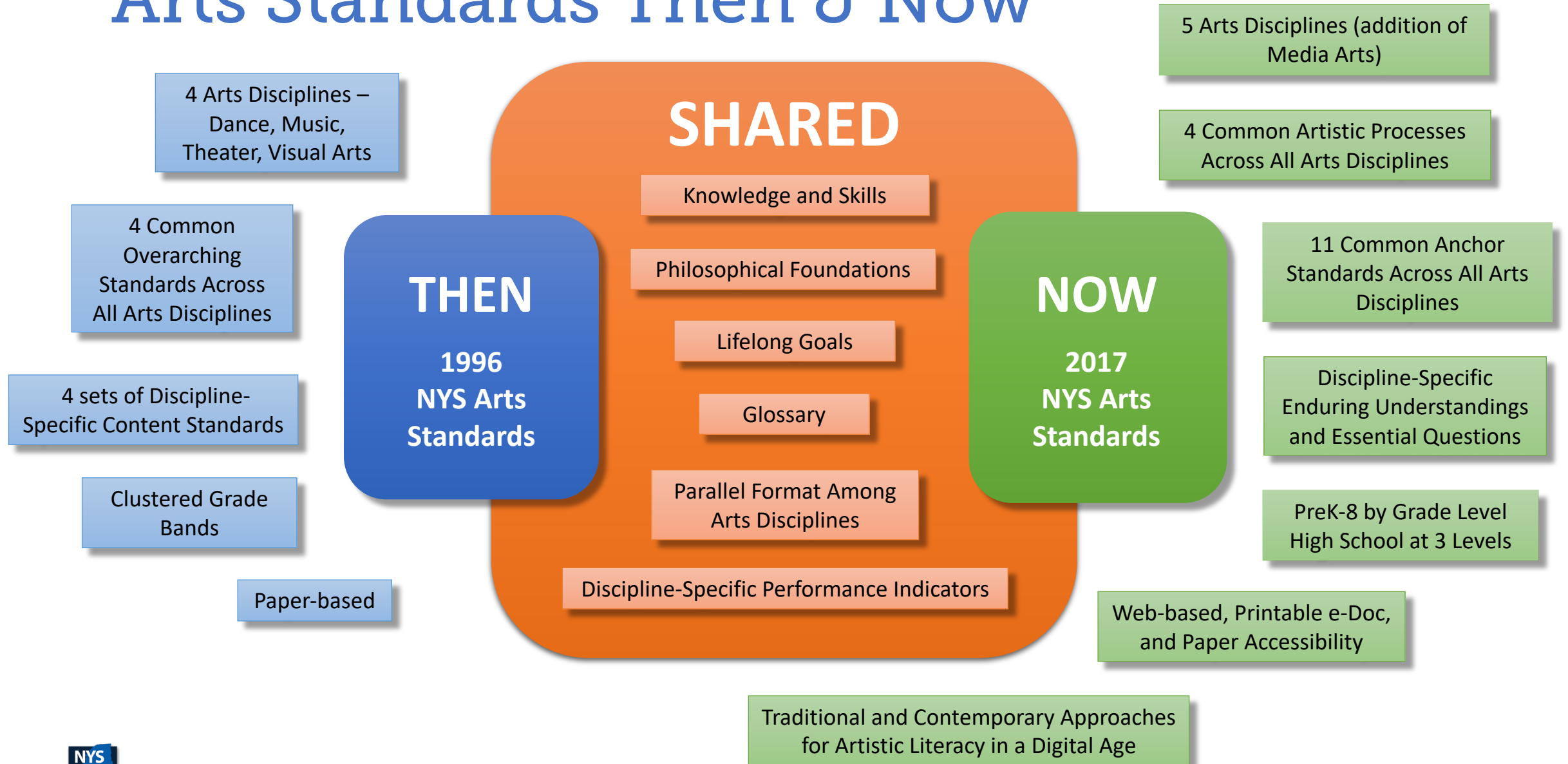


Think



What differences do you notice in the structure and framework of the new 2017 Music Standards compared to the 1996 Standards?

Arts Standards Then & Now



Anatomy of a 1996 Standard

The next slide provides a close-up look at a 1996 MUSIC standard.

The first column shows the overarching standard, applicable to all grade levels and the four arts forms recognized in the 1996 standards (Dance, Music, Theater, and Visual Arts). The portion in bold type is the part most remembered and cited. The rest of the description is written in paragraph form and expands on the idea in bold text.

The middle column shows the discipline-specific Standard for the *Commencement General Education Level* (the High School one-unit requirement usually met in grade 9—comparable

to the HSI level in the 2017 standards). It is also written in paragraph form and contains several key ideas.

Column three reveals the Performance Indicators that describe more specific learning goals for this standard and grade level/band. The discipline-specific standard and accompanying Performance Indicators are targeted to a particular discipline and grade level/band; these change for each discipline and grade level/band. Although only four standards were present in the 1996 Standards, each contained a lot of text and several discreet ideas or skills were rolled into one standard.

1996 Music Standard

All ARTS Standard

Standard 1: Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts

MUSIC Commencement Level Standard

Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks; and will describe the various roles and means of creating, performing, recording, and producing music.

MUSIC Performance Indicators

- (a) Compose simple pieces for at least two mediums, including computers (MIDI) and other electronic instruments. (Pieces may combine music with other art forms such as dance, theatre, visual arts, or film/video.)
- (b) Sing and/or play recreational instruments accurately, expressively, and with good tone quality, pitch, duration, loudness, technique, and (singing) diction
- (c) Use common symbols (notation) to perform music on recreational instruments
- (d) Identify and describe the roles, processes, and actions needed to produce professional concerts and musical theatre productions
- (e) explain the commercial-music roles of producer, recordist, public relations director, recording company executive, contractor, musicians, union officials, performers, etc.

same for all levels

different for each level

different for each level

Anatomy of a 2017 Standard

The next slide provides a close-up look at a 2017 MUSIC standard.

Like the 1996 standards, the 2017 standards utilize Overarching Standards—now called Anchor Standards—that extend across disciplines and grade levels. A 2017 Anchor Standard is shown in Column 1 for each of the following examples. It is a succinct statement that contains a single key idea.

The 2017 Standards contain 11 Anchor Standards compared to the 4 Overarching Standards used prior. The increase in number is not due to increased content; content has been redistributed in shorter “bytes” designed to make navigation simpler and more intuitive.

An Enduring Understanding and one or more Essential Questions accompany the Anchor Standard, providing a discipline-specific interpretation of the Standard.

Column 2 in each example slide shows a grade level performance indicator. Performance Indicators are provided for every grade level pre-K through 8 and three high school levels (proficient, accomplished, and advanced).

Take a few minutes to look back and forth at 1996 and 2017 standard examples, noting that how the new Standards and Performance Indicators are designed to be easy to identify, navigate, and use.

2017 Music Standard

Anchor Standard MU:Cr.1

Generate and conceptualize artistic ideas and work.

Enduring Understanding:

The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Questions:

How do musicians generate creative ideas?

same for all grade levels across strands

Performance Indicator MU:Cr1.1.E.HSI

Generate melodic, rhythmic, and timbral ideas for contrasting phrases.

different for each grade level and strand

Four Processes

The MUSIC Standards are organized in four Processes



Creating

Conceiving and developing new artistic ideas and work



Performing

Realizing artistic ideas and work through interpretation and presentation



Responding

Understanding and evaluating how the arts convey meaning



Connecting

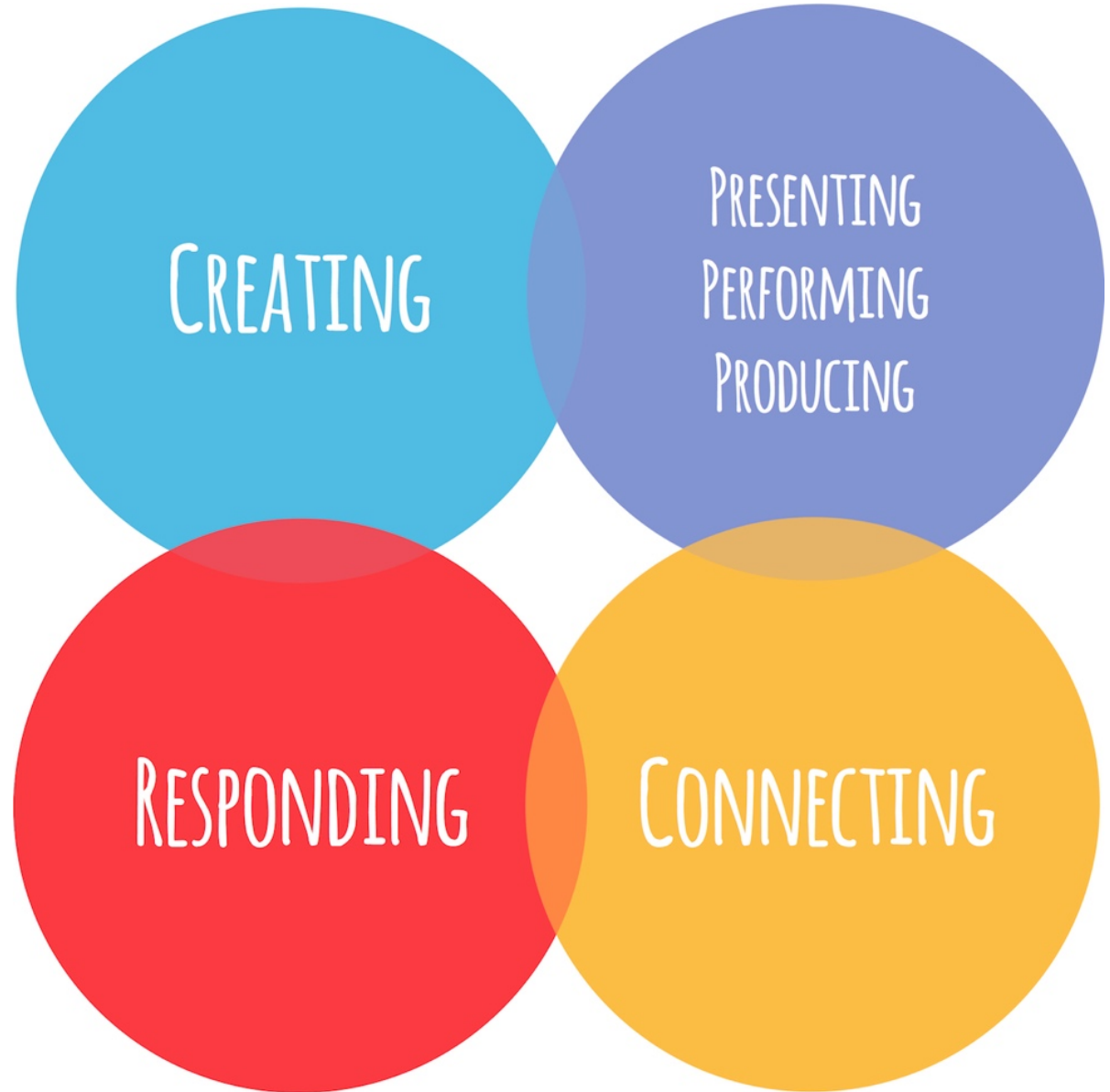
Relating artistic ideas and work with personal meaning and external context

Connections Among the Processes

The four Processes are used as the first level of organization for the Arts Standards.

While they are represented separately and in a linear order in the standards tables, there is often overlap among the Processes.

Within any given lesson or unit, several Processes—and Standards—may be engaged at once during the learning process.



Eleven Anchor Standards

The 4 Processes are divided into 11 Anchor Standards shared by all 5 Arts Disciplines

Cr

Pr

Re

Cn

Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

Performing

4. Select, analyze, and interpret artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding

7. Perceive and analyze artistic work.
8. Interpret meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting

10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.
11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Anchor Standards Posters

The Anchor Standards elaborate on the Artistic Processes of Creating, Performing/Presenting/Producing, Responding, and Connecting. A color-coding system makes it easy to break the standards into Process categories and simplifies searching for information in the chart. Anchor Standards Tables are available on the NYSED Arts Standards page.

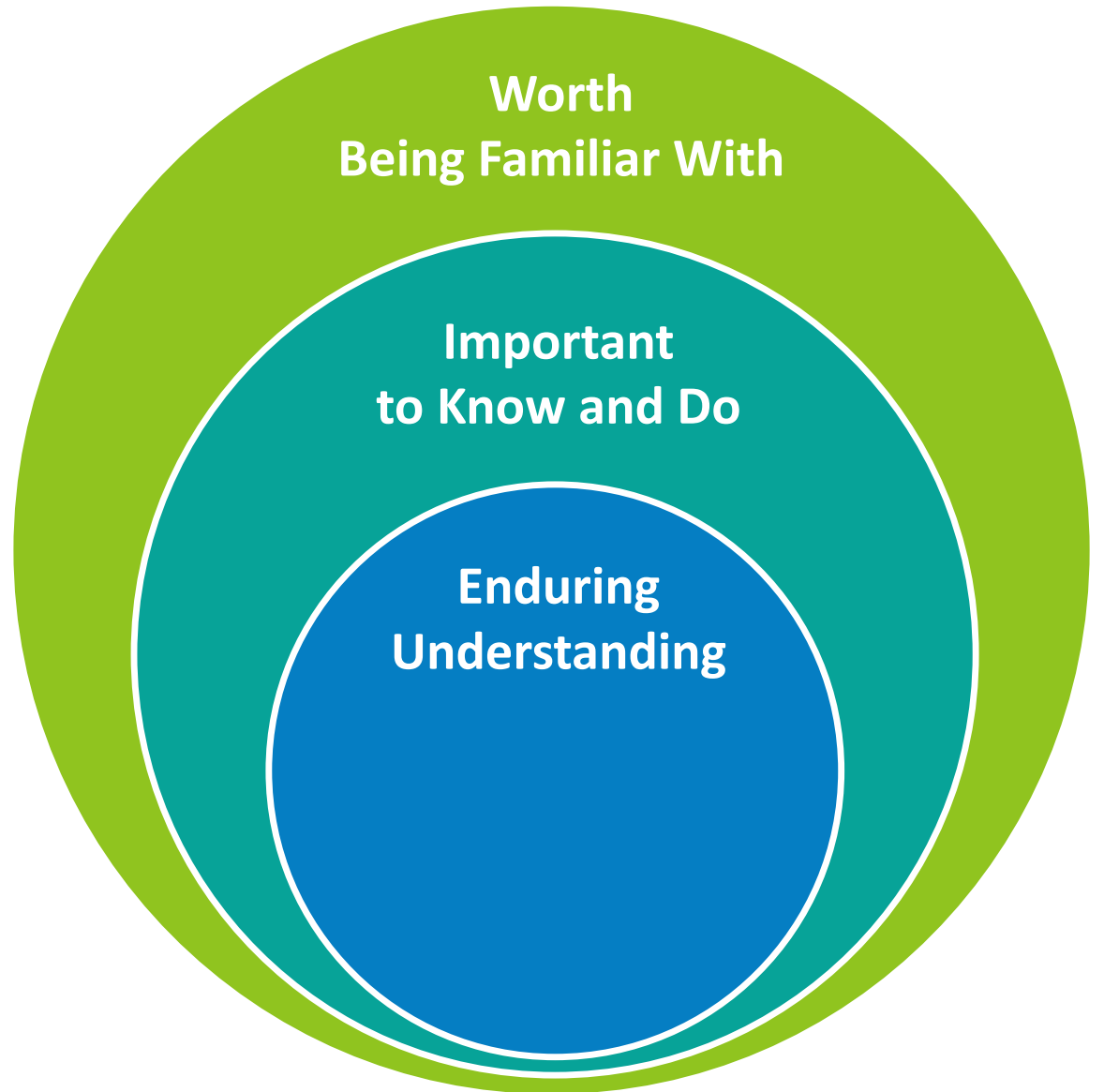
New York State Learning Standards for the Arts		
..... Shared by all ARTS disciplines		
Artistic Processes		Anchor Standards
Cr Creating Conceiving and developing new artistic ideas and work.	Performing Music • Dance • Theater	Realizing artistic ideas and work through interpretation and presentation.
	Pr Presenting Visual Arts	Interpreting and sharing artistic work.
	Producing Media Arts	Realizing and presenting artistic ideas and work.
Re Responding Understanding and evaluating how the arts convey meaning.		7. Perceive and analyze artistic work. 8. Interpret meaning in artistic work. 9. Apply criteria to evaluate artistic work.
Cn Connecting Relating artistic ideas and work with personal meaning and external context.		10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work. 11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Enduring Understandings

The New York State Learning Standards for the Arts are based on a “Backward Design” curriculum model. Backward design prioritizes learning goals over activities, products, or instructional process.

The ultimate goal is understanding. Knowing, doing, making, and experiencing are means to get to UNDERSTANDING.

Enduring Understandings (EUs) represent the core learning goals—the Big Ideas—that students will retain long after the details have faded.



Enduring Understandings Posters

Enduring Understandings within the Arts Standards are discipline specific. They represent the key ideas contained in the Anchor Standards as seen through the lens of the specific Arts discipline.

Each Anchor Standard is subdivided into one or more Enduring Understandings, which represent the most important learning needed to meet the Standard.

MUSIC ~ New York State Learning Standards for the Arts			
General Music, Pk-8 and Harmonizing Instruments, Novice - Intermediate			
Shared by all ARTS disciplines		Discipline-Specific	
Artistic Processes	Anchor Standards	Process Components	Enduring Understandings
Cr Creating Conceiving and developing new artistic ideas and work.	1. Generate and conceptualize artistic ideas and work.	IMAGINE	1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
	2. Organize and develop artistic ideas and work.	PLAN, MAKE	2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent.
	3. Refine and complete artistic work.	EVALUATE, REFINE PRESENT	3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. 3.2 Musicians' presentation of creative work is the culmination of a process of creation and communication.
Pr Performing Realizing artistic ideas and work through interpretation and presentation.	4. Select, analyze, and interpret artistic work for presentation.	SELECT ANALYZE INTERPRET	4.1 Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire. 4.2 Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. 4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.
	5. Develop and refine artistic techniques and work for presentation.	REHEARSE, EVALUATE, REFINE	5.1 To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
	6. Convey meaning through the presentation of artistic work.	PRESENT	6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.
Re Responding Understanding and evaluating how the arts convey meaning.	7. Perceive and analyze artistic work.	SELECT ANALYZE	7.1 Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. 7.2 Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
	8. Interpret meaning in artistic work.	INTERPRET	8.1 Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
	9. Apply criteria to evaluate artistic work.	EVALUATE	9.1 The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Cn Connecting Relating artistic ideas and work with personal meaning and external context.	10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	RELATE	10.1 The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentiment. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.
	11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.	INTERRELATE	11.1 Creating, performing and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.

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Process Components

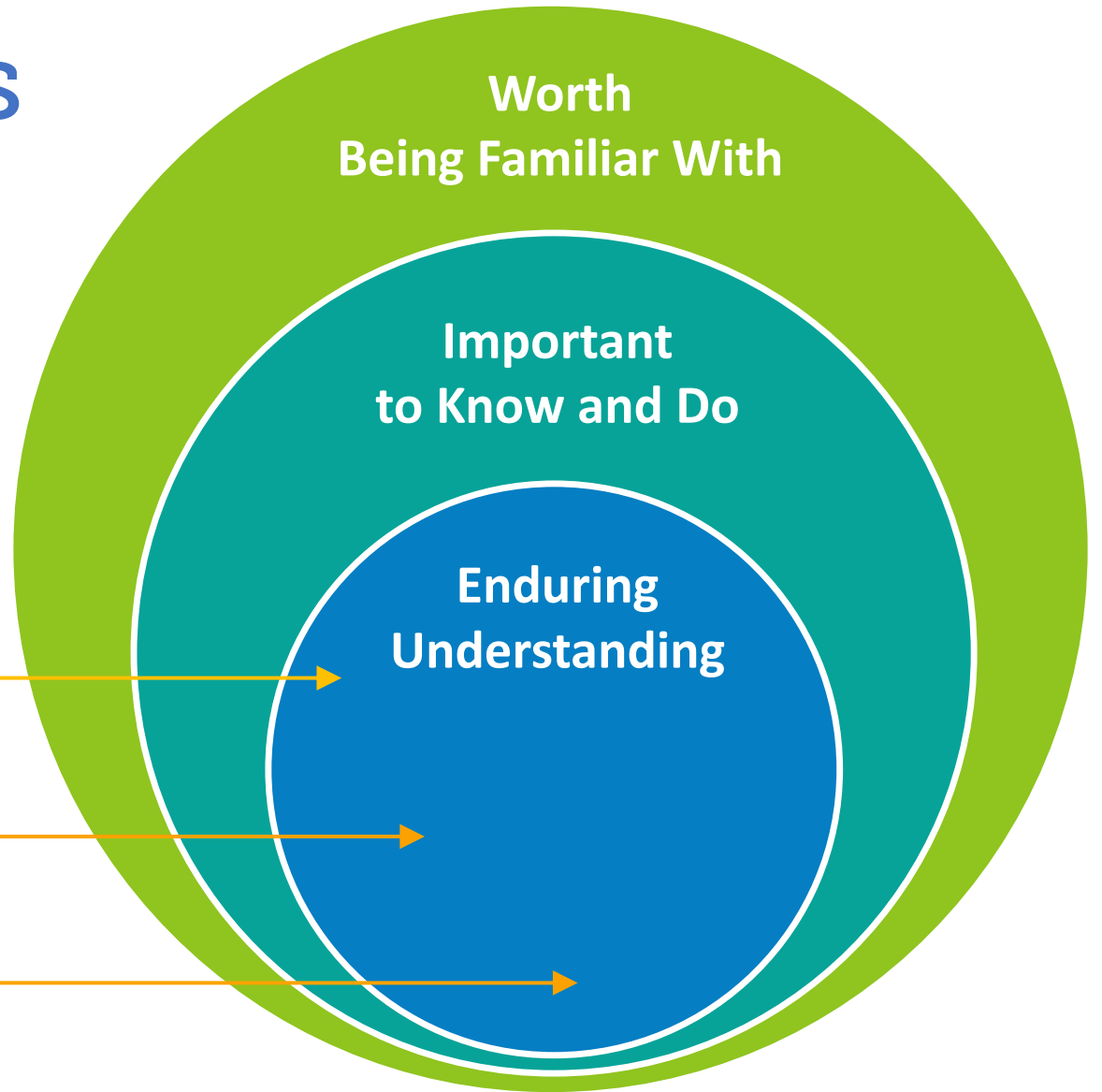
Process Components are actions that connect to each Anchor Standard and Enduring Understanding. The table to the right shows the Process Components associated with each Enduring Understanding and demonstrates similarities between Process Components across the Anchor Standards and the four overarching Processes.

CREATING	PERFORMING	RESPONDING
<p>Imagine (1.1) Generate musical ideas for various purposes and contexts.</p>	<p>Select (4.1) Select varied musical works to present based on interest, knowledge, technical skill, and context.</p>	<p>Select (7.1) Choose music appropriate for a specific purpose or context.</p>
<p>Plan, Make (2.1) Select and develop musical ideas for defined purposes and contexts.</p>	<p>Analyze (4.2) Analyze the structure and context of varied musical works and their implications for performance.</p>	<p>Analyze (7.2) Analyze how the structure and context of varied musical works inform the response.</p>
	<p>Interpret (4.3) Develop personal interpretations that consider creators' intent.</p>	<p>Interpret (8.1) Support interpretations of musical works that reflect creators'/performers' expressive intent.</p>
<p>Evaluate, Refine (3.1) Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</p>	<p>Rehearse, Evaluate, Refine (5.1) Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<p>Evaluate (9.1) Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</p>
<p>Present (3.2) Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</p>	<p>Present (6.1) Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</p>	
CONNECTING		
<p>Relate (10.1) Synthesize and relate knowledge and personal experiences to make music.</p>		
<p>Interrelate (11.1) Relate musical ideas and works to varied contexts and daily life to deepen understanding.</p>		

Essential Questions

Each Enduring Understanding is supported by **Essential Questions (EQs)** that guide student inquiry toward the Enduring Understandings and, ultimately, achievement of the Anchor Standards.

Essential Questions are provocative, open-ended questions that provide avenues for investigation.



Essential Question

Essential Question

Essential Question

EU/EQ Posters

EU/EQ Tables show the relationship among Artistic Processes, and Anchor Standards with Music specific Enduring Understandings and Essential Questions.

MUSIC – New York State Learning Standards for the Arts – General Music, Pk B and Harmonizing Instruments, Novice Intermediate				
Shared by all ARTS disciplines		Discipline-Specific		
Artistic Processes	Anchor Standards	Process Components	Enduring Understandings	Essential Questions
Cr Creating Conceiving and developing new artistic ideas and work.	1. Generate and conceptualize artistic ideas and work.	IMAGINE	1.1. The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	<ul style="list-style-type: none"> How do musicians generate creative ideas? How do musicians make creative decisions? How do musicians improve the quality of their creative work? How does sharing creative musical ideas demonstrate expressive intent? What personal purpose does sharing creative musical ideas serve?
	2. Organize and develop artistic ideas and work.	PLAN, MAKE	2.1 Musicians' creative choices are influenced by their expertise, context, and expressive intent.	
	3. Refine and complete artistic work.	EVALUATE, REFINE	3.1 Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	
Pr Performing Realizing artistic ideas and work through interpretation and presentation.	4. Select, analyze, and interpret artistic work for presentation.	SELECT	4.1 Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.	<ul style="list-style-type: none"> How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works? When is a performance judged ready to present? How do musicians improve the quality of their performance? How are expressive intent and technical accuracy demonstrated through the sharing of prepared musical work? How do context and the manner in which musical work is presented influence audience response?
		ANALYZE	4.2 Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	
	5. Develop and refine artistic techniques and work for presentation.	INTERPRET	4.3 Performers make interpretive decisions based on their understanding of context and expressive intent.	
		REHEARSE, EVALUATE, REFINE	5.1 To express their musical ideas, musicians analyze, evaluate, and refine their performance overtime through openness to new ideas, persistence, and the application of appropriate criteria.	
6. Convey meaning through the presentation of artistic work.	PRESENT	6.1 Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.		
Re Responding Understanding and evaluating how the arts convey meaning.	7. Perceive and analyze artistic work.	SELECT	7.1 Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	<ul style="list-style-type: none"> How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do we discern the musical creators' and performers' expressive intent? How do we judge the quality of musical work(s) and performance(s)?
	8. Interpret meaning in artistic work.	ANALYZE	7.2 Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	
	9. Apply criteria to evaluate artistic work.	INTERPRET	8.1 Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	
Cn Connecting Relating artistic ideas and work with personal meaning and external context.	10. Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.	EVALUATE	9.1 The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.	<ul style="list-style-type: none"> How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration? What inspires and informs the creative work of musicians? How does music help us understand the lives of people of different times, places, and cultures? How does music help preserve personal and cultural insights and values?
	11. Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.	RELATE	10.1 The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentiment. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.	
		INTERRELATE	11.1 Creating, performing and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.	

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Grade Level Performance Indicators

The Standards include Performance Indicators by grade level for Pre-K to 8 and three achievement levels for High School. The Performance Indicators reinforce a progression of skills, abilities, knowledge and socio-emotional development as grade levels increase. Some students may require increased challenges or increased support to achieve or exceed grade-level Performance Indicators listed in the Standards.

MUSIC ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~ 10										
Anchor Standard 10 Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.										
Enduring Understanding 10.1 The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentiment. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.					Essential Questions		Artistic Process Component • CONNECTING • RELATE			
Pre-K MU:Cn10.1.PK	Kindergarten MU:Cn10.1.K	1st MU:Cn10.1.1	2nd MU:Cn10.1.2	3rd MU:Cn10.1.3	4th MU:Cn10.1.4	5th MU:Cn10.1.5	6th MU:Cn10.1.6	7th MU:Cn10.1.7	8th MU:Cn10.1.8	
a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Create musical estimati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical estimati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical estimati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.	a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.	
b. Imagine and describe places, times, and reasons for making and listening to music.	b. Imagine and describe places, times, and reasons for making and listening to music.	b. Imagine and describe places, times, and reasons for making and listening to music.	b. Identify places, times, and reasons for making and listening to music.	b. Describe places, times, and reasons for making and listening to music.	b. Describe places, times, and reasons for making and listening to music.	b. Describe places, times, and reasons for making and listening to music.	b. Relate music to personal accomplishments and experiences.	b. Relate music to personal accomplishments and experiences.	b. With teacher guidance, identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.	
c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Perform folk dances from a variety of cultures.	c. Perform folk dances from a variety of time periods and/or cultures.	c. Perform folk dances from a variety of time periods and/or cultures.	c. Express and/or share a musical idea or emotion by using technological resources.	c. Express and/or share an original musical idea or emotion using technological resources.	c. Express and share an original musical idea or emotion using technological resources.	
d. Manipulate music concepts (such as tempo and dynamics) in order to express ideas.	d. Manipulate music concepts (such as tempo and dynamics) in order to express ideas.	d. Manipulate music concepts (such as tempo, dynamics, and articulations) in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Identify how sound is created on a variety of instruments and other sound sources.	d. Identify how sound is created on a variety of instruments and other sound sources.	d. Describe how sound is created on a variety of instruments and other sound sources.	d. Explain how sound is created on a variety of instruments and other sound sources.	
					* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.					
					Harmonizing Instruments PRESENT PERFORM • RESPOND • CONNECT PRODUCE		Novice ~ MU:Cn10.1.H.5 a. Improve musical estimati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea. b. Discuss places, times, and reasons for making and listening to music. c. Consider personal accomplishments and experiences in shaping new musical goals. d. Identify how sound is created on a familiar instrument and other sound sources.		Intermediate ~ MU:Cn10.1.H.8 a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music. b. With teacher guidance, identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener. c. Describe effective strategies for reaching a musical goal that is of importance to you. d. Express and share an original musical idea or emotion using instrumental resources.	

Music Strands

Music Strands	PK	K	1	2	3	4	5	6	7	8	Novice	Intermediate	Proficient	Accomplished	Advanced
General Music	•	•	•	•	•	•	•	•	•	•					
Harmonizing Instruments							•	•	•	•		•	•	•	
Traditional and Emerging Ensembles							•	•	•	•		•	•	•	
Composition and Theory												•	•	•	
Technology												•	•	•	

The Music Standards are organized into Strands and Achievement Levels, as illustrated by the table above.

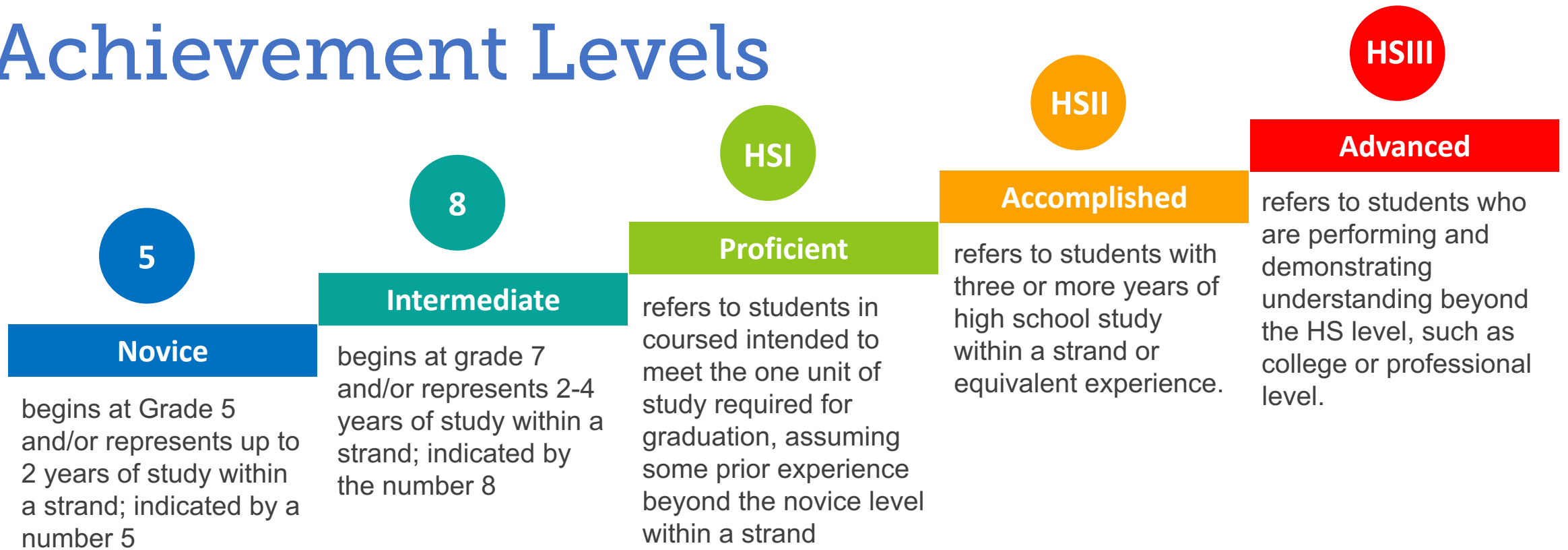
The five Strands are listed in the first column; grade levels are listed across the header row with Achievement levels above, where applicable.

Bullets across the table denote which strands are included in the Music Standards for each grade and performance level.

Music Strands Descriptions

General Music	Harmonizing Instruments	Traditional & Emerging Ensembles	Composition & Theory	Music Technology
<p><i>General Music</i> begins at Pre-Kindergarten. There are performance indicators at every grade level through Grade 8 for this strand.</p>	<p>The <i>Harmonizing Instruments</i> strand is applicable to focused study of keyboard, guitar or other (usually not ensemble) instrument. Instrumental study often begins within or occurs concurrently with general music classes. This strand is aligned with <i>General Music</i> Standards beginning with grade 5, and the first 2 levels can be viewed in the General Music At-a-Glance Standards document.</p>	<p>The <i>Traditional and Emerging Ensembles</i> strand applies to students who are learning and performing in ensembles, as well as soloists. It is found in the Music Standards beginning in Grade 5. <i>Traditional</i> refers to Band, Orchestra, Chorus, etc. <i>Emerging</i> may include Mariachi Band, drum band, or other non-traditional performance group.</p>	<p>The <i>Composition and Theory</i> strand occurs only at the High School level, although some classrooms may have content in this areas taught at the middle school level and might base instruction on adaptations of the High School level standards for those strands.</p>	<p>The <i>Music Technology</i> strand occurs only at the High School level, although some classrooms may have content in these areas taught at the middle school level and might base instruction on adaptations of the High School level standards for those strands.</p>

Achievement Levels



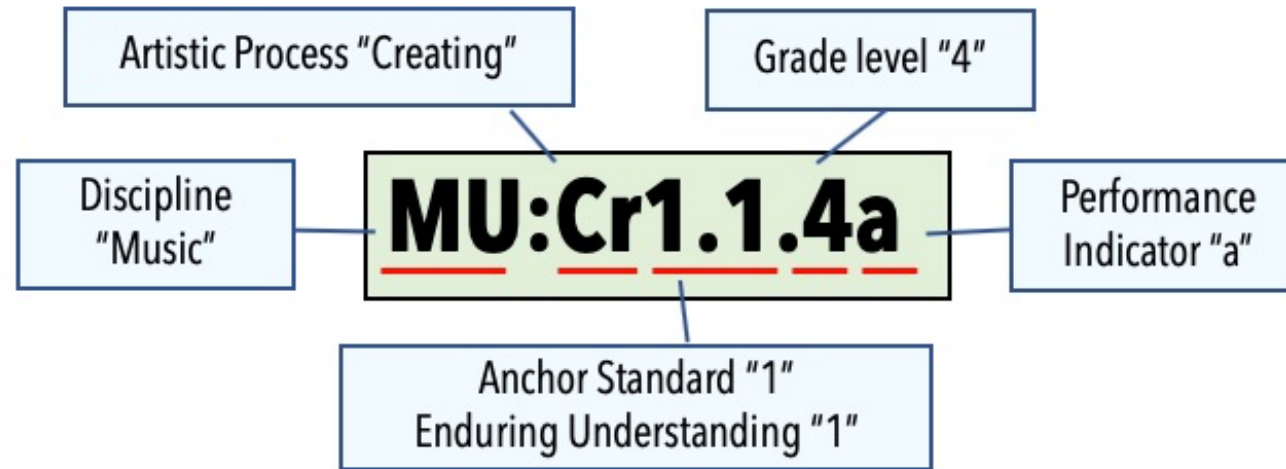
Achievement Levels are used in *Harmonizing Instruments*, *Traditional and Emerging Ensembles*, *Composition and Theory*, and *Music Technology* strands. They may correspond with a grade level or number of years of experience within the strand, whichever is most applicable to the class or individual student. A course or performing group might be made up of students at a broad range of grade levels and experience levels. Achievement levels are meant to be flexible in their application, enabling teachers to adapt curriculum and instruction for groups or individuals with different prior experiences.

Table of Contents

The image to the right is a picture of the Table of Contents from the Music Standards At-A-Glance document. The At-A-Glance is organized in three sections: *General Music*; *Traditional and Emerging Ensembles*; and a High School Classroom Music section and chart which combines the *Composition and Theory*, *Harmonizing Instruments*, and *Music Technology* Strands.

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Coding for General Music K-8



First position indicates the discipline. It is always followed by a colon (:).

Second position (following the colon) indicates the Artistic Process.

Third position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."

Fourth position indicates the Grade Level.

Fifth position indicates the Performance Indicator.

The Anchor Standards (AS) are the same across all arts disciplines. However, each arts discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU).

EUs guide the content of the Performance Indicators (PI).

Some Anchor Standards in some of the arts disciplines have more than one EU.

Coding for General Music K-8 (continued)

General Music Example

Performance Indicator

Performance Indicators are coded with a lower-case alpha (a, b, c) even *when there is only one* in a column.

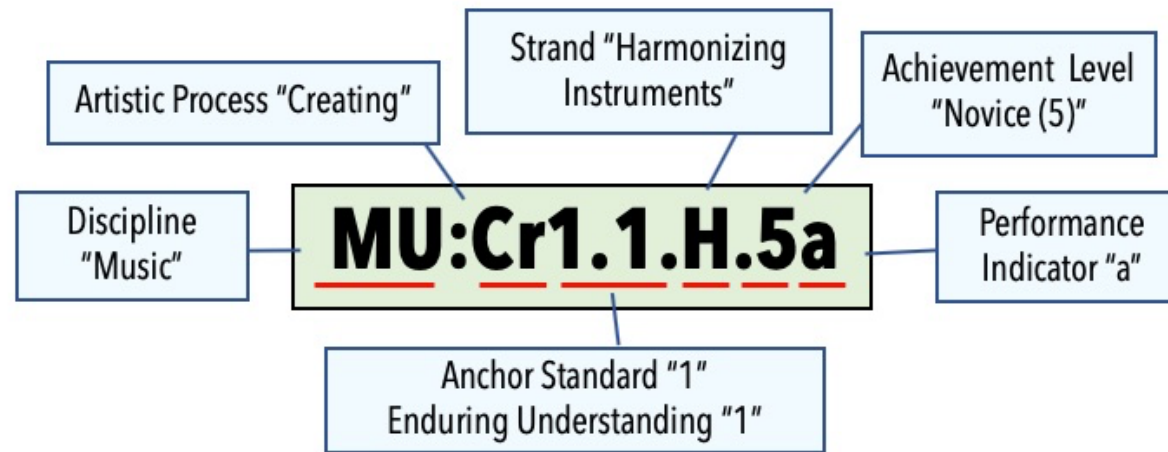
Bold words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary.

Italicized words or phrases indicate increased rigor from the previous level in a particular cognitive or skill area.

4th MU:Cr1.1.4	5th M
a. Generate rhythmic and melodic ideas, and <i>describe</i> connection to specific purpose and context . (<i>such as</i> social and cultural).	a. m co pu

- Discipline “Music”
- Artistic Process “Creating”
- Anchor Standard “1”
- Enduring Understanding “1”
- Grade Level “4”
- Performance Indicator “a”

Coding for Special Music Strands



First position indicates the discipline. It is always followed by a colon (:).

Second position (following the colon) indicates the Artistic Process.

Third position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."

Fourth position indicates the Strand.

Fifth position indicates expected Achievement Level.

Sixth position indicates the Performance Indicator.

Achievement Levels are different than grade levels

- **Novice** is indicated by the number 5, but includes Grades 5-6
- **Intermediate** is indicated by the number 8, but includes Grades 7-8
- **HSI (Proficient), HSII (Accomplished), and HSIII (Advanced)** indicate expected performance levels as students progress through foundation courses, electives, and advanced coursework

Coding for Special Music Strands (continued)

Music Strands Example

Performance Indicator

Novice ~ MU:Cr1.1.H.5	
a.	Generate melodic, rhythmic, and harmonic ideas for melodies (such as two- phrase).

Performance Indicators are coded with a lower-case alpha (a, b, c) even *when there is only one* in a column.

Bold words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary.

Italicized words or phrases indicate increased rigor from the previous level in a particular cognitive or skill area.

- Discipline “Music”
- Artistic Process “Creating”
- Anchor Standard “1”
- Enduring Understanding “1”
- Achievement Level “Novice (5)”
- Performance Indicator “a”

Strand Comparison

A look at similarities in Performance Indicators across Strands

General Music

MU:Cr1.1.8

a. **Generate rhythmic and melodic phrases** *and harmonic accompaniments* within **expanded forms** (including introductions and codas), and *explain connection* to **purpose, context, and/or expressive intent**.

Harmonizing Instruments

MU:Cr1.1.H.8

a. **Generate melodic and rhythmic phrases** *that exhibit cohesiveness within forms* (such as **AB, ABA, song form**) over given **chord progressions**.

Ensembles

MU:Cr1.1.E.8

a. **Generate melodic, rhythmic, and timbral ideas**, *based on characteristic(s) of music or text(s) studied in rehearsal*.

See if you can locate the above Performance Indicators in the *Music Standards At-a-Glance* document. Although the code is similar, they are found in different places because they belong to different Strands. Performance Indicators are specific to each Strand and grade level or Achievement Level.

The examples shown above demonstrate the relationship among Performance Indicators across Strands. Note that there are similarities in content among the Strands. This organization enables the teacher to scaffold learning goals for students who may not follow one individual track, but instead want experiences different Music Strands.

New and Noteworthy

This section focuses on what is most notable within the content of the new standards so you'll know where to look and what you can refer to as you develop curriculum.





Creating and Imagining Musical Ideas

Anchor Standard 1

indicates that creation begins with the generation of ideas, even before a musician engages in musical performance. The Standards suggest that the teacher is not responsible for all of the idea generation and that the students should do more than carry out steps toward preparation and performance of a musical work.

MUSIC ~ Creating ~ Conceiving and developing						
Standard 1 Generate and conceptualize artistic ideas and work.						
Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources				Essential Question	How do...
1.1						
	Kindergarten MU:Cr1.1.K a. With guidance , explore and experience <i>music concepts</i> (such as beat and melodic contour). b. With guidance , generate musical ideas (such as movements or motifs).	1st MU:Cr1.1.1 a. With <i>limited guidance</i> , create musical ideas (such as answering a musical question) for a specific purpose. b. With <i>limited guidance</i> , generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	2nd MU:Cr1.1.2 a. Generate rhythmic and melodic patterns and musical ideas for a specific purpose. b. Generate musical ideas and patterns within the context of a given tonality (such as major and minor) and meter (such as duple and triple).	3rd MU:Cr1.1.3 a. Generate rhythmic and melodic ideas , and identify connection to specific purpose and/or context (such as personal and social). b. Generate musical ideas (such as rhythms and melodies) within a given tonality and meter .	4th MU:Cr1.1.4 a. Generate rhythmic and melodic ideas , and connection to specific purpose and context (such as social and cultural). b. Generate musical ideas (such as rhythms , melodies , and accompaniment patterns) within tonalities (major and minor) and meters .	

Think

Who generates the ideas in your classroom?

How can you prompt students in thought-provoking ways to enable them to generate original ideas?

How can you build in student choice and decision-making while still scaffolding their learning and supporting their success?

Cr Creative Decision-Making

Enduring Understanding MU:Cr2.1

Musicians' creative choices are influenced by their expertise, context, and expressive intent.

How might students use a variety of musical notation and technology systems to document, prompt, and share their musical ideas?

MUSIC ~ Creating ~ Conceiving and developing new					
Standard 2 Organize and develop artistic ideas and work.					
Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.				Essential Question
2.1	How do musicians				
	Kindergarten MU:Cr2.1.K	1st MU:Cr2.1.1	2nd MU:Cr2.1.2	3rd MU:Cr2.1.3	4th MU:Cr2.1.4
rite	a. With guidance , demonstrate and select favorite musical ideas .	a. With limited guidance , demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent .	a. Demonstrate and identify personal reasons for selecting patterns and ideas for music that represent expressive intent .	a. Demonstrate and identify selected musical ideas for a simple arrangement or composition to express intent , and identify connection to a specific purpose and/or context .	a. Demonstrate selected and organized musical ideas for an arrangement and composition to express intent , and describe connection to purpose and context .
ap lcal ng	b. With guidance , organize personal musical ideas , using iconic notation and/or recording technology .	b. With limited guidance , use iconic or standard notation and/or recording technology to document and organize musical ideas .	b. Use iconic or standard notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard and/or iconic notation and/or recording technology to combine, sequence, and document musical ideas .	b. Use standard notation and/or recording technology to combine, sequence, and document musical ideas .

Harmonizing
Instruments

Think



How do musicians make creative decisions?



Evaluating and Refining

Enduring Understanding 3.1

Musicians evaluate and refine their work through openness to new ideas, persistence, and application of appropriate criteria. The Performance indicators for Anchor Standard 3 and throughout the CREATING standards refer to traditional and contemporary practice. How do students use feedback and collaboratively developed criteria to improve the quality of their work?

Anchor Standard 3		Refine and complete artistic work.				
Artistic Process		CREATING				
Process Components		EVALUATE, REFINE ~ Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.				
Enduring Understanding 3.1		Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.				
Essential Question		• How do musicians improve the quality of their creative work?				
Novice - 5th MU:Cr3.1.E.5	Intermediate - 8th MU:Cr3.1.E.8	HS Proficient MU:Cr3.1.E.HSI	HS Accomplished MU:Cr3.1.E.HSII	HS Advanced MU:Cr3.1.E.HSIII		
a. Evaluate and refine created patterns based on teacher-provided criteria.	a. Evaluate and refine created musical patterns that demonstrate particular content of music or texts studied in rehearsal, based on collaboratively selected criteria.	a. Evaluate and refine created contrasting phrases, based on feedback and collaboratively developed criteria.	a. Evaluate and refine created musical passages, based on feedback and collaboratively developed criteria.	a. Evaluate and refine compositions, improvisations and arrangements, based on feedback and personally identified goals.		
Artistic Process		CREATING				
Process Component		PRESENT ~ Share creative musical work that conveys intent, demonstrates craftsmanship and exhibits originality.				
Enduring Understanding 3.2		Musicians' presentation of creative work is the culmination of a process of creation and communication.				
Essential Question		• When is creative work ready to share?				
Novice - 5th MU:Cr3.2.E.5	Intermediate - 8th MU:Cr3.2.E.8	HS Proficient MU:Cr3.2.E.HSI	HS Accomplished MU:Cr3.2.E.HSII	HS Advanced MU:Cr3.2.E.HSIII		
a. Share created patterns, individually or...	a. Share created patterns that demonstrate...	a. Share created contrasting phrases...	a. Share created musical passages, individually or...	a. Share compositions, improvisations, or...		





How Do Performers Select Repertoire?

Enduring Understanding MU:Pr4.1

How will you ensure that students engage with repertoire that connects to timeless and cross-cultural human understandings and emotions, as well as to students' current lives and concerns?

work through interpretation and presentation ~ 4				
Essential Question • How do performers select repertoire?		Artistic Process • PERFORM Process Component • SELECT		
4th MU:Pr4.1.4	5th MU:Pr4.1.5	6th MU:Pr4.1.6	7th MU:Pr4.1.7	8th MU:Pr4.1.8
a. Demonstrate and explain how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, context, and technical skill.	a. Demonstrate and explain how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, context, and their own and others' technical skill.	a. Apply established criteria for selecting music to perform (from teacher- or student-provided options) for a specific purpose and/or context , and explain why each was chosen.	a. Apply established and collaboratively developed criteria for selecting music of contrasting styles for a program (from teacher- or student-provided options) with a specific purpose and/or context and discuss expressive qualities.	a. Apply established, collaboratively, and personally developed criteria for selecting music of contrasting styles for a program (from teacher- or student-provided options) with a specific purpose and/or context , and explain expressive qualities, technical challenges, and reasons for choices.
Harmonizing Instruments	Novice ~ MU:Pr4.1.H.5		Intermediate ~ MU:Pr4.1.H.8	
	a. Apply teacher-provided criteria to explain and demonstrate how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, context, and their own and others' technical skill.		a. Apply teacher- and collaboratively developed criteria to explain and demonstrate how a repertoire of music representing contrasting styles is selected (from teacher- or student-provided options), based on personal interest, knowledge, personal and others' technical skills , and the purpose and/or context of the performance(s).	
* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.				



Rehearse, Evaluate, Refine

Performance Indicator MU:PR.5.1.6

asks students to discuss and apply collaboratively developed criteria and feedback.

How do your assessments encourage students to self-evaluate and engage in reflection, as well as respond to feedback from you and other professionals?

What strategies can students use to revise their work?

Work through interpretation and presentation ~ 5

- Essential Questions**
- When is a performance judged ready to present?
 - How do musicians improve the quality of their performance?

- Artistic Process • PERFORMING**
- Process Components • REHEARSE, EVALUATE, REFINE**

4th MU:Pr5.1.4	5th MU:Pr5.1.5	6th MU:Pr5.1.6	7th MU:Pr5.1.7	8th MU:Pr5.1.8
a. Apply established or collaboratively selected criteria and feedback to evaluate accuracy and expressiveness of performances.	a. Apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. Discuss and apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. Discuss and apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. Discuss and apply established, collaboratively developed, and personally developed criteria and feedback to evaluate the accuracy and expressiveness of performances.
b. Identify and apply appropriate rehearsal strategies and show readiness to present .	b. Identify and apply appropriate rehearsal strategies and show readiness to present .	b. Identify and apply appropriate rehearsal strategies and show readiness to present .	b. Identify and apply appropriate rehearsal strategies and show readiness to present .	b. Identify and apply appropriate rehearsal strategies and show readiness to present .
c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.
			Novice ~ MU:Pr5.1.H.5	Intermediate ~ MU:Pr5.1.H.8
			a. Apply self-reflection and teacher-provided criteria to evaluate prepared or improvised ensemble and personal performances.	a. Apply self-reflection and teacher-provided and collaboratively developed criteria to evaluate prepared or improvised ensemble and personal performances.
			b. Implement rehearsal strategies to address challenges, refine technical accuracy and elements of music (such	b. Implement rehearsal strategies to address challenges, refine technical accuracy and elements of music (such
			Harmonizing Instruments	





Performance and Meaning

Anchor Standard 6

Musicians judge expression and technique in prepared performances by using criteria that will vary across, time, place, and culture.

What criteria will your students use to assess technical accuracy and musical interpretation?

Anchor Standard 6		Convey meaning through the presentation of artistic work.				
Artistic Process Component		PERFORMING PRESENT ~ Perform expressively, with appropriate interpretation and technical accuracy and in a manner appropriate to the audience and context.				
Enduring Understanding 6.1		The effectiveness of a performance is based on criteria that vary across time, place, and culture.				
Essential Question		• How does a musician convey artistry in a public performance?				
Novice - 5th MU:Pr6.1.E.5	Intermediate - 8th MU:Pr6.1.E.8	HS Proficient MU:Pr6.1.E.HSI	HS Accomplished MU:Pr6.1.E.HSII	HS Advanced MU:Pr6.1.E.HSIII		
a. Demonstrate attention to technical accuracy in prepared and/or improvised performances.	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and/or improvised performances.	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and/or improvised performances of varied repertoire.	a. Demonstrate mastery of the technical demands and an Understanding of the expressive qualities of the music in prepared and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	a. Demonstrate Understanding of the technical and the expressive qualities of the music through prepared and/or improvised performances of a varied repertoire representing diverse cultures, genres, and historical periods in multiple ensembles.		



Perceiving Meaning in Musical Work

Anchor Standards 7, 8, and 9 lead students through a process of perceiving, analyzing, interpreting, and making judgments about artistic work. Anchor Standard 7 focuses on understanding musical structure and context, while Anchor Standards 8 and 9 focus on interpretation and evaluation.

How will students judge the quality of musical works and performances?

Essential Question	How does understanding the structure and context of music inform a response?				
	4th MU:Re7.2.4	5th MU:Re7.2.5	6th MU:Re7.2.6	7th MU:Re7.2.7	8th MU:Re7.2.8
	a. Demonstrate and describe how responses to music are informed by the use of the elements of music and by context (such as social and cultural).	a. Demonstrate and explain how responses to music are informed by the use of the elements of music and by context (such as cultural and historical).	a. Describe how the elements of music and expressive qualities relate to the structure of pieces.	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a. Compare how elements of music and expressive qualities relate to the structure of contrasting pieces.
	-----	-----	b. Identify the context of music from a variety of genres, cultures, and historical periods .	b. Identify and compare the context of music from a variety of genres, cultures, and historical periods .	b. Identify and compare the context of music from a variety of genres, cultures, and historical periods .
Harmonizing Instruments	Novice ~ MU:Re7.2.H.5		Intermediate ~ MU:Re7.2.H.6		
	a. Identify and demonstrate , giving examples, the use of repetition, similarities, and contrasts in musical selections.		a. Demonstrate and describe, giving examples, how elements of music are manipulated in musical selections.		
	b. Identify how social or cultural context informs a response.		b. Identify how social, cultural, and/or historical context informs a response.		
	* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 101.1 of the School Classroom Standards.				



Personal Connections

Anchor Standard 10 emphasizes the connection of personal experiences to making and perceiving music.

How might you help students use their own ideas and experiences to generate increasingly meaningful and personal musical expressions?

MUSIC ~ Connecting ~ Relating artistic ideas and work with personal

Standard 10 Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

Understanding 10.1 The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentiment. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.

Essential Questions

- How does music connect to personal experiences?
- What inspires creative expression?

Kindergarten MU:Cn10.1.K	1st MU:Cn10.1.1	2nd MU:Cn10.1.2	3rd MU:Cn10.1.3	4th MU:Cn10.1.4	5th MU:Cn10.1.5
<p>a. Explore and imitate sounds found in the environment.</p> <p>b. Imagine and describe places, times, and reasons for making and listening to music.</p>	<p>a. Explore and imitate sounds found in the environment.</p> <p>b. Imagine and describe places, times, and reasons for making and listening to music.</p>	<p>a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.</p> <p>b. Identify places, times, and reasons for making and listening to music.</p>	<p>a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.</p> <p>b. Describe places, times, and reasons for making and listening to music.</p>	<p>a. Create musical ostinati and/or sounds to accompany or portray events, a story, or to illustrate an abstract idea.</p> <p>b. Describe places, times, and reasons for making and listening to music.</p>	<p>a. Create and/or music to illustrate or portray an idea.</p> <p>b. Describe and reasons for listening.</p>
<p>c. Illustrate musical ideas through movements (such as dramatizations of books or stories).</p> <p>d. Manipulate music concepts (such as tempo and dynamics) in order to express ideas.</p>	<p>c. Illustrate musical ideas through movements (such as dramatizations of books or stories).</p> <p>d. Manipulate music concepts (such as tempo, dynamics, and articulations) in order to express ideas.</p>	<p>c. Illustrate musical ideas through movements (such as dramatizations of books or stories).</p> <p>d. Manipulate music concepts in order to express ideas.</p>	<p>c. Perform folk dances from a variety of cultures.</p> <p>d. Manipulate music concepts in order to express ideas.</p>	<p>c. Perform folk dances from a variety of time periods and/or cultures.</p> <p>d. Manipulate music concepts in order to express ideas.</p>	<p>c. Perform a variety of cultures.</p> <p>d. Identify created or instrument sources.</p>

* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.

a. Improvise or portray an idea.



Implementing the Standards

Some things to consider as you begin to develop curriculum and/or assessment for your classroom, school, or district.



Guiding Principles

How can new standards transform old curriculum?

- **Curriculum design begins with identifying desired outcomes.**
How might you use the “backward” design process to translate the Standards into instructional designs that focus upon Enduring Understandings and Essential Questions?
- **Students, as well as teachers, need to make, implement, and reflect on important decisions within the classroom.** How will you give your students more opportunities to participate in the decision-making processes related to their own Creating, Performing, Responding, and Connecting?
- **Musical repertoire forms the core of the music curriculum.**
What criteria do you use to select musical repertoire? How might you involve students? How does the repertoire connect to timeless and cross-cultural human understandings and emotions, as well as to students’ current lives and concerns?
- **Students and teachers have the obligation and opportunity to influence the future direction of Music and Music Education.**
How does your curriculum help students imagine future developments in the field of Music? What dispositions (attitudes, values, and beliefs) and habits of mind (e.g. persistence and grit) will your students need to participate in this process?

Transition Steps

How can new standards transform old curriculum?

- 1. Study the Anchor Standards and Music Enduring Understandings.**
- 2. Think about the units and lessons in your curriculum.**
 - Which Anchor Standards are fairly well represented?
 - Which Anchor Standards are not well represented, or missing altogether?
 - Which units could be expanded with a few more activities?
 - Are there any lessons or units that you think should be significantly altered or discarded?
- 3. Identify new units or lessons needed so the curriculum, as a whole, addresses all eleven Anchor Standards.**
 - Courses used to satisfy the 1-unit diploma requirement should be broad in scope, foundational, and address ALL the Music Standards within a particular strand at the HSI level.
 - Advanced elective courses may be narrower in scope and are not required to meet ALL of the standards.

Next Steps

How can new standards transform old curriculum?

- 1. Review the Anchor Standards and Performance Indicators again,** paying close attention to the Enduring Understandings, Essential Questions, and Process Components to deepen student understanding.
- 2. Connect developmentally appropriate Enduring Understandings and Essential Questions to musical works that students will perform and/or study.**
 - These works and ideas will anchor your curriculum.
- 3. How can you deepen or expand opportunities for...**
 - Culturally responsive content and instruction?
 - Equal representation of genders among selected artists, works, topics, and themes?
 - Differentiated instruction?
 - Formative assessment and metacognition?
 - Student growth towards curriculum mastery?
 - Inclusion of a wide range of artistic works across a broad range of cultures and time periods?

Additional Resources

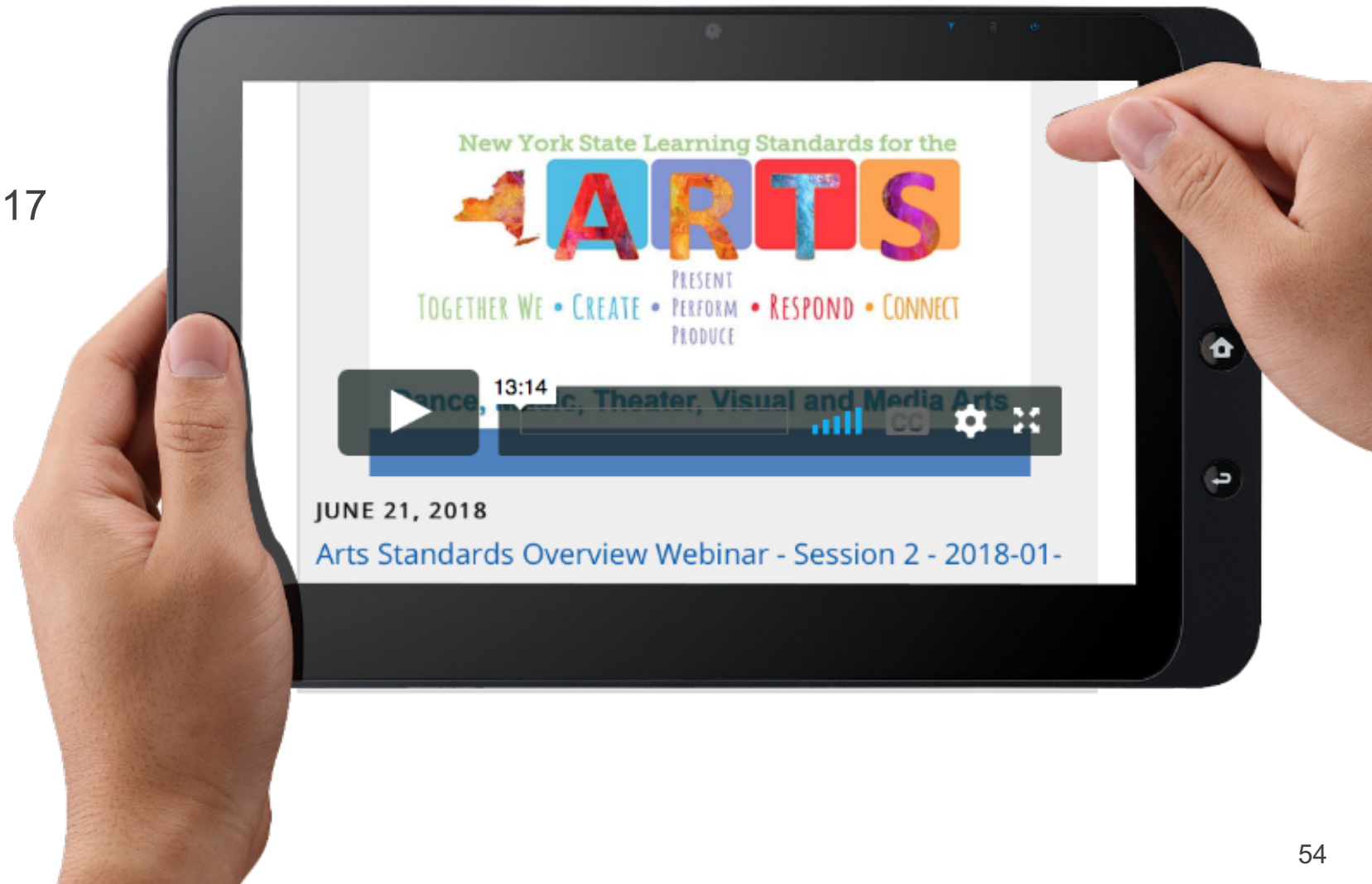
See the Arts page on the New York State Education Department website for more resources to support the implementation of the Standards.



Interactive Training Webinars

The NYS Arts Standards Overview Webinars provide an in-depth narrated explanation of the Philosophical Foundations and Overarching Structure of the 2017 New York State Learning Standards for the Arts. These webinars cover what is common to all five Arts disciplines in the new Standards.

<http://www.nysed.gov/standards-instruction/arts-overview-webinars>

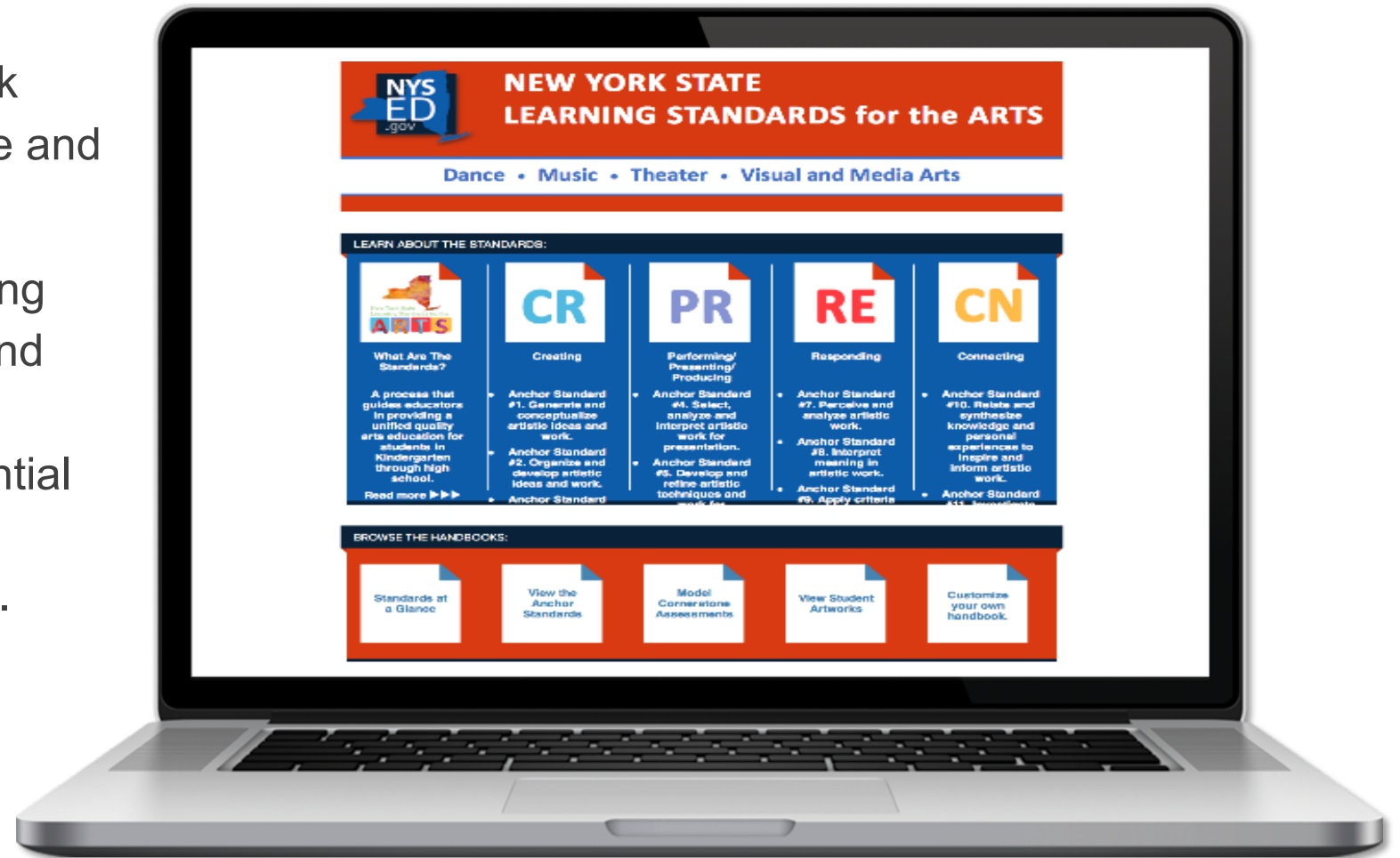


Customized Standards Workbooks

An interactive site is available to customize a Standards workbook tailored to your specific discipline and teaching level(s).

Enter your Arts discipline, teaching level, and/or other parameters and print a list of Anchor Standards, Enduring Understandings, Essential Questions and Performance Indicators specific to your needs.

<http://www.nyartsstandards.org/>



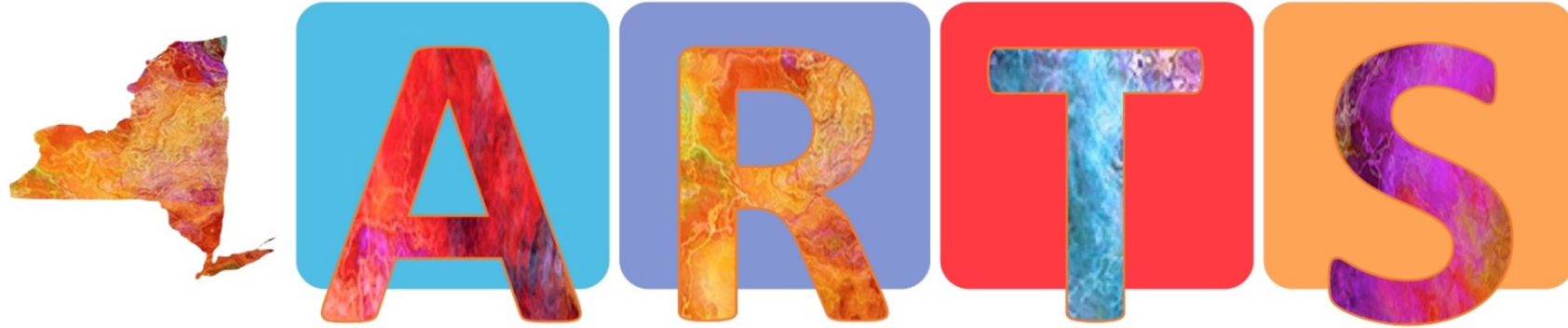
Links to Student Exemplars

The interactive New York State Arts Standards Workbooks site also provides access to National Core Arts Standards Model Cornerstone Assessments and samples of student work. Teachers can select Arts discipline, grade level(s), and Artistic Process to view examples of student works most applicable to their own teaching situation.

<http://www.nyartsstandards.org/>

The screenshot displays the website's navigation and content sections. At the top, the NYS ED .gov logo is on the left, and the title "NEW YORK STATE LEARNING STANDARDS for the ARTS" is in a red banner. Below this, a blue navigation bar lists "Dance • Music • Theater • Visual and Media Arts". The main content area is titled "LEARN ABOUT THE STANDARDS:" and features three columns: "What Are The Standards?", "CR Creating", and "PR Performing/ Presenting/ Producing". A circular callout highlights the "Model Cornerstone Assessments" section, which includes a "Choose Discipline" dropdown menu with options like "Choose", "Dance", "Dance: High School", "Media Arts", "Media Arts: High School", "Music" (highlighted), "Theatre", "Theatre: High School", "Visual Arts", and "Visual Arts: High School". Below this, a "BROWSE THE HANDBOOKS:" section offers five interactive buttons: "Standards at a Glance", "View the Anchor Standards", "Model Cornerstone Assessments", "View Student Artworks", and "Customize your own handbook."

New York State Learning Standards for the



TOGETHER WE • CREATE • PRESENT
PERFORM • RESPOND • CONNECT
PRODUCE

Thank you!

For more information, please visit <http://www.nysed.gov/standards-instruction/arts>