

Kansas State Music Standards

Introduction and Review

KMEA In-Service Workshop

February 25, 2016

2:00-3:00 pm

3:15-4:15 pm (repeat session)

*Presenters: Fred Burrack, Martha Gabel,
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National Music Standards

Comparing 1994 to 2014

1994	2014
Skills & Knowledge	Understanding, Independence, Music Literacy
9 Content Standards	3 Artistic Processes (Process Components, EU's & EQ's)
One set to cover all course types	Customized into 5 strands
K-8 : 2 grade clusters (K-4 and 5-8)	PreK – 8 General Music (Individual grade levels)
High School – 2 Skill Levels (Proficient and Advanced)	Other Strands – 5 Skill Levels (Ensembles, Guitar/Keyboard, Theory/Composition, Music Technology)
Assessments – separate publications	Model Cornerstone Assessments
Hard Copy	Online

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Kansas State Music Standards

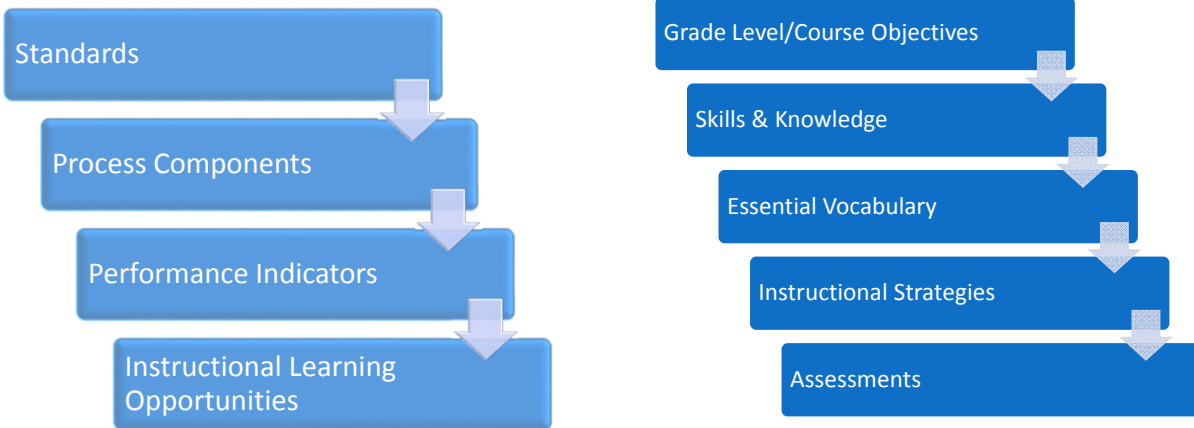
PreK-8 General Music

Cr	Standard 1: Creating – Conceiving and developing new artistic ideas and work.
	Process Component Cr.1: Imagine – Generate musical ideas for various purposes and contexts.
	Process Component Cr.2: Plan and Make – Select and develop musical ideas for defined purposes and contexts.
	Process Component Cr.3: Evaluate and Refine – Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.
	Process Component Cr.4: Present – Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.
Pr	Standard 2: Performing – Realizing artistic ideas and work through interpretation and presentation.
	Process Component Pr.1: Select – Select varied musical work to present based on interest, knowledge, technical skill, and context.
	Process Component Pr.2: Analyze – Analyze the structure and context of varied musical works and their implication for performance.
	Process Component Pr.3: Interpret – Develop personal interpretations that consider creators' intent.
	Process Component Pr.4: Rehearse, Evaluate, and Refine – Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
	Process Component Pr.5: Present – Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
Re	Standard 3: Responding – Understanding and evaluating how the arts convey meaning.
	Process Component Re.1: Select – Choose music appropriate for a specific purpose or context.
	Process Component Re.2: Analyze – Analyze how the structure and context of varied musical works inform the response.
	Process Component Re.3: Interpret – Support interpretations of musical works that reflect creators'/performers' expressive intent.
	Process Component Re.4: Evaluate – Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Kansas State Music Standards



District Curriculum



Standard 1: Creating – Conceiving and developing new artistic ideas and work. General Music 3 - 5		School Program Designed Curriculum and Student Learning Assessments
Process Component Cr.1: Imagine: <i>Generate musical ideas for various purposes and contexts.</i> Connect. <i>Relate musical ideas and works with varied context to deepen understanding.</i>		
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. Essential Question: How do musicians generate creative ideas?		
Performance Indicators	Instructional Learning Opportunities	
<i>Bold italics</i> represent what is new beyond the earlier level		
3 rd Grade Cr.1.3.a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). Cr.1.3.b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.	The Student Will: <ul style="list-style-type: none"> Explore various sound sources to express ideas, feelings, and basic concepts. Improvises own instrumental accompaniments to enhance songs, stories, and/or poems. Improvise "answers" in the same style to given rhythmic and melodic "questions". Improvises simple rhythmic/melodic ostinato accompaniments or original rhythmic variations or melodic embellishments on a given melody. Improvises an original short song or instrumental piece with a variety of sound sources within specified guidelines. Improvises a simple harmonic accompaniment. Improvises simple rhythmic/melodic variations and/or embellishments on a given melody using pentatonic or major keys. Improvises a short melody within a selected style, meter, and tonality over a given rhythmic accompaniment. Use traditional and non-traditional instruments and materials to create a simple rhythmic accompaniment to a poem or story. 	
4 th Grade Cr.1.4.a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural). Cr.1.4.b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.		
5 th Grade Cr.1.5.a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical). Cr.1.5.b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes .		

Fine Arts Anchor Standard 1: Generate and conceptualize artistic ideas and work.

The highlighted text indicates the Connect Standards from the national document which are embedded in Creating, Performing, and Responding.

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Curriculum Examples

3rd Grade General Music Curriculum Template Example

Creating General Music: 3rd Grade

Standard 1: Creating – Conceiving and developing new artistic ideas and work.				
Process Component 1: Imagine- Generate musical ideas for various purposes and contexts.				
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.		Essential Question: How do musicians generate creative ideas?		
Blooms (Revised): Applying —Show understanding of instrument/vocal technique; demonstrate music literacy (pitches, rhythms, note durations) Analyzing —organize sound across time with accurate duration of note and rest values keeping a steady pulse Evaluating —provide critical feedback to self and others to improve Creating —create a musical rhythmic or melodic response to a musical question or pattern; compose music following guidelines for melody, rhythm and form		Cross-Curricular Connections: (KCCRS) W.3.3b —Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations (rhythmic question and answer) SL.3.1 —Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly (rhythmic question and answer)		
Student Learning Outcomes	Essential Skills & Knowledge	Teaching Strategies	Assessment	Resources
The student will: Cr.1.3.a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social). Cr.1.3.b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.	<ul style="list-style-type: none"> rhythmic improvisation melodic improvisation rhythmic composition melodic composition standard music notation 	<ul style="list-style-type: none"> brainstorm graphic organizer nonlinguistic mnemonic device project-based learning feedback questions practice summarizing sing play instrument improvise read notate 	<ul style="list-style-type: none"> rhythmic improvisation rubric melodic improvisation rubric rhythmic composition rubric melodic composition rubric 	<ul style="list-style-type: none"> Spotlight on Music Grade 3 World Music Drumming The Accidental Drum Circle Sound Ideas Together in Rhythm Outside the Lines Teacher-created projects

Standard 3: Responding - Understanding and evaluating how the arts convey meaning.		School Program Designed Curriculum and Student Learning Assessments									
Ensembles											
Process Component Re.4: Evaluate - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria. Connect. Relate musical ideas and works with varied context to deepen understanding.											
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) informed by analysis, interpretation, and established criteria. Essential Question: How do we judge the quality of musical work(s) and performance(s)?											
Performance Indicators – <ul style="list-style-type: none"> Bold italics represent what is new beyond the earlier level <p>Novice -----Beginning or an equivalent to 2 years of study in an ensemble in addition to general music.</p> <p>Intermediate ----Middle level or an equivalent to 4 years of study in an ensemble in addition to general music.</p> <p>Proficient -----Five or more years of study in addition to general music.</p> <p>Accomplished----Proficiency exceeding average performance proficiency for high school study.</p> <p>Advanced ----- Preparing for collegiate study in music.</p>	Instructional Learning Opportunities The Student Will: <ul style="list-style-type: none"> Identify, respond to, and evaluate the unique attributes (artistic processes and organizational principles) of an artwork from a given historical period or from a given culture. Evaluate the effectiveness of the interrelationships between creators, performers, and others involved in a production or presentation of the arts. Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models. Use specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and applies the criteria in her/his personal participation in music. Explain how the roles of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts. 										
<table border="1"> <tr> <td>Novice</td> <td>Re 4.N Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.</td> </tr> <tr> <td>Intermediate</td> <td>Re 4.I Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</td> </tr> <tr> <td>Proficient</td> <td>Re 4.P Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</td> </tr> <tr> <td>Accomplished</td> <td>Re 4.Ac Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</td> </tr> <tr> <td>Advanced</td> <td>Re 4.Ad Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</td> </tr> </table>	Novice	Re 4.N Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Intermediate	Re 4.I Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Proficient	Re 4.P Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	Accomplished	Re 4.Ac Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	Advanced	Re 4.Ad Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.	
Novice	Re 4.N Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.										
Intermediate	Re 4.I Explain the influence of experiences, analysis, and context on interest in and evaluation of music.										
Proficient	Re 4.P Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.										
Accomplished	Re 4.Ac Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.										
Advanced	Re 4.Ad Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.										
Fine Arts Anchor 9: Apply criteria to evaluate artistic work.											

Curriculum Examples		Responding Ensemble: Middle School Choral	
Middle School Choral Curriculum Sample			
Standard 3: Responding – Understanding and evaluating how the arts convey meaning.			
Process Component 4: Evaluate – Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.			
Enduring Understanding: The personal evaluation of musical work(s) and performance (s) is informed by analysis, interpretation, and established criteria.		Essential Question: How do we judge the quality of musical work(s) and performance(s)?	
Indicators/Objectives	Essential Knowledge and Skills	Teaching Techniques and Strategies	Assessment & Resources
Re.4 A. Identify and describe the effect and influence of interest, experience, analysis, and context on the evaluation of music. B. Evaluate musical works and performances based on specific criteria	The Student Will: <ul style="list-style-type: none"> Explain how personal interest, experiences, and context impact the evaluation of a musical work or performance. Identify attributes of an effective performance in various settings and contexts. Evaluate a musical work or performance by comparing it to similar or exemplary models. Evaluate a musical work or performance by using established criteria. 	The Teacher Will: <ul style="list-style-type: none"> Record rehearsals and performance for student evaluation Provide models and exemplars of a variety of musical works and performances. Provide and implement rubric for self-evaluation of rehearsal or performance. Utilize writing on demand – journals, reflection, critique, etc. 	Assessments <ul style="list-style-type: none"> Written/Oral Analysis Written/Oral Self-Reflection Journal Critique Rubric Resources <ul style="list-style-type: none"> Library of listening selections (CD, free on-line radio, YouTube etc.) Rehearsal/Performance recordings (self and others)

Standard 2: Performing – Realizing artistic ideas and work through interpretation and presentation.		School Program Designed Curriculum and Student Learning Assessments
Ensembles		
Process Component Pr.4: Rehearse, Evaluate and Refine - Evaluate and refine personal and ensemble performances, individually or in collaboration with others.		
Enduring Understanding: 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.		
Essential Question: How do musicians improve the quality of their performance?		
Performance Indicators – <ul style="list-style-type: none"> Bold italics represent what is new beyond the earlier level <p>Novice -----Beginning or an equivalent to 2 years of study in an ensemble in addition to general music.</p> <p>Intermediate -----Middle level or an equivalent to 4 years of study in an ensemble in addition to general music.</p> <p>Proficient -----Five or more years of study in addition to general music.</p> <p>Accomplished -----Proficiency exceeding average performance proficiency for high school study.</p> <p>Advanced -----Preparing for collegiate study in music.</p>	Instructional Learning Opportunities The Student Will: <ul style="list-style-type: none"> Rehearse in small ensembles with one student on a part. Evaluate a performance by comparing it to similar or exemplary models. Apply an ever increasingly complex set of criteria for making informed critical evaluations regarding personal participation in music. Create and implement effective rehearsal planning techniques that enhance ensemble performance. 	
Novice	Pr.4.N Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	
Intermediate	Pr.4.I Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	
Proficient	Pr.4.P Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	
Accomplished	Pr.4.Ac Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	
Advanced	Pr.4.Ad Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.	

Fine Arts Anchor 5: Develop and refine artistic work for presentation.

Standard 2: Performing – Realizing artistic ideas and work through interpretation and presentation		
Process Component 4: Rehearse, Evaluate, and Refine – Evaluate and refine personal and ensemble performances, individually or in collaboration with others.		
Enduring Understanding: 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.		Essential Question: How do musicians improve the quality of their performance?
Learning Targets	Essential Skills & Knowledge	Assessment
Pr.4.P Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.	Knowledge: <ul style="list-style-type: none"> Phrases, melodic structure, and expressive shape to musically express the piece being performed. Effective rehearsal planning techniques that enhance ensemble performance. Vocabulary: marcato, staccato, legato, tenuto, vibrato, crescendo, diminuendo, unison, harmony, phrase, climax, pp, p, mf, f, ff, expressive shape. Skills: Ability to: <ul style="list-style-type: none"> Rehearse in small ensembles with one student on a part. Evaluate a performance by comparing it to similar or exemplary models. Apply an ever increasingly complex set of criteria for making informed critical evaluations regarding personal participation in music. 	Using the assigned practice log, the student will: <ul style="list-style-type: none"> Cite specific area in the music on which they rehearse clearly explaining of how the musical elements present (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) and/or organizational principles (unity and variety or repetition and contrast) are had been improved upon in their rehearsal. Explain how the stylistic features in the sections define the expressive value for an enhanced musical performance.

Where Can I Find the Standards and Resources for Support?

Resources

Music Standards

KMEA Website
ksmea.org

The image shows two screenshots of the KMEA website. The left screenshot shows the main navigation menu with 'RESOURCES' highlighted. The right screenshot shows the 'Music Standards' page, which includes a search bar, a list of related pages (Music Positions, Resource Links, Music Standards, KMEA Fund, KSHSAA), and a list of content strands (PreK-8 General Music, Ensembles (band, choir, orchestra, etc.)).

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What's Next on the Journey...

Revising your District Curriculum:

Ideas for Approaches and Practices

Friday, February 26 9:00 am 2:45 pm (repeat session)

202 Cherry

Clinician: *Dee Hansen*

Resources for Additional Assistance

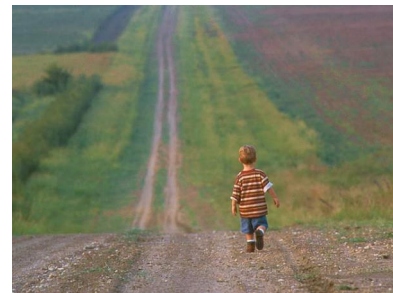
- ksmea.org
- nafme.org/my-classroom/standards/

Future Standards Training

- ISW 2017
- Other workshops and resources

What Training Do You Need?

Email input to president@ksmea.org



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