

The New National Music Standards Traditional & Emerging Ensembles

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The WHY. . .

Meet Dorothy Custer



Where to Get Standards Info:

<http://www.nafme.org/my-classroom/standards/>

Standards



The 2014 Music Standards are all about *Music Literacy*. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the three Artistic Processes* of

- Creating,
- Performing, and
- Responding.

These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies. And isn't competence in Creating, Performing, and Responding what we really want for our students?

Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens.

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as to their culture, their community, and their colleagues.

The new standards provide teachers with frameworks that closely match the unique goals of their specialized classes. The standards are presented in a grade-by-grade sequence from pre-K through grade 8, and discrete strands address common high-school music classes, such as Ensembles and Music

Jay McTighe and Grant Wiggins

Understanding by Design (UbD)

Backwards Design: Identify outcomes then design goals.

Backwards Assessment Model (BAM)

Defining Arts Literacy

Using Artistic Processes (4)

and Anchor Standards (11)

Identifying Creative Practices

Specifying Enduring Understandings

and Essential Questions

Embedding Assessments

Defining Arts Literacy



Artistic literacy is the knowledge and understanding required to participate authentically in the arts.

*Fluency in the language(s) of the arts is the ability to **create, perform/produce/present, respond, and connect** through symbolic and metaphoric forms that are unique to the arts.*

An artistically literate person can transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

BUT. . .

Artistic literacy is not limited to arts history and appreciation courses, but should include art-making experiences that can lead to a satisfying lifetime of active and creative practices.

Arts Success and Achievement through Creative Practices

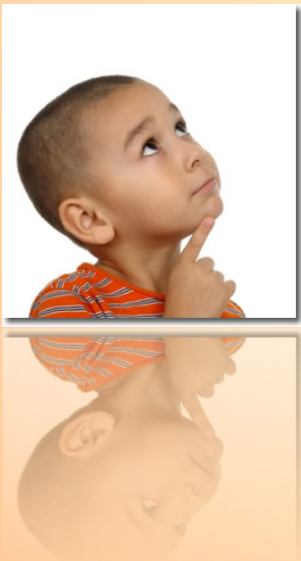
Success and achievement in the arts demands engagement in the four fundamental practices of imagination, investigation, construction, and collaboration in multiple contexts.



These meta-cognitive practices are the effective work habits of curiosity, creativity, innovation, critical thinking and problem solving, communication, and collaboration, each of which transfer to all aspects of learning and life in ~~the 21st century.~~ Oops! I mean, 22nd century!!!

Specifying Enduring Understandings and Essential Questions

Enduring understandings and essential questions focus on what are often called “big ideas.” E.U. statements summarize important ideas that are central to a discipline and have lasting value beyond the classroom.



*Essential questions are those that encourage, hint at, even demand transfer beyond the particular topic in which students first encounter them, and therefore, should recur over the years to promote conceptual **connections** and curriculum coherence.*

Cornerstone (Embedded) Assessments

- *are curriculum embedded (as opposed to externally imposed);*
- *recur over the grades, becoming increasingly sophisticated over time;*
- *establish authentic contexts for performance;*
- *assess understanding and transfer via genuine performance;*

Cornerstone (Embedded) Assessments

- *integrate 21st century skills (e.g., critical thinking, technology use, teamwork) with subject area content;*
- *evaluate performance with established rubrics;*
- *engage students in meaningful learning while encouraging the best teaching;*
- *provide content for a student's portfolio (so that they graduate with a resume of demonstrated accomplishments rather than simply a transcript of courses taken).*

Artistic Processes and Anchor Standards

1. Creating: Conceiving and Developing New Artistic Ideas and Work

Artistic Processes and Anchor Standards

1. Creating: Anchor Standards

Lifelong Goals

The student will. . .

Anchor Standard 1:

Generate and conceptualize artistic ideas and work.

Anchor Standard 2:

Organize and develop artistic ideas and work.

Anchor Standard 3:

Refine and complete artistic work.

Artistic Processes and Anchor Standards

1. Creating: Conceiving and Developing New Artistic Ideas and Work

**2. Performing: Realizing
Artistic Ideas and Work
through Interpretation and
Presentation**

Artistic Processes and Anchor Standards

2. Performing: Anchor Standard

Lifelong Goals

The student will. . .

Anchor Standard 4:

Select, analyze, and interpret artistic work for presentation.

Anchor Standard 5:

Develop and refine artistic techniques and work
for presentation.

Anchor Standard 6:

Convey meaning through the presentation of
artistic work.

Artistic Processes and Anchor Standards

1. Creating: Conceiving and Developing New Artistic Ideas and Work
2. Performing: Realizing Artistic Ideas and Work Through Interpretation and Presentation

3. Responding: Understanding and Evaluating how “The Arts” Convey Meaning

Artistic Processes and Anchor Standards

3. Responding: Anchor Standards

Lifelong Goals

The student will. . .

Anchor Standard 7:

Perceive and analyze artistic work.

Anchor Standard 8:

Interpret intent and meaning in artistic work.

Anchor Standard 9:

Apply criteria to evaluate artistic work.

Artistic Processes and Anchor Standards

1. Creating: Conceiving and Developing New Artistic Ideas and Work
2. Performing: Realizing Artistic Ideas and Work Through Interpretation and Presentation
3. Responding: Understanding and Evaluating how the Arts Convey Meaning

**4. Connecting: Relating
Artistic Ideas and Work with
Personal Meaning and
External Context**

Artistic Processes and Anchor Standards

4. Connecting: Anchor Standards *Lifelong Goals*

The student will. . .

Anchor Standard 10:

Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11:

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

The Four (4) Artistic Processes



1. Creating: Conceiving and Developing New Artistic Ideas and Work

2. Performing: Realizing Artistic Ideas and Work Through Interpretation and Presentation



3. Responding: Understanding and Evaluating how the Arts Convey Meaning

4. Connecting: Relating Artistic Ideas and Work with Personal Meaning and External Context



Curriculum

SAMPLE INSTRUCTIONAL GOALS: (IGs)

MARIACHI: ARMONIA (Guitar, Vihuela, and Guitarrón)

Instructional Goals **(IGs)**: *Some sample goals are :*

1. To develop correct vocal production technique.
10. To recognize form in simple Mariachi styles through listening to recordings and live performances.
13. To incorporate the traditional mánicos used in simple Mariachi styles into live performances.
19. To demonstrate an awareness of the regional and historical significance and variations of Mariachi music.

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOAL: VOCAL PRODUCTION

Instructional Goal **(IG)**: *The goal is:*

1. To develop correct vocal production technique

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOAL: VOCAL PRODUCTION

1. To develop correct vocal production technique
- 1.1 *The student will* demonstrate proper breathing techniques necessary for supporting tone. (IG1) (Pr)
Artistic Process?

BUT...

How do we assess this skill?

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOAL: VOCAL PRODUCTION

1. To develop correct vocal production technique
 - 1.1 *The student will* demonstrate proper breathing techniques necessary for supporting tone. (IG1) (Pr)
 - 1.1. A Have students take an “air sip” using “oo” vowel embouchure over slow 4 count, exhaling over slow 8 count demonstrating proper upper body posture throughout (*Assessment*)

Now YOU try writing an assessment for this IG.

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOAL: VOCAL PRODUCTION

1. To develop correct vocal production technique
 - 1.1 *The student will* demonstrate proper breathing techniques necessary for supporting tone. (IG1) (Pr)
 - 1.1. A Have students take an “air sip” using “oo” vowel embouchure over slow 4 count, exhaling over slow 8 count demonstrating proper upper body posture throughout (*Assessment*)
 - 1.1. B Have students take an “air sip” then blow out short puffs demonstrating awareness of abdominal muscles involved in breathing. (*Assessment*)

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOALS: SIMPLE MARIACHI STYLES (FORM)

Instructional Goals **(IGs)**: *The sample goals are:*

- 10. To recognize simple Mariachi styles by listening to recordings and live performances.
- 13. To incorporate the traditional *mánicos* used in simple Mariachi styles into live performances.
- 19. To demonstrate an awareness of the regional and historical significance and variations of Mariachi music.

X.1 *The student will identify Ranchera Lenta (a.k.a. Romantica) style*
(**IGs** 10, 13, 19)

<http://www.musicedconsultants.net/conference-materials>

Ranchera Lenta Style

4/4 Time Signature

Mánico: Down Strums

Mostly Major Keys

Golpe Strum

HINT: Have students speak text in rhythm before playing.

The musical score is written for three parts: Voice, Armonia, and Guitarron. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems, each containing four measures.

System 1:

- Voice:** Four measures of whole rests.
- Armonia:** Four measures of down strums. Above the first two measures are the labels "Bass Play" and "Bass Play". Above the last two measures are the labels "A 7" and "A 7".
- Guitarron:** Four measures of half notes. The notes are D, F#, A, and C# in the first measure, and D, F#, A, and C# in the second measure, and so on.

System 2:

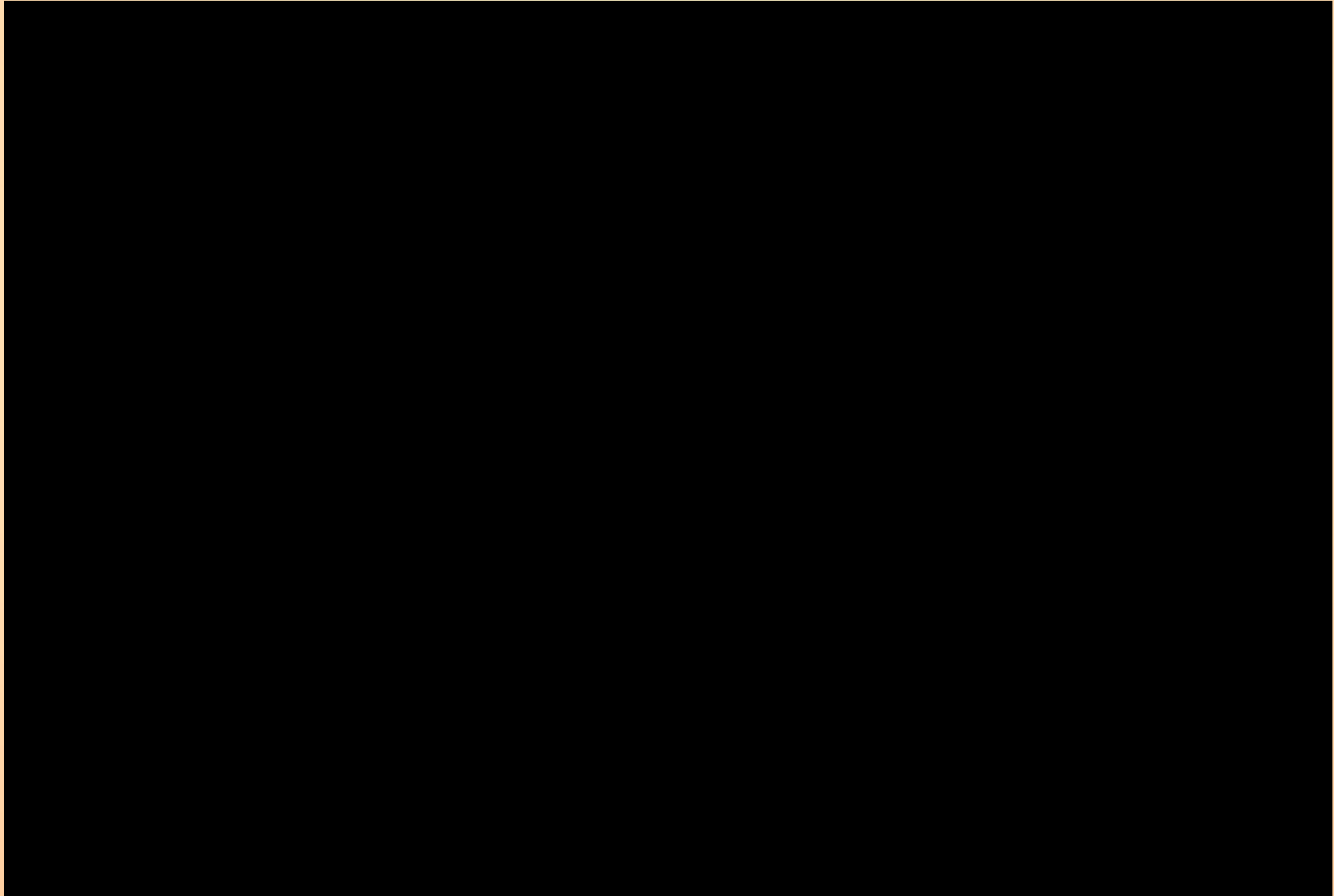
- Voice:** Four measures of whole rests.
- arm. (Armonia):** Four measures of down strums. Above the first two measures are the labels "D" and "D". Above the last two measures are the labels "A 7" and "A 7".
- Gtrr. (Guitarron):** Four measures of half notes. The notes are D, F#, A, and C# in the first measure, and D, F#, A, and C# in the second measure, and so on.

Bailey Middle School, Year 2 of Program

“El Rey” Ranchera Lenta (a.k.a. Romantica) Style

4/4 Time Signature Mánico: Down Strums

Mostly Major Keys Golpe Strum



Curriculum

SAMPLE GOALS: SIMPLE MARIACHI STYLES (FORM)

10.1 X.1 *The student will identify Ranchera Lenta (a.k.a. Romantica) style (IGs 10, 13, 19) (Cr) (Pr) (Re) (Cn)*

Artistic Processes?

- 10. To recognize simple Mariachi styles by listening to recordings and live performances.
- 13. To incorporate the traditional *mánicos* used in simple Mariachi styles into live performances.
- 19. To demonstrate an awareness of the regional and historical significance and variations of Mariachi music.

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOALS: SIMPLE MARIACHI STYLES (FORM)

X.1 *The student will* identify Ranchera Lenta (a.k.a. Romantica) style (Cr) (Pr) (Re) (Cn)
(IGs 10, 13, 19)

X.1.A Ask students to compose a simple song in the style of a Ranchera Lenta using the I, IV and V7 chords of Re Major. (Create)

X.1.B Have students perform selections in the Ranchera Lenta style. (Perform)

<http://www.musicedconsultants.net/conference-materials>

Curriculum

SAMPLE GOALS: SIMPLE MARIACHI STYLES (FORM)

X.1 *The student will* identify Ranchera Lenta (Romantica) style. (**IGs** 10, 13, 19) (**Cr**) (**Pr**) (**Re**) (**Cn**)

X.1.C Have students listen to or view recorded performances of like Ranchera Lentas then describe the various differences in the recordings using correct terminology. (**Respond**)

X.1.D Have students explain the derivation of the Ranchera Lenta style and its significance (**Connecting**) (from the ranch—cowboy songs, love songs)

Next Stop: Performance Standards in Music



**Performance
Standards**

**11
Anchor
Standards**

**4
Artistic
Processes**



Performance Standards: Creating

Google: (Traditional and) Emerging Ensembles Strand

Music - Traditional and Emerging Ensembles Strand						
CREATING	Anchor Standard 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 Question(s): How do musicians generate creative ideas?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Imagine	MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.8a Compose and improvise ideas for melodie s and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	MU:Cr1.1.E.1la Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	MU:Cr1.1.E.1lla Compose and improvise musical ideas for a variety of purposes and contexts .	Imagine
CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Essential Question(s): How do musicians make creative decisions?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make	MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	MU:Cr2.1.E.1la Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	MU:Cr2.1.E.1lla Select and develop composed and improvised ideas into draft musical works organized for a variety of purpose s and contexts .	Plan and Make
	MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.1b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.1lb Preserve draft compositions and improvisations through standard notation , audio, or video recording.	MU:Cr2.1.E.1llb Preserve draft musical works through standard notation , audio, or video recording.	
CREATING	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question(s): How do musicians improve the quality of their creative work?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine	MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria .	MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria .	MU:Cr3.1.E.1a Evaluate and refine draft melodies, rhythmic passages, arrangements , and improvisations based on established criteria , including the extent to which they address identified purposes .	MU:Cr3.1.E.1la Evaluate and refine draft arrangements, sections, short compositions , and improvisations based on personally-developed criteria , including the extent to which they address identified purposes .	MU:Cr3.1.E.1lla Evaluate and refine varied draft musical works based on appropriate criteria , including the extent to which they address identified purposes and contexts .	Evaluate and Refine
	Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication Essential Question(s): When is creative work ready to share?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present	MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes .	MU:Cr3.2.E.1la Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes .	MU:Cr3.2.E.1lla Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts .	Present

Performance Standards: Performing

Google: (Traditional and) Emerging Ensembles Strand

Music - Traditional and Emerging Ensembles Strand						
PERFORMING	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Essential Question(s): How do performers select repertoire?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context , and the technical skill of the individual or ensemble .	MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), <i>an understanding of formal design</i> in the music, context , and the technical skill of the individual and ensemble .	MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study <i>based on an understanding of theoretical and structural characteristics of the music</i> , the technical skill of the individual or ensemble , and the purpose or context of the performance .	MU:Pr4.1.E.11a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble , and the purpose and context of the performance .	MU:Pr4.1.E.111a Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble , and the purpose and context of the performance .	Select
Analyze	Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Essential Question(s): How does understanding the structure and context of musical works inform performance?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances .	MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, <i>how the setting and formal characteristics of musical works contribute to understanding the context of the music</i> in prepared or improvised performances .	MU:Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances .	MU:Pr4.2.E.11a Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances .	MU:Pr4.2.E.111a Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances .	Analyze
Interpret	Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances .	MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances .	MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances .	MU:Pr4.3.E.11a Demonstrate how understanding the style , genre , and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.	MU:Pr4.3.E.111a Demonstrate how understanding the style , genre , and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.	Interpret
PERFORMING	Anchor Standard 5: Develop and refine artistic techniques and work for presentation. 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(s): How do musicians improve the quality of their performance?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Rehearse, Evaluate and Refine	MU:Pr5.1.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	MU:Pr5.1.E.8a 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 .	MU:Pr5.1.E.1a 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 .	MU:Pr5.1.E.11a Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	MU:Pr5.1.E.111a Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.	Rehearse, Evaluate and Refine

Performance Standards: Responding

Google: (Traditional and) Emerging Ensembles Strand

Music - Traditional and Emerging Ensembles Strand						
RESPONDING	Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context .	MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose , and context .	MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .	MU:Re7.1.E.1a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context .	MU:Re7.1.E.1a Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context .	Select
RESPONDING	Enduring Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music. Essential Question(s): How does understanding the structure and context of the music influence a response?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	MU:Re7.2.E.8a Describe how <i>understanding context</i> and the way the elements of music are manipulated inform the response to music.	MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	MU:Re7.2.E.1a Explain how the analysis of structures and contexts inform the response to music.	MU:Re7.2.E.1a Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.	Analyze
RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works , referring to the elements of music , contexts , and (when appropriate) the setting of the text .	MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works , citing as evidence the treatment of the elements of music , contexts , and (when appropriate) the setting of the text .	MU:Re8.1.E.1a Explain and support interpretations of the expressive intent and meaning of musical works , citing as evidence the treatment of the elements of music , contexts , (when appropriate) the setting of the text , and personal research.	MU:Re8.1.E.1a Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music , contexts , (when appropriate) the setting of the text , and varied researched sources.	MU:Re8.1.E.1a Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.	Interpret
RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate	MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria , including analysis of the structure and context .	MU:Re9.1.E.1a Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria , including analysis and interpretation of the structure and context .	MU:Re9.1.E.1a Develop and justify evaluations of music, programs of music, and performances based on criteria , personal decision-making, research, and understanding of contexts .	Evaluate

Performance Standards: Connecting Google: *(Traditional and) Emerging Ensembles Strand*

Music - Traditional and Emerging Ensembles Strand					
CONNECTING	Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?				
	Novice MU:Cn10.0.E.5a	Intermediate MU:Cn10.0.E.8a	HS Proficient MU:Cn10.0.E.1a	HS Accomplished MU:Cn10.0.E.1a	HS Advanced MU:Cn10.0.E.11a
	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
CONNECTING	Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?				
	Novice MU:Cn11.0.E.5a	Intermediate MU:Cn11.0.E.8a	HS Proficient MU:Cn11.0.E.1a	HS Accomplished MU:Cn11.0.E.1a	HS Advanced MU:Cn11.0.E.11a
	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.



EXAMPLE: Performance Standards

Artistic Process: Creating (Cr)

Anchor Standard 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 Question:

How do musicians generate creative ideas?

EXAMPLE: Performance Standards

Artistic Process: Creating (Cr)

Anchor Standard 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 Question:

How do musicians generate creative ideas?

Performance
Standard #

Anchor
Standard #

Ensemble
Strand

Novice: MU: **CR.1.1.E.5** ← Grade

Compose and **improvise** melodic and rhythmic ideas or **motives** that reflect characteristics(s) of music or text(s) studied in rehearsal.

What changed

Intermediate: MU: **CR.1.1.E.8**

Compose and **improvise** ideas for **melodies** and **rhythmic passages** based on characteristic(s) of music or text(s) studied in rehearsal.

Vocabulary
(in Glossary)

EXAMPLE: Performance Standards

Artistic Process: Creating (Cr) **HS Proficient:** MU:CR1.1.E.I

Anchor Standard 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 Question:

How do musicians generate creative ideas?

Compose and **improvise** ideas for **melodies, rhythmic passages, and arrangements** for specific **purposes** that reflect characteristic(s) of *music from a variety of **historical periods*** studied in rehearsal.

HS Accomplished: MU:CR1.1.E.II

Compose and **improvise** ideas for **arrangements, sections, and short compositions** for specific **purposes** that reflect characteristic(s) of music *from a variety of **cultures*** studied in rehearsal.

HS Advanced: MU:CR1.1.E.III

Compose and **improvise musical ideas** for a variety of **purposes and contexts**.

Model Cornerstone Assessments

McTighe “Evaluate performance with established rubrics”

¡Simplemente Mariachi! Student Assessment Form

Student Name _____

Date _____

Both instrumental and vocal elements should be assessed with regard to the musical skills indicated below. Circle the number which indicates the current level of performance demonstrated by the student or ensemble. Students may also use this form to assess the performance of other similar ensembles.

	LOW				HIGH
Tone Quality					
Appropriate to Style	1	2	3	4	5
Control (Instrumental)	1	2	3	4	5
Control (Vocal)	1	2	3	4	5
Music Literacy/Technical Accuracy					
Intonation	1	2	3	4	5
Notation	1	2	3	4	5
Rhythm	1	2	3	4	5
Style/Form	1	2	3	4	5
Sight-reading	1	2	3	4	5
Sight-singing	1	2	3	4	5
Musical Symbols	1	2	3	4	5
Terminology/Vocabulary	1	2	3	4	5
Listening/Evaluation	1	2	3	4	5
Relationships to Other Arts	1	2	3	4	5
Relationships Outside the Arts	1	2	3	4	5
Interpretation/Expression					
Tempo	1	2	3	4	5
Dynamics	1	2	3	4	5
Articulations	1	2	3	4	5

Understanding of Music _____

Model Cornerstone Assessments

McTighe “Evaluate performance with established rubrics”

PLAYING (25 points possible)	5	4	3	2	1	TOTAL
POSTURE: correct standing posture, correct right & left hand positions	5	4	3	2	1	
RHYTHM: accurate values of notes & rests, duration, pulse, steadiness, meter	5	4	3	2	1	
NOTES: accurate pitches and intonation	5	4	3	2	1	
TONE: full sound, no buzzing, cracking or squeaking.	5	4	3	2	1	
FINGERING & BOWING: correct fingering and/or bowing as marked	5	4	3	2	1	
SINGING (25 points possible)	5	4	3	2	1	TOTAL
POSTURE: correct standing posture, hands at sides, shoulders back and relaxed, relaxed jaw	5	4	3	2	1	
RHYTHM: accurate values of notes & rests, duration, pulse, steadiness, meter	5	4	3	2	1	
NOTES: accurate pitches and intonation	5	4	3	2	1	
PROJECTION: full volume, breath support and pleasing tone	5	4	3	2	1	
DICTION: proper pronunciation, good vowels & consonants	5	4	3	2	1	
OVERALL (20 points possible)	5	4	3	2	1	TOTAL
PRESENTATION: appearance and facial expressions	5	4	3	2	1	
MUSICIANSHIP: expressive style, dynamics, interpretation	5	4	3	2	1	
BEHAVIOR: following instructions, caused no disruptions while others were performing	5	4	3	2	1	
EFFORT: practice and preparation, including memorization	5	4	3	2	1	

Model Cornerstone Assessments

McTighe “Evaluate performance with established rubrics”

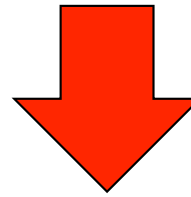
Rubric for Mariachi Performance Assessment

CATEGORY	SUPERIOR	EXCELLENT	AVERAGE	BELOW AVERAGE	POOR
INTONATION <ul style="list-style-type: none"> Instrument Tuning Ensemble Intonation Pitch Control Listening/Adjusting 	-Instruments are well-tuned. -Melodic and harmonic intonation demonstrated consistently. -Control of pitch in all registers and dynamic levels is apparent. -Listening/adjusting skills are demonstrated consistently.	-Instruments are well-tuned. -Melodic and harmonic intonation is very good. -Minor problems sometimes occur in range and/or volume extremes or difficult passages. -Listening skills are apparent and students display ability to correct most problems.	-Instruments are tuned relatively well. -Less demanding melodies, intervals and harmonic structures are performed successfully. -More complex intervals, octaves and unisons performed with partial success. -Listening skills are demonstrated and attempts are made to correct obvious problems.	-Instruments are somewhat in tune. -Difficult intervals/harmonic structure are the major intonation weaknesses. -Individual and sectional intonation problems are seldom corrected. -Listening and attentiveness are inconsistent and often neglected.	-Instruments are out of tune consistently. -Simple intervals and harmonic structure show lack of intonation. -Individual and sectional intonation are not corrected. -Listening and attentiveness is not demonstrated.
TONE <ul style="list-style-type: none"> Color Texture Sonority 	-Well-focused full, rich tone is produced consistently. -Uniform color, texture and sonority is demonstrated consistently during the entire performance.	-Appropriate tone quality is achieved most of the time with some problems occurring during the most demanding passages. -Uniform color, texture and sonority is well-controlled.	-A basic approach to appropriate tone production is demonstrated in less demanding passages with problems evident in passages of extremes in volumes and/or registers. -Uniform color and texture is apparent in less demanding passages.	-A basic understanding of tone quality concepts is lacking. -Volume and register extremes are not controlled. -Uniform color and texture is inconsistent.	-Basic elements of color, texture, and sonority are rarely evident.
TECHNIQUE: Ensemble <ul style="list-style-type: none"> Uniformity/ Cohesiveness Articulation Style/Technique Flexibility/Dexterity Posture/Instrument Position 	-Ensemble cohesiveness is outstanding. -Comprehensive knowledge of correct articulation style and technique is demonstrated during the entire performance. -The entire ensemble exhibits flexibility and dexterity consistently. -All students exhibit correct posture and instrument position consistently.	-Ensemble cohesiveness is apparent most of the time. -A working knowledge of articulation styles is evident. -Manual dexterity is exhibited with flexibility being evident for the majority of the performance. -Most students exhibit correct posture and instrument position consistently.	-Ensemble cohesiveness is demonstrated inconsistently. -Articulation technique and style are appropriate most of the time. Styles are often performed uniformly but consistency and accuracy are lacking with more complex articulations lacking clarity and control. -Players demonstrate a degree of flexibility and dexterity inconsistently. -Some students exhibit correct posture and instrument position inconsistently.	-Uniformity is achieved in some simple passages but overall cohesiveness is not evident. -Articulation technique, styles and accuracy are appropriate some of the time but often cause severe problems. -Flexibility and dexterity are persistent problems. Faster, more complex passages tax players beyond their ability. -Students exhibit correct posture and/or instrument position at times.	-Uniformity and attention to articulation are rarely demonstrated. -Flexibility and dexterity present challenges consistently. -Students do not exhibit correct posture and/or instrument position.
TECHNIQUE: Strings <ul style="list-style-type: none"> Bow Left Hand 	-Uniformity in bow direction, contact points and distribution demonstrated consistently. -Hand positions are correct -When used, shifting, vibrato and use of 4 th finger are accurate and effective consistently.	-Uniformity in bow direction, contact points and distribution often demonstrated. -When used, most shifting, vibrato and use of 4 th finger are accurate and effective.	-Uniformity in bow direction, contact points and distribution demonstrated inconsistently. -When used, shifting, vibrato and use of 4 th finger are sometimes accurate and effective.	-Uniformity in bow direction, contact points and distribution rarely demonstrated. -When used, shifting, vibrato and use of 4 th finger are not accurate or effective.	-Uniformity in bow direction, contact points and distribution not evident. -Correct hand position is not demonstrated
TECHNIQUE: Vocal <ul style="list-style-type: none"> Clarity of Text Begin/End Consonants Vowel Uniformity Attention to Attacks/Releases 	-Language is pronounced correctly. -Precise diction enhances rhythmic accuracy. -Consonants are clearly articulated consistently -Vowels are uniform across the sections and the ensemble and modified appropriately when required -Attacks and releases are precise across the sections and the ensemble.	-Language is pronounced correctly. -Diction is clear with lapses in faster passages or in extreme ranges. -Consonants are clearly articulated most of the time. -Vowels are uniform across the sections and the ensemble with lapses in faster passages or where modification is required. -Attacks and releases are precise across the sections and the ensemble.	-Language is pronounced correctly most of the time. -Efforts are made to achieve accurate diction. -Consonants are clearly articulated some of the time. -Efforts are made to achieve a uniform vowel sound most of the time. -Attacks and releases are precise some of the time.	-Mastery of language is demonstrated inconsistently. -Diction is clear inconsistently. -Consonants, attacks, and releases are clear and precise only in simple passages. -Uniform vowel sound is demonstrated inconsistently. -Attacks and releases are imprecise.	-Mastery of language is not demonstrated. -Diction is not clear. -Consonants, attacks, and releases are not clear and precise. -Uniform vowel sound is not demonstrated. -Attacks and releases are imprecise.



National Association
for Music Education

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Music Model Cornerstone Assessment

Artistic Process: Performing
Traditional and Emerging Ensembles



Where to Find Model Cornerstone Assessments

<http://www.nafme.org/my-classroom/standards/>

More Information...

The Standards

- What exactly are the new music standards?
- How do they compare to the 1994 music standards?
- What Opportunities to Learn need to be in place?

Developing Knowledge, Skills, and Dispositions

- How can I build these into my lesson plan using the new music standards?

Student Assessment/MCAs

- Now that I have the new music standards, how do I evaluate my student's progress?
- What are Model Cornerstone Assessments, and how can I be involved?

Additional Resources, Copyright, and Credits



Where to Find Model Cornerstone Assessments

<http://www.nafme.org/my-classroom/standards/>

Student Assessment Using Model Cornerstone Assessments

Music Teachers: We Need You!

Student Assessment. The following MCAs have been drafted and are being field-tested:

- Music MCA General Music Grade 2 Creating – updated 08/20/2015
- Music MCA General Music Grade 2 Performing – updated 08/20/2015
- Music MCA General Music Grade 2 Responding – updated 08/20/2015
- Music MCA General Music Grade 5 Creating – updated 08/06/2015
- Music MCA General Music Grade 5 Performing – updated 09/28/2015
- Music MCA General Music Grade 5 Responding – updated 08/06/2015
- Music MCA General Music Grade 8 Creating – updated 08/06/2015
- Music MCA General Music Grade 8 Performing – updated 08/06/2015
- Music MCA General Music Grade 8 Responding – updated 08/06/2015
- Music MCA Ensemble Creating – updated 08/06/2015
- Music MCA Ensemble Creating Improvisation – updated 08/25/2015
- Music MCA Ensemble Performing Novice/Intermediate – updated 08/13/2015
- Music MCA Ensemble Performing Proficient – updated 08/06/2015
- Music MCA Ensemble Performing Accomplished/Advanced – updated 08/06/2015
- Music MCA Ensemble Responding – updated 08/06/2015
- Music MCA Guitar/Keyboard/Harmonizing Instruments Proficient – updated 01/13/2016
- Music MCA Technology Proficient – updated 08/06/2015
- Music MCA Technology Accomplished – updated 08/06/2015
- Music MCA Technology Advanced – updated 08/06/2015
- Music MCA Composition-Theory Proficient – updated 08/06/2015
- Music MCA Composition-Theory Accomplished – updated 08/06/2015
- Music MCA Composition-Theory Advanced – updated 08/06/2015



NATIONAL CORE ARTS STANDARDS

Dance, Media Arts, Music, Theatre And Visual Arts



What Are The Standards?

A process that guides educators in providing a unified quality arts education for



Creating

- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop



Performing/ Presenting/ Producing

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine



Responding

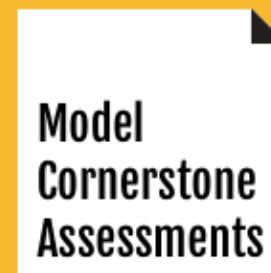
- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic



Connecting

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard #11.

BROWSE THE HANDBOOKS:



Got Smart Phone?

[http://www.musicedconsultants.net/
conference-materials](http://www.musicedconsultants.net/conference-materials)



Back to Dorothy Custer...



<http://www.musicedconsultants.net/conference-materials>

Happy 103rd Birthday, Dorothy!



Resource Info



<http://nafme.org/standards>

This Presentation:

<http://www.musicedconsultants.net/conference-materials>

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Join us in Las Vegas for Mariachi!

www.musicedconsults.net/2016-mariachi-workshops