

# CORE MUSIC STANDARDS AND MUSIC LITERACY

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# AGENDA

Standards Overview and Supports

Break

How to Begin with Examples and Videos

Next Steps

YOUR Next Steps

Questions

# ESSENTIAL QUESTIONS

Why NCCAS, and what is it?

How are these standards different?

What IS music literacy?

Why should we care, and what does it mean for practitioners?

# WHY NOW?



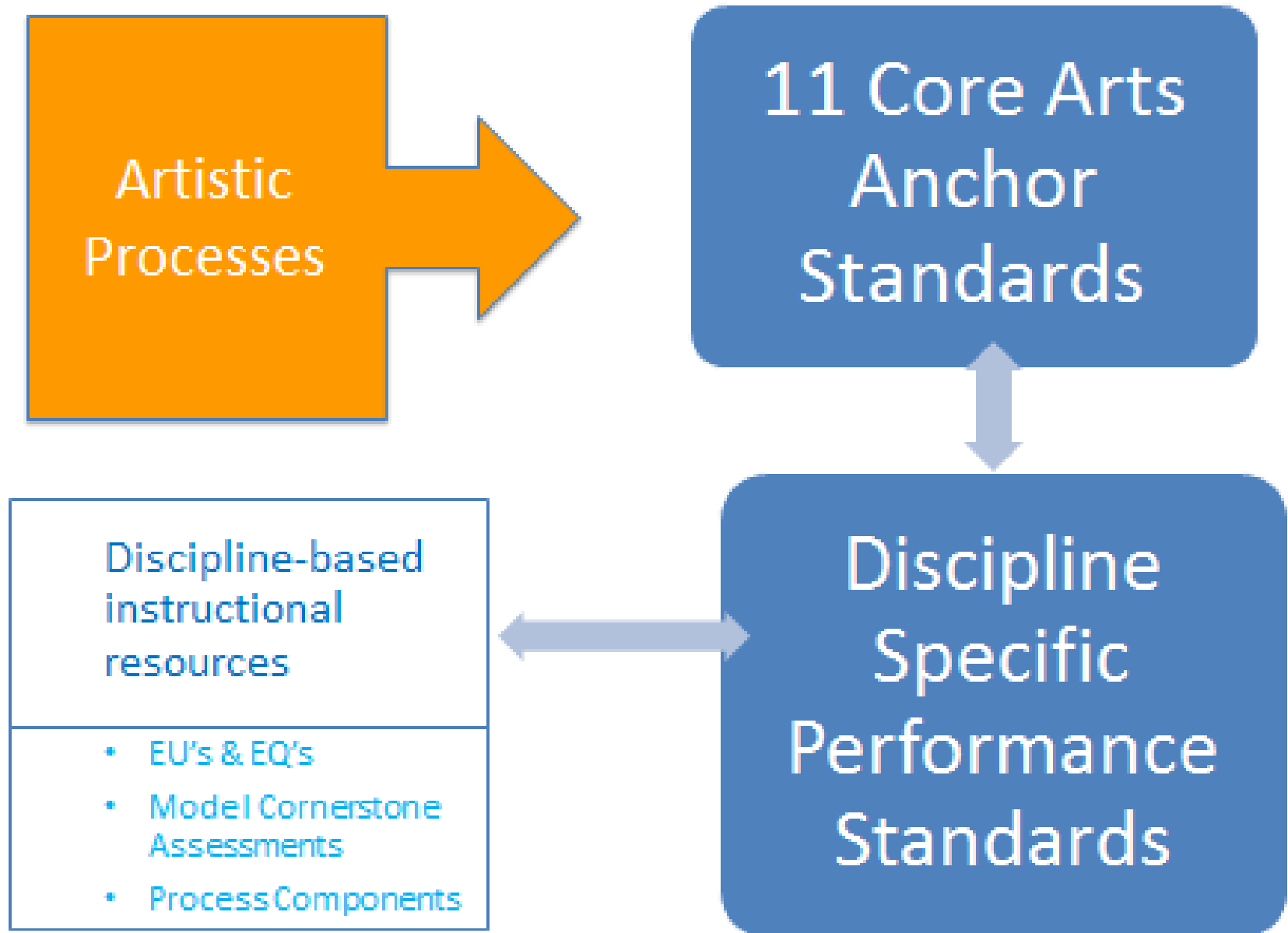


# WRITTEN WITH THE COLLEGE BOARD

- ⦿ 2<sup>nd</sup> Round of National Standards
  - Common Core Learning Standards
  - Science Standards
  - Social Studies Standards
- ⦿ Need for **Elective-Specific** Standards
  - 5 Arts – Art, Music, Dance, Theater, Media Arts
- ⦿ **Connections** to Key Ideals and Trends
  - Common Core Standards in ELA, Math
  - Common aspirations – “understand deeply”
  - 21<sup>st</sup> Century Skills
  - College and Career Readiness
  - Outcomes-based
- ⦿ Act as a Re-Commitment to the Arts

# MUSIC NATIONAL STANDARDS COMPARISON: 1994 VS. 2014

	1994 STANDARDS	2014 NCCAS STANDARDS	
<b>Focus</b>	Skills and Knowledge	Understanding / Independence Musical Literacy	
<b>Organization</b>	9 Content Standards	3 Artistic Processes Process Components Enduring Understandings and Essential Questions	
<b>Outcomes</b>	Achievement Standards 25 – 34 per level	Performance Standards 13 – 19 per level	
<b>Elementary/Middle</b>			
Span	Kindergarten – Grade 8	Prekindergarten – Grade 8	
Levels	Two (Grade 4 and Grade 8)	Ten (Grade-by-Grade PK-8)	
<b>High School</b>			
Scope	“One Size Fits All”	Four Elective Strands	
Levels	Two	Five	Ensemble Strand Guitar/Keyboard Strand
		Three	Composition/Theory Strand Music Technology Strand
<b>Connections</b>			
Music to Other Arts	Content Standard #8	11 Common Anchors	
Music to Other Areas	Content Standard #9	Embedded within 3 Processes	
<b>Assessment Tools</b>	Separate Publications	Model Cornerstone Assessments Benchmark Student Work	



# WHAT IS MUSIC LITERACY?

Agree on the meaning of literacy

- ◉ In general
- ◉ In music

*Literacy is the development of a continuum of skills, knowledge, and attitudes that prepare all of our learners for life in a changing world community.*

*It begins with the fundamental acquisition of skills in reading, writing, listening, speaking, viewing, representing, responding, and mathematics.*

*It becomes the ability to understand, think, apply, and communicate effectively in all subject and program areas in a variety of ways and for a variety of purposes.*

Source: Realization: the Change Imperative for Deepening District-Wide Reform.

Michael Fullan and Lyn Sharratt, 2009, Corwin Press.



# IDEAL OF ARTISTIC LITERACY

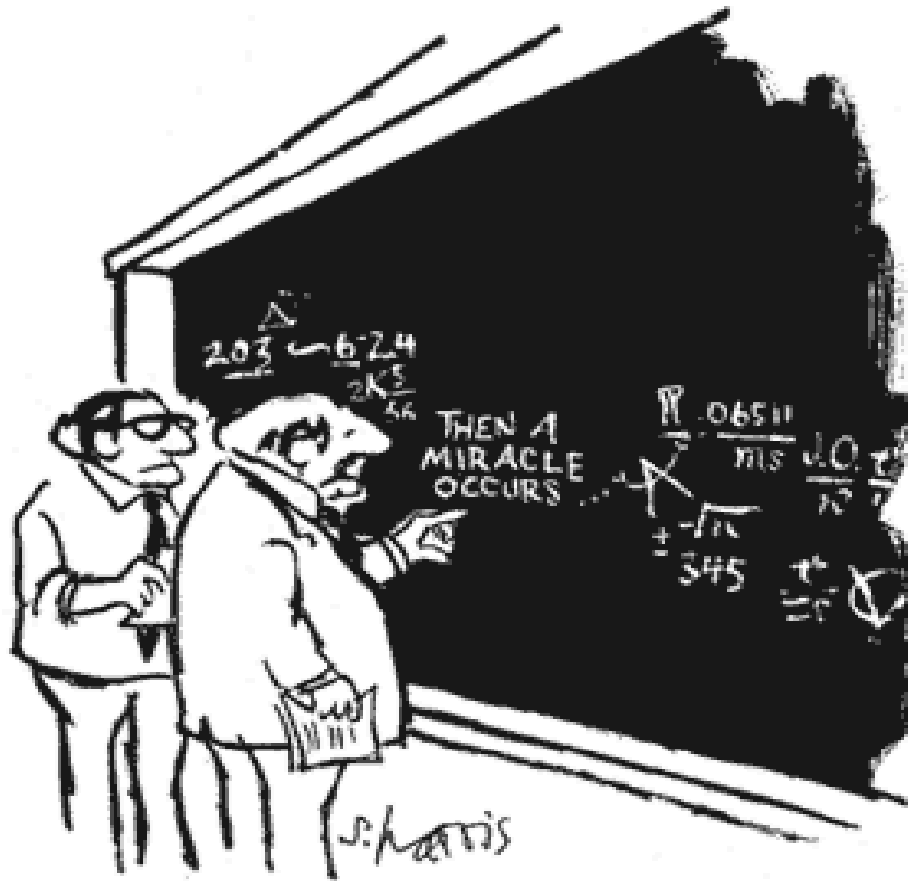
## Integration of *Artistic Processes*

- ◉ Creating
- ◉ Performing
- ◉ Responding

## Addition of Connecting “Process”

- ◉ We communicate with others through the Arts
- ◉ Presence of Arts literacy standards join others' goals

# DE-MYSTIFY THE PRODUCT



"I THINK YOU SHOULD BE MORE EXPLICIT HERE IN STEP TWO."



# Music Standards Structure

## 3 Artistic Processes with 13 Process Components and Connecting

CREATING		PERFORMING		RESPONDING	
Common Anchor #2	<b>Imagine</b> <i>Generate musical ideas for various purposes and contexts.</i>	Common Anchor #4	<b>Select</b> <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	Common Anchor #7	<b>Select</b> <i>Choose music appropriate for a specific purpose or context.</i>
	<b>Plan, Make</b> <i>Select and develop musical ideas for defined purposes and contexts.</i>		<b>Analyze</b> <i>Analyze the structure and context of varied musical works and their implications for performance.</i>		<b>Analyze</b> <i>Analyze how the structure and context of varied musical works inform the response.</i>
Common Anchor #3	<b>Evaluate, Refine</b> <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>	Common Anchor #5	<b>Interpret</b> <i>Develop personal interpretations that consider creators' intent.</i>	Common Anchor #8	<b>Interpret</b> <i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>
			<b>Rehearse, Evaluate, Refine</b> <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>		<b>Evaluate</b> <i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i>
	<b>Present</b> <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>	Common Anchor #6	<b>Present</b> <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>		
Embedded within Creating, Performing, and Responding					
<b>CONNECTING</b>					
Common Anchor #10: Synthesize and relate knowledge and personal experiences to make music. Common Anchor #11: Relate musical ideas and works to varied contexts and daily life to deepen understanding.					

# Organizing Format for Music Standards

	PK-2	3-5	6-8	High School		
		Novice	Intermediate	Proficient	Accomplished	Advanced
General Music						
Traditional & Emerging Ensembles						
Theory & Composition						
Harmonizing Instruments						
Technology						

# ADDITIONAL SUPPORTS

[www.nafme.org/standards](http://www.nafme.org/standards)

Knowledge and Skills Charts

Dispositions Defined

Opportunity to Learn Standards

NAfME Lesson Planner (handout)

Customized Handbook [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

# CONTINUED SUPPORT



**National Association  
for Music Education**

- ◉ National Pre-Conference and Inservice
  - Nashville, TN
  - October 25-28, 2015
  - Multiple sessions
- ◉ Learning Network Webinars
- ◉ MEJ and TM Articles

# WHAT'S YOUR ENTRY POINT?

What does this mean for ---

... New York State?

... practitioners?

... you?

... your district?

# ALIGNMENT WITH DISTRICT WORK

Music is a “technical subject”

- we are accountable for teaching to College and Career Readiness Standards (CCR)

College and Career Readiness Standards

- ◉ Reading
- ◉ Writing
- ◉ Listening and Speaking

Artistic LITERACY Processes (CPR) align with these!

- ◉ Creating
- ◉ Performing
- ◉ Responding



# COMMON ENTRY POINTS



## Performing Process Examples

- Ensembles
- General Music



**Musical**  
**3 Artistic Processes with**

CREATING	
Common Anchor #1	<b>Imagine</b> <i>Generate musical ideas for various purposes and contexts.</i>
Common Anchor #2	<b>Plan, Make</b> <i>Select and develop musical ideas for defined purposes and contexts.</i>
Common Anchor #3	<b>Evaluate, Refine</b> <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>
	<b>Present</b> <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>
Common / Common Anchor	

PERFORMING	
Common Anchor #4	<b>Select</b> <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>
	<b>Analyze</b> <i>Analyze the structure and context of varied musical works and their implications for performance.</i>
	<b>Interpret</b> <i>Develop personal interpretations that consider creators' intent.</i>
Common Anchor #5	<b>Rehearse, Evaluate, Refine</b> <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>
Common Anchor #6	<b>Present</b> <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>

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# #1. THE COMPONENT APPROACH

High School Instrumental Lessons (handout)

- ◉ Rehearse, Evaluate, Refine

Elementary General Music (video)

- ◉ Grade 2, Analyze
- ◉ Grade 5, Analyze



# PERFORMING:

## REHEARSE/EVALUATE/REFINE, ADVANCED

### Rehearse, Evaluate, 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?

MU:Pr5.3.E.IIIa Develop, apply, and *refine* appropriate rehearsal strategies to address individual and *ensemble* challenges in a varied *repertoire* of music.

# GM PERFORMING: ANALYZE, GRADE 2

## Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

### Enduring Understanding

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

### Essential Question

How does understanding the structure and context of musical works inform performance?

*Standard:* MU:Pr4.2.2a

**Demonstrate** knowledge of music **concepts** (such as **tonality** and **meter**) in music from a variety of **cultures** selected for **performance**

*Standard:* MU:Pr4.2.2b

When analyzing selected music, read and perform **rhythmic** and **melodic patterns** using **iconic** or **standard notation**.

# GRADE 2 GENERAL MUSIC CLASS



# GM PERFORMING: ANALYZE, GRADE 5

## Analyze

*Analyze the structure and context of varied musical works and their implications for performance.*

### Enduring Understanding

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

### Essential Question

How does understanding the structure and context of musical works inform performance?

### Standard: MU:Pr4.2.5a

**Demonstrate** understanding of the **structure** and the **elements of music** (such as **rhythm, pitch, form, and harmony**) in music selected for **performance**..

### Standard: MU:Pr4.2.5b

When analyzing selected music, read and perform using **standard notation**.

### Standard: MU:Pr4.2.5c

Explain how **context** (such as **social, cultural, and historical**) informs **performances**.

# GRADE 5 GENERAL MUSIC CLASS

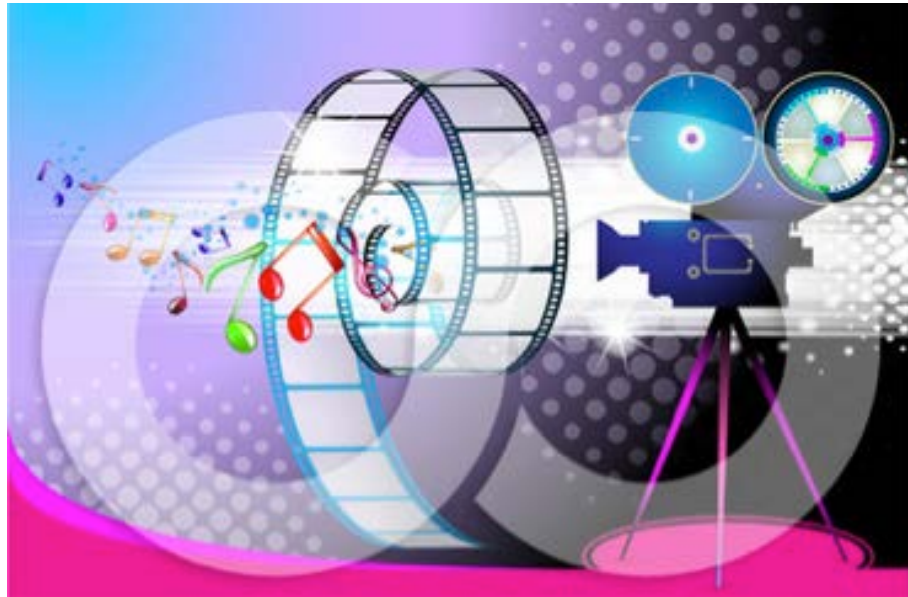






# HOW MIGHT THIS LOOK IN GRADE 8?

*Play the video in your head!*



*Standard: MU:Pr4.2.8b When analyzing selected music, **sight-read** in treble or bass clef simple rhythmic, melodic, and harmonic patterns.*

# BREAK



## #2. THE PROCESS APPROACH

### Elementary Instrumental Lessons



- ◉ Select
- ◉ Analyze
- ◉ Interpret
- ◉ Rehearse, Evaluate, Refine
- ◉ Perform

# #3. THE GAP ANALYSIS APPROACH

COMPARE state/local standards  
to national

- Process ideal
- Student-led
- Understanding vs Knowledge
- Multiple strands

IDENTIFY

- Gaps
- Alignment

PLAN

- Greatest need for  
addressing gaps

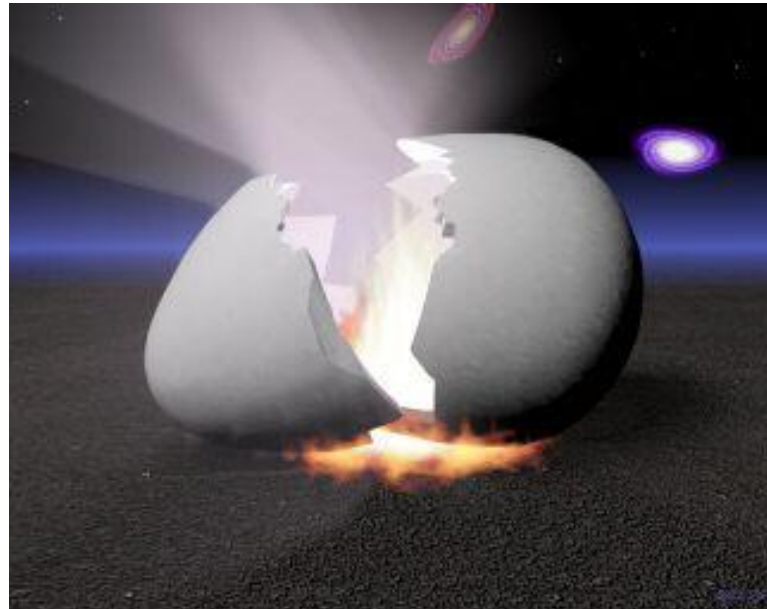




# WHERE TO BEGIN?

Checking In:

- ⦿ What do you think?
- ⦿ What do you like?
- ⦿ What is a challenge?
- ⦿ Where would you start?



# HOW WILL WE KNOW?

Look at Model Cornerstone Assessments

- ◉ Grade 2 MCA
- ◉ Ensemble MCA

Align to Teacher Evaluation via --

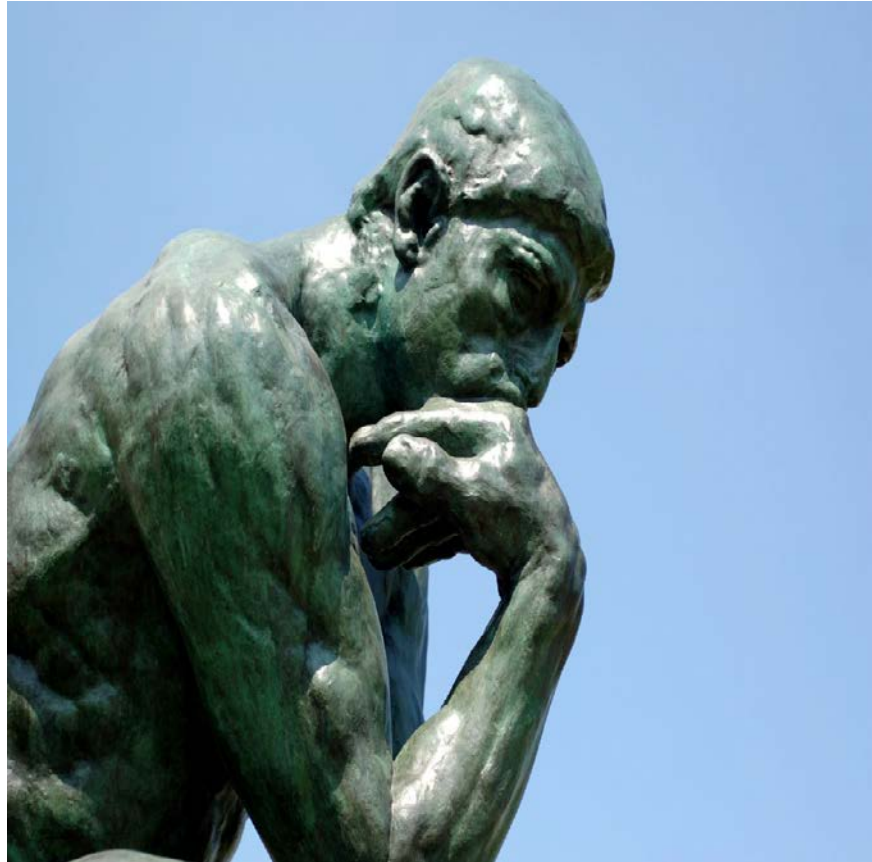
- ◉ Observation process
- ◉ SLO/Local Achievement Measure



# CHECKING IN AGAIN

What are we thinking about:

- ◉ Level of use?
- ◉ Implementation?
- ◉ Collegial sharing?
- ◉ District-wide?
- ◉ Application to  
current practice?
- ◉ Other?



# WHAT'S NEXT?



Timeline for revision of NYS Standards for the Arts -  
2015-2018 !!!

## Multiple Pathways to Graduation

NAfME National Inservice Conference and Pre-  
Conference Sessions - October, 2015

NYSSMA Winter Conference Sessions - December, 2015

Your plans



# FINAL THOUGHTS



*That's the thing  
that troubles me -  
the idea that a  
child must have  
MY experience.*

Maxine Greene



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# LUNCH

