

MUSIC

ONLINE FEEDBACK



COLORADO
Department of Education

In preparation for the 2018 review and revision of the Colorado Academic Standards, the Colorado Department of Education invited the public to submit comments and suggestions through an online feedback system that was open from October 2016 through April 2017. Below are the unedited comments and suggestions that were submitted for Music. Each feedback item is prefaced with either **Revise**, **Remove**, **Move**, or **Comment**. Only those parts of the standards (Prepared Graduate Competencies, Grade Level Expectations, Evidence Outcomes, etc.) that received feedback are listed below, and as such, some PGCs/GLEs/EOs are missing from this document. For more information on the Colorado Academic Standards and the 2018 review and revision, visit <http://www.cde.state.co.us/standardsandinstruction>.

Prepared Graduate Competencies

PGC: Employ musical skills through a variety of means, including singing, playing instruments, and purposeful movement

Revise: "Employ musical skills" is vague language. Revise to something more specific; incorporate the concept into one of the 4 National Core Arts strands; or include in the PGC "Demonstrate the expressive elements...".

Comment: The word "variety" is important to student's choice. Keep it!

Comment: yes

PGC: Perform music with appropriate technique and level of expression at an appropriate level of difficulty in sight reading and prepared performance

Revise: Sight reading not necessary at the elementary level.

Revise: advanced HS level

PGC: Demonstrate the processes of development of musical literature from rehearsal to performance, exhibiting appropriate interpersonal and expressive skills, both individually and within ensembles

Comment: Excellent-authentic, applicable k-12

PGC: Demonstrate the expressive elements of music - including melody, harmony, rhythm, style, genre, texture, voicing/instrumentation, mood, tonality, and form - through voice, musical instruments, and/or the use of electronic tools

Revise: This could be combined with the PGC "Employ musical skills..."

Comment: The use of electronics is an important aspect of this one as well. Keep it!

Comment: excellent-applied k-12

PGC: Display instrumental or vocal improvisation skills by performing extemporaneously what is created in the mind

Remove: This PGC belongs with Create.

Revise: Should be part of performance track only

PGC: Create music by composing and/or arranging what is heard or envisioned, in notated or non-notated form, with or without the use of music technology, demonstrating originality and technical understanding

Revise: In general, I think there should be only 4 PGCs and they should align with the 4 National Core Arts Standards strands.

Comment: Keep the emphasize on option and choice! The language of and/or and the use of technology are important aspects of this facet.

Remove: For more specific AP level class.

PGC: Demonstrate melodic, harmonic, and rhythmic aural skills through identification, transcription, and vocalization or instrumental playback of aural musical examples

Revise: Way too many things happening here.

Revise: transcription for advanced, music degree bound students

Comment: This PGC is similar, although more specific to "Perform music with appropriate technique and level of expression at

PGC: Read and employ the language and vocabulary of music in discussing musical examples and writing music, including technology related to melody, harmony, rhythm, style, genre, voicing/orchestration, mood, tonality, expression, and form

Revise: technology is just the medium and should not be grouped with Expressive Elements

PGC: Demonstrate a nuanced understanding of aesthetics in music, appropriate to the particular features of given styles and genres, as it relates to the human experience in music

Revise: What exactly does nuanced mean? Too vague.

Comment: Excellent and aligned k through 12

Revise: The student will not be required to participate in service projects where the student must provide unpaid services to progressive organizations, the Democrat party, the Green party, etc. when demonstrating a nuanced understanding of aesthetics in music, appropriate to the particular features of given styles and genres, as it relates to the human experience in music MAKING CITIZENS: HOW AMERICAN UNIVERSITIES TEACH CIVICS WITH CASE STUDIES OF THE UNIVERSITY OF COLORADO, BOULDER; COLORADO STATE UNIVERSITY; UNIVERSITY OF NORTHERN COLORADO; AND THE UNIVERSITY OF WYOMING The New Civics hopes to accomplish this by teaching students that a good citizen is a radical activist, and it puts political activism at the center of everything that students do in college, including academic study, extra-curricular pursuits, and off-campus ventures. New Civics builds on "service-learning," which is an effort to divert students from the classroom to vocational training as community activists. By rebranding itself as "civic engagement," service earning succeeded in capturing nearly all the funding that formerly supported the old civics. In practice this means that instead of teaching college students the foundations of law, liberty, and self-government, colleges teach students how to organize protests, occupy buildings, and stage demonstrations. These are indeed forms of "civic engagement," but they are far from being a genuine substitute for learning how to be a full participant in our republic https://www.nas.org/images/documents/NAS_makingCitizens_executiveSummary.pdf

PGC: Know the place of each of the participants in the performance environment and practice appropriate audience participation; recognize the place and importance of music in life

Comment: 2 different things, needs to be seperated

PGC: Make informed, critical evaluations of the effectiveness of musical works and performances on the basis of aesthetic qualities, technical excellence, musicality, or convincing expression of feelings and ideas related to cultural and ideological associations

Revise: Advanced level

Revise: The student will ensure that the student does not use papers which had an invalid methodology or which had been retracted when making informed, critical evaluations of the effectiveness of musical works and performances on the basis of aesthetic qualities, technical excellence, musicality, or convincing expression of feelings and ideas related to cultural and ideological associations From National Academy of Science, A growing body of evidence indicates that substantial percentages of published results in some fields are not reproducible, the report says, noting that this is a complex phenomenon and much remains to be learned. While a certain level of irreproducibility due to unknown variables or errors is a normal part of research, data falsification and detrimental research practices -- such as inappropriate use of statistics or after-the-fact fitting of hypotheses to previously collected data -- apparently also play a role. In addition, new forms of detrimental research practices are appearing, such as predatory journals that do little or no editorial review or quality control of papers while charging authors substantial fees. And the number of retractions of journal articles has increased, with a significant percentage of those retractions due to research misconduct. The report cautions, however, that this increase does not necessarily indicate that the incidence of misconduct is increasing, as more-vigilant scrutiny by the community may be a contributing factor. http://www8.nationalacademies.org/onpinews/newsitem.aspx?RecordID=21896&utm_source=NASEM+News+and+Publications&utm_campaign=15d988f9b6-NAP_mail_new_2017.04.17&utm_medium=email&utm_term=0_96101de015-15d988f9b6-104332205&goal=0_96101de015-15d988f9b6-104332205&mc_cid=15d988f9b6&mc_eid=0f163c1e89 http://physics.nyu.edu/sokal/franklin_review_BtH.pdf Compounding Error: The Afterlife of Bad Science Authors Authors and affiliations Jaime A. Teixeira da SilvaEmail author Judit Dobránszki Judit Dobránszki, Institutes for Agricultural Research and Educational Farm of the University of Debrecen The failure to discover and correct errors in published scientific papers “poses significant risks for authors, editors, journals, and publishers” as well as for the wider academic pool and the public, and weakens reader and peer confidence in the credibility of scientists and their research. When errors in the published scientific literature are discovered they must be reported, and corrections made “quickly and completely,” urge Jaime A. Teixeira da Silva and Judit Dobránszki, who lay out the case for strengthening post-publication peer review. https://www.nas.org/articles/spring_2017_academic_questions <http://link.springer.com/article/10.1007%2Fs12129-017-9621-0> Article: Highly cited retracted papers ABSTRACT: We examine the number of citations in 10 highly cited retracted papers, and compare their current pre- and post-citation values. We offer some possible explanations for the continued citation of these retracted papers, and point out some of the risks that may be involved for the communities that continue to cite them. In general, retracted papers should not be cited, but often there is fault with unclear publisher web-sites, the existence of pirate web-sites or sites that display copies of the unretracted version of the paper, or even the insistent citation of a retracted paper because the results remain valid, or because the authors (most likely) refuse to accept the retracted status of that paper, or continue to believe that the core findings of the study remain valid. Article · Mar 2017 · Scientometrics https://www.researchgate.net/profile/Judit_Dobranszki

PGC: Develop a framework for making informed personal musical choices, and utilize that framework in the making and defending of musical choices

Revise: Could this one include some language around being an "informed consumer of music"?

Comment: yes

Music High School - Performance Pathway

GLE: 1. Perform music accurately and expressively demonstrating self-evaluation and personal interpretation at the minimal level of 3 on the difficulty rating scale

(PGC Feedback) Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Revise: I think the HS performance standards should be broken up into Beginning and Advanced ensemble standards (or something similar)

Evidence Outcome: Select appropriate literature for performance (for solo or small ensemble)

Revise: add "using prescribed criteria"

Evidence Outcome: Describe and defend interpretive judgments

Move: Move to Aesthetic Evaluation

Inquiry Questions:

Comment: Inquiry Questions for all of the Standards.

Relevance and Application:

Comment: Use of Music software and technology is not in the standard description.

GLE: 2. Perform accurately and expressively at the first reading at the minimal level of 2 on the difficulty rating scale

Revise: Add aural skills

GLE: 4. Demonstrate requisite performance skill sets appropriate for postsecondary pursuits

Remove: Not necessary to isolate this as a GLE

Evidence Outcome: Identify all major and relative minor scales and arpeggios

Move: Move to Theory of Music

Evidence Outcome: Identify augmented or diminished triads, starting on any given pitch

Move: Move to Theory of Music

Standard: 2. Creation of Music

GLE: 1. Improvise a stylistically appropriate vocal or instrumental solo over a given pattern of harmonic progressions

Revise: Please align 2.1 HS Performance w/ 2.2 6-8 Grade Improve Currently 6,7,8 Composition is 2.1 and HS Performance is 2.2

Standard: 3. Theory of Music

GLE: 1. Interpretation of notated of musical elements and ideas

(PGC Feedback) Revise: I see aural skills listed here, but not in the GLEs

Evidence Outcome: Identify musical elements in written form

Revise: In order to be useful, these evidence outcomes need to be specific.

Standard: 4. Aesthetic Valuation of Music

GLE: 1. Practice of appropriate behavior in cultural activities

Remove: I'm confused about this one. Why is this a standard? And why does it only appear at the HS level? It is not rigorous and not measurable in a meaningful way. It's a classroom management best practice to teach audience etiquette. If it belongs anywhere, it should be in Grade levels K-2.

Music High School - Generalist Pathway

Standard: 1. Expression of Music

GLE: 1. Present music expressively using appropriate technology

(PGC Feedback) Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Music Eighth Grade

Standard: 1. Expression of Music

GLE: 1. Perform music in four or more parts accurately and expressively at the minimal level of 2 to 3 on the difficulty rating scale

Revise: Same comment as 6th grade. These standards for 8th grade should apply to advanced middle school ensembles. They are not appropriate for beginning 8th graders or general music classes.

Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

GLE: 2. Perform music accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale at the first reading

Evidence Outcome: Sight-read, observing all musical symbols, tempo indications, expressive indications, and technical indications

Revise: Add aural skills

GLE: 3. Demonstrate contrasting modalities through performance

Evidence Outcome: Perform music literature that contains contrasting modes

Revise: Again, this standard requires an artistic choice by the conductor and may not be in the students' control and, therefore, cannot be measured.

Standard: 2. Creation of Music

GLE: 1. Create music using melodic and harmonic sequences

Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Move: Please align 2.1 HS Performance w/ 2.2 6-8 Grade Improve Currently 6,7,8 Composition is 2.1 and HS Performance is 2.2

GLE: 2. Arrange a simple existing composition

Revise: I feel that the word "arrangement" is pretty broad. Could this be revised to scaffold up to HS standards by focusing more specifically to one or two elements of arrangements?

Evidence Outcome: Create a new arrangement of an existing vocal composition using different voices

Revise: should be one evidence outcome that says "instrumental or vocal"

Standard: 3. Theory of Music

GLE: 1. Transcription, and rhythmic demonstration of multiple, changing meter signatures

Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

GLE: 2. Notation of level 2 compositions

Evidence Outcome: Identify and notate I, IV, V, V7, I chord progressions in a given key signature

Remove: Beyond the scope of middle school

Standard: 4. Aesthetic Valuation of Music

GLE: 1. Evaluation of musical performances and compositions using advanced criteria

Revise: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Music Seventh Grade

Standard: 1. Expression of Music

GLE: 1. Perform music in three or more parts accurately and expressively at the minimal level of 1 to 2 on the difficulty rating scale

(PGC Feedback) Comment: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Revise: Same comment as 6th grade.... These standards would be too difficult for a 7th grader new to singing in an ensemble.

Evidence Outcome: Sing or play in three or more parts (level 1)

Revise: in an ensemble? solo?

Evidence Outcome: Sing or play a vocal or instrumental line with accompaniment and one additional harmonic or melodic line

Revise: Doesn't match...If the grade level expectation is to sing/play music in 3 or more parts, why would this evidence outcome only require accompaniment and 1 other part?

Nature Of:

Revise: Might include something about building perseverance and/or self-discipline

GLE: 2. Perform music accurately and expressively at the minimal difficulty level of 1 on the difficulty rating scale at the first reading individually and as an ensemble member

Evidence Outcome: Sight-read, observing all musical symbols, tempo indications, expressive indications, and technical indications

Revise: Add aural skills

GLE: 3. Demonstrate understanding of modalities

Evidence Outcome: Perform music literature that contain major and minor keys

Revise: This one measures the conductor's choice of music, which is not necessarily in the students' control and, therefore, may not be measurable.

Standard: 2. Creation of Music

GLE: 1. Create four to eight measures of music melodically and rhythmically

(PGC Feedback) Comment: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade

standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

Move: Please align 2.1 HS Performance w/ 2.2 6-8 Grade Improve Currently 6,7,8 Composition is 2.1 and HS Performance is 2.2

Standard: 3. Theory of Music

GLE: 1. Identification and rhythmic demonstration of multiple, changing meter signatures in music

(PGC Feedback) Comment: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

GLE: 2. Notation of level 1 compositions using the appropriate clef for instrument and/or voice

Evidence Outcome: Notate and transfer chord progression of I, IV, V in a given key signature

Remove: Beyond the scope of middle school

Standard: 4. Aesthetic Valuation of Music

GLE: 1. Analysis, through compare and contrast, of music performances and compositions according to detailed criteria, utilizing an informed music vocabulary

(PGC Feedback) Comment: The current structure of the standards is becoming limiting for the evolving nature of music education in a 21st century education system. One problem is the nature of the 6-8th grade standards. A solution is to have a Generalist and Performance Pathway in middle school as there is in high school. Many middle schools have performance based ensembles that do not allow for generalist based instruction. In addition, as an elective course, students often have a lapse of 1-3 years of no music instruction before they join back into a performance class. The current model does not account for this nor does it

allow for remediation. E.g., an 8th grade student joins choir during the last semester and hasn't been in music since 5th grade at the elementary level. Another problem is the limiting nature of the current standard structure. The nature of 21st century music education is not what it was decades ago. A music technology class or a non-traditional performance ensemble does not easily (or at all) meet the current standards for the students. Modern middle and high schools have solo performance, ensemble, piano/guitar harmonic instrument, theory, and technology based classes that are extremely limited in this structure of the standards. A possible solution is to use a standard structure similar to the National Arts standards where a variety of options allow for freedom to expand music to meet the needs of the 21st century learner as well as the modern musician. This allows for greater autonomy and encourages outside-the-box thinking to expand the nature of music in schools.

GLE: 2. Articulation and analysis of individual experiences in music

Evidence Outcome: Describe customary techniques of performance on guitar common to the traditional American musical experience

Remove: "traditional American musical experience" is biased language suggesting that American music is exclusive to Rock and Roll or pop music

Music Sixth Grade

Standard: 1. Expression of Music

GLE: 1. Perform music in unison and two parts accurately and expressively at the minimal level of 1 on the difficulty rating scale

(PGC Feedback) Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Revise: Most middle school music classes are ensembles and the standards do reflect that. However, few middle school students are enrolled in grade-level specific ensembles. The way these standards are written seems to falsely presume that all middle schoolers take music and take it sequentially. Most secondary ensembles are mixed grade levels and are largely based on skill level. The 6th grade standards, as written, are most appropriate for beginning level ensembles -- even those that include 7th or 8th grade students (who may be in an ensemble for the first time). My recommendation is to group the standards, not by grade level, but by "beginning (or emerging), intermediate, and advanced".

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Sing or play in unison and two parts (level 1) with correct body/instrument position

Revise: Language could be more specific. In an ensemble? As a soloist?

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Respond to conductor's cues of tempo; dynamics; and 2/4, 3/4, and 4/4 time

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 2. Perform music accurately and expressively at the minimal level of 0.5 on the difficulty rating scale at the first reading

(PGC Feedback) Remove: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Sight-read, observing all musical symbols, tempo indications, expressive indications, and technical indications

Revise: Add aural recall as an evidence outcome.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Maintain consistent tone quality, intonation, balance, blend, and phrasing when sight reading

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 3. Demonstrate understanding of major and minor scales

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Move: Move to Music Theory

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Sing or play two major scales in keys appropriate for their instrument or voice

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Sing or play one minor scale in keys appropriate for their instrument or voice

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Standard: 2. Creation of Music**GLE: 1. Create melodic and rhythmic patterns**

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Move: Please align 2.1 HS Performance w/ 2.2 6-8 Grade Improve Currently 6,7,8 Composition is 2.1 and HS Performance is 2.2

Evidence Outcome: Notate a combination of simple melodic patterns with structured parameters using current technology with or without tonal accompaniment

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Notate a combination of simple rhythmic patterns with structured parameters using current technology with or without tonal accompaniment

Revise: This standard presumes that all music teachers have access to technology. If students do not have access to tech, then this standard cannot be measured.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 2. Improvise call-and-response patterns

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Demonstrate preparatory improvisations using a two- to four-note call and response rhythmically

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Demonstrate preparatory improvisations using a two- to four-note call and response melodically.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Standard: 3. Theory of Music**GLE: 1. Identification of rhythmic and melodic patterns in musical examples**

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Identify and demonstrate rhythms within musical examples that incorporate eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter signatures

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Demonstrate alteration of written rhythms within musical examples, using pp/ff, largo/allegro, legato/staccato and application of accents as found in a beginning level composition

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 2. Notation of level .5 compositions using appropriate clef for instrument and/or voice

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Revise: Would aural skills go here?

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Identify and transcribe or demonstrate notes in alto, bass, or treble clefs in appropriate instrumental and vocal settings; can also include guitar tabulature identification

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Notate a major scale and its relative minor

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 3. Analysis of a beginning level composition or performance using musical elements

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Revise: I think this could be scaffolded a little more effectively throughout the middle school grade levels.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Describe, using a minimum of two markings (dynamic and tempo) when analyzing a musical example

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Analyze articulation, dynamics and tempo during performances

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Using current classroom repertoire, identify I, IV, V chords

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Standard: 4. Aesthetic Valuation of Music**GLE: 1. Determination of strengths and weaknesses in musical performances according to specific criteria**

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Identify criteria used in evaluating various kinds of musical performances

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Employ basic specific music terminology related to elements of performance and evaluation to discuss a music performance

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

GLE: 2. Description of music's role in the human experience and ways music is used and enjoyed in society

(PGC Feedback) Revise: Some language about being "consumers of music" could be included here

(PGC Feedback) Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Relate and discuss how various aesthetic qualities communicate images, feelings, or emotions in specific musical works

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Discuss potential influence of music on emotions and behavior

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Evidence Outcome: Categorize a listening library of music literature and repertoire that represents various styles and cultures from a span of musical eras

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Inquiry Questions:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Relevance and Application:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Nature Of:

Comment: Why don't we just use the national standards? They are very well written and all of the method books and pieces correspond directly with them.

Music Fifth Grade

Standard: 1. Expression of Music

GLE: 1. Perform using enhanced musical techniques

Evidence Outcome: Perform four-part vocal and/or instrumental rounds, using movement, and speech

Revise: remove "using movement and speech" - just keep perform four part round

Revise: Remove "using movement, and speech"

Revise: By 5th grade we could be creating other type of non-round harmonies. Maybe just 2-part treble music and not specify rounds.

Evidence Outcome: Respond to the conductor for phrasing and dynamics

Revise: Why phrasing and dynamics? Why not tempo?

GLE: 2. Perform more complex rhythmic, melodic, and harmonic patterns

Evidence Outcome: Perform I-IV-V chords in the keys of C, F, and G

Revise: remove "in the keys of C D and F" - why set specific keys do to resource limitations, some music rooms may not be able to support the 3 keys

Revise: I'm wondering why C, F, and G? Could this say in three or more key centers? C,F, and G work well on Orff instruments, but it is easier to do the Blues in D on the xylophones, and D is an easier key on the guitar.

Revise: Perform I-IV-V chords in simple keys. If my kids can do this in the key of C, I am happy, especially when I am adding other instruments such as ukulele, etc.... Learning 9 chords in the time we have together is unreasonable.

GLE: 3. Perform melodies using traditional notation

Evidence Outcome: Play and sing notated melodies (12 to 16 measures) with attention to pitch, rhythm, and expressive qualities

Revise: why do we need to specify the length? (take out 12 - 16 measures)

Standard: 2. Creation of Music

GLE: 1. Improvise question and answer and basic musical phrases

Evidence Outcome: Improvise completion of a given rhythmic or melodic phrase, giving attention to similarities of question and answer in length of phrase, meter, mood, etc.

Revise: split this to 2 separate GLE's a. for rhythmic only b. for melodic

Evidence Outcome: Improvise instrumentally and vocally using I-IV-V chords in 12 bar blues form

Remove: They may be able to identify visually and aurally, but playing the would be difficult. They may also be able to improvise over I-IV-V chords.

Revise: instrumentally OR vocally

Remove: This is pretty challenging. I'm sure that some teacher accomplish this, but it seems like a lot int he time we have.

GLE: 2. Notate simple compositions

Evidence Outcome: Create an eight-measure melody using the treble staff

Revise: what will 8 measures show vs. any other number? take out the number

Revise: 4-8 measure

Evidence Outcome: Reproduce notated 8-measure melody provided by the teacher, using the treble staff

Remove: This is not creation of music (this is dictation)

Revise: I'm not sure I understand "reproduce." Does this mean read and sing? If so it is not creation but expression. If it means to "rewrite" it, then it is a notation activity. I'm not sure this belongs in the create standard.

Remove: Given the time that we have, this is not my priority. What are they really learning from just copying something?

Standard: 3. Theory of Music**GLE: 1. Analyze and apply dynamics, tempo, meter, and articulation using appropriate music vocabulary**

Evidence Outcome: Apply vocabulary for largo, moderato, diminuendo, and slur when describing music

Revise: these terms seem very random - need a sequential flow of terms from Kdg to 5th that build upon themselves and take out slur - not relevant

Remove: Tempo terms can and should be covered earlier than fifth grade, as well as dynamic terms.

Comment: why largo, moderato, diminuendo and slur? I think having a sequence for the overall grade levels would lead to a better understanding by teachers. Taken individually these seem random.

Revise: Teach the word diminuendo when teaching decrescendo.

Evidence Outcome: Demonstrate largo, moderato, diminuendo, and slur using movement, voice, and instruments

Revise: these terms seem very random - need a sequential flow of terms from Kdg to 5th that build upon themselves and take out slur very few elem. classroom instruments where you can demonstrate this

Remove: Tempo terms can and should be covered earlier than fifth grade, as well as dynamic terms. These are demonstrated throughout their elementary music experience.

GLE: 2. Analyze, aurally and visually, notation and form in music

Revise: Separate form and notation. These are two separate concepts and don't really lead to a better understanding of each other.

Evidence Outcome: Visually identify line and space notes and notate pitches on the bass clef staff

Remove: Given the time that we have with kids, I don't think that this is a priority. Most elementary classrooms do have a lot of bass clef instruments, and they are certainly not played often by the kids. Even bass xylophone parts in Orff literature are notated in treble. This is only a skill that kids will need if they 1. go on to band, and 2. play a bass instrument. Let them learn bass clef when and if they need it. IN general music, they just need to get the idea of the five line staff, and how melodies and rhythms are notated on a staff - not both staves.

GLE: 3. Analyze more complex instrumental and vocal examples

Evidence Outcome: Aurally and visually identify various world instruments

Revise: World instruments should be learned about in all grade levels, not just fifth.

GLE: 4. Comprehension and application of melodic, rhythmic, and harmonic patterns

Evidence Outcome: Aurally and visually identify I, IV, V chords in the keys of C, F, and G

Revise: take out the 3 keys specification

Revise: C,F, OR G. All three is too much in the time we have.

Evidence Outcome: Identify the position of whole and half steps in a major scale

Remove: This is hard to teach when you do not have a classroom set of keyboards for students to visualize the concept. I think this is over the heads of most fifth graders.

Music Fourth Grade

Standard: 1. Expression of Music

GLE: 1. Perform using accurate production techniques

Evidence Outcome: Perform three-part vocal and/or instrumental rounds, using movement, and speech

Revise: Change "and " to "or": Perform three-part vocal and/or instrumental rounds, using movement, OR speech

Standard: 2. Creation of Music

GLE: 2. Notate simple musical selections

Evidence Outcome: Create 4- to 8-measures using known rhythms and pitches on a treble clef staff

Revise: 2-8 measures might be more appropriate, depending on students varying backgrounds with musical knowledge.

Standard: 3. Theory of Music

GLE: 4. Identify and aurally recognize melodic, rhythmic, and harmonic patterns

Evidence Outcome: Aurally recognize IV chord in a I-IV-V pattern

Remove: Other chords are not subject to this standard. This seems random and not very child centered.

Standard: 4. Aesthetic Valuation of Music

GLE: 2. Comprehend and respect the musical values of others considering cultural context as an element of musical evaluation and meaning

Remove: The student outcomes are all unclear and not meaningful to students. It feels like we just have this standard to say that we have it, but it doesn't mean anything.

Evidence Outcome: Demonstrate respect for diverse local and regional opinions regarding music preferences

Remove: I'm not sure what this means, and I think that this standard is often neglected since the meaning is not clear. It feel like we are fishing for things to make standards about.

Evidence Outcome: Identify prominent Colorado styles and musicians

Remove: In the scheme of music history, Colorado musicians are not prominent enough to spend a significant amount of time on. Furthermore, students aren't interested in learning about historic Colorado musicians and styles.

Remove: I feel like few music teachers actually teach this. What is a Colorado style of music? This has left us all puzzled on how to cover this standard.

Evidence Outcome: Compare differences in sources of meaning and standards of evaluation within the contexts of local and regional musical styles

Remove: Too wordy, and not child centered. If it is kept, it needs to be in more child-friendly language.

Music Third Grade

Standard: 2. Creation of Music

GLE: 1. Create short musical phrases and patterns

Evidence Outcome: Improvise four measures within a musical selection

Revise: Two measure might be a more appropriate length.

GLE: 2. Notate music using basic notation structure

Evidence Outcome: Apply teacher-defined criteria to determine accuracy of notation

Comment: I'm not sure what this standard means. Clarification would be good.

Standard: 3. Theory of Music

GLE: 1. Apply and demonstrate use of basic dynamics, tempo, meter, and articulation using appropriate music vocabulary

Evidence Outcome: Apply vocabulary for pianissimo/fortissimo, largo/allegro, and legato/staccato when describing musical examples

Revise: Teach all dynamics terms in second grade. Teach all tempo terms in third grade.

GLE: 3. Identify vocal and instrumental tone colors

Evidence Outcome: Differentiate male and female voices in choral settings

Remove: This is taught in Kinder and then revisited here. This seems pretty basic for third grade.

Standard: 4. Aesthetic Valuation of Music

GLE: 2. Respond to and make informed judgments about music through participation, performance, and the creative process

Evidence Outcome: Explain the function of a music synthesizer and some of its capabilities

Remove: Not relevant to today's musical technology

Remove: The synthesizer is outdated and a lot of schools do not have access to show one.

Revise: This feel like a strange standard. Possibly we could update this to speak to computerized music programs, or possibilities within programs like Quaver that make computerized music.

Music Second Grade

Standard: 1. Expression of Music

GLE: 1. Expressively perform simple songs in small groups or independently

Evidence Outcome: Perform two-part rounds using speech, body percussion, singing, movement, and instruments

Revise: Change "and" to "or": Perform two-part rounds using speech, body percussion, singing, movement, OR instruments

Revise: Perform two-part rounds using speech, body percussion, singing, movement, OR instruments

Revise: change "and" to "or"

Revise: Two-part rounds in applicable for this age group but it is not realistic to perform them in so many ways. "Or" rather than "and" would make this a more achievable outcome.

GLE: 2. Perform simple rhythmic, melodic, and harmonic patterns

Evidence Outcome: Perform four- and eight-beat patterns that include do, re, mi, sol, la pitches (pentatonic scale) and , , ,

Revise: Whole notes are difficult at this age if you re not teaching recorder yet - most teachers don't start until third grade. With most instruments, a sustained four beat sound is not needed or naturally produced with the instrumentation used at this grade. Half notes ARE used a lot in second grade material.

Standard: 2. Creation of Music

GLE: 2. Identify rhythmic and melodic notation patterns

Evidence Outcome: Create patterns using learned rhythms on a treble clef staff

Revise: If it is strictly rhythmic notation, why would you need a staff? I think this working is unnecessary.

Standard: 3. Theory of Music

GLE: 1. Comprehension and use of appropriate music vocabulary for dynamics, tempo, meter and articulation

Evidence Outcome: Use vocabulary for piano/forte, crescendo/decrescendo, and smooth/con-
nected when describing music

Revise: Teach all dynamics terms in second grade. Teach all tempo terms in third grade.

Revise: smooth and connected mean the same thing, ("disconnected"? "separated"?)

Revise: What's the difference between connected & smooth or is "connected" a typo and supposed to be disconnected?

Revise: Add vocabulary for tempo markings for fast and slow, presto, largo, andante, and allegro.

Evidence Outcome: Demonstrate piano/forte, crescendo/decrescendo, and smooth/connected us-
ing movement, voice, and instruments

Revise: Smooth/DISCONNECTED

Revise: Add movement for tempo markings:presto, largo, andante, and allegro.

Evidence Outcome: Demonstrate accent, duple/triple meter, and fermata using movement, voice,
and instruments

Remove: Difficult to teach in holistic way.

GLE: 3. Comprehension of vocal and instrumental tone colors

Evidence Outcome: Identify instrumental sound groupings (woodwinds, percussion, strings)

Move: Second, third, and fourth all speak to instrumental families. I think that it would be easier to teach instrument families in ONE given grade. Or, we could teach a family in each grade level (strings in first, woodwinds in second, etc). This is one topic that I just want to TEACH at once and not try to get deeper in each grade level - it doesn't make sense.

GLE: 4. Comprehension of beginning melodic and rhythmic patterns

Evidence Outcome: Visually identify a chord (space-space-space or line-line-line)

Move: Move to third grade when they start to learn about using chord in harmony. Why do second graders care if a chord has three pitches when they are not learning more about how to use harmony, and don' have the technical skill to play a full chord on an Orff instrument?

Standard: 4. Aesthetic Valuation of Music

GLE: 1. Demonstrate respect for individual, group, and self-contributions in a musical setting

Comment: I think that the entire heading "aesthetic valuation of music" is meaningless to our students and families. They don't know what that phrase means. I think that rewording it to something like "appreciation of music" or "respect of music" would make more sense to families and parents looking at a report card.

GLE: 3. Demonstrate increased awareness of music in daily life or special events

Evidence Outcome: Recognize and demonstrate interest in listening to several types of music

Comment: This seems like a standard that should fit all grade levels - why is this just in second?

Music First Grade

Standard: 1. Expression of Music

GLE: 1. Expressively perform using simple techniques in groups and independently

Evidence Outcome: Use the head voice to produce a light, clear sound

Revise: Singing is not the only performance type. Include instrument or movement performance as well someplace. Some students are not physically able to sing in their "head" voice

Revise: Develop skills for proper use of the voice.

Evidence Outcome: Maintain steady beat

Revise: Alone or with others?

GLE: 2. Perform basic rhythmic and melodic patterns

Evidence Outcome: Perform four-beat patterns that include sol-mi-la or mi-re-do pitches and , , and

Revise: 4 beat patterns of rhythm should be separate from melodic patterns or solved. Melodic patterns do not need to be restricted to 4 beats.

Evidence Outcome: Play simple patterns

Revise: Perform simple patterns. Not "play" simple patterns. What constitutes "simple"?

Inquiry Questions:

Revise: At this age discerning patterns is a more relevant math skill

Standard: 2. Creation of Music

GLE: 2. Identify musical patterns

Evidence Outcome: Use iconic notation within the treble staff

Revise: Students can use iconic notation at this age NOT related to the treble staff.

Revise: Iconic notation at this age should be on a two to three line staff, depending on what tone set you are teaching. A five line treble staff should be introduced later.

Standard: 3. Theory of Music

GLE: 1. Comprehension of gradual changes in dynamics and tempo

Evidence Outcome: Use vocabulary for getting louder/softer and getting faster/slower

Comment: Loud and soft, fast /slow, short/long,smooth/"jerky", all need to be addressed at the kinder level before addressing "getting" faster, slower, louder, etc.

Evidence Outcome: Demonstrate getting louder/softer and getting faster/slower using movement, voice, and instruments

Revise: Instead of specific term of fast/slow, etc. maybe just saying demonstrates musical "opposites"

GLE: 2. Aurally identify simple components of musical form

Revise: What is "simple"

Evidence Outcome: Aurally and visually identify AB form

Revise: It is not realistic for first graders to visually identify AB form if presented in standard notation. Changing this standard to aurally only would be more practical.

Evidence Outcome: Visually identify staff and repeat signs

Remove: Many first graders many times are not exposed enough to written standard notation to recognize treble clef. Put this in 2nd grade. They should be able to decode some kind of iconic representation but not necessarily conventional notation yet.

Revise: I believe that a full staff is not appropriate at this grade level, but rather a two or three line staff.

GLE: 3. Comprehension of basic vocal and instrumental tone colors

Relevance and Application:

Remove: This statement seems irrelevant at this age

GLE: 4. Comprehension of basic rhythmic and melodic patterns

Evidence Outcome: Aurally recognize and demonstrate going up/going down, and sol-mi-la (or mi-re-do) pitches

Comment: Need to address high vs low in kinder before addressing melodic direction in first grade

Standard: 4. Aesthetic Valuation of Music

GLE: 1. Demonstrate respect for the contributions of self and others in a musical setting

Evidence Outcome: Participate appropriately in music activities that involve sharing, taking turns, and listening respectfully to the ideas of others

Move: This is a standard that should be in all primary grade levels, not just first.

GLE: 3. Identify music as an integral part of everyday life

Evidence Outcome: Identify, discuss, and respond to music written for specific purposes (such as holiday, march, lullaby)

Remove: This concept is not meaningful for the students, nor do they seem interested in exploring it. I believe this idea is covered enough in the curriculum throughout the years that it does not need a specific outcome in the first grade.

Evidence Outcome: Use a personal vocabulary to describe kinds of voices and instruments and their uses in diverse cultures, applying some specific labels and some specific cultural or geographical associations

Remove: Too wordy.

Evidence Outcome: Use developmentally appropriate movements in responding to music from various genres, periods, and styles (rhythm, melody, form)

Remove: Covered in the one before

Music Kindergarten

Standard: 1. Expression of Music

GLE: 1. Perform independently

Revise: Perform what independently? Could be sing, play, move, etc.

Evidence Outcome: Distinguish between speaking and singing voice

Revise: Whole group or independently? How to measure how they distinguish...listening to speaking vs singing or demonstrating with their own voice?

Evidence Outcome: Sing a variety of simple songs and singing games

Revise: What denotes "simple"?

Evidence Outcome: Echo and perform simple melodic and rhythmic patterns

Revise: In a group or independently?

Evidence Outcome: Demonstrate basic performance skills and behaviors

Revise: What are the "basic" skills?

Relevance and Application:

Revise: Terms like "software" and electronic keyword are already almost obsolete. Must be more general to be able to stand the test of time.

GLE: 2. Respond to music with movement

Comment: This is very developmentally appropriate to have movement as a main focus. I feel that movement could be highlighted more in the other primary grades, and even into the intermediate grades.

Relevance and Application:

Revise: Using audio devices to demonstrate tests makes no sense

Standard: 3. Theory of Music

GLE: 4. Identify simple rhythmic patterns

Evidence Outcome: Identify short/long and strong/weak beats

Revise: Strong/weak beats are hard for my Kinders to distinguish, and difficult for them to keep in their body with accuracy. I think that a general understanding of beat is more appropriate, and save strong/weak for first or second grade as they move into the concept of meter.

Standard: 4. Aesthetic Valuation of Music

GLE: 2. Respond to musical performance at a basic level

Evidence Outcome: Create movements that correspond to specific musical moods and styles

Comment: This evidence outcome seems repetitive over the scope of all four standards.

GLE: 3. Recognize and discuss music and celebrations in daily life

Evidence Outcome: Explain the use of music in sources such as cartoons, computer games, community, and home events

Revise: It seems a little complicated for kindergarteners.

Evidence Outcome: Use a personal vocabulary to describe kinds of voices and instruments and their uses in diverse cultures, applying some specific labels and general cultural associations

Remove: This is too wordy and echos other ideas stated in other standards.