New York State Learning Standards for the





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New York State Learning Standards for the





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At-A-Glance Standards

NYS Learning Standards for the Arts **Revision Committee** MUSIC

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Music Strands	Pk				
General Music	•	•	•	•	٠
Harmonizing Instruments					
raditional and Emerging Ensembles					
Composition and Theory					
echnology					

S

Music Strands	Pk										HSII	HSII	HSIII
General Music	•	•	•	•	•	•	٠	•	•	٠			
Harmonizing Instruments							٠	•	•	٠	•	٠	٠
Traditional and Emerging Ensembles							٠	•	•	٠	٠	٠	٠
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NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters

DA=Dance **MA**=Media Arts **MU**=Music **TH**=Theatre **VA**=Visual Arts

Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter

- Cr Creating
- **Pr** Performing/Presenting/Producing
- **Re** Responding
- **Cn** Connecting

Each anchor standard is assigned a number

Creating

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

Performing/Presenting/Producing

- 4. Analyze, interpret and select artistic work for presentation.
- **5.** Develop and refine artistic techniques and work for presentation.
- **6.** Convey meaning through the presentation of artistic work.

Responding

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

Connecting

- **10.** Synthesize and relate knowledge and personal experiences to make art.
- **11.** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

NOTE: The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1**, **1.2**. ".1" follows the AS number even when there is only one Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral

PK = Pre-Kindergarten K = Kindergarten 1,2,3,4,5,6,7,8 for grades 1–8 HSI = HS Proficient HSII = HS Accomplished HSIII = HS Advanced

Each Performance Indicator (PI) is assigned a lower case letter even when there is only one. The first performance indicator is "a", the next "b", and so on.

For special Music Strands (only) there is another set of codes, indicated with an upper case letter

* does not apply to General Music, Pk-8

- H = Harmonizing Instruments E = Traditional and Emerging Ensembles
- C = Composition and Theory T = Technology



SECTION 1

Music Coding Examples for Section 1

Pk-8

- First position indicates the discipline. It is always followed by a colon(:)
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- **Fourth** position indicates the Grade Level
- Fifth position indicates the Performance Indicator.

MU – Music Cr – Creating

- 1.1 Anchor Standard +
- Enduring Understanding
- 4 Grade Level **a** – Performance

Indicator

MU – Music

Cr – Creating

Understanding

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

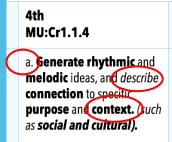
Special Strands

- First position indicates the discipline. It is always followed by a colon(:).
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring
- Understanding number, which are separated by a "."
- Fourth position indicates the STRAND
- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

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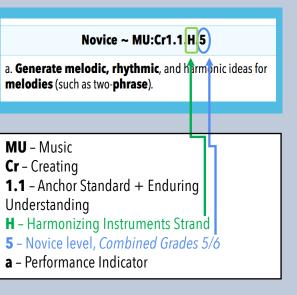
General Music

- Pk-8
- Harmonizing Instruments
- Novice (5/6)
- Intermediate (7/8)



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

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



Strand Levels

are different than grade levels

- **Novice** is indicated by the number 5, but includes Grades 5-6
- Intermediate is indicated by the number 8. but includes Grades 7-8
- HSI (Proficient), HSII (Accomplished), and HSIII (Advanced) indicate expected performance levels as students progress through a 1-3 unit sequence or 1-5 unit sequence

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MUSIC ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 1

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 **Essential** • How do musicians generate creative ideas? **1.1** variety of sources. Question Pre-K 2nd 4th 6th Kindergarten 3rd 5th 1st MU:Cr1.1.PK MU:Cr1.1.K MU:Cr1.1.1 MU:Cr1.1.2 MU:Cr1.1.3 MU:Cr1.1.4 MU:Cr1.1.5 MU:Cr1.1.6 a. With substantial a. With guidance, explore a. With *limited* guidance, a. Generate rhythmic and a. Generate rhythmic and a. Generate rhythmic and a. Generate *rhythmic* and a. Generate rhy and experience music create musical ideas (such melodic patterns and melodic ideas, and identify melodic ideas, and describe melodic ideas and explain melodic ideas ov guidance, explore and musical ideas for a specific experience a variety of music. concepts (such as beat and as answering a musical **connection** to specific **connection** to specific **connection** to specific harmonic accom melodic contour). question) for a specific within AB and AB purpose and/or context purpose and context (such purpose and context. purpose. purpose. (such as **personal** and as **social** and **cultural**). and identify conn social). purpose and cor b. Generate musical ideas b. With **guidance**, b. With *limited* **guidance**, b. Generate musical ideas b. Generate musical ideas b. Generate musical ideas generate musical ideas generate musical ideas in and patterns within the (such as **rhythms** and (such as **rhythms**, and **phrases** within specific (such as **movements** or multiple **tonalities** (such as context of a given tonality melodies) within a given melodies, and simple tonalities and meters. motifs). major and minor) and (such as **major** and **minor**) tonality and meter. accompaniment patterns) meters (such as duple and and meter (such as duple within tonalities (such as and triple). major and minor) and triple). meters. Novice ~ MU:Cr1.1.H.5 Intermediate ~ MU:Cr1.1.H.8 a. Generate melodic, rhythmic, and harmon Harmonizing melodies (such as two-phrase). Instruments b. Generate simple chordal accompaniments for teacherb. Generate chordal accompaniments for teacher-provided or provided melodies. self-composed melodies. * Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High



School Classroom Standards.

	Artistic Process • CRI Process Component •	EATING IMAGINE
	7th MU:Cr1.1.7	8th MU:Cr1.1.8
ythmic and over given npaniments BA forms, nection to ontext.	a. Generate rhythmic and melodic phrases over given or generated harmonic accompaniments within AB and ABA forms, and describe connection to purpose and context.	a. Generate rhythmic and melodic phrases and harmonic accompaniments within expanded forms (including introductions and codas), and explain connection to purpose, context, and/or expressive intent.

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

MUSIC ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 2

Anchor Standard 2 Organize and develop artistic ideas and work.

Enduring Understanding Musicians' creative choices are influenced by their expertise, context, and How do musicians make creative decisions? Essential Question **2.1** expressive intent. 2nd 4th Pre-K Kindergarten 3rd 5th 6th 1st MU:Cr2.1.PK MU:Cr2.1.K MU:Cr2.1.1 MU:Cr2.1.2 MU:Cr2.1.3 MU:Cr2.1.4 MU:Cr2.1.5 MU:Cr2.1.6 a. With substantial a. With **guidance**, a. Demonstrate and a. Demonstrate selected a. With *limited* guidance, a. **Demonstrate** and identify a. **Demonstrate** selected guidance, explore favorite demonstrate and select selected **musical ideas** for a **demonstrate** and discuss identify personal reasons for and organized **musical** and *developed* musical musical ideas (such as favorite **musical ideas**. personal reasons for selecting selecting *patterns and ideas* simple **arrangement** or ideas for an arrangement ideas for arrangements or for music that represent composition to express and composition to compositions to express movements, musical ideas that represent vocalizations, or expressive intent. expressive intent. **intent**, and identify express intent, and **intent**, and *explain* describe connection to instrumental **connection** to a specific connection to purpose and accompaniments). purpose and/or context. purpose and context. context.

guidance, select and keep track of the order for performing original musical ideas, using iconic notation and/or recording technology.use iconic or standard notation and/or recording technology to document and organize musical ideas.notation and/or recording technology to combine, sequence, and document musical ideas.iconic notation and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, sequence, and document musical ideas.and/or recording technology to combine, musical ideas.and/or recording technology to combine, technology.and/or recording technology.and/or recording technology.and/or recording technology.and/or recording technology.	
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Novice ~ MU:Cr2.1.H.5

Harmonizing Instruments

a. Select, develop, and arrange **harmonic** ideas and chordal a. Select, develop, and arrange **rhythmic**, *melodic*, and accompaniments for teacher-provided melodies, and harmonic ideas to generate multi-chord accompaniments rhythmic or melodic ideas for melodies (such as twoto melodies with simple forms (such as AB or ABA), and phrase) and *explain* connection to purpose and context. melodic phrases over specified chord progressions to express intent. b. Use standard notation and/or recording technology b. Use standard notation or recording technology to to combine, sequence, and document musical ideas. document drafts of **musical ideas.**

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



Artistic Process • CREATING Process Components • PLAN, MAKE

7th MU:Cr2.1.7

a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express intent and have a clear beginning, middle, and end (such as in AB or ABA form).

a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express unity and variety (such as in AB or ABA form) and convey expressive intent.

8th MU:Cr2.1.8

a. Organize and/or demonstrate developed musical ideas for arrangements or compositions that express unity and variety (including theme and variations), and tension and release in expanded forms (including introduction and coda) and convey expressive intent.

dard notation io/video to combine, and document

b. Use standard notation and/or audio/video recording to combine, sequence, and document musical phrases.

b. Use standard notation and/or audio/video recording to combine, sequence, and document musical phrases and harmonic accompaniments.

Intermediate ~ MU:Cr2.1.H.8

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MUSIC~ Creating ~ Conceiving and developing new artistic ideas and work ~ 3

Anchor Standard 3 Refine and complete artistic work.

Enduring Understanding Musicians evaluate and refine their work through openness to new ideas, **Essential** • How do musicians improve the quality of their creative work? **3.1** persistence, and the application of appropriate criteria. Question 2nd Kindergarten 1c+ 3rd /1+h 5th

Pre-K MU:Cr3.1.PK	Kindergarten MU:Cr3.1.K	1st MU:Cr3.1.1	2nd MU:Cr3.1.2	3rd MU:Cr3.1.3	4th MU:Cr3.1.4	5th MU:Cr3.1.5	6th MU:Cr3.1.6
a. With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining musical ideas.	a. With guidance , <i>apply</i> personal, peer, and teacher feedback in refining musical ideas .	a. With <i>limited</i> guidance, <i>discuss and</i> apply personal, peer, and teacher feedback to refine musical ideas.	a. <i>Interpret</i> and apply personal, peer, and teacher feedback <i>to revise music</i> .	a. Evaluate, refine, and document revisions to music, applying teacher- provided criteria and feedback.	a. Evaluate, refine , and document revisions to music, applying teacher-provided and collaboratively selected criteria and feedback.	a. Evaluate, refine , and document revisions to music, applying teacher-provided and collaboratively developed criteria and feedback , and describe the rationale for changes.	a. Evaluate, refine , a document revisions t applying criteria an feedback (related to such as elements o and <i>explain</i> the ratio changes.
						Novice ~ M	U:Cr3.1.H.5
					Harmonizing Instruments	 a. Apply teacher-provided cr drafts of simple melodies (suc accompaniments to short or sin 	ch as two- phrase) and
						b. Explain the rationale for char	iges.

School Classroom Standards.



Artistic Process • CREATING Process Components • **EVALUATE, REFINE**

7th MU:Cr3.1.7

ne, and ons to music, and ed to areas s of music), ationale for

a. Evaluate, **refine**, and document revisions to music, applying **criteria** and feedback (related to areas such as **style** and **form**), and explain the rationale for changes.

8th MU:Cr3.1.8

a. Evaluate, **refine**, and document revisions to music, applying **criteria** and feedback (related to appropriate application of compositional techniques), and explain the rationale for changes.

Intermediate ~ MU:Cr3.1.H.8

and **refine** and chordal a. Apply teacher-provided and collaboratively developed criteria to evaluate and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two to three chord accompaniments to short or simple melodies.

b. Explain the rationale for changes, based on evaluation criteria.

Anchor Standard 3	(cont'd)						
Enduring Und	-	esentation of creative work is the sentation of creative work is the sentence of the sentence	he culmination of a process of	Essent Questio		reative musical ideas demonst ose does sharing creative mus	
Pre-K MU:Cr3.2.PK	Kindergarten MU:Cr3.2.K	1st MU:Cr3.2.1	2nd MU:Cr3.2.2	3rd MU:Cr3.2.3	4th MU:Cr3.2.4	5th MU:Cr3.2.5	6th MU:Cr3.2.6
a. With substantial guidance, share revised musical ideas with peers.	a. With guidance , <i>demonstrate a final version</i> of musical ideas to peers.	a. With <i>limited</i> guidance, present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose.	a. Present a final version of musical ideas for a specific purpose to peers or an informal audience that conveys expressive intent for a specific purpose .	a. Present the final version of created music to others, <i>and describe</i> connection to <i>expressive intent</i> .	a. Present the final version of created music to others, and <i>explain</i> connection to expressive intent .	a. Present the final version of created music to others <i>that demonstrates</i> <i>craftsmanship</i> , and explain <i>connection</i> to expressive <i>intent</i> .	a. Present the fin of their document composition or arrangement , u craftsmanship a originality to dem effective beginnir and ending, and o expressive inte
					r	Novice ~ M	IU:Cr3.2.H.5

Harmonizing Instruments a. **Share** completed chordal accompaniments to simple **melodies** (such as two-**phrase**).

b. **Demonstrate** and explain **expressive inten** development and organization of **musical idea**

* Proficient, Accomplished, & Advanced L School Classroom Standards.



intent?

Artistic Process • CREATING Process Component • PRESENT

7th MU:Cr3.2.7

e final version nented or t, using ip and lemonstrate an nning, middle, nd convey ntent. a. **Present** the final version of their documented **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate *unity and variety*, and convey **expressive intent**.

8th MU:Cr3.2.8

a. **Present** the final version of their documented **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate the application of **compositional techniques** for creating **unity** and **variety**, **tension and release**, and *balance* to convey **expressive intent**.

Intermediate ~ MU:Cr3.2.H.8

o short or	a. Share completed multi-chord accompaniments to <i>teacher-provided or self-composed melodies</i> and melodic <i>phrases</i> (created over specified chord progressions or AB/ABA forms).
ent, and as.	b. Demonstrate and explain expressive intent , and development and organization of musical ideas , based on evaluation criteria and craftsmanship .

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 **4.1** context of a performance influence the selection of repertoire.

Pre-K MU:Pr4.1.PK	Kindergarten MU:Pr4.1.K	1st MU:Pr4.1.1	2nd MU:Pr4.1.2	3rd MU:Pr4.1.3	4th MU:Pr4.1.4	5th MU:Pr4.1.5	6th MU:Pr4.1.6
a. With substantial guidance, demonstrate and state preference for varied musical selections provided by the teacher.	a. With guidance , demonstrate and state personal interest in varied musical selections provided by the teacher.	a. With <i>limited</i> guidance, demonstrate and discuss personal interest in, <i>knowledge of, and</i> purpose of varied musical selections provided by the teacher.	a. Demonstrate and explain personal interest in, knowledge of, and purpose of varied musical selections provided by the teacher.	a. Demonstrate and explain how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose , and context.	a. Demonstrate and explain how the music that they selected to perform (from teacher- or student- provided options) is influenced by personal interest, knowledge, purpose, context , and technical skill.	a. Demonstrate and explain how the music that they selected to perform (from teacher- or student- provided options) is influenced by personal interest, knowledge, purpose , context , and their own and others' technical skill.	a. Apply establish criteria for selecti to perform (from student-provided c a specific purpose context , and expl each was chosen.
					u l	Novice ~ M	U:Pr4.1.H.5

Harmonizing Instruments

Essential

Question

a. Apply teacher-provided criteria to explain and **demonstrate** how the music that they selected to **perform** (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, context, and their own and others' technical skill.

School Classroom Standards.



How do performers select repertoire?

Artistic Process • PERFORM Process Component • SELECT

7th MU:Pr4.1.7

lished

ecting music om teacher- or ed options) for ose and/or xplain why n

a. Apply **established** and collaboratively developed criteria for selecting music of contrasting **styles** for a program (from teacher- or student-provided options) with a specific **purpose** and/or **context** and discuss expressive qualities.

8th MU:Pr4.1.8

a. Apply established, collaboratively, and personally developed criteria for selecting music of contrasting styles for a program (from teacher- or student-provided options) with a specific **purpose** and/or context, and explain expressive qualities, technical challenges, and reasons for choices.

Intermediate ~ MU:Pr4.1.H.8

a. Apply teacher- and collaboratively developed criteria to explain and **demonstrate** how a **repertoire** of music representing contrasting styles is selected (from teacher- or student-provided options), based on personal interest, knowledge, personal and others' technical skills, and the purpose and/or context of the performance(s).

Anchor Standard 4 (cont'd)

ntial	•	How does understanding the structure and cont
tion		inform performance?

Anchor Standard 4										
Enduring Under		ors' context and how they man r intent and informs performa	ipulate elements of music prov nce.		sential•How does undeestioninform performance	rstanding the structure and co ance?	Artistic Process • PERFORMING Process Component • ANALYZE			
Pre-K MU:Pr4.2.PK	Kindergarten MU:Pr4.2.K	1st MU:Pr4.2.1	2nd MU:Pr4.2.2	3rd MU:Pr4.2.3	4th MU:Pr4.2.4	5th MU:Pr4.2.5	6th MU:Pr4.2.6	7th MU:Pr4.2.7	8th MU:Pr4.2.8	
a. With substantial guidance, explore and demonstrate awareness of musical contrasts.	a. With guidance , explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.	a. With <i>limited</i> guidance, demonstrate <i>knowledge</i> of music concepts (such as beat and melodic contour) in music selected for performance.	a. Demonstrate knowledge of music concepts (<i>such as</i> <i>major/minor</i> tonality and <i>meter</i>) in music selected for performance.	a. Demonstrate knowledge of <i>the elements of music</i> (<i>such as rhythm</i> and <i>pitch</i>) in music selected for performance.	a. Demonstrate knowledge of the elements of music (such as rhythm , pitch , <i>and</i> <i>form</i>) in music selected for performance .	a. Demonstrate knowledge of the elements of music (such as rhythm , pitch , form , and <i>harmony</i>) in music selected for performance.	a. <i>Explain and demonstrate</i> how the <i>structure</i> and the elements of music are used in music selected for performance.	a. Explain and demonstrate the structure of <i>contrasting</i> <i>pieces of music</i> selected for performance and how elements of music are used.	a. <i>Compare</i> the structure contrasting pieces of music selected for performance explaining how the elements of music are used in each.	
		b. When analyzing selected music, read and perform rhythmic patterns , using iconic or standard notation , as appropriate to the musical tradition.	b. When analyzing selected music, read and perform rhythmic and melodic patterns , using iconic or standard notation , as appropriate to the musical tradition.	b. When analyzing selected music, read and perform rhythmic and melodic patterns , using standard notation , as appropriate to the musical tradition.	b. When analyzing selected music, read and perform , using standard notation , as appropriate to the musical tradition.	b. When analyzing selected music, read and perform , using standard notation , as appropriate to the musical tradition.	b. When analyzing selected music, <i>use grade-level</i> standard notation to read and identify musical symbols and functions, as appropriate to the musical tradition.	b. When analyzing selected music, use grade-level standard notation to read and identify musical symbols and functions, as appropriate to the musical tradition.	b. When analyzing selecter music, <i>sight-read</i> , on the staff, <i>simple rhythmic</i> , <i>melodic</i> , <i>and/or harmonic</i> <i>notation</i> , as appropriate to the musical tradition.	
				c. Describe how context (such as personal and social) can inform a performance.	c. <i>Explain</i> how context (such as social and <i>cultural</i>) informs a performance.	c. Explain how context (such as social, cultural , and <i>historical</i>) informs performances.	c. Explain how social , cultural, and historical context inform performances.	c. Explain how social , cultural and historical contexts inform performances and result in <i>different musical choices</i> .	c. Explain how social , cultural and historical contexts inform performances and result different <i>musical</i> <i>interpretations</i> .	
					r	Novice ~ M	U:Pr4.2.H.5	Intermediate ·	~ MU:Pr4.2.H.8	
							a. Identify prominent elements of music (such as form and harmony) in a varied repertoire of music.		nent elements of music in a repertoire of music <i>s</i> .	
					Harmonizing Instruments	b. Use aural skills and standard notation when analyzing selected music.		b. Use aural skills and standa melodic, and harmonic) wh		
						c. Explain how elements of r improvised performance(s		c. Explain how elements of music and <i>social, cultural,</i> and/or historical context(s) inform prepared or		

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



improvised performance(s).

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Anchor Standard 4	(cont'd)						
Enduring Und	erstanding Performers ma 4.3 expressive interview	1	ed on their understanding of co	ntext and	Essential • How do pe Question	erformers interpret musical wo	orks?
Pre-K MU:Pr4.3.PK	Kindergarten MU:Pr4.3.K	1st MU:Pr4.3.1	2nd MU:Pr4.3.2	3rd MU:Pr4.3.3	4th MU:Pr4.3.4	5th MU:Pr4.3.5	6th MU:Pr4.3.6
a. With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).	a. With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.	a. Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	a. Demonstrate <i>knowledge</i> of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive <i>intent</i> .	a. Demonstrate and identify the context and how intent is conveyed through expressive qualities (such as dynamics and tempo).	a. Demonstrate and identify the context and how intent is conveyed through <i>interpretive</i> decisions (such as dynamics and tempo).	a. Demonstrate and identify the context and how intent is conveyed through interpretive decisions (such as dynamics and tempo).	a. Demonstra piece of music how their inte of the element and the expre qualities (su dynamics, te articulation/ phrasing) con and are appro context.
					Li		
							U:Pr4.3.H.5
						 Domonancianato o nal cumulato la 	

Harmonizing Instruments a. Demonstrate and explain how intent and consideration of performance context(s) are conveyed through interpretive decisions and elements of music (such as form and harmony) in a varied repertoire of music. a. Demonstrate and explain how intent and consideration of the *social, cultural, and/or historical performance context(s)* are conveyed through interpretive decisions and elements of music (such as form and harmony) in a repertoire of music representing *contrasting styles.*

* Proficient, Accomplished, & Advanced School Classroom Standards.



Artistic Process • PERFORMING Process Component • INTERPRET

7th MU:Pr4.3.7

rate a selected ic that shows erpretations ents of music ressive uch as empo, timbre, n/style, and onvey intent opriate to the a. Demonstrate contrasting pieces of music that show their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) that convey intent and are appropriate to the context.

8th MU:Pr4.3.8

a. Demonstrate contrasting pieces of music that show their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing), and explain how they convey intent and are appropriate to the context.

Intermediate ~ MU:Pr4.3.H.8

Anchor Standard 5 Develop and refine artistic techniques and work for presentation.

Enduring Und		eir musical ideas, musicians ar openness to new ideas, persis				formance judged ready to pre cians improve the quality of th		stic Process • PERFORM cess Components • REH	ING EARSE, EVALUATE, REFINE
Pre-K MU:Pr5.1.PK	Kindergarten MU:Pr5.1.K	1st MU:Pr5.1.1	2nd MU:Pr5.1.2	3rd MU:Pr5.1.3	4th MU:Pr5.1.4	5th MU:Pr5.1.5	6th MU:Pr5.1.6	7th MU:Pr5.1.7	8th MU:Pr5.1.8
a. With substantial guidance, practice and demonstrate what they like about their own performances.	a. With guidance , apply personal, teacher, and peer feedback to refine performances.	a. With <i>limited</i> guidance, apply personal, teacher, and peer feedback to refine performances.	a. Apply established criteria to judge the accuracy, expressiveness , and effectiveness of performances .	a. Apply established criteria and feedback to evaluate accuracy of performances.	a. Apply established or <i>collaboratively selected</i> <i>criteria</i> and feedback to evaluate accuracy <i>and</i> <i>expressiveness</i> of performances.	a. Apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. <i>Discuss and</i> apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. Discuss and apply established and collaboratively developed criteria and feedback to evaluate the accuracy and expressiveness of performances.	a. Discuss and apply established, collaboratively developed, and personally developed criteria and feedback to evaluate the accuracy and expressiveness of performances.
b. With substantial guidance, apply personal, peer, and teacher feedback to refine performances.	b. With guidance , use suggested strategies in rehearsal to improve the expressive qualities of music.	b. With <i>limited</i> guidance , use suggested strategies in rehearsal <i>to address</i> <i>interpretive challenges</i> of music.	b. Rehearse, <i>identify</i> and apply strategies to address interpretive , performance , and technical challenges of music.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.	b. Identify and apply appropriate rehearsal strategies and show readiness to present.
c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.
					ц	Novice ~ MU:Pr5.1.H.5 Intermediate ~ MU			~ MU:Pr5.1.H.8
					Harmonizing	 a. Apply self-reflection and teacher-provided criteria to evaluate prepared or improvised ensemble and personal performances. b. Implement rehearsal strategies to address challenges, refine technical accuracy and elements of music (such as form and harmony), and show improvement over time. 		a. Apply self-reflection and te collaboratively developed or improvised ensemble a	criteria to evaluate prepared
					Instruments			b. Implement rehearsal strategies to address challenges, refine technical accuracy and elements of music (such as form and harmony), show improvement over time, and <i>determine when the music is ready to perform</i> .	
						c. Respond appropriately to tea	acher-provided cues.	c. Respond appropriately to au	ıral and visual cues.
						* Proficient, Accomplishe School Classroom Standa		monizing Instruments are lo	cated in Section 3: High



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-	MUSIC ~	Performing ·	~ Realizing ar	tistic ideas an	d work throug	h interpretati	on and presen
Anchor S	tandard 6 Convey r	neaning through the	e presentation of arti	stic work.			
Enduring Un	 Enduring Understanding Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response. How are expressive intent and technical accuracy demonstrated through the sharing of prepared musical work? How do context and the manner in which musical work is presented influence response. 						
Pre-K MU:Pr6.1.PK	Kindergarten MU:Pr6.1.K	1st MU:Pr6.1.1	2nd MU:Pr6.1.2	3rd MU:Pr6.1.3	4th MU:Pr6.1.4	5th MU:Pr6.1.5	6th MU:Pr6.1.6
a. With substantial guidance, perform music with expression.	a. With guidance , perform music with expression.	a. With <i>limited</i> guidance, perform music for a specific <i>purpose</i> with expression.	a. Perform music for a specific purpose with expression and technical accuracy.	a. Perform music with expression and technical accuracy.	a. Perform music with expression and technical accuracy.	a. Perform music with expression , technical accuracy , and <i>interpretation.</i>	a. Perform music with <i>stylistic</i> expression , technical accuracy , and interpretation.
b. Respond appropriately to aural and visual cues.	b. Perform appropriately for the audience.	b. Perform appropriately for the audience and <i>purpose.</i>	b. Perform appropriately for the audience and purpose.	b. Perform appropriately for the audience, venue , and context , demonstrating performance decorum .	b. Perform appropriately for the audience, venue , context , <i>and genre</i> , demonstrating performance decorum.	b. Perform appropriately for the audience, venue , context , genre , and <i>style</i> , demonstrating performance decorum.	b. Perform appropriately for the audience, venue , context , genre , and style , demonstrating performance decorum .
	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.	c. Respond appropriately to aural and visual cues.

Novice ~ MU:Pr6.1.H.5

a. Perform a varied repertoire of prepared or i music, alone or with others, with technical accur appropriate interpretation.

b. Demonstrate performance decorum and a etiquette appropriate for the context, venue, style.

c. Respond appropriately to teacher-provided cues

School Classroom Standards.



Harmonizing

Artistic Process • PERFORMING Process Component • PRESENT

7th MU:Pr6.1.7

a. Perform music with stylistic **expression**, technical accuracy, interpretation, and/or culturally authentic practices.

b. **Perform** appropriately for the audience, **venue**, context, genre, and style, demonstrating performance decorum.

c. Respond appropriately to aural and visual cues.

8th MU:Pr6.1.8

a. Perform music with stylistic **expression**, technical accuracy, interpretation, and culturally authentic practices.

b. Perform appropriately for the audience, **venue**, context, genre, and style, demonstrating performance decorum.

c. Respond appropriately to aural and visual cues.

Intermediate ~ MU:Pr6.1.H.8

improvised u racy and	a. Perform a repertoire of prepared or improvised music representing contrasting styles , alone or with others, with expression , technical accuracy , and appropriate interpretation .
audience , genre, and	b. Demonstrate performance decorum (such as stage presence and behavior) and audience etiquette appropriate for the context, venue, genre, and style.
es.	c. Respond appropriately to aural and visual cues.

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

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MUSIC ~ **Responding** ~ Understanding and evaluating how the arts convey meaning ~ 7

Anchor Standard 7 Perceive and analyze artistic work.

Enduring Und	erstanding Individuals' se 7.1 understanding	Essential • How do ir Question	ndividuals choose music to exp	perience?			
Pre-K MU:Re7.1.PK	Kindergarten MU:Re7.1.K	1st MU:Re7.1.1	2nd MU:Re7.1.2	3rd MU:Re7.1.3	4th MU:Re7.1.4	5th MU:Re7.1.5	6th MU:Re7.1.6
a. With substantial guidance , state personal interests and demonstrate why they prefer some teacher-provided music selections over others.	a. With guidance , <i>list</i> personal interests <i>and</i> <i>experiences</i> and demonstrate why they prefer some teacher-provided music selections over others.	a. With <i>limited</i> guidance , <i>identify and</i> demonstrate <i>how</i> personal interests and experiences <i>influence</i> <i>selection</i> of teacher-provided music for specific purposes .	a. <i>Explain and</i> demonstrate how personal interests and experiences influence selection of teacher-provided music for specific purposes.	a. Demonstrate and identify how selected music (from teacher or student- provided options) connects to and is influenced by specific interests, experiences, or purposes.	a. Demonstrate and describe how selected music (from teacher or student- provided options) connects to and is influenced by specific interests, experiences, purposes , or contexts.	a. Demonstrate and explain how selected music (from teacher- or student-provided options) connects to and is influenced by specific interests, experiences, purposes , or contexts .	a. Select and expla contrasting musica (from teacher- or s provided options) and are influenced specific interests, experiences, purp contexts.
						Novice ~ M	U:Re7.1.H.5

Harmonizing Instruments

a. **Demonstrate** and describe how selected music (from teacher- or student-provided options), based on characteristics found in the music, connects to and is influenced by interest, **purpose**, or personal experience.

School Classroom Standards.



Artistic Process • RESPONDING Process Component • SELECT

7th MU:Re7.1.7

explain how *musical works* er- or studenttions) connect to ienced by rests, purposes, or

a. Select and *compare* how contrasting musical works (from teacher- or studentprovided options) connect to and are influenced by specific interests, experiences, **purposes**, or contexts.

8th MU:Re7.1.8

a. Select and compare how a set of contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, purposes, or contexts.

Intermediate ~ MU:Re7.1.H.8

a. Demonstrate and compare, using teacher-developed criteria, how selected music (from teacher- or studentprovided options) connects to and is influenced by interest, **purpose**, or personal experience.

Anchor Standard 7 (cont'd)									
 Enduring Understanding Response to music is informed by analyzing context (social, cultural, and historical) and 7.2 how creators and performers manipulate the elements of music. 					Essential • How does understanding the structure and context of music inform a response?			Artistic Process • RESPONDING Process Component • ANALYZE	
Pre-K MU:Re7.2.PK	Kindergarten MU:Re7.2.K	1st MU:Re7.2.1	2nd MU:Re7.2.2	3rd MU:Re7.2.3	4th MU:Re7.2.4	5th MU:Re7.2.5	6th MU:Re7.2.6	7th MU:Re7.2.7	8th MU:Re7.2.8
a. With substantial guidance, explore musical contrasts in music.	a. With guidance , demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	a. With <i>limited</i> guidance, demonstrate and identify how specific music concepts (such as beat or <i>pitch</i>) are used in various styles of music for a purpose.	a. Describe and demonstrate how specific music concepts are used to support a specific purpose in music.	a. Demonstrate and <i>identify</i> how a response to music can be informed by the use of the elements of music and by context (such as personal and social).	a. Demonstrate and describe how responses to music are informed by the use of the elements of music and by context (such as social and <i>cultural</i>).	a. Demonstrate and <i>explain</i> how responses to music are informed by the use of the elements of music and by context (such as cultural <i>and historical</i>).	a. Describe how the elements of music and expressive qualities relate to the structure of pieces.	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a. Compare how the elements of music and expressive qualities relate to the structure of contrasting pieces in a set of musical works.
							b. Identify the context of music from a variety of genres , cultures , and historical periods.	b. Identify and <i>compare</i> the context of music from a variety of genres , cultures , and historical periods.	b. Identify and compare the contexts of sets of musical works from a variety of genres, cultures, and historical periods.
					ц.	Novice ~ M	U:Re7.2.H.5	Intermediate ~	- MU:Re7.2.H.8
					Harmonizing Instruments	a. Identify and demonstrate , repetition, similarities, and cor		a. Demonstrate and <i>describe</i> , giving examples, <i>how the elements of music</i> are manipulated in musical selections.	
					b. Identify how social or cultu response.	ral context informs a	b. Identify how social, cultur a informs a response.	al, and/or historical context	

School Classroom Standards.



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Anchor St	andard 8 Interpret	meaning in artistic v	vork.				
Enduring Uno		use of elements and structure to their expressive intent.	es of music, creators and perfo	rmers	Essential • How do w Question expressive	re discern the musical creators e intent?	' and performers'
Pre-K MU:Re8.1.PK	Kindergarten MU:Re8.1.K	1st MU:Re8.1.1	2nd MU:Re8.1.2	3rd MU:Re8.1.3	4th MU:Re8.1.4	5th MU:Re8.1.5	6th MU:Re8.1.6
a. With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	a. With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.	a. With <i>limited</i> guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/ performers' expressive intent.	a. Demonstrate knowledge of music concepts and how they support creators' / performers' expressive intent.	a. Demonstrate and identify how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent .	a. Demonstrate and describe how the expressive qualities (such as dynamics , tempo , and <i>timbre</i>) are used in performers' interpretations to reflect expressive intent .	a. Demonstrate and <i>explain</i> how the expressive qualities (such as dynamics , tempo , timbre , and <i>articulation</i>) are used in performers' interpretations to reflect expressive intent .	a. Describe a perso interpretation of creators and performand application of the of music and exp qualities, within and cultural and context, conveys expressive inter

Harmonizing and social or cultural context influence performers' Instruments interpretations to reflect expressive intent.

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



eaning ~ 8

rs' Artistic Process • RESPONDING Process Component • INTERPRET 8th 7th MU:Re8.1.7 MU:Re8.1.8 ersonal a. Describe a personal a. Support a personal of how interpretation of interpretation of erformers' contrasting works and contrasting sets of musical explain how creators and works and explain how he **elements** creators or performers apply expressive performers' application of the elements of music and the elements of music and nin genres nd **historical** expressive qualities, expressive qualities, within genres, cultures, within genres, cultures, eys and historical periods, to and historical periods, tent. conveys **expressive intent.** convey **expressive intent.**

Intermediate ~ MU:Re8.1.H.8

a. Identify and **demonstrate** how the **expressive qualities** a. Identify and *explain* how the **expressive qualities**; elements of music; and social, cultural, and/or historical context influence performers' interpretations to reflect expressive intent.

	MU	SIC ~ Respo	nding ~ Unde	erstanding and	evaluating ho	ow the arts cor	ivey mea
Anchor S	Standard 9 Apply cri	teria to evaluate art	istic work.				
Enduring U		evaluation of musical work(s n, and established criteria.) and performance(s) is inform	ned by analysis,	Essential • How down Question performation	we judge the quality of musica ance(s)?	il work(s) and
Pre-K MU:Re9.1.PK	Kindergarten MU:Re9.1.K	1st MU:Re9.1.1	2nd MU:Re9.1.2	3rd MU:Re9.1.3	4th MU:Re9.1.4	5th MU:Re9.1.5	6th MU:Re9.1.6
a. With substantial guidance , talk about personal and expressive preferences in music.	a. With guidance , apply personal and expressive preferences in the evaluation of music.	a. With <i>limited</i> guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	a. Apply personal and expressive preferences in the evaluation of music for specific purposes.	a. Apply established criteria to evaluate musical works and performances , identifying appropriateness to the context.	a. Apply established criteria to evaluate musical works and performances , <i>describing</i> appropriateness to the context .	a. Apply established criteria to evaluate musical works and performances , <i>explaining</i> appropriateness to the context .	a. Apply establis criteria to evalua works and perfo <i>citing evidence</i> , ex appropriateness to context .
						Novice ~ M	U:Re9.1.H.5
					Harmonizing	a Identify and describe how in	taract avaariancas

Instruments

a. Identify and describe how interest, experiences, and personal or social contexts affect evaluation, and apply these in **interpreting** music.

School Classroom Standards.



aning ~ 9

Artistic Process • RESPONDING Process Component • EVALUATE

7th MU:Re9.1.7

lished aluate **musical** erformances, , explaining ss to the

a. Apply established and collaboratively developed criteria to evaluate musical works and performances, citing evidence, explaining appropriateness to the context.

8th MU:Re9.1.8

a. Apply established, collaboratively, and personally developed criteria to evaluate musical works and performances, citing evidence, explaining appropriateness to the context.

Intermediate ~ MU:Re9.1.H.8

a. Explain how interest, experiences, and personal, social, and/or historical contexts affect evaluation, and apply these in interpreting a varied repertoire of music.

An shou Cia			Relating artist			Ŭ	and exte
		-	dge and personal ex				
Enduring Und	10.1 aesthetic valu	es, and human sentience. Mu	ws us to uniquely express and sicians draw upon universal th xperiences to inform their crea	emes, disciplinary and	Questions ci	ow does music deepen our ur eative expression, and encour /hat inspires and informs the c	rage productive co
Pre-K MU:Cn10.1.PK	Kindergarten MU:Cn10.1.K	1st MU:Cn10.1.1	2nd MU:Cn10.1.2	3rd MU:Cn10.1.3	4th MU:Cn10.1.4	5th MU:Cn10.1.5	6th MU:Cn10.1.6
a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Explore and imitate sounds found in the environment.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Generate musical soundscapes to portray stories, characters, emotions, and/or ideas.	a. Create musical ostinati and/or sounds to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical ostinati and/or motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Create musical and motifs to acc portray events, a s illustrate an abstra
b. Imagine and describe places, times, and reasons for making and listening to music.	b. Imagine and describe places, times, and reasons for making and listening to music.	b. Imagine and describe places, times, and reasons for making and listening to music.	b. <i>Identify</i> places, times, and reasons for making and listening to music.	b. <i>Describe</i> places, times, and reasons for making and listening to music.	b. Describe places, times, and reasons for making and listening to music.	b. Describe places, times, and reasons for making and listening to music.	b. Relate music to accomplishments experiences.
c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Illustrate musical ideas through movements (such as dramatizations of books or stories).	c. Perform folk dances from a variety of cultures.	c. Perform folk dances from a variety of <i>time periods</i> and/or cultures.	c. Perform folk dances from a variety of time periods and cultures.	c. Express and/or musical idea or e using technologi resources.
d. Manipulate music concepts (such as tempo and dynamics) in order to express ideas.	d. Manipulate music concepts (such as tempo and dynamics) in order to express ideas.	d. Manipulate music concepts (such as tempo, dynamics, and <i>articulations</i>) in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Manipulate music concepts in order to express ideas.	d. Identify how sound is created on a variety of instruments and other sound sources.	d. Identify how so created on a varie instruments and c sources.
			shed, & Advanced Levels of H			Novice ~ MI	J:Cn10.1.H.5
		are lo	ocated in Section 3: High Scho	ool Classroom Standards.		a. Improvise musical ostinati	
						portray events, a story, or to illu	ustrate an abstract id
					Harmonizing Instruments	b. Discuss places, times, and re to music.	easons for making ar
						c. Consider personal accomplis shaping new musical goals.	hments and experie
						d. Identify how sound is create other sound sources.	d on a familiar instru



ternal context ~10

ourselves, promote collaboration? musicians?

Artistic Process • CONNECTING **Process Component** • **RELATE**

7th MU:Cn10.1.7

a. Design, implement, and

expanding one's knowledge

reflect on a strategy for

of unfamiliar music.

cal **ostinati** accompany or a story, or to stract idea.

to personal nts and

b. Relate music to personal accomplishments and experiences.

l/or **share** a or emotion by ogical

sound is iety of d other sound

c. Express and/or share an original **musical idea** or emotion by using technological resources.

d. Describe how sound is created on a variety of instruments and other sound sources.

8th MU:Cn10.1.8

a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.

b. With teacher **guidance**, identify the **musical** qualities that give

persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.

c. Express and share an original **musical idea** or emotion using technological resources.

d. Explain how sound is created on a variety of instruments and other sound sources.

Intermediate ~ MU:Cn10.1.H.8

accompany or idea.	a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.
and listening	b. With teacher guidance , identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.
riences in	c. Describe effective strategies for reaching a musical goal that is of importance to you.
trument and	d. Express and share an original musical idea or emotion

using instrumental resources.

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MUSIC ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~ 11 Anchor Standard 11 Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Enduring Understanding Creating, performing, and analyzing music deepens our knowledge of ideas, **Essential** • How does music help us understand the lives of people of different times, places, and cultures? **11.1** informs our understanding of cultures, and helps us envision the future. Questions • How does music help preserve personal and cultural insights and values?

Pre-K MU:Cn11.1.PK	Kindergarten MU:Cn11.1.K	1st MU:Cn11.1.1	2nd MU:Cn11.1.2	3rd MU:Cn11.1.3	4th MU:Cn11.1.4	5th MU:Cn11.1.5	6th MU:Cn11.1.6
a. Perform/Explore folk music from a variety of cultures.	a. Explore folk music from a variety of cultures and discuss the music's culture of origin.	a. <i>Perform</i> folk music from a variety of cultures and discuss the music's culture of origin.	a. Perform folk music from a variety of cultures and <i>identify</i> the music's culture of origin.	a. Perform folk music from a variety of cultures and identify the <i>music's role(s) or</i> <i>meaning</i> in its culture of origin.	a. Perform folk music from a variety of cultures and identify the music's role(s) and meaning in its culture of origin.	a. Perform folk music from a variety of cultures , <i>including some in foreign</i> <i>languages</i> , and identify the music's role(s) and meaning in its culture of origin.	a. Perform folk mu a variety of cultures including some in fo languages, and <i>deso</i> music's role(s) and r in its culture of orig
b. With substantial guidance, explore personal preferences for varied musical styles and repertoire.	b. With guidance , <i>discuss</i> preferences for varied musical styles and repertoire.	b. With <i>limited</i> guidance, <i>state</i> preferences for varied musical styles and repertoire.	b. <i>Describe and document</i> preferences for varied musical styles and repertoire.	b. Document and preserve musical ideas or insights from varied musical styles and repertoire , using standard notation , as appropriate to the musical tradition.	b. Document and preserve musical ideas or insights from varied musical styles and repertoire , using standard notation as appropriate to the musical tradition.	b. Document and preserve musical ideas or insights from varied musical styles and repertoire , using standard notation as appropriate to the musical tradition.	b. Use technologic resources to preserv musical ideas from musical styles and repertoire as appro- the musical tradition

Novice ~ MU:Cn11.1.H.5

a. Perform and listen to music from various tim cultures and describe how that music reflects the and cultures.

b. Identify the cultural and social uses for mu

c. Identify ways in which music is used to represe reflect group identity.

School Classroom Standards.



Harmonizing Instruments

Artistic Process • CONNECTING **Process Component** • INTERRELATE

7th MU:Cn11.1.7

nusic from res,

n foreign *lescribe* the d meaning origin.

gical

erve rom varied hr propriate to ion.

b. Identify the cultural, **social**, and political uses for music.

a. **Perform** folk music from

languages, and *explain* the

music's role(s) and meaning

a variety of **cultures**, including some in foreign

in its culture of origin.

c. **Explore** the skills and knowledge necessary to pursue a musical role in the community.

8th MU:Cn11.1.8

a. **Perform** folk music from a variety of **cultures**, including some in foreign languages, and explain the music's role(s) and meaning in its culture of origin, citing sources.

b. Identify ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or of a society.

c. **Explore** career opportunities in the field of music.

Intermediate ~ MU:Cn11.1.H.8

nes and hose times	a. Explore the skills and knowledge necessary to pursue vocational and avocational opportunities in the musical community.
sic.	b. Identify the cultural , social , <i>and political</i> uses for music.
ent and	c. Explain ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or of a society.

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

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NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters

DA=Dance **MA**=Media Arts **MU**=Music **TH**=Theatre **VA**=Visual Arts

Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter

- Cr Creating
- Pr Performing/Presenting/Producing
- **Re** Responding
- **Cn** Connecting

Each anchor standard is assigned a number

Creating

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

Performing/Presenting/Producing

- 4. Analyze, interpret and select artistic work for presentation.
- **5.** Develop and refine artistic techniques and work for presentation.
- **6.** Convey meaning through the presentation of artistic work.

Responding

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

Connecting

- **10.** Synthesize and relate knowledge and personal experiences to make art.
- **11.** Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

NOTE: The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1**, **1.2**. ".1" follows the AS number *even when there is only one* Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral

 $\label{eq:K} \begin{array}{ll} \mathsf{PK} = \mathsf{Pre}\mathsf{-}\mathsf{Kindergarten} & \mathsf{K} = \mathsf{Kindergarten} & 1,2,3,4,5,6,7,8 \text{ for grades } 1-8 \\ \mathsf{HSI} = \mathsf{HS} \; \mathsf{Proficient} & \mathsf{HSII} = \mathsf{HS} \; \mathsf{Accomplished} & \mathsf{HSIII} = \mathsf{HS} \; \mathsf{Advanced} \end{array}$

Each Performance Indicator (PI) is assigned a lower case letter even when there is only one. The first performance indicator is "a", the next "b", and so on.

For special Music Strands (only) there is another set of codes, indicated with an upper case letter

* does not apply to General Music, Pk-8

- H = Harmonizing Instruments E = Traditional and Emerging Ensembles
- C = Composition and Theory T = Technology



TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT PRODUCE

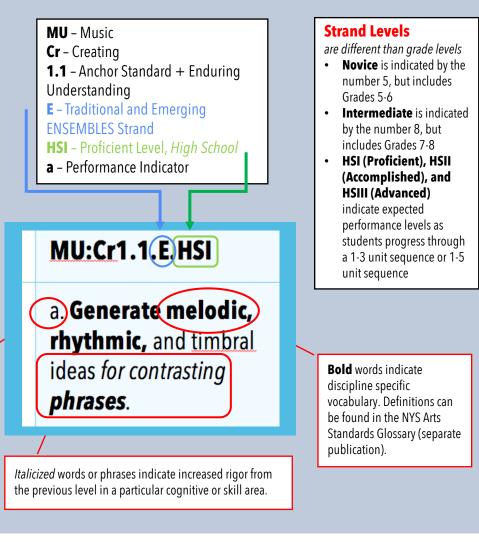


Music Coding Example for Section 2

Special Strands

- First position indicates the discipline. It is always followed by a colon (:).
- Second position (following the colon) indicates the Artistic Process.
- Third position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- Fourth position indicates the STRAND
- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

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



Traditional & Emerging Ensembles • Novice (5/6)

Intermediate (7/8) Proficient (HSI) Accomplished (HSII) Advanced (HSIII)

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MUSIC ~ Perfo	r m i n g	~ Concei	iving and develo	oping new artist 	ic ideas and wor	ŕk					Tradit
Anchor Standard 1	G	ienerate ar	nd conceptualize ar	tistic ideas and wor	·k.		Anchor	Standard	3	Refine and	complete artis
Artistic I Process Com		CREATING MAGINE ~ Ge	enerate musical ideas for v	various purposes and cont	exts.		F	Artistic Process Comp	Process ponents	-	:FINE ~ Evaluate an
Enduring Understand Essential Q	SC	ources.	ns, concepts, and feelings the icians generate creative idea	at influence musicians' work as?	emerge from a variety of		Enduri	ng Understan	•	Musicians evaluation of application	<i>ropriate criteria.</i> ate and refine their we ppropriate criteria.
Novice - 5th MU:Cr1.1.E.5	Intermedia MU:Cr1.1.I		HS Proficient MU:Cr1.1.E.HSI	HS Accomplished MU:Cr1.1.E.HSII	HS Advanced MU:Cr1.1.E.HSIII		Novice - 5	-	Interme	ediate - 8th	icians improve the qu
a. Generate melodic, rhythmic, and timbral ideas.		and timbral	a. Generate melodic, rhythmic, and timbral ideas for contrasting phrases.	a. Generate melodic, rhythmic, and timbral ideas for <i>use in a complete</i> passage of music.	a. Generate melodic, rhythmic, timbral, and implied harmonic ideas for compositions.			and refine terns based on	created n that dem <i>particular</i>	te and refine nusical patterns fo nstrate content of music	MU:Cr3.1.E.HSI a. Evaluate and refin created contrasting phrases, based on feedback and
Anchor Standard 2	2 0)rganize ar	nd develop artistic i	ideas and work.						tudied in , based on atively selected	collaboratively developed criteria.
Artistic I Process Comp		REATING LAN, MAKE -	- Select and develop mus	ical ideas for defined purp	oses and contexts.			Artistic Process Com	Process ponent	PRESENT ~ Sh	are creative musical
Enduring Understand Essential Q	-		ve choices are influenced by cians make creative decision	r their expertise, context, and ns?	expressive intent.		Enduri	ng Understan	ding 3.2	and exhibits or Musicians' prese	<i>iginality.</i> entation of creative wo
Novice - 5th MU:Cr2.1.E.5	Intermedia MU:Cr2.1.I		HS Proficient MU:Cr2.1.E.HSI	HS Accomplished MU:Cr2.1.E.HSII	HS Advanced MU:Cr2.1.E.HSIII			Essential C	luestion	communication. • When is crea	tive work ready to sha
a. Select from and develop previously generated	previously ge		a. Select from and develop previous ideas to create	a. Select from and develop previous ideas to create	a. Select from and develop previous ideas to create		Novice - 5 MU:Cr3.2		Interme MU:Cr3	ediate - 8th .2.E.8	HS Proficient MU:Cr3.2.E.HSI
ideas into musical patterns.			contrasting phrases.	complete passages of music.	compositions, improvisations, and arrangements.		a. Share cr individually ensemble		that dem particular	created patterns constrate constrate content of music	a. Share created contrasting phrases, individually or as an ensemble.
b. Preserve drafts of creative work through standard notation	b. Preserve d creative work standard no	c through otation	b. Preserve drafts of creative work through standard notation and	b. Preserve drafts of creative work through standard notation and	b. Preserve drafts of creative work through standard notation and				or texts st	<i>tudied in</i> , individually or as	
and/or recording technology.	and/or recor technology	-	recording technology.	recording technology.	recording technology.						



rtistic work.

e and refine selected musical ideas to create musical work

eir work through openness to new ideas, persistence, and the

e quality of their creative work?

HS Accomplished MU:Cr3.1.E.HSII SI

efine ng on

a. Evaluate and **refine** created **musical** passages, based on feedback and collaboratively developed criteria.

HS Advanced MU:Cr3.1.E.HSIII

a. Evaluate and **refine** compositions, improvisations and arrangements, based on feedback and personally identified goals.

sical work that conveys intent, demonstrates craftsmanship,

work is the culmination of a process of creation and

share?

HS Accomplished MU:Cr3.2.E.HSII

ses, an

a. Share created musical passages, individually or as an **ensemble.**

HS Advanced MU:Cr3.2.E.HSIII

a. Share compositions, improvisations, and arrangements, individually or as an ensemble.

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Anchor Standard 4	Ļ	Select, ana	lyze, and interpret a	artistic work for pre	sentation.	Anchor Standard 4	cont'd	Select, ana	lyze, and int
Artistic I Process Com		PERFORMING SELECT ~ Sele skill, and conte	ect varied musical works to	present, based on interest	t, knowledge, technical	Artistic Process Com		PERFORMING ANALYZE ~ A <i>implications fo</i>	nalyze the struc
Enduring Understand Essential Q	•	the context for a	rest in and knowledge of mu performance influence the s ormers select repertoire?		of their own abilities, and	Enduring Understand Essential O	•	intent and infor	ors' context and h ms performance. nderstanding the
Novice - 5th MU:Pr4.1.E.5	Interme MU:Pr4	ediate - 8th .1.E.8	HS Proficient MU:Pr4.1.E.HSI	HS Accomplished MU:Pr4.1.E.HSII	HS Advanced MU:Pr4.1.E.HSIII	Novice - 5th MU:Pr4.2.E.5	Interme MU:Pr4	diate - 8th .2.E.8	HS Proficient MU:Pr4.2.E.H
a. Select varied repertoire to study (from teacher- or student-provided options) based on interest, music based on interest, music based on interest, music of the structure of the music, context , and the		varied repertoire from teacher- or provided options) music literacy , standing of lesign in the	a. Select varied repertoire to study (from teacher- or student-provided options) based on music literacy , an understanding of formal design in the music, context , and the	a. Explain the criteria used to select varied repertoire to study (from teacher- or student-provided options) based on an understanding of theoretical and structural characteristics of	a. Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics	a. Compare phrases , using aural indication and notation , in a piece of music to discover simple forms and inform performance.	and aural how knov forms , in	ndard notation skills to identify vledge of simple varied styles, erformance.	a. Use standard and aural skills t how the form <i>ar</i> <i>structural aspec</i> piece affect and performance .
technical skill of the individual or ensemble.	technica	I skill of the al and ensemble.	technical skill of the individual and ensemble.	the music, the technical skill of the individual or ensemble , and the	and expressive challenges in the music, the technical skill of the individual or		Process ponent	PERFORMING INTERPRET ~	-
				purpose or context of the performance.	ensemble, and the purpose and context of of the performance.	Enduring Understand Essential O	-	Performers makHow do perf	e interpretive de ormers interpret
						Novice - 5th MU:Pr4.3.E.5	Interme MU:Pr4	diate - 8th 3.E.8	HS Proficient MU:Pr4.3.E.H
						a. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and/or improvised	<i>qualities</i> repertoi		a. Demonstrate understanding o in a varied reper music through p and/or improvis performances.



performances.

Tra

aditional & Emerging Ensembles Strand

terpret artistic work for presentation.

cture and context of varied musical works and their

now they manipulate elements of music provides insight into their .

e structure and context of musical works inform performance?

t 1SI

HS Accomplished MU:Pr4.2.E.HSII

d notation to identify and ects of a d inform its

a. Demonstrate how compositional devices and structural aspects of musical works may affect performances.

HS Advanced MU:Pr4.2.E.HSIII

a. Document and demonstrate how compositional devices and structural aspects of musical works may affect performances.

nal interpretations that consider creators' intent.

cisions based on their understanding of context and intent. musical works?

t 1SI

improvised

performances.

te an of *context* ertoire of prepared ised

HS Accomplished MU:Pr4.3.E.HSII

a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and/or improvised performances, and the performers' ability to connect with the audience.

HS Advanced MU:Pr4.3.E.HSIII

a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performances and the performers' ability to connect with the audience.

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Anchor Standard 5	5	Develop ar	nd refine artistic tec	hniques and work f	or presentation.		An	chor Standard 6		Convey me	aning throug	
Artistic Process Comp			3 VALUATE, REFINE ~ Eval individually or in collabor	•	and ensemble			Artistic I Process Com			i erform expressively er appropriate to th	
Enduring Understand Essential Qu	•	through openne	musical ideas, musicians an ess to new ideas, persistence sicians improve the quality o	, and the application of appl	•						s of a performance is musician convey arti	
			sical work ready to present?									HS Proficient MU:Pr6.1.E.HSI
Novice - 5th MU:Pr5.1.E.5	Interme MU:Pr5	diate - 8th .1.E.8	HS Proficient MU:Pr5.1.E.HSI	HS Accomplished MU:Pr5.1.E.HSII	HS Advanced MU:Pr5.1.E.HSIII		••••	emonstrate attention echnical accuracy in		nstrate attention ical accuracy and	a. Demonstrate at to technical accur	
a. Use teacher-provided feedback and strategies to refine individual and ensemble performances.	feedback strategies <i>technica</i>	cher and student to develop <i>that address</i> challenges to erformances .	a. Use teacher and student feedback to develop strategies that address <i>expressive</i> challenges to refine performances.	a. Develop, apply, and evaluate appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.	a. Develop, apply, evaluate, and <i>refine</i> appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.		prej imp	pared and/or provised formances.		i ve qualities in d and/or sed	expressive qualit prepared and/or improvised performances of w repertoire.	
b. Respond appropriately to specific aural and visual cues (such as entrances, dynamics , and fermatas.)	to specific		b. <i>Identify the need</i> for aural and visual cues.	b. <i>Initiate</i> aural and visual cues.	b. <i>Conduct or lead by providing</i> aural and visual cues.							



gh the presentation of artistic work.

ely, with appropriate interpretation and technical accuracy, the audience and context.

e is based on criteria that vary across time, place, and cultures. artistry in a public performance?

SI

HS Accomplished MU:Pr6.1.E.HSII

attention alities in

of varied

a. Demonstrate mastery **curacy** and of the **technical** demands and an understanding of the expressive qualities of the music in **prepared** and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.

HS Advanced MU:Pr6.1.E.HSIII

a. Demonstrate an understanding and mastery of the **technical** demands and the **expressive** qualities of the music through **prepared** and/or improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical **periods** in *multiple types* of ensembles.

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MUSIC ~ **Responding** ~ Understanding and evaluating how the arts convey meaning Traditional & Emerging Ensembles Strand Perceive and analyze artistic work. **Anchor Standard 8** Interpret meaning of artistic work. Anchor Standard 7 Artistic Process RESPONDING Artistic Process RESPONDING **Process Component SELECT** ~ *Choose music appropriate for a specific purpose or context.* **Process Component** INTERPRET ~ Support interpretations of musical works that reflect creators'/performers' expressive intent. **Enduring Understanding 7.1** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Enduring Understanding 8.1 Through their use of elements and structures of music, creators and performers provide clues to **Essential Question** • How do individuals choose music to experience? their expressive intent. **Essential Question** • How do we discern musical creators' and performers' expressive intent? **HS** Proficient **HS** Advanced Novice - 5th Intermediate - 8th **HS** Accomplished MU:Re7.1.E.HSII MU:Re7.1.E.HSIII MU:Re7.1.E.5 MU:Re7.1.E.8 MU:Re7.1.E.HSI HS Advanced Novice - 5th Intermediate - 8th **HS** Proficient **HS** Accomplished MU:Re8.1.E.5 MU:Re8.1.E.8 MU:Re8.1.E.HSI MU:Re8.1.E.HSII MU:Re8.1.E.HSIII a. Identify reasons for a. Apply criteria for a. Explain reasons for a. Apply criteria for selecting a. Use research and selecting music (from selecting music (from music (from teacher- or selecting music (from personally-developed a. Identify interpretations a. Identify and support a. Explain and support a. Support interpretations a. Justify interpretations of teacher- or student- provided teacher- or student- provided student- provided options) teacher- or student- provided criteria to justify choices of the expressive intent interpretations of the interpretations of the of the expressive intent the expressive intent and options), based on options) by citing for specified **purposes**, options) for a variety of made when selecting music and meaning of **musical** expressive intent and expressive intent and and meaning of **musical** meaning of **musical works** by citing knowledge of the characteristics found in the characteristics found in the supporting choices by citing *purposes*, justifying choices works, referring to the meaning of musical works, meaning of musical works, works, citing as evidence by comparing and music, **connection** to music and **connections** to characteristics found in the by citing knowledge of the music, and individual and elements of music, citing as evidence the citing as evidence the the treatment of the synthesizing varied interest, and **purpose** or music and **connections** to music and the specified ensemble purpose and interest, **purpose**, and treatment of the **elements** contexts, and (when *treatment* of the **elements** elements of music. researched sources, context. context. interest, purpose, and purpose and context. context. appropriate) the setting of of music, contexts, and of music, contexts, and contexts, and (when including reference to other context. (when appropriate) the (when appropriate) the appropriate) the setting of art forms. the text. setting of the text. setting of the text. the text, and research. Artistic Process RESPONDING **Process Component ANALYZE** ~ *Analyze how the structure and context of varied musical works inform the* **Anchor Standard 9** Apply criteria to evaluate artistic work. response. Artistic Process RESPONDING **Enduring Understanding 7.2** Response to music is informed by analyzing context (social, cultural, and historical) and how **Process Component EVALUATE** ~ Support evaluations of musical works and performances, based on analysis, creators and performers manipulate the elements of music. **Essential Question** • How does understanding the structure and context of music inform a response? interpretation, and established criteria.

Novice - 5th Intermediate - 8th **HS** Proficient **HS** Accomplished HS Advanced MU:Re7.2.E.HSII MU:Re7.2.E.HSIII MU:Re7.2.E.5 MU:Re7.2.E.8 MU:Re7.2.E.HSI interpretation, and established criteria. a. Identify how knowledge of a. *Explain* how the **analysis** a. Explain how the **analysis** a. Demonstrate and justify a. Describe how context and the use of understanding context and of structures and contexts how the analysis of of **passages** and Intermediate - 8th Novice - 5th repetition, similarities, and the way that the **elements** understanding the way that informs the response to structures, contexts, and MU:Re9.1.E.5 MU:Re9.1.E.8 contrasts inform the of music are manipulated the **elements of music** are performance decisions music. informs the response to manipulated informs the informs the response to response to music. a. Identify and describe the a. Explain the influence of music. response to music. music. effect of interest, experience, experiences, **analysis**, and analysis, and context on **context** on interest in and the evaluation of music. evaluation of music.

New York State Learning Standards for the

Enduring Understanding 9.1 The personal evaluation of musical works and performances is informed by analysis,

Essential Question • How do we judge the quality of musical work(s) and performance(s)?

HS Proficient MU:Re9.1.E.HSI

personally or

context.

a. Evaluate works and performances based on

collaboratively developed criteria, including analysis of the **structure** and

HS Accomplished MU:Re9.1.E.HSII

a. Evaluate works and performances, based on research, as well as on personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

HS Advanced MU:Re9.1.E.HSIII

a. Develop and justify evaluations of music, programs of music, and performances, based on criteria, personal decision making, research, and understanding of **context**.

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Anchor Standard 1	inspire ar	d synthesize knowl nd inform artistic wo	• •	experiences to	Anchor Standard 1	cultural, a	-	work is influenced t and, in turn, how and future.	-
	ding 10.1 The multidime	IG ynthesize and relate knowl ensional system of music allo :hetic values, and human ser	ows us to uniquely express a	nd reflect upon ideas,	Artisti Process Cor	C Process CONNECTIN	G E ~ Relate musical ideas a	nd works to varied context	s and daily life to deepen
Essential	disciplinary ar expressions. Questions • How does encourage	nd interdisciplinary understa music deepen our understar productive collaboration? ires and informs the creative	ndings, and life experiences nding of ourselves, promote	to inform their creative	Enduring Understand Essential C	understanding Questions • How does n	of cultures, and helps us en nusic help us understand the	deepens our knowledge of i vision the future. e lives of people of different t l and cultural insights and va	imes, places, and cultures?
Novice - 5th MU:Cn10.1.E.5	Intermediate - 8th MU:Cn10.1.E.8	HS Proficient MU:Cn10.1.E.HSI	HS Accomplished MU:Cn10.1.E.HSII	HS Advanced MU:Cn10.1.E.HSIII	Novice - 5th MU:Cn11.1.E.5	Intermediate - 8th MU:Cn11.1.E.8	HS Proficient MU:Cn11.1.E.HSI	HS Accomplished MU:Cn11.1.E.HSII	HS Advanced MU:Cn11.1.E.HSIII
a. Improvise musical motifs to accompany or portray events, a story, or to illustrate an abstract idea.	a. Describe effective strategies for reaching a musical goal that is of importance to you.	a. Reflect on past and current musical interests, people, and ideas that have influenced your journey and accomplishments, and	a. Identify and implement ways to use music to serve others, and describe the effect of the experience.	a. Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience.	a. Perform and listen to music from various times and cultures and describe how that music reflects those times and cultures .	a. Identify the cultural , social , and political uses for music.	a. Describe the role of music in significant social and historical events.	a. Appraise the effect of a musician or a group of musicians on a society, and identify the contributing factors to their ability to have that effect.	a. Plan and develop pathways for contribution, support, or participation in the community's musical future.
b. Relate musical experiences to personal accomplishments in order to create new goals.	b. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music. c. With teacher	identify topics that you would like to explore. 			b. Identify ways in which music is used to represent and reflect group identity.	b. Explore the skills and knowledge necessary to pursue a musical role in the community. Identify ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or society.	b. Investigate how cultural perspectives, community ideas, and individual beliefs affect a musical work.	b. Investigate and explain a specific music vocation and its role in society.	b. Identify multiple instances of small and large scale musical innovation , determine root causes that may have prompted the innovation , and describe the reaction of the prevailing culture to the innovation .
	guidance, identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest					c. Explore career opportunities in the field of music.	c. Identify and describe the contributions of community organizations that promote music.	c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.	
	songs) its effect on the perspectives and beliefs of the listener.						d. Investigate a broad range of career opportunities in the field of music, (e.g., production, promotion, administration, etc.).		



eas

- ur
- and cultures?

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Performing/Presenting/Producing

- **4.** Analyze, interpret and select artistic work for presentation.
- **5.** Develop and refine artistic techniques and work for presentation.
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Responding

- **7.** Perceive and analyze artistic work.
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NOTE: The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1**, **1.2**. ".1" follows the AS number even when there is only one Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral

PK = Pre-Kindergarten K = Kindergarten 1,2,3,4,5,6,7,8 for grades 1–8 HSI = HS Proficient HSII = HS Accomplished HSIII = HS Advanced

Each Performance Indicator (PI) is assigned a lower case letter even when there is only one. The first performance indicator is "a", the next "b", and so on.

For special Music Strands (only) there is another set of codes, indicated with an upper case letter

* does not apply to General Music, Pk-8

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



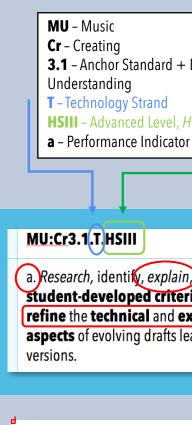
Music Coding Example for Section 3

H = Harmonizing Instruments C = Composition and Theory T = Technology

Special Strands

- First position indicates the discipline. It is always followed by a colon(:).
- **Second** position (following the colon) indicates the Artistic Process.
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- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

Performance Indicators are coded with a lower case alpha (a, b, c) even



when there is only one in a column.

Composition & Theory Harmonizing Instruments Technology

- Proficient (HSI)
- Accomplished (HSII)
- Advanced (HSIII)

3.1 – Anchor Standard + Enduring HSIII – Advanced Level, High School

a. Research, identil, explain, and apply student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final

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

Strand Levels

are different than grade levels

- **Novice** is indicated by the number 5, but includes Grades 5-6
- Intermediate is indicated by the number 8, but includes Grades 7-8
- HSI (Proficient), HSII (Accomplished), and HSIII (Advanced) indicate expected performance levels as students progress through a 1-3 unit sequence or 1-5 unit sequence

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

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Anchor Stand	lard 1 Gener	ate and conceptualize artist	ic ideas and work.	Anchor Stan	dard 2	Organize and	develop arti
	Artistic Process CREATI Process Component IMAGIN	NG IE ∼ Generate musical ideas for vario	us purposes and contexts.		artistic Process s Components	CREATING PLAN, MAKE ~ Se	elect and develo
Endu	variety of	ive ideas, concepts, and feelings that inf f sources. do musicians generate creative ideas?	luence musicians' work emerge from a	-	lerstanding 2.1 ential Question	Musicians' creative c • How do musician	
Composition and Theory (C)	HS Proficient MU:Cr1.1.C.HSI	HS Accomplished MU:Cr1.1.C.HSII	HS Advanced MU:Cr1.1.C.HSIII	Composition and Theory (C)	HS Proficient MU:Cr.2.1.C.HS a. Select, develop		HS Accomplish MU:Cr2.1.C.HS a. Select, develop
	a. Generate melodic and rhythmic ideas for <i>improvisations and</i> <i>compositions</i> (such as one-part, cyclical, or binary).	a. Generate melodic, rhythmic, and <i>harmonic</i> ideas for improvisations and compositions (such as binary, rondo, or ternary).	a. Generate melodic, rhythmic, and harmonic ideas for use in <i>moderately complex or complex forms</i> .		melodic and rhy of music within si	/thmic ideas in drafts imple forms (such as al, or binary) and	melodic, rhyth ideas in drafts of of simple or mo forms (such as b ternary) and exp
Harmonizing Instruments (H)	HS Proficient MU:Cr1.1.H.HSI	HS Accomplished MU:Cr1.1.H.HSII	HS Advanced MU:Cr1.1.H.HSIII	Harmonizing	HS Proficient		development. HS Accomplish
	a. Generate single-line melodic, rhythmic, and implied harmonic ideas for <i>improvisations</i> and compositions (forms such as theme and variation or 12-bar blues).	a. Generate melodic, rhythmic, and implied harmonic ideas for compositions (forms such as rounded binary or rondo), improvisation, and accompaniment patterns in a variety of styles.	a. Generate melodic, rhythmic, and implied harmonic ideas for compositions (representing a variety of forms and styles), and improvisations in several different styles.	Instruments (H)	notation and red to document mel harmonic ideas compositions (fo	, and use standard cording technology lodic, rhythmic, and for drafts of orms such as theme	MU:Cr2.1.H.HS a. Select, develop notation and re to document me harmonic ideas compositions (f
	b. Generate a variety of harmonic patterns using <i>three or more</i> chords for given melodies.	b. Generate <i>harmonizations</i> for given melodies.	b. Generate <i>stylistically</i> appropriate harmonizations for given melodies.			12-bar blues), , and three-or-more- ments in a variety of	rounded binary improvisations patterns in a varie harmonization
Technology (T)	HS Proficient MU:Cr1.1.T.HSI	HS Accomplished MU:Cr1.1.T.HSII	HS Advanced MU:Cr1.1.T.HSIII	Technology (T)	HS Proficient MU:Cr2.1.T.HSI		HS Accomplish MU:Cr2.1.T.HS
	a. Generate melodic, rhythmic, and harmonic ideas for compositions or	a. Generate melodic, rhythmic, and harmonic ideas for compositions	a. Generate melodic, rhythmic, and harmonic ideas for compositions and		a. Select, develop melodic, rhyth i	, and organize mic, and harmonic	a. Select, develop melodic, rhyth

improvisations *in variety of* **forms** *and*

styles that incorporate digital tools,

digital resources, and digital

systems.

lop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits ideas into a larger work, using **digital** unity and variety, using digital and analog tools, and digital resources.

* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

and analog tools.



improvisations, using digital tools.

and improvisations, using digital

tools and *digital resources*.

ng Instruments, Technology Strands

rtistic ideas and work.

elop musical ideas for defined purposes and contexts.

lenced by their expertise, context, and expressive intent. e decisions?

ished HSII

lop, and organize vthmic, and harmonic of music within a variety moderately complex s binary, rondo, or *explain* their

ished .HSII

lop, and use **standard** recording technology melodic, rhythmic, and eas for drafts of s (forms such as ry or rondo), ons, and accompaniment ariety of **styles**, and ons for given melodies.

ished HSII

HS Advanced MU:Cr2.1.C.HSIII

a. Select, develop, and organize melodic, rhythmic, and harmonic ideas in drafts of music within a variety of moderately complex or complex forms and analyze their development.

HS Advanced MU:Cr2.1.H.HSIII

a. Select, develop, and use **standard** notation and recording technology to document melodic, rhythmic, and harmonic ideas for drafts of **compositions** (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

HS Advanced MU:Cr2.1.T.HSIII

a. Select, develop, and organize melodic, rhythmic, and harmonic ideas into a larger work that exhibits unity, variety, complexity, and coherence, using digital and analog tools, digital resources, and digital systems.

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Anchor Star	ndard 3 Refin	e and complete artistic wor	k.		Anchor Stan	dard 3 cont'd	Refine	and comple
	•	ING ATE, REFINE ~ Evaluate and refine s I work that meets appropriate criteria.				Artistic Process Process Component	PRESEN	
En	and the	ns evaluate and refine their work throug application of appropriate criteria. v do musicians improve the quality of the			Enduring Understand Essential Q		communication.	
Composition and Theory (C)	HS Proficient MU:Cr3.1.C.HSI	HS Accomplished MU:Cr3.1.C.HSII	HS Advanced MU:Cr3.1.C.HSIII		Composition and Theory (C)	HS Proficient MU:Cr3.2.C.HSI		HS Accomplishe MU:Cr3.2.C.HSII
	a. Identify, describe, and apply teacher- provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a. Identify, describe, and apply <i>selected</i> teacher-provided and/or <i>student-</i> <i>developed</i> criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a. <i>Research</i> , identify, <i>explain</i> , and apply student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.			a. Share music through the use o notation, performance, or teck and demonstrate how the elem music have been employed to re expressive intent.	hnology, 1ents of	a. Share music thr notation, perfor and demonstrate music and compo have been employ intent.
Harmonizing Instruments (H)	HS Proficient MU:Cr3.1.H.HSI a. Identify, describe, and apply established criteria to assess and refine drafts of <i>improvisations, compositions</i> (forms such as <i>theme and variation</i> or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns.	 HS Accomplished MU:Cr3.1.H.HSII a. Identify, describe, and apply selected teacher-provided and/or student- developed criteria to assess and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies. 	HS Advanced MU:Cr3.1.H.HSIII a. <i>Research</i> , identify, <i>explain</i> , and apply student-developed criteria to assess and refine drafts of compositions (<i>representing</i> <i>a variety of</i> forms <i>and</i> styles), improvisations <i>in a variety of</i> styles , and stylistically appropriate harmonizations for given melodies .		Harmonizing Instruments (H)	b. Describe the given context and performance medium for prese personal works, and how they affe composition and presentation HS Proficient MU:Cr3.2.H.HSI a. Perform final versions of com	enting ect the final 1.	b. Describe the <i>sel</i> performance me personal works, an <i>successfully</i> affect to and presentation HS Accomplishe MU:Cr3.2.H.HSII a. Perform final vo
Technology (T)	HS Proficient MU:Cr3.1.T.HSI	HS Accomplished MU:Cr3.1.T.HSII	HS Advanced MU:Cr3.1.T.HSIII			(forms such as theme and variant 12-bar blues), improvisations, or-more-chord accompaniments i	ation or and three- n a variety	(forms such as rou improvisations, in a variety of style
	a. Identify, describe, and apply teacher- provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a. Identify, describe, and apply selected teacher-provided and/or student- developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	a. <i>Research</i> , identify, <i>explain</i> , and apply student-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.			of patterns, demonstrating techn in applying principles of compos improvisation and originality ir developing and organizing musi	i tion/	for given melodie technical skill in composition/im originality in devel musical ideas.
		5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5						

Technology (T)

a. Share compositions or improvisations that demonstrate musical and technological craftsmanship through the use of analog and digital tools.

HS Proficient

MU:Cr3.2.T.HSI

* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.



assroom Music: Composition & Theory, izing Instruments, Technology Strands

nplete artistic work.

creative musical work that conveys intent, demonstrates exhibits originality.

on of creative work is the culmination of a process of creation and

work ready to share?

plished C.HSII

usic through the use of performance, or technology, istrate how the elements of compositional techniques mployed to realize expressive

the selected contexts and nee media for presenting prks, and explain why they affect the final composition ntation.

plished H.HSII

final versions of **compositions** in as *rounded binary or rondo*), **tions**, accompaniment patterns of **styles**, and *harmonizations* **elodies**, demonstrating **kill** in applying principles of **on/improvisation** and in developing and organizing **eas.**

HS Accomplished MU:Cr3.2.T.HSII

a. Share compositions and improvisations that demonstrate musical and technological craftsmanship through the use of analog and digital tools, and digital resources.

HS Advanced MU:Cr3.2.C.HSIII

a. Share music through the use of notation, performance, or technology, and demonstrate how the elements of music, compositional techniques and processes have been employed to realize expressive intent.

b. Describe a variety of possible **contexts** and media for **presenting** personal works, and explain and compare how each could affect the success of the final **composition** and **presentation**.

HS Advanced MU:Cr3.2.H.HSIII

a. **Perform** final versions of a *collection of compositions* (*representing a variety of forms and styles*), **improvisations** *in several different styles*, and *stylistically appropriate* **harmonizations** for given **melodies**, demonstrating **technical skill** in applying principles of **composition**/ **improvisation** and originality in developing and organizing **musical ideas**.

HS Advanced MU:Cr3.2.T.HSIII

a. Share a collection of musical creations representing varied styles and genres that demonstrates musical and technological craftsmanship through the use of digital and analog tools, digital resources, and digital systems.

Anchor Stan	dard 4	Select, analyze	e, and interpret artistic wor	k for presentation.	Ancho	Stan	dard 4 cont'd	Select, analyz	e, and into
	Artistic Process ss Component		aried musical works to present, based	l on interest, knowledge, technical				PERFORMING ANALYZE ~ Analy implications for pe	
-	lerstanding 4.1 ential Question	the context for a perf	in and knowledge of musical works, und formance influence the selection of repe ers select repertoire?	5	Enduri	•	erstanding 4.2 ential Question	Analyzing creators' c intent and informs p • How does under	erformance.
Composition and Theory (C)	HS Proficient MU:Pr4.1.C.H	SI	HS Accomplished MU:Pr4.1.C.HSII	HS Advanced MU:Pr4.1.C.HSIII	Composit and Theor		HS Proficient MU:Pr4.2.C.HS	51	HS Accomp MU:Pr4.2.0
	criteria, specific		a. Select, using teacher-developed and/or student-developed criteria , specific passages and sections , based on theoretical and structural characteristics, interest, and an understanding of the performer's	a. Select, using student-developed criteria , specific movements or entire works, based on theoretical and structural characteristics, interest, and an understanding of the performer's technical skill.			a. Describe how s the elements of prepared and in performances.		a. Explain hov elements of <i>function, and</i> prepared an performance
Harmonizing	HS Proficient	ci	technical skill. HS Accomplished	HS Advanced		armonizing HS Proficient struments (H) MU:Pr4.2.H.HSI		51	HS Accomp MU:Pr4.2.H
Instruments (H)	varied repertoin or small group p an understandin structural chara personal interest and others' tech	stablished criteria, a e of music for individual erformances, based on g of theoretical and cteristics of the music, , knowledge, personal nical skills, as well as d/or context of the	MU:Pr4.1.H.HSII a. Explain the criteria used in selecting a varied repertoire of music for individual and small group performances, based on an understanding of theoretical and structural characteristics of the music, expressive challenges, personal interest, knowledge, personal and others' technical skills, as well as the purpose and/or context of the performance(s).	MU:Pr4.1.H.HSIII a. Develop and apply individually developed criteria for selecting a varied repertoire for a program of music for individual and small group performances, based on an understanding of theoretical and structural characteristics of the music, expressive challenges, personal interest, knowledge, personal and others' technical skills, as well as the purpose and/or context of the performance(s).	Technolog	ју (T)	repertoire of mu for prepared and performances. HS Proficient MU:Pr4.2.T.HS a. Describe how c	structural d context in a varied isic and the implications d improvised	a. Identify, de how theoret characteristics repertoire o prepared an performance HS Accomp MU:Pr4.2.T a. Describe ar
Technology (T)	HS Proficient MU:Pr4.1.T.H	51	HS Accomplished MU:Pr4.1.T.HSII	HS Advanced MU:Pr4.1.T.HSIII				sic, and digital tools I and i mprovised	context, the aspects of the inform and in improvised
	criteria, a varied		a. Select, using teacher-developed and/or student-developed criteria , a varied repertoire of music, based on interests, an <i>understanding of the</i> theoretical and structural characteristics of the music, and the performer's technical skill , using digital tools and digital resources .	a. Select, using student-developed criteria , varied programs , based on interests, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer's technical skill , using digital tools , digital resources , and digital systems .		* N	ovice and Interm	ediate Levels of Harm	



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

terpret artistic work for presentation.

ire and context of varied musical works and their

by they manipulate elements of music provides insight into their

structure and context of musical works inform performance?

olished C.HSII

w **structural** aspects and the music relate to the style, nd context and inform nd **improvised** ces.

olished H.HSII

escribe, and *demonstrate* ical and structural s and **context** in a varied f music inform and influence nd **improvised** ces.

plished T.HSII

nd **demonstrate** how eoretical and structural music, and **digital tools** fluence prepared and performances.

HS Advanced MU:Pr4.2.C.HSIII

a. Analyze how the structural aspects, elements of music, and compositional techniques of selected works relate to the style, function, and context, and inform prepared and improvised performances.

HS Advanced MU:Pr4.2.H.HSIII

a. Examine, evaluate, and critique how theoretical and structural characteristics and context in a varied repertoire of music selected for **performance** programs inform and influence prepared and improvised performances.

HS Advanced MU:Pr4.2.T.HSIII

a. Examine, evaluate and critique how context, theoretical and structural aspects of the music, and **digital tools** inform and influence prepared and improvised performances.

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HS CI Harmon

Anchor Stand	ard 4 cont'd	Select, analyze	and interpret artistic work	for presentation.
	rtistic Process s Component	PERFORMING INTERPRET ~ Deve	elop personal interpretations that co	nsider creators' intent.
Enduring Unde Esse	erstanding 4.3 ntial Question		erpretive decisions based on their unde rs interpret musical works?	rstanding of context and intent.
Composition and Theory (C)	HS Proficient MU:Pr4.3.C.HS	I	HS Accomplished MU:Pr4.3.C.HSII	HS Advanced MU:Pr4.3.C.HSIII
		g how the bices reflect the	a. Develop interpretations of works, based on an understanding of the use of elements of music , style , mood , <i>function</i> , and <i>context</i> , explaining and <i>supporting</i> how the interpretive choices reflect the creators' intents .	a. Develop interpretations of works, based on an understanding of the use of elements of music (<i>including form</i>), <i>compositional techniques</i> , style , function , and context , explaining and <i>justifying</i> how the interpretive choices reflect the creators' intents .
Harmonizing Instruments (H)	HS Proficient MU:Pr4.3.H.HS	ı	HS Accomplished MU:Pr4.3.H.HSII	HS Advanced MU:Pr4.3.H.HSIII
	the context and	how understanding expressive intent in ire of music influences provised	a. <i>Explain and support</i> how understanding the context and expressive intent in a varied repertoire of music influences prepared or improvised performances and the <i>performers'</i> <i>ability</i> to connect with audiences.	a. Explain and present interpretations that demonstrate how the context and <i>an understanding of the creators'</i> <i>intents</i> in a varied repertoire of music, <i>inform</i> and influence prepared or improvised performances and the performers' ability to connect with audiences.
Technology (T)	HS Proficient MU:Pr4.3.T.HS	I	HS Accomplished MU:Pr4.3.T.HSII	HS Advanced MU:Pr4.3.T.HSIII
	the context, exp		a. <i>Explain and support</i> how understanding the <i>style, genre,</i> context, and use of digital tools and <i>digital resources</i> in a varied repertoire of music influences prepared or improvised performances and <i>the performers'</i> <i>ability to connect with audiences.</i>	a. Explain and <i>present</i> interpretations that demonstrate an understanding of how the style, genre, context, and <i>integration</i> of digital technologies in a varied repertoire of music <i>informs</i> and influences prepared and improvised performances and their ability to connect with audiences.







* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.



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HS Cla Harmoni

Anchor Stan	dard 5	Develop and r	efine artistic techniques an	d work for presentation.	Anchor Stand	lard 5 cont'd	Develop and re	efine artis
	rtistic Process 5 Components		UATE, REFINE ~ Evaluate and refine vidually or in collaboration with othe			rtistic Process Components		
-	erstanding 5.1 ntial Questions	through openness to	ical ideas, musicians analyze, evaluate, o new ideas, persistence, and the applica is improve the quality of their performa		Enduring Unde Esse	erstanding 5.1 ntial Question	To express their musi through openness to • How do musician	new ideas, pe
Composition and Theory (C)	HS Proficient MU:Pr5.1.C.HS	I	HS Accomplished MU:Pr5.1.C.HSII	HS Advanced MU:Pr5.1.C.HSIII	Harmonizing Instruments (H)	HS Proficient MU:Pr5.1.H.HS	31	HS Accomp MU:Pr5.1.H
	teacher feedbac	shed criteria and k, identify the way(s) in ents of music, style, onveyed in	a. Using established criteria and teacher and/or student feedback , identify the ways in which the formal <i>design</i> , style , and historical / cultural context of a work is conveyed in performances.	a. Using established criteria and various sources of feedback , identify the ways in which the formal design , style , historical/cultural context , and compositional techniques of a work are conveyed in performances .				a. <i>Develop</i> an criteria and f and/or studer and small gro <i>variety of styl</i>
	b. Identify and im improving the te expressive asp		b. Identify and implement strategies for improving the technical and expressive aspects of <i>varied</i> works.	b. Identify, <i>compare</i> , and implement strategies for improving the technical and expressive aspects of <i>multiple</i> <i>contrasting</i> works.			nplement strategies to nance challenges and nces.	b. Create and strategies to a challenges an
		ay(s) in which critiquing receiving feedback be applied in the	c. Describe ways in which critiquing others' work and receiving feedback from others <i>have been specifically</i>	c. Describe and evaluate ways in which critiquing others' work and receiving feedback from others have been		c. Identify the new cues and respond	ed for aural and visual appropriately.	c. <i>Initiate</i> aura
	personal creative		applied in the personal creative process.	specifically applied in the personal creative process.	Technology (T)	HS Proficient MU:Pr5.1.T.HS	I	HS Accompl MU:Pr5.1.T.
* N	ovice and Interme	ediate Levels of Harm	onizing Instruments are located in Se	ction 1: Pk 8 Standards.		aspects of prepa		a. Develop an criteria and f and/or studer the technical aspects of pi performance music.



assroom Music: Composition & Theory, izing Instruments, Technology Strands

tistic techniques and work for presentation.

INE ~ Evaluate and refine personal and ensemble in collaboration with others.

nusicians analyze, evaluate, and refine their performance over time persistence, and the application of appropriate criteria. he quality of their performance?

nplished I.H.HSII

and apply **established** nd **feedback** from teacher dents to critique individual group **performances** of a **styles** of music.

and implement rehearsal to address **performance** s and **refine** performances.

aural and visual cues.

nplished I.T.HSII

and apply established nd feedback from teacher dents to improve and refine ical and expressive f prepared and improvised ances of a variety of styles of

HS Advanced MU:Pr5.1.H.HSIII

a. Develop and apply **criteria**, including **feedback** from multiple sources, to critique a **program** of music in contrasting **styles** that was selected for individual and small group **performance.**

b. **Create** and implement *varied* rehearsal strategies to address **performance** challenges and **refine** the *programs.*

c. *Conduct or lead* by providing aural and visual cues.

HS Advanced MU:Pr5.1.T.HSIII

a. Develop and apply **criteria**, including **feedback** from multiple sources, and implement varied strategies to improve and **refine** the **technical** and **expressive aspects** of **prepared** and **improvised performances** of a **program** of music of contrasting **styles**.

Anchor Stand	lard 6	Convey meani	ng through the presentatio	n of artistic work.		+@+		16 mm - 3		
	rtistic Process s Component		m expressively, with appropriate inte propriate to the audience and conte					84 AV		
Enduring Unde Esse	erstanding 6.1 ntial Question	cultures.	tiveness of a performance is based on cr cian convey (heighten) artistry in a publ			G				
Composition and Theory (C)	HS Proficient MU:Pr6.1.C.HS	I	HS Accomplished MU:Pr6.1.C.HSII	HS Advanced MU:Pr6.1.C.HSIII				j.		
	and others'), and	of works (both personal	a. Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.	a. Share live or recorded performances of works (both personal and others'), and explain <i>and</i> <i>demonstrate understanding of</i> how the expressive intent of the music is conveyed.						
	appropriate for a	ompositions are n audience or context, ht shape personal	b. <i>Describe</i> how compositions are appropriate for <i>both</i> audience <i>and</i> context , and how this <i>will</i> shape personal creative efforts.	b. <i>Explain</i> how compositions are appropriate for a <i>variety of audiences and</i> <i>contexts</i> , and how this will shape personal creative efforts.						
Harmonizing Instruments (H)	HS Proficient MU:Pr6.1.H.HS	il	HS Accomplished MU:Pr6.1.H.HSII	HS Advanced MU:Pr6.1.H.HSIII					T	
		expression and acy , in individual and Inces , a variety of	a. Perform with expression and technical accuracy , in individual and group performances , a variety of <i>styles</i> of music.	a. Perform with expression and technical accuracy , in individual and group performances , a program of music of <i>contrasting styles</i> .			Burne Warne			
Technology (T)	HS Proficient MU:Pr6.1.T.HS	I	HS Accomplished MU:Pr6.1.T.HSII	HS Advanced MU:Pr6.1.T.HSIII						
	attention to tech expressive qua	tools, demonstrate nical accuracy and lities in prepared l performances of a	a. Using digital tools and digital resources, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a variety of styles of music.	a. Integrating digital and analog tools and digital resources , demonstrate an understanding of and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a program of music of contrasting styles .						
					ng Instrum	ents are loca	ted in Section	1: Pk 8 Stand	lards.	





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MUSIC ~ **Responding** ~ Understanding and evaluating how the arts convey meaning

ц					 ц			
Anchor Stand	ard 7	Perceive and a	nalyze artistic work.		Anchor Stand	ard 7 cont'd	Perceive and a	analyze a
	rtistic Process s Component		music appropriate for a specific purp	ose or context.			RESPONDING ANALYZE ~ Analy.	ze how the s
-	erstanding 7.1 ntial Question	understandings, and	n of musical works is influenced by their l purposes. als choose music to experience?	interests, experiences,	-	erstanding 7.2	creators and perform	ners manipula
Composition and Theory (C)	HS Proficient MU:Re7.1.C.HS	51	HS Accomplished MU:Re7.1.C.HSII	HS Advanced MU:Re7.1.C.HSIII	Esse Composition	ntial Question HS Proficient	How does under	standing the s
		-developed criteria	a. Use <i>researched</i> criteria to select	a. Use research to <i>develop</i> personal	and Theory (C) MU:Re7.2.C		il	MU:Re7.2.
	for selecting mus purposes , support characteristics for		music for a <i>variety of purposes</i> , supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .	<i>criteria</i> for selecting, describing, and <i>comparing</i> a <i>variety of</i> individual and small group musical programs that represent a variety of <i>cultures, genres</i> , and <i>historical periods</i> .	a. Analyze not to determine ho		ted musical excerpts v the elements of and purpose inform	a. Analyze a excerpts to d elements o purpose int
Harmonizing Instruments (H)	HS Proficient MU:Re7.1.H.HS	51	HS Accomplished MU:Re7.1.H.HSII	HS Advanced MU:Re7.1.H.HSIII	5		-1	HS Accom MU:Re7.2.
	to select music fo supporting choice characteristics fou	-developed criteria or specified purposes, es by citing und in the music and interest, purpose, and	a. Use researched criteria to select music for a <i>variety of purposes</i> , supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .	a. Use research to <i>develop</i> personal criteria for selecting, describing, and <i>comparing</i> a <i>variety of</i> individual and small group musical programs that represent a variety of cultures , genres , and historical periods .	Instruments (H) MU:Re7.2.H a. Compare pa selections and		ages in musical plain how the usic, context, and	a. <i>Explain hc</i> structures a musical sele
Technology (T)	HS Proficient MU:Re7.1.T.HS	i	HS Accomplished MU:Re7.1.T.HSII	HS Advanced MU:Re7.1.T.HSIII	Technology (T)	HS Proficient MU:Re7.2.T.HS	I	HS Accomp MU:Re7.2.
	to select music fo supporting choice characteristics for digital and elect		a. Use <i>researched</i> criteria to select music for a <i>variety of</i> purposes supporting choices by citing knowledge of the music, understanding of digital and electronic aspects, and the specified purpose and context .	a. Use research to <i>develop</i> personal criteria for selecting, describing, and comparing a <i>variety of</i> programs containing digital and electronic aspects.		a. Compare pass selections and ex elements of mu aspects, contex inform a response	plain how the usic, technological t, and purpose	a. Explain ho elements o aspects, co contrasting response.

* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.



HS Classroom Music: Composition & Theory, Harmonizing Instruments, Technology Strands

artistic work.

e structure and context of varied musical works inform the

by analyzing context (social, cultural, and historical) and how ulate the elements of music. he structure and context of music inform a response?

mplished 2.C.HSII

e aural and notated musical o determine how the s of music, context, and inform a response.

mplished 2.H.HSII

how the **analysis** of the **s** and **context** of *contrasting* elections inform a response.

mplished 2.T.HSII

how the analysis of s of music, technological context, and purpose of g musical selections informs a

HS Advanced MU:Re7.2.C.HSIII

a. **Analyze** aural and **notated** musical excerpts to determine how the **elements of music, context,** and **purpose** inform a response, *and explain how the analysis provides a model for compositional development.*

HS Advanced MU:Re7.2.H.HSIII

a. Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how **context** and creative decisions inform a response.

HS Advanced MU:Re7.2.T.HSIII

a. Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how the elements of music, technological aspects, context, and purpose inform a response.

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HS Classroom Music: Composition & Theory, **MUSIC** ~ **Responding** ~ Understanding and evaluating how the arts convey meaning Harmonizing Instruments, Technology Strands **Anchor Standard 9** Apply criteria to evaluate artistic work. **Anchor Standard 8** Interpret meaning of artistic work. Artistic Process RESPONDING Artistic Process RESPONDING **Process Component INTERPRET** ~ Support interpretations of musical works that reflect creators'/performers' **Process Component EVALUATE** ~ Support evaluations of musical works and performances, based on analysis, interpretation, and established criteria. expressive intent. **Enduring Understanding 8.1** Through their use of elements and structures of music, creators and performers provide clues to **Enduring Understanding 9.1** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria. their expressive intent. **Essential Question** • How do we discern musical creators' and performers' expressive intent? **Essential Question** • How do we judge the quality of musical work(s) and performance(s)? **HS Advanced** Composition **HS** Proficient **HS Accomplished HS Advanced** Composition **HS** Proficient **HS** Accomplished MU:Re9.1.C.HSII MU:Re9.1.C.HSIII and Theory (C) MU:Re9.1.C.HSI and Theory (C) MU:Re8.1.C.HSI MU:Re8.1.C.HSII MU:Re8.1.C.HSIII a. Identify the effective **technical** and a. Explain the effectiveness of the a. Evaluate the effectiveness of the a. Develop **interpretations** of varied a. Explain and support interpretations a. Explain and support **interpretations** technical and expressive aspects of technical and expressive aspects of works, demonstrating an understanding of varied works, **demonstrating** an of varied works, **demonstrating expressive aspects** of selected music understanding of composers' intents understanding of composers' intents by and **performances**, demonstrating selected music and **performances**, selected music and **performances**, of composers' **intents** by citing understanding of fundamentals of demonstrating understanding of *music* demonstrating understanding of **music** technical and expressive aspects as by citing the use of **elements of music** citing **structural** characteristics of the theory and complex compositional well as the **style/genre** of each work. (including **form**), **compositional** musical work and comparing and music theory. theory as well as compositional techniques and procedures. techniques and procedures. techniques, context, and the synthesizing varied researched sources, including reference to other art forms. style/genre of each work. Harmonizing **HS** Proficient **HS Accomplished HS Advanced** MU:Re9.1.H.HSII MU:Re9.1.H.HSIII Instruments (H) MU:Re9.1.H.HSI Harmonizing **HS** Proficient **HS** Accomplished **HS Advanced** MU:Re8.1.H.HSII MU:Re8.1.H.HSIII Instruments (H) MU:Re8.1.H.HSI a. Develop and justify evaluations of a a. Apply established and teachera. Apply personally-developed and provided criteria and personal established criteria, based on variety of individual and small group a. Develop an **interpretation** of the a. Explain and support interpretations a. Explain and support **interpretations** research, personal preference, analysis, musical selections for listening based on expressive intent of musical of the **expressive intent** of musical preference, based on **analysis** and of the **expressive intent** of musical context to evaluate individual and interpretation, expressive intent, personally-developed and selections based on the treatment of the selections, citing as evidence the selections by *comparing and* and musical qualities to evaluate established criteria, personal decision treatment of the **elements of music**, synthesizing varied researched sources, small group musical selections for elements of music, structural context, and the style/genre of each individual and small group musical making, and knowledge and including reference to examples from listening. characteristics, **context** and **purpose**. other art forms. selections for listening. understanding of **context.** work. **HS** Proficient **HS** Accomplished **HS Advanced HS** Proficient **HS Accomplished HS Advanced** Technology (T) Technology (T) MU:Re8.1.T.HSI MU:Re8.1.T.HSII MU:Re8.1.T.HSIII MU:Re9.1.T.HSI MU:Re9.1.T.HSII MU:Re9.1.T.HSIII a. Explain and support interpretations a. Evaluate music using criteria, based a. Evaluate music using criteria, based a. Develop and justify the evaluation of a a. Develop an **interpretation** of the a. Explain and support interpretations variety of music, based on established expressive intent of musical of the **expressive intent** of musical of the **expressive intent** of musical on analysis, interpretation, digital, on analysis, interpretation, artistic and electronic features, and personal *intent,* **digital**, electronic, and *analog* and personally developed criteria, selections based on treatment of the selections, citing as evidence the selections by *comparing and* elements of music, digital and treatment of the **elements of music**, synthesizing varied researched sources, interests. features, and musical qualities. digital, electronic, and analog features, and *understanding* of **purpose** electronic features, and purpose. digital and electronic features, including reference to examples from other art forms.

* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.



context, and purpose.

and **context.**

Anchor Standar		inspire and i	/nthesize knowledge and p nform artistic work.	ersonal experiences to		Anchoi	r Standard		Investigate w cultural, and shape culture	historical co
Process Enduring Unders	•	The multidimensio opinions, aesthetic disciplinary and int expressions. • How does musi	esize and relate knowledge and pers mal system of music allows us to unique values, and human sentience. Musicia terdisciplinary understandings, and life ic deepen our understanding of ourselv ductive collaboration?	ely express and reflect upon ideas, ns draw upon universal themes, experiences to inform their creative		Enduri	Process C ng Understa	tic Process omponent Inding 11.1	CONNECTING INTERRELATE ~ , understanding. Creating, performin understanding of cu • How does music • How does music	<i>Relate musical i</i> g and analyzing Iltures, and helps : help us understa
All strands share the same Performance Indicators • Composition and Theory (C) • Harmonizing Instruments (H) • Technology (T)	interests, people influenced your	HS Accomplished MU:Cn10.1.C.HSII MU:Cn10.1.H.HSII MU:Cn10.1.T.HSIIHS Advanced MU:Cn10.1.C.HSIII MU:Cn10.1.H.HSIII MU:Cn10.1.H.HSIII MU:Cn10.1.T.HSIIAll strands share the same Performance IndicatorsMU:Cn10 MU:Cn10 MU:Cn10 Indicatorsand current musical and ideas that have ourney and s, and identify topics ke to explore. a. Identify and implement ways to use music to serve others, and describe the effects of the experience.a. Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience.• Composition and Theory (C) • Technology (T)a. Describ significan events.Ke to explore. • Composition and theory (C)b. Investig perspective						significant soci events. b. Investigate h perspectives, co	t I.HSI I.HSI role of music in ial and historical now cultural pommunity ideas, and	HS Accomplish MU:Cn11.1.C.I MU:Cn11.1.H.I MU:Cn11.1.T.H a. Appraise the group of musicia identify the facto contributions pos b. Investigate an music vocation a
* Novi	ce and Intermed	iate Levels of Harm	onizing Instruments are located in Se	ction 1: Pk 8 Standards.		 Instru Techn Comp Theory Harmonian Techn Techn Comp Theory Harmonian Harmonian Harmonian 	ments (H) ology (T) osition and y (C) onizing ments (H) ology (T) osition and y (C) onizing ments (H)	work. c. Identify and contributions o organizations t d. Investigate a career opportu music, (e.g., pr	f community hat promote music. broad range of nities in the field of	c. Apply the unde cultural, and h i developing musi



assroom Music: Composition & Theory, izing Instruments, Technology Strands

artistic work is influenced by societal, al context and, in turn, how artistic ideas present, and future.

ical ideas and works to varied contexts and daily life to deepen

- zing music deepens our knowledge of ideas, informs our helps us envision the future.
- derstand the lives of people of different times, places, and cultures? rve personal and cultural insights and values?
- nplished .1.C.HSII .1.H.HSII .1.T.HSII
- e the effect of a musician or a usicians on a society, and a factors that made their ns possible.
- ate and explain a specific tion and its role in society.

e understanding of **social**, and **historical context** in musical **interpretations.** HS Advanced MU:Cn11.1.C.HSIII MU:Cn11.1.H.HSIII MU:Cn11.1.T.HSIII

a. **Plan** and develop pathways for contribution to, support of, or participation in a community's musical future.

b. Identify multiple instances of small and large scale musical **innovation**, determine root causes that may have prompted the **innovation**, and describe the reaction of the prevailing **culture** to the **innovation**.

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