



Colorado Academic Standards Music Public Feedback

In preparation for the 2022 review and revision of the Colorado Academic Standards, the Colorado Department of Education invited the public to submit comments and suggestions through an online feedback system that was open from November 13, 2021-January 3, 2022. Below are the unedited comments and suggestions that were submitted for Dance. Each feedback item is prefaced with either Agree, Disagree, Neutral, or Comment. Only those parts of the standards (Prepared Graduate Competencies, Grade Level Expectations, Evidence Outcomes, etc.) that received feedback are listed below, and as such, some PGCs/GLEs/EOs are missing from this document. For more information on the Colorado Academic Standards and the 2022 review and revision, visit <http://www.cde.state.co.us/standardsandinstruction/casreviewgroups>

Prepared Graduate Statement Feedback

PG: 1. Apply knowledge and skills through a variety of means to demonstrate musical concepts.

Neutral (User 1724, 8 total): To me, “apply knowledge and skill” means practicing and demonstrating musical skill and ability. I believe this is how we all learn to sing or play an instrument and learn music theory. But what does “a variety of means” actually mean?

PG: 2. Perform with appropriate technique and expressive elements to communicate ideas and emotions.

Neutral (User 1724, 8 total): I basically agree with the statement as written, provided students are taught and are following normal musical standards, such as playing notes, timing, tuning, following a conductor’s lead, etc.

PG: 3. Demonstrate practice and refinement processes to develop independent musicianship.

Comment (User 1724, 8 total): I do not know what this means. What is “independent musicianship?” Does this absolve students of learning to play with a group?

PG: 4. Compose, improvise, and arrange sounds and musical ideas to communicate purposeful intent.

Neutral (User 1724, 8 total): This sounds good, provided students have first been taught good techniques for making music.

Disagree (User 1735, 5 total): I think that this should be changed overall to “create” rather than “compose, improvise, and arrange” to better fit into the DOK (or Bloom’s) model that many schools use



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PG: 5. Read, write, and analyze the elements of music through a variety of means to demonstrate musical literacy.

Comment (User 1724, 8 total): Again, what is “a variety of means?”

PG: 6. Aurally identify and differentiate musical elements to interpret and respond to music.

Agree (User 1724, 8 total): Developing students’ “good ear” and to understand what they hear is vital to a music making process. Students DO NOT need to be taught how to respond; they will respond as naturally inclined.

Disagree (User 1735, 5 total): I think the main verb within this should be “interpret,” “respond,” or “justify” rather than identify in order to support literacy skills

PG: 7. Evaluate and respond to music using criteria to make informed musical decisions.

Comment (User 1724, 8 total): What does this mean? What criteria?

PG: 8. Connect musical ideas and works with societal, cultural and historical context to understand relationships and influences.

Neutral (User 1704, 11 total): Please consider adding the following to the end of the prepared graduate statement and also consider adding this to selected evidence outcomes: “including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities.” The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added after the Music prepared graduate statement and/or evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations’ social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Comment (User 1724, 8 total): Does this mean students will be taught a history of music theory? What societal or cultural contexts will be taught and used? What influences?



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Music Preschool

Standard Category 1. Expression of Music

GLE: 1. Perform expressively.

(PG Feedback) Agree (User 1820, 1 total): I agree with all of the proposed changes to the preschool language. I appreciate the culturally inclusive language and the effort to elevate the academic language and concepts in an age-appropriate way.

Music Kindergarten

Standard Category 4. Response to Music

GLE: 1. Describe musical preferences in their own words.

(PG Feedback) Comment (User 1655, 15 total): I love that it is allowed to change the name of this standard but I think the term response is too narrow

GLE: 2. Recognize relationships between music and celebrations in daily life.

Evidence Outcome: Communicate how music for various purposes contributes to specific experiences.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.



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Music First Grade

Standard Category 1. Expression of Music

GLE: 1. Sing and/or play music that demonstrates learned rhythmic and melodic patterns.

Comment (User 1655, 15 total): Change sing/play back to perform to allow for all modes of participating in music

Evidence Outcome: Sing and/or play melodic patterns that include same/different and three-pitch melodies.

Comment (User 1655, 15 total): I prefer the old term of perform instead of the sing/play because it encompasses all ways of participating in music. My teaching on a magnate school for hard of hearing, my students would use sign language and that doesn't fit the sing/play terms.

Standard Category 4. Response to Music

GLE: 1. Describe and/or demonstrate how ideas or moods are communicated through music.

(PG Feedback) Comment (User 1655, 15 total): I live that there is a change to the name of this standard but response doesn't really account for all that this standard encompasses

GLE: 2. Identify, discuss, and respond to music created for specific purposes.

Evidence Outcome: Create developmentally appropriate responses to music from various genres, periods, and styles (rhythm, melody, form).

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.



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Music Second Grade

Standard Category 1. Expression of Music

GLE: 1. Sing and/or play music that demonstrates learned rhythmic, melodic, and harmonic patterns.

Comment (User 1655, 15 total): Change sing/play back to perform

Evidence Outcome: Sing and/or play and connect melodic, rhythmic, and harmonic patterns using expressive elements.

Comment (User 1655, 15 total): Please change back to using perform instead of sing/play as it is a more comprehensive term.

Standard Category 3. Theory of Music

GLE: 3. Identify and demonstrate intermediate form/structure, meter/beat groupings, and timbre elements.

Evidence Outcome: Meter/Beat Groupings: Identify and demonstrate duple and triple meter/beat groupings (2/4, 3/4) and strong vs. weak beat withing a measure.

Disagree (User 1739, 3 total): This should be duple and quadruple meter, not yet triple. Students need a solid grounding of strong and weak beat and the difference between duple and quadruple before triple meter is accessible.

Standard Category 4. Response to Music

GLE: 1. Discuss individual preferences for music using specific music terminology.

(PG Feedback) Comment (User 1655, 15 total): The term response is not the same as aesthetic valuation. It just is too narrow of a term.

GLE: 2. Describe music from various cultures in their own words.

Evidence Outcome: Explain their own cultural and social interests in music.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations'



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social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Music Third Grade

GLE: 1. Select and use specific criteria in making judgments about the quality of a musical performance.

(PG Feedback) Comment (User 1655, 15 total): Aesthetic valuation was not a user friendly term but “response” just isn’t a wide enough term as a replacement

GLE: 2. Identify differences and commonalities in music from various cultures.

Evidence Outcome: Discuss reasons that different kinds of music are important to different people and cultures.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: “including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities.” The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations’ social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Music Fourth Grade

Standard Category 1. Expression of Music

GLE: 1. Sing and/or play music demonstrating learned rhythmic, melodic, and chordal accompaniment components.

Comment (User 1655, 15 total): Please keep the term perform instead of sing/play because it is a more comprehensive term.



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Evidence Outcome: Sing and/or play three-part vocal and/or instrumental rounds.

Comment (User 1655, 15 total): Keep the term perform instead of changing to sing/play. This would allow for expressive movements as well as sign language

Standard Category 3. Theory of Music

GLE: 1. Identify and demonstrate extended notated melodic, rhythmic, and harmonic patterns.

Evidence Outcome: Rhythm: Identify and demonstrate dotted quarter/eighth, eighth note triplets.

Disagree (User 1739, 3 total): Dotted quarter-eighth should be taught after single eighth notes. Syncopated patterns like "syncopa" or eighth quarter eighth patterns are necessary first before trying to teach the uneven rhythm of dotted quarter-eighth patterns. Students have to be able to identify the and of the beat first.

GLE: 3. Identify and demonstrate complex form, meter, and timbre elements.

Evidence Outcome: Meter/Beat Groupings: Identify and demonstrate music in 6/8.

Disagree (User 1739, 3 total): This is an older skill and should be delayed until 5th or 6th grade when students have a solid grasp of single eighth notes as opposed to paired eighth notes.

Standard Category 4. Response to Music

GLE: 1. Discriminate between musical and nonmusical factors in creating criteria for evaluating music.

(PG Feedback) Comment (User 1655, 15 total): I love that there is a change to the original name but I don't think "response" is complete enough to encompass what is the aim of this standard.

GLE: 2. Articulate contributions of various cultures to music from American historical periods.

Evidence Outcome: Describe vocal and instrumental timbres and their uses throughout American music history.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look



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to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Evidence Outcome: Communicate similarities and differences throughout the history of American music.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Evidence Outcome: Analyze the influence of the musics of various cultures and their role in American histor (Caribbean, Western European, Native American, African, etc.).

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Music Fifth Grade

Standard Category 1. Expression of Music

GLE: 1. Sing and/or play music that demonstrate learned rhythmic, melodic, and accompaniment components.

Comment (User 1655, 15 total): Please keep the term perform instead of sing/play.



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Comment (User 1655, 15 total): Please keep the term perform instead of sing/play.

Evidence Outcome: Sing and/or play learned melodic, rhythmic, and harmonic patterns using expressive elements.

Comment (User 1655, 15 total): Keep the term perform instead of sing/play. Students perform through sign language and other movements such as dance and sing/play isn't comprehensive enough to encompass those types of performing music

Standard Category 4. Response to Music

GLE: 1. Create and use specific criteria in responding to a musical performance.

(PG Feedback) Comment (User 1655, 15 total): Response is not a good replacement term for aesthetic valuation.

GLE: 2. Identify differences and commonalities in music from a variety of sources and intentions (e.g. historical periods, cultures, genres).

Evidence Outcome: Describe the use of various timbres and rhythmic patterns and their uses in various historical periods and cultures.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Evidence Outcome: Communicate similarities and differences in music from various historical periods.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and



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aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Evidence Outcome: Communicate ways in which music has been important to people throughout historical periods.

Neutral (User 1704, 11 total): Please consider adding the following statement to selected evidence outcomes: "including, but not limited to, African American, Latino, Asian American, Indigenous Peoples, LGBTQ+, neurodivergent, and religious minorities." The rationale for this suggestion: The above language is referenced in the CDE 2020 Social Studies revisions. Adding inclusive language allows ALL students to have access to ALL standards. The above statement added to evidence outcomes, aides in interpretation (provides clarity) to whose history can/should be included in a Colorado Music curriculum. Students look to the arts for role models, having access to inclusive language, including underrepresented populations' social contributions to the arts, in the CDE Music standards, will impact a sense of worth, belonging, and aid in deeper understanding for ALL students. It is becoming increasingly difficult for teachers to include underrepresented groups in their curriculum without direct and specific language found in the state standards.

Music Novice

Standard Category 1. Expression of Music

GLE: 1. Perform contrasting pieces of music, making interpretive and expressive choices.

Disagree (User 1735, 5 total): I believe it is unclear as to how students are meeting the "making expressive decisions" portion of this when there is no wording in the evidence outcomes as to how they are explaining/describing/etc this outcome without just showing it on their instrument rather than demonstrating the thought process behind the expression.

Evidence Outcome: Perform music with correct pitches and intonation. (See levels .5-1 in Music Skills Appendix)

Disagree (User 1735, 5 total): "correct" should be changed to something more neutral that promotes student thinking and analysis (rather teachers just checking off a "right/wrong") like "effective" or "accurate"



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GLE: 2. Perform music in unison and two-parts accurately and with effective technique in order to convey intent.

Evidence Outcome: Demonstrate the ability to adjust elements of music (pitch, rhythm, dynamics, timbre, texture, balance, blend, and phrasing). (See levels .5-1 in Music Skills Appendix)

Comment (User 1735, 5 total): Once again, not sure how “in order to convey intent” is demonstrated in the evidence outcomes.

Standard Category 2. Creation of Music

GLE: 1. Create simple melodic and rhythmic ideas to convey intent.

Evidence Outcome: Create/Compose melodic and rhythmic musical ideas within structured parameters using a variety of notation methods (e.g., written, iconic, electronic, recording). (See levels .5-1 in Music Skills Appendix)

Disagree (User 1857, 30 total): In my opinion, replace the word “structured” with “given”.

Evidence Outcome: Improvise basic melodic or rhythmic phrases over accompaniment. (See levels .5-1 Music Skills Appendix)

Disagree (User 1857, 30 total): This is a broad evidence outcome. I would prefer to see something more specific, such as “Improvise rhythmic or melodic motifs in a call-and-response exercise or song.” Reasoning - The first ventures into improvisation for many students will be call-and-response songs, or something similar. The novice students have not been made aware of harmonic progressions, and in some classes students have not yet experienced harmonies in their ensemble, some students will be playing in unison much of the year. We run the risk of having students develop bad habits, such as ignoring the harmony.

Evidence Outcome: Arrange an existing piece by changing one musical element. (See levels .5-1 in Music Skills Appendix)

Agree (User 1857, 30 total): (no comment)

Standard Category 3. Theory of Music

GLE: 1. Read, notate, and identify musical symbols by name or function for rhythm, pitch, articulation, and dynamics.

(PG Feedback) Comment (User 1857, 30 total): I would like to suggest a change to the wording. Replace “music literacy” with “comprehensive musicianship”. AND add a grade level expectation under this standard. Sixth Grade/Novice, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate



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appropriate care and maintenance of musical instruments. a. Identify parts of the instrument and their function. b. Describe and demonstrate proper care of instrument. i. Assembly of instrument ii. Storage of instrument iii. Hold/placement of instrument during rehearsals Seventh Grade/ Intermediate, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment. a. Describe and demonstrate adjustments to equipment that improve tone quality b. Describe and make adjustments to equipment to improve intonation Eighth Grade/ Proficient, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including preventive maintenance. a. Describe and demonstrate preventive maintenance for instrument i. ex. periodic ultrasonic cleaning of brass instruments & replacement of felts and corks ii. ex. repadding of woodwinds & oiling wood instruments iii. ex. rehiring of bows & string replacement iv. ex. replacement of drum heads & maintenance of mallets v. ex. vocal cool downs b. Identify the professionals and the equipment used in repairing & maintaining instruments c. Identify and describe the available grades/models of instruments (student, intermediate, professional) High School Grade/ Accomplished, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including troubleshooting. (esp. instrumental music students) a. Diagnose and describe equipment malfunctions b. Troubleshoot minor adjustments to equipment High School Grade/ Advanced, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including modifying equipment for improved performance. a. Describe and make modifications to equipment for improved performance i. ex. making reeds ii. ex. experiment with and describe the effects of different mouthpieces, ligatures, or strings I feel this is a missing Grade level expectation for music students and teachers. Care and maintenance of equipment is a critical instructional topic in all music classrooms, and especially in instrumental music classes. Without the addition of this grade level expectation, it is difficult for the music teacher to find a connection to the standards when designing lesson plans centered on equipment care and maintenance. Knowing the anatomy of the instruments helps students and teachers communicate more efficiently during rehearsals, and will help students communicate with other musicians and technicians. In my opinion, a familiarity with the parts of an instrument helps develop a respect for the instrument. Knowing the proper care & handling of the instruments will help students protect their instruments. All music students should be learning about their own anatomy as it pertains to playing their instruments (voice, winds, strings & percussion). I would suggest that such lessons fall under this category, as well. I didn't include evidence outcomes for topics on anatomy, but those could be added. Beyond the music classroom, it will be important for our students to learn how to handle any equipment they will use in classrooms or on the job respectfully and appropriately. Learning to identify the parts of the equipment and their function helps a person use the equipment efficiently and effectively, as well as facilitates conversations with colleagues and technicians (repair people), when needed. Knowing the anatomy of the equipment one is using also helps avoid miscommunications.

Standard Category 4. Response to Music

GLE: 2. Articulate and explain with evidence personal preferences as a music consumer.

Disagree (User 1857, 30 total): I believe the proposed wording is imprecise and somewhat impractical. The words "explain with evidence" seem to me to imply that a student would be supporting a statement of fact. But this grade level expectation is concerned with students stating and explaining their opinions. I



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would recommend the following wording, “Analyze personal preferences as a music consumer, by identifying and describing the music elements in favored music.”

Inquiry Questions:

Disagree (User 1857, 30 total): In my opinion, the first question, “How do individuals choose the music they listen to?”, could be stated in a way that helps the student a bit more. Consider this wording: “What factors in a person’s life might contribute to their musical preferences?”

Music Intermediate

Standard Category 1. Expression of Music

GLE: 1. Perform contrasting pieces of music, making interpretive and expressive choices.

(PG Feedback) Comment (User 1857, 30 total): I would like to suggest a change to the wording. Replace “music literacy” with “comprehensive musicianship”. AND add a grade level expectation under this standard. Sixth Grade/Novice, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of musical instruments. a. Identify parts of the instrument and their function. b. Describe and demonstrate proper care of instrument. i. Assembly of instrument ii. Storage of instrument iii. Hold/placement of instrument during rehearsals Seventh Grade/ Intermediate, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment. a. Describe and demonstrate adjustments to equipment that improve tone quality b. Describe and make adjustments to equipment to improve intonation Eighth Grade/ Proficient, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including preventive maintenance. a. Describe and demonstrate preventive maintenance for instrument i. ex. periodic ultrasonic cleaning of brass instruments & replacement of felts and corks ii. ex. repadding of woodwinds & oiling wood instruments iii. ex. rehiring of bows & string replacement iv. ex. replacement of drum heads & maintenance of mallets v. ex. vocal cool downs b. Identify the professionals and the equipment used in repairing & maintaining instruments c. Identify and describe the available grades/models of instruments (student, intermediate, professional) High School Grade/ Accomplished, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including troubleshooting. (esp. instrumental music students) a. Diagnose and describe equipment malfunctions b. Troubleshoot minor adjustments to equipment High School Grade/ Advanced, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including modifying equipment for improved performance. a. Describe and make modifications to equipment for improved performance i. ex. making reeds ii. ex. experiment with and describe the effects of different mouthpieces, ligatures, or strings I feel this is a missing Grade level expectation for music students and teachers. Care and maintenance of equipment is a critical instructional topic in all music classrooms, and especially in instrumental music classes. Without the addition of this grade level expectation, it is difficult for the music teacher to find a connection to the standards when designing lesson plans centered on equipment care and maintenance. Knowing the anatomy of the instruments helps students and teachers communicate more efficiently during rehearsals, and will help students communicate with other musicians and technicians. In my opinion, a familiarity



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with the parts of an instrument helps develop a respect for the instrument. Knowing the proper care & handling of the instruments will help students protect their instruments. All music students should be learning about their own anatomy as it pertains to playing their instruments (voice, winds, strings & percussion). I would suggest that such lessons fall under this category, as well. I didn't include evidence outcomes for topics on anatomy, but those could be added. Beyond the music classroom, it will be important for our students to learn how to handle any equipment they will use in classrooms or on the job respectfully and appropriately. Learning to identify the parts of the equipment and their function helps a person use the equipment efficiently and effectively, as well as facilitates conversations with colleagues and technicians (repair people), when needed. Knowing the anatomy of the equipment one is using also helps avoid miscommunications.

Standard Category 2. Creation of Music

GLE: 1. Create increasingly complex music with melodic and/or rhythmic ideas to convey intent.

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. What is true in the language classroom, is also true in the music classroom. If students are learning to read grade 1-2 literature, then they might be asked to write short, simple rhythmic and melodic motifs or phrases.

Evidence Outcome: Create/Compose a melodic and/or rhythmic composition with structure parameters using a variety of notation methods (e.g., written, iconic, electronic, recording). (See levels 1-2 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. I would suggest a learning objective such as ... "Given an incomplete musical phrase, create/compose a rhythmic or melodic motif that completes the phrase." AND/OR "Create/Compose a short rhythmic or melodic motif." If this evidence outcome is kept, I would adjust the wording a bit. Replace "with structure" with "within given"

Evidence Outcome: Arrange an existing piece with or without accompaniment. (See levels 1-2 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. One suggestion for guiding students in the arrangement process is having them copy a melody and then create/compose a simple accompaniment, such as an ostinato to go with the melody.



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Standard Category 3. Theory of Music

GLE: 1. Read, notate, and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

Evidence Outcome: Identify by name or function, and notate musical symbols. (See level 2 in Music Skills Appendix)

Disagree (User 1857, 30 total): I would recommend a difficulty level of 1.5 - 2

Music Proficient

Standard Category 1. Expression of Music

GLE: 1. Perform contrasting pieces of music, making interpretive and expressive choices.

(PG Feedback) Comment (User 1857, 30 total): I would like to suggest a change to the wording. Replace "music literacy" with "comprehensive musicianship". AND add a grade level expectation under this standard. Sixth Grade/Novice, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of musical instruments. a. Identify parts of the instrument and their function. b. Describe and demonstrate proper care of instrument. i. Assembly of instrument ii. Storage of instrument iii. Hold/placement of instrument during rehearsals Seventh Grade/ Intermediate, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment. a. Describe and demonstrate adjustments to equipment that improve tone quality b. Describe and make adjustments to equipment to improve intonation Eighth Grade/ Proficient, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including preventive maintenance. a. Describe and demonstrate preventive maintenance for instrument i. ex. periodic ultrasonic cleaning of brass instruments & replacement of felts and corks ii. ex. repadding of woodwinds & oiling wood instruments iii. ex. rehiring of bows & string replacement iv. ex. replacement of drum heads & maintenance of mallets v. ex. vocal cool downs b. Identify the professionals and the equipment used in repairing & maintaining instruments c. Identify and describe the available grades/models of instruments (student, intermediate, professional) High School Grade/ Accomplished, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including troubleshooting. (esp. instrumental music students) a. Diagnose and describe equipment malfunctions b. Troubleshoot minor adjustments to equipment High School Grade/ Advanced, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including modifying equipment for improved performance. a. Describe and make modifications to equipment for improved performance i. ex. making reeds ii. ex. experiment with and describe the effects of different mouthpieces, ligatures, or strings I feel this is a missing Grade level expectation for music students and teachers. Care and maintenance of equipment is a critical instructional topic in all music classrooms, and especially in instrumental music classes. Without the addition of this grade level expectation, it is difficult for the music teacher to find a connection to the standards when designing lesson plans centered on equipment care and maintenance. Knowing the



Colorado Academic Standards Music Public Feedback

anatomy of the instruments helps students and teachers communicate more efficiently during rehearsals, and will help students communicate with other musicians and technicians. In my opinion, a familiarity with the parts of an instrument helps develop a respect for the instrument. Knowing the proper care & handling of the instruments will help students protect their instruments. All music students should be learning about their own anatomy as it pertains to playing their instruments (voice, winds, strings & percussion). I would suggest that such lessons fall under this category, as well. I didn't include evidence outcomes for topics on anatomy, but those could be added. Beyond the music classroom, it will be important for our students to learn how to handle any equipment they will use in classrooms or on the job respectfully and appropriately. Learning to identify the parts of the equipment and their function helps a person use the equipment efficiently and effectively, as well as facilitates conversations with colleagues and technicians (repair people), when needed. Knowing the anatomy of the equipment one is using also helps avoid miscommunications.

Evidence Outcome: Perform music with accurate rhythms. (See levels 2-3 in Music Skills Appendix)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 2-2.5 are standard repertoire for high school bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Complexity is only one part of the equation. Another telling part is the musicality, the finesse with which the music is performed - balance, blend, style, intonation.

Evidence Outcome: Perform music with accurate pitches and intonation. (See levels 2-3 in Music Skills Appendix)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 2-2.5 are standard repertoire for high school bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Complexity is only one part of the equation. Another telling part is the musicality, the finesse with which the music is performed - balance, blend, style, intonation.

Evidence Outcome: Perform music with expressive qualities. (See levels 2-3 in Music Skills Appendix.)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 2-2.5 are standard repertoire for high school bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Complexity is only one part of the equation. Another telling part is the musicality, the finesse with which the music is performed - balance, blend, style, intonation.



Colorado Academic Standards Music Public Feedback

Standard Category 2. Creation of Music

GLE: 1. Create increasingly complex music using melodic and/or rhythmic ideas with variations to convey intent.

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. What is true in the language classroom, is also true in the music classroom. Now that the student has a couple years experience, this is the time to have the student composing phrases and short composition. I strongly disagree with the word complex. Students should be experimenting with writing rhythms or melodies that they at a grade 1 - 1.5.

Evidence Outcome: Create/Compose melodic and/or rhythmic musical ideas using patterns and sequencing with multiple parts using a variety of notation methods (e.g., written, iconic, electronic, recording). (See levels 2-3 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. What is true in the language classroom, is also true in the music classroom. Level 1-1.5 should be the expectation. Students who can write at a 2 and above, should be considered as exceeding expectations. Additionally, I do not think that students should be expected to write for multiple voices. A well-crafted melody or rhythm with an ostinato accompaniment would be an accomplishment at this stage. (This would be a grade 1-1.5 on the performance level.)

Evidence Outcome: Improvise a solo vocally and/or instrumentally over a three-chord pattern using varied rhythmic and melodic patterns. (See levels 2-3 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to improvise at the same level at which they are learning to read. Improvising over a three-chord accompaniment might be okay, but that assumes that the teacher has taught students to listen for harmonic progressions.

Evidence Outcome: Arrange an existing vocal or instrumental composition. (See levels 2-3 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. I believe students could be expected to arrange a composition for two voices, at about a grade 1-1.5 level of difficulty.



Colorado Academic Standards Music Public Feedback

Standard Category 3. Theory of Music

GLE: 1. Read, notate, and identify by name or function complex standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

Evidence Outcome: Identify by name or function and notate musical symbols. (See level 3 in Music Skills Appendix)

Disagree (User 1857, 30 total): I would recommend 2-3 for the difficulty rating. Some bands will not be able to play music at a difficulty of 3, due to instrumentation. ALSO, the difficulty rating scale does NOT correspond to years of study.

Standard Category 4. Response to Music

GLE: 1. Respond to the quality of musical performances or compositions using student-created criteria.

Inquiry Questions:

Neutral (User 1857, 30 total): I wonder if what we're asking is "What factors contribute to a person's musical preferences?" Stating the question in this way may guide the learner.

Music Accomplished

Standard Category 1. Expression of Music

GLE: 1. Perform contrasting pieces of music, making advanced interpretive and expressive choices.

(PG Feedback) Comment (User 1857, 30 total): I would like to suggest a change to the wording. Replace "music literacy" with "comprehensive musicianship". AND add a grade level expectation under this standard. Sixth Grade/Novice, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of musical instruments. a. Identify parts of the instrument and their function. b. Describe and demonstrate proper care of instrument. i. Assembly of instrument ii. Storage of instrument iii. Hold/placement of instrument during rehearsals Seventh Grade/ Intermediate, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment. a. Describe and demonstrate adjustments to equipment that improve tone quality b. Describe and make adjustments to equipment to improve intonation Eighth Grade/ Proficient, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including preventive maintenance. a. Describe and demonstrate preventive maintenance for instrument i. ex. periodic ultrasonic cleaning of brass instruments & replacement of felts and corks ii. ex. repadding of woodwinds & oiling wood instruments iii. ex. rehairing of bows & string replacement iv. ex. replacement of drum heads & maintenance of mallets v. ex. vocal cool downs b. Identify the professionals and the



Colorado Academic Standards

Music Public Feedback

equipment used in repairing & maintaining instruments c. Identify and describe the available grades/models of instruments (student, intermediate, professional) High School Grade/ Accomplished, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including troubleshooting. (esp. instrumental music students) a. Diagnose and describe equipment malfunctions b. Troubleshoot minor adjustments to equipment High School Grade/ Advanced, Standard 3. Theory of Music Grade Level Expectation: 4. Demonstrate appropriate care and maintenance of equipment, including modifying equipment for improved performance. a. Describe and make modifications to equipment for improved performance i. ex. making reeds ii. ex. experiment with and describe the effects of different mouthpieces, ligatures, or strings I feel this is a missing Grade level expectation for music students and teachers. Care and maintenance of equipment is a critical instructional topic in all music classrooms, and especially in instrumental music classes. Without the addition of this grade level expectation, it is difficult for the music teacher to find a connection to the standards when designing lesson plans centered on equipment care and maintenance. Knowing the anatomy of the instruments helps students and teachers communicate more efficiently during rehearsals, and will help students communicate with other musicians and technicians. In my opinion, a familiarity with the parts of an instrument helps develop a respect for the instrument. Knowing the proper care & handling of the instruments will help students protect their instruments. All music students should be learning about their own anatomy as it pertains to playing their instruments (voice, winds, strings & percussion). I would suggest that such lessons fall under this category, as well. I didn't include evidence outcomes for topics on anatomy, but those could be added. Beyond the music classroom, it will be important for our students to learn how to handle any equipment they will use in classrooms or on the job respectfully and appropriately. Learning to identify the parts of the equipment and their function helps a person use the equipment efficiently and effectively, as well as facilitates conversations with colleagues and technicians (repair people), when needed. Knowing the anatomy of the equipment one is using also helps avoid miscommunications.

Evidence Outcome: Perform contrasting pieces of music with accurate rhythms. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 4-5 are standard repertoire for college bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Some high school bands will not be able to play songs above a difficulty level of 3, due to instrumentation. In my opinion, the difficulty levels for the accomplished level should be 2.5 - 4. And this grade level expectation should emphasize the musicality with which the music is performed - balance, blend, style, intonation.

Evidence Outcome: Perform contrasting pieces of music with accurate pitches and intonation. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 4-5 are standard repertoire for college bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Some high school bands will not be able to play songs above a difficulty level of 3, due to instrumentation. In my opinion, the difficulty levels for the accomplished level should be 2.5 - 4. And this grade level expectation should emphasize the musicality with which the music is performed - balance, blend, style, intonation.



Colorado Academic Standards Music Public Feedback

Evidence Outcome: Perform contrasting pieces of music with expressive qualities. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): The levels of difficulty do NOT correspond to years of study. Levels 4-5 are standard repertoire for college bands. In addition to musical complexity, instrumentation starts to play a part in the repertoire a band can play when levels 3 and above are considered. Some high school bands will not be able to play songs above a difficulty level of 3, due to instrumentation. In my opinion, the difficulty levels for the accomplished level should be 2.5 - 4. And this grade level expectation should emphasize the musicality with which the music is performed - balance, blend, style, intonation.

Standard Category 2. Creation of Music

GLE: 1. Create music using melodic, harmonic and rhythmic elements to convey intent.

Evidence Outcome: Create/Compose music incorporating level-appropriate melody, harmony, and form. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. ALSO, levels 4-5 are college level repertoire. This level of writing from a high school student should be considered as exceeding expectations. The ability to write music for two or more voices at a grade 2 level would be an accomplishment for many professional musicians, let alone high school student. This is the level of writing I would expect from an accomplished k-12 music student.

Evidence Outcome: Improvise a solo vocally and/or instrumentally using varied rhythmic and melodic patterns. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to improvise at the same level at which they are learning to read/perform. ALSO, levels 4-5 are college repertoire. I would consider a student performing improvisations with elements from the levels 2-3 on the difficulty rating scale to be very accomplished.

Evidence Outcome: Arrange music: level-appropriate melody, harmony, and form/structure. (See levels 4-5 in Music Skills Appendix)

Disagree (User 1857, 30 total): Students should NOT be expected to write at the same level at which they are learning to read. ALSO, levels 4-5 on the difficulty rating scale are more of a college repertoire. A student, who can arrange a piece with the elements from the level 2-3 on the difficulty rating scale would be very accomplished, in my opinion.



Colorado Academic Standards Music Public Feedback

Standard Category 3. Theory of Music

GLE: 1. Read and notate level-appropriate music accurately and expressively.

Evidence Outcome: Identify by name or function and notate musical symbols. (See level 4 in Music Skills Appendix)

Disagree (User 1857, 30 total): Level 4 music is a staple of many colleges. Some high school band will NOT be able to play music written at a level 4, due to instrumentation. Level 2.5-3.5 are challenging and staples in many high school band rooms. An understanding of the elements used in this literature is an accomplishment.

Standard Category 4. Response to Music

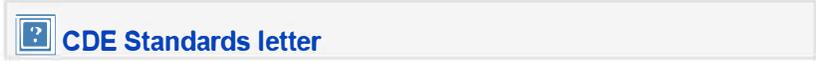
GLE: 1. Respond to musical performances or creations and communicate those artistic choices using informed criteria.

Colorado Essential Skills:

Neutral (User 1857, 30 total): Spelling errors in #2

From: [REDACTED]
To: [costandardsrevision](#)
Cc: [Goodwin, Donna](#); [REDACTED]; [Aguilar, Carla](#)
Subject: Comment on 2020 Visual Arts standards Revisions
Date: Tuesday, October 5, 2021 8:46:12 AM

Attached is a letter containing our comments on the 2020 Visual Arts Standards revisions.



Thank you for your time and consideration.

[REDACTED]
Art Teacher

[REDACTED]

[REDACTED]
Music Teacher

[REDACTED]

Oct 5, 2021

To Whom it May Concern,

We are writing today to submit recommendations for the new 2020 CDE Music and Visual Arts standards. This summer we were paid by SVVSD to work with professors Corey R. Sell, PhD and Sandra Leu Bonanno, PhD from Metro State and teachers from SVVSD to create lessons that blend [Visual Arts CDE Standards](#) and [Music CDE Standards](#) with the [HB 19-1192](#). This training was invaluable and we created lessons that were found to be in accordance with both state standards and the House Bill. We have been told now, however, we are not able to teach these lessons or utilize what we learned this summer to implement this law into our lesson plans, because these groups of people are not specifically listed in our standards. We have found that the word “diverse” in our standards is not inclusive. Teaching Global Minorities, diverse traditions is a civics standard that is linked to [The Colorado Essential Skills](#) and is embedded in ALL content standards in the state of Colorado. The HB includes the teaching of American Minorities (Global Majorities) and the civic, historic, contemporary, social and cultural contributions of these groups. Teaching of civic, historic, contemporary and social contributions within a community and between diverse, varied traditions and cultures while embedded in Art/Music 2020 Colorado Arts State Standards is not linked to specific marginalized groups. Without the language in the standards that allows creative arts teachers to explore specific groups of people we are being told to find “other groups” of people to highlight to teach the same standard.

Examples of how the current standards open up the idea of diversity but don't embody inclusive and specific marginalized groups:

VISUAL ARTS Third Grade, Standard 4. Relate and Connect to Transfer

Prepared Graduates: 1. See oneself as a participant in visual art and design by experiencing, viewing or making. 2. Visually and/or verbally articulate how visual art and design are a means for communication. 4. Critique connections between visual art and historic and contemporary philosophies. 5. Interpret works of art and design in the contexts of varied traditions, histories and cultures.

Grade Level Expectation: 1. Recognize how works of visual art and design communicate meaning both within a community and between diverse cultures. ***Evidence***

Outcomes Students Can: a. Investigate how visual art and design can make connections between subjects, disciplines or events. b. Connect the meaning of personal works of art to historical, cultural or community events. ***Academic Context and Connections*** [Colorado Essential Skills and Meaning Making](#):

1. Consider purpose, formality of context, audience and distinct cultural norms when planning content, mode, delivery and expression in art and design. (Civic/Interpersonal Skills: Communication) 2. Recognize how members of a community rely on each other, considering contributions of artists and designers as applicable. (Civic/Interpersonal Skills: Collaboration/Teamwork) ***Inquiry Questions:*** 1. How can students' communities be reflected in their art? 2. How can students make connections between various disciplines through art? 3. How can the understanding of a student's culture enhance the understanding of

other cultures? **Learning Experience and Transfer:** 1. Artists work within the context of their communities

MUSIC Third Grade, Standard 4 Aesthetic Valuation of Music: Grade Level Expectation -

Identify differences and commonalities in music from various cultures. Students Can: a. Describe vocal and instrumental timbres and their uses in various cultures. b. Communicate similarities and differences in music used for holidays, celebrations, and day-to-day life from various cultures. c. Discuss reasons that different kinds of music are important to different people and cultures.

The Colorado Essential Skills embedded within this standard is that of “experiencing and analyzing music of different cultures helps to identify and explain cultural perspectives. (Civic/Interpersonal: Global/Cultural Awareness).” The **Academic Context and Connection** part of this standard also explains that “articulating the importance of music in a family or cultural heritage creates an appreciation for how individuals contribute to local communities and influence the availability of musical experiences within the community.”

Attached are two lessons we have been told not to teach that include “diverse” communities:

[Harvey Milk: Pride Flag](#)

[Hip Hop Music Lesson](#)

When we are required by state standards to teach “diverse cultures, different people and cultures” this would include the diverse American Minorities included in the house bill,

[“...including but not limited to the history, culture, and social contributions of American Indians, Latinos, African Americans, and Asian Americans; lesbian, gay, bisexual, and transgender individuals within these minority groups; the intersectionality of significant social and cultural features within these communities...”](#)

Allowing students the opportunity to explore art and music standards as written by the state through the lens of the language of the HB would allow access points to the curriculum for **ALL** students to gain understanding of the powerful role the **ARTS** play in shaping communities.  **We are reaching out today to recommend the standards to specifically name groups of minorities that MAY be taught through their rich artistic social contributions and their histories in the Arts, as directed in our state standards.**

Thank you for your time,


Art Teacher




Music Teacher



From: [REDACTED]
To: [costandardsrevision](#)
Subject: Shared Elements of Speech and Music
Date: Tuesday, December 14, 2021 12:47:30 PM
Attachments: [Shared Elements.pdf](#)

Attached is a pdf of my feedback for revising the CO standards. My ideas stem from scientific research explained in the pdf; common sense experiences teaching preschoolers, primary students, my own two children, and grandchildren; and my experiences as an artist-teacher. Gladly, I would be happy to share my original creations with one of your Board members by offering free access to all of my original content at [REDACTED]. One section of the website, Musical Poems, relate directly to the CO standards for teaching the English language.

[REDACTED]

For at least a decade, I have studied the wealth of scientific research about the positive effects of music on the brain, especially on early learners. Now that our state is mandating that PreK-1 and elementary teachers be knowledgeable about teaching and applying science of reading concepts, it is good to know our state is revising and asking for feedback in rewriting the music standards. In the categories of Expression, Response, Creation, Theory, I think one category needs to be added. Reading  Almost every day in my inbox, I receive one recent study after another coming from all parts of the world about the shared elements of music and reading; and why all teachers, not just music teachers, should know and apply the existing research in their classroom and online work with children. Here are just a few of the titles and studies.

- “Relating Language and Music skills in young children” *Max Planck Research Group ‘Reading Education and Development’, Max Planck Institute for Human Development, Berlin, Germany*
- “Rhythm Workers: A music-based serious game for training rhythm skills “ Valentin Be’gel^{1,2}, Antoine Seilles², and Simone Dalla Bella^{1,3,4,5,6} *Music & Science Volume 1: 1–16 a The Author(s) 2018 Article reuse guidelines: sagepub.com/journals-permissions DOI: 10.1177/2059204318794369 journals.sagepub.com/home/mns*
- “At-Risk Elementary School Children with One Year of Classroom Music Instruction Are Better at Keeping a Beat” *Northwestern*
- “Are Temporal and Tonal Musical Skills Related to Phonological Awareness and Literacy Skills? – Evidence From Two Cross-Sectional Studies With Children From Different Age Groups” *Claudia Steinbrink^{1*}, Jens Knigge^{2*}, Gerd Mannhaupt³, Stephan Sallat^{4,5} and Anne Werkle¹ ¹ Department of Psychology, University of Erfurt, Erfurt, Germany, ² Department of Music, Nord University, Levanger, Norway, ³ Department of Primary Education and Childhood Research, University of Erfurt, Erfurt, Germany, ⁴ Department of Special Needs Education and Rehabilitation, Martin Luther University of Halle-Wittenberg, Halle, Germany, ⁵ Department of Special Needs Education and Social Pedagogy, University of Erfurt, Erfurt, Germany*
- <https://www.brainvolts.northwestern.edu/reading/> **This resource is my favorite one to document the comprehensive analysis of all research related to reading research and music on the brain. This link appears on the homepage of my website, .

Because I spent many years using musical strategies to teach my own children, preschool and primary children in classrooms, and now my four grandchildren; I made up my mind when I retired to create and develop a website that I could share with parents and teachers. Why? To provide an educational support teaching tool based upon the existing research. “Music is language learning” is my mission.