

Appendix



The Music Curriculum was adopted by the School Board on March 7, 2017.

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Concert Etiquette

Thank you for listening.

Please silence your cell phones and refrain from talking as it may disturb those who are performing or listening.

Thank you for remaining in your seats.

Please use the restroom or get your drink of water before the program begins, and wait until the applause at the end of a song to leave your seat or re-enter.

Please stay for the entire concert.

It is a disappointment to those performing if you leave before the last group has the opportunity to share their performance.

Thank you and enjoy the concert!

Evaluation Checklists



Kindergarten General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Identify and use steady beat
- Recognize the difference between long and short sounds

Listening/Responding

- Listen to music of various cultures and genres
- Recognize same and different

Melody/Harmony

- Recognize high and low pitches
- Experience a variety of vocal textures

Comments:

Form/Expressive Elements

- Identify loud and soft sounds
- Identify fast and slow
- Recognize differences in vocal quality

Performing

- Sing simple songs

Movement

- Explore locomotor movements
- Utilize shared space
- Perform non-locomotor motions

Connecting

- Experience music of American and other world cultures

Key to Symbols

E	=	Excellent
☺	=	has performed this successfully
▲	=	this benchmark has not been covered in class at this time
W	=	working toward this benchmark
NH	=	needs help with this benchmark
U	=	unwilling to participate in this activity



First Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Identify and use steady beat
- Perform, read, notate, and identify quarter notes, quarter rests, and eighth notes

Melody

- Understand high and low
- Understand and perform upward/downward direction

Harmony/Texture

- Identify singular or multiple instrument sounds
- Perform an accompaniment

Form/Expressive Elements

- Recognize fast, medium, and slow tempos and their effect on the mood of a piece
- Recognize loud and soft dynamics and their effect on the mood of a piece

Timbre

- Understand the difference between pitched and unpitched instruments

Singing Skills

- Sing in tune within the range of D-A

Movement

- Utilize shared space
- Perform locomotor movements
- Perform non-locomotor movements
- Perform movements with others

Cultural Awareness

- Experience music of American and other world cultures through listening, singing, and moving
- Demonstrate audience behavior appropriate for the context and style of music performed

Listening

- Listen to music of various tempos and dynamics

Comments:

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Second Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Perform, read, notate, and identify quarter notes, quarter rests, half notes, half rests, and eighth notes
- Continue to emphasize steady beat
- Recognize and interpret basic rhythm patterns by using rhythm syllables

Melody

- Recognize melodic movement in steps, leaps, and repeated notes
- Improvise or compose simple melodies

Harmony/Texture

- Recognize two or more pitch sounds simultaneously
- Perform simple harmonic ostinatos

Form/Expressive Elements

- Recognize getting louder or softer with gradual change (crescendo or decrescendo)
- Recognize getting faster or slower gradually, or a sudden change in tempo

Timbre

- Recognize tone quality of basic wind, string, percussion instruments, and voice categories

Singing Skills

- Sing in tune within the range of D-B

Movement

- Perform locomotor movements
- Maintain combinations on non-locomotor movements
- Perform movements with others

Cultural Awareness

- Experience music of American and other world cultures

Listening

- Listen to music of various cultures and genres

Comments:

Key to Symbols

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W	=	working toward this benchmark
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U	=	unwilling to participate in this activity



Third Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Perform, read, notate, and identify quarter notes and rests, half notes and rests, whole notes and rests, dotted half and eighth notes
- Recognize and interpret basic rhythm patterns by using rhythm syllables
- Understand that grouping of beats is called meter

Melody

- Use a system for reading notation
- Recognize and understand notation of the treble clef

Harmony/Texture

- Explore melody and counter-melody

Form/Expressive Elements

- Recognize and utilize standard dynamic markings: p, mp, mf, and f
- Expand knowledge of AB, ABA forms, including use of introductions and codas

Timbre

- Identify brass, woodwind, string, percussion, and voice

Singing Skills

- Sing in tune within range C-D¹

Movement

- Perform locomotor movements and non-locomotor movements
- Perform movements with others

Cultural Awareness

- Expand experiences with music from American and other world cultures
- Experience music from Alaska Native cultures

Listening

- Listen to music of various cultures and genres

Comments:

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U	=	unwilling to participate in this activity



Fourth Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Perform, read, notate, and identify quarter notes and rests, half notes and rests, whole notes and rests, dotted half notes, eighth notes, and sixteenth notes
- Reinforce 2/4, 3/4, 4/4, and C meters

Melody

- Understand and read notation in treble clef
- Improvise melody on classroom instruments
- Increase range within songs

Harmony/Texture

- Perform music in two parts

Form/Expressive Elements

- Understand and recognize dynamics and their use as expressive elements: pp, p, mp, mf, f, ff, crescendo, and decrescendo

Timbre

- Recognize the difference between band and orchestra
- Identify the four instrument families and the instrument within each, including world instruments

Singing Skills

- Sing in tune within range B₁-E^b₁

Movement

- Perform locomotor movements and non-locomotor movements
- Perform movements with others

Cultural Awareness

- Experience music from Alaska Native cultures
- Experience music from varied cultures

Career Awareness

- Investigate careers in music

Listening

- Listen to music of various cultures and genres
- Identify major and minor in listening examples
- Aurally recognize I and IV chords in a simple song

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Fifth Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

- Perform, read, notate, and identify quarter notes and rests, half notes and rests, whole notes and rests, dotted half notes, eighth notes, syncopation, sixteenth notes, dotted quarter/eighth notes, two sixteenths, eighth, and eighth sixteenth
- Experience 6/8 meter

Melody

- Understand natural minor tonality

Harmony/Texture

- Utilize I, IV, V harmonic settings

Form/Expressive Elements

- Understand theme and variation

Timbre

- Differentiate between vocal classifications

Singing Skills

- Sing in tune within range B₁-E¹

Movement

- Perform locomotor movements and non-locomotor movements

Comments:

Cultural Awareness

- Experience music from Alaska Native cultures
- Experience music from Native American cultures
- Experience music from a variety of cultures in American society throughout history

Career Awareness

- Investigate careers in music

Listening

- Understand interludes
- Differentiate between vocal classifications
- Describe and be able to interpret during performance the terms *moderato*, *accelerando*, *ritardando*, *adagio*, *allegro*, *presto*, *largo*, and *maestoso*
- Listen to music from various cultures and genres

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U	=	unwilling to participate in this activity



Sixth Grade General Music Evaluation Checklist

Student: _____

School Year: _____

Classroom Teacher: _____

Quarter: _____

Music Teacher: _____

Music Grade: _____

Rhythm

Perform, read, notate, and identify quarter notes and rests, half notes and rests, whole notes and rests, dotted half notes, eighth notes, syncopation, sixteenth notes, and dotted quarter/eighth notes, two sixteenths, eighth, and eighth two sixteenths.

	Identify	Read	Notate	Perform
Quarter Notes & Rests				
Half Notes & Rests				
Whole Notes & Rests				
Dotted Half Notes				
Eighth Notes & Syncopation				
Eighth & Sixteenth Note Combinations				
Dotted Quarter/Eighth Notes				

Melody/Harmony

Improvise on classroom instruments using I, IV, and V chords

	Posture & Technique	Listening/ Cooperation	Use of Primary Chords	Improvisation Outcome
Performance Skills				

Expand knowledge and utilization of I, IV, and V chords

	Identification of Patterns	As Accompaniment	Broken Chords & Inversion	Effort
Using Primary Chords				

Form/Expressive Elements

Reinforce dynamics, tempos, and articulations

	Dynamics	Tempos	Articulation	Effort
When Reading & Performing Music				



Recognize a variety of keyboard instruments, including piano, electric keyboards, synthesizers, and organ.

Pass Fail Date_____

Recognize aurally instruments of the orchestra.

Pass Fail Date_____

Recognize aurally instruments of the band.

Pass Fail Date_____

Performing

Sing in tune within range A₁-F₁¹

Pass Fail Song Example(s)_____ Date_____

Maintain two-part singing

Pass Fail Song Example(s)_____ Date_____

Maintain round singing skills

Pass Fail Song Example(s)_____ Date_____

Improvise vocal melody

Pass Fail Song Example(s)_____ Date_____

Movement

Utilize knowledge of motor skills

Create and perform dance and dramatization

Connections

Experience western and world music

Selection_____ Date_____

Selection_____ Date_____

Selection_____ Date_____

Selection_____ Date_____

Selection_____ Date_____

Investigate careers in music

Listening/Responding

Support opinions about aesthetic qualities in a selection of music

Listen to music from various cultures and genres

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Student: _____
Quarter: _____

Beginning Band Grades 4-6

Evaluation Checklist

The Instrument

- Properly assemble and disassemble instrument
- Care of instrument:
 - Cleaning
 - Carrying technique while assembled
 - Storage in case
- Lubrication of instrument
- Proper care of reeds

Playing Posture

- Body position
- Arm, hand wrist, finger position
- Position chair, stand, and body to be able to watch the conductor at all times

Concert and Rehearsal Techniques

- Understand and follow the conductor's right and left hand conducting patterns and gestures
- Stop playing, watch and listen when the conductor stops the ensemble

Tone Quality

- Develop tone quality of the instrument
- Use proper breathing techniques

Woodwinds and Brass:

- Produce evenly sustained straight tones using a good embouchure

Percussion:

- Produce characteristics single stroke, double stroke, and multiple bounce strokes
- Produce an even sound while playing rudiments

Woodwind & Brass Techniques

- Use proper techniques in the attack and release of standard articulation, legato, accents, and slurs

Percussion Techniques

- Identify and play the following: single paradiddle, flam, flam tap, flam accent, rim-shots

Aural Skill & Application

- Develop the ability to tune instruments to a given pitch
- Develop ability to improve intonation by making appropriate adjustments in embouchure, posture, and breath support

Music Literacy

- Name and play the notes of the lines and spaces on the staff in treble or bass clef
- Identify and play sharps, flats, and naturals
- Use alternate fingerings/positions

Rhythmic Literacy

- Develop ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, and dotted half. Percussion to include sixteenth.
- Define and perform in common 4/4, 3/4, and 2/4 meters
- Perform rhythm patterns incorporating fermatas, ties, and pick-up notes
- Replicate the conducting patterns used in 4/4, 3/4, and 2/4 meters

Melodic Awareness

Develop the ability to:

- Play familiar, simple tunes by ear
- Balance within the section and within the total ensemble
- Play indicated dynamics

Symbols and Terms

Develop the ability to:

- Demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/soli/tutti/dividisi/unison, accent, staccato, first and second endings, one measure repeat sign, D.C. al fine, and fermata
- Define the following dynamic markings: p, mp, mf, f, and the symbols for crescendo and decrescendo
- Identify key signatures of Concert B^b and E^b

Notation and Composition

- Draw the notes, rests, and musical symbols previously introduced
- Write key signatures and scales in concert pitch and transposed pitch
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody



Student: _____
Quarter: _____

Intermediate Band Grades 4-6

Evaluation Checklist

The Instrument

- Properly assemble and disassemble instrument
- Care of instrument:
 - Cleaning
 - Carrying technique while assembled
 - Storage in case
- Lubrication of instrument
- Proper care of reeds

Playing Posture

- Body position
- Arm, hand wrist, finger position
- Position chair, stand, and body to be able to watch the conductor at all times

Concert and Rehearsal Techniques

- Understand and follow the conductor's right and left hand conducting patterns and gestures
- Stop playing, watch and listen when the conductor stops the ensemble

Tone Quality

- Develop tone quality of the instrument
- Use proper breathing techniques

Woodwinds and Brass:

- Produce evenly sustained straight tones using a good embouchure

Percussion:

- Produce characteristics single stroke, double stroke, and multiple bounce strokes, and open strokes
- Produce an even sound while playing rudiments

Woodwind & Brass Techniques

- Continue to develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs

Percussion Techniques

- Identify and play the following: single paradiddle, flam, flam tap, flam accent, flam paradiddle, rim-shots, 5, 9, and 17 stroke rolls, single drag, ruff

Tuning and Intonation

- Continue to develop the ability to tune instrument to a given pitch
- Continue to develop ability to improve intonation by making appropriate adjustments in embouchure, posture, and breath support

Pitch Perception

- Name and play the notes of the lines and spaces on the staff in treble or bass clef
- Identify and play sharps, flats, and naturals
- Play a chromatic scale over the indicated range of the instrument
- Use alternate fingerings/positions

Rhythmic Perception

- Develop ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, and dotted half. Percussion to include sixteenth.
- Define and perform in common 4/4, 3/4, 2/4, and cut time
- Perform rhythm patterns incorporating fermatas, ties, slurs, and pick-up notes
- Replicate the conducting patterns used in 4/4, 3/4, and 2/4 meters

Melodic Perception

Develop the ability to:

- Play familiar, simple tunes by ear
- Balance within the section and within the total ensemble
- Play indicated dynamics

Symbols and Terms

Develop the ability to:

- Demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/soli/tutti/dividisi/unison, accent, staccato, first and second endings, one measure repeat sign, D.C. al fine, and fermata
- Define the following dynamic markings: p, mp, mf, f, the symbols for crescendo and decrescendo, and given tempo markings
- Identify key signatures of Concert B^b, E^b, and F major

Notation and Composition

- Draw the notes, rests, and musical symbols previously introduced
- Write key signatures and scales in concert pitch and transposed pitch
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody



Student: _____
Quarter: _____

Advanced Band Grades 5-6

Evaluation Checklist

The Instrument

- Properly assemble and disassemble instrument
- Care of instrument:
 - Cleaning
 - Carrying technique while assembled
 - Storage in case
- Lubrication of instrument
- Proper care of reeds

Playing Posture

- Body position
- Arm, hand wrist, finger position
- Position chair, stand, and body to be able to watch the conductor at all times

Concert and Rehearsal Techniques

- Understand and follow the conductor's right and left hand conducting patterns and gestures
- Stop playing, watch and listen when the conductor stops the ensemble

Tone Quality

- Develop tone quality of the instrument
- Use proper breathing techniques

Woodwinds and Brass:

- Produce evenly sustained straight tones using a good embouchure

Percussion:

- Produce characteristics single stroke, double stroke, and multiple bounce strokes, and open strokes
- Produce an even sound while playing rudiments

Woodwind & Brass Techniques

- Continue to develop tonguing and breathing techniques in the attack and release of standard articulation, legato, accents, and slurs

Percussion Techniques

- Identify and play the following: single paradiddle, flam, flam tap, flam accent, flam paradiddle, rim-shots, 5, 9, and 17 stroke rolls, single drag, ruff

Tuning and Intonation

- Continue to develop the ability to tune instrument to a given pitch
- Continue to develop ability to improve intonation by making appropriate adjustments in embouchure, posture, and breath support

Pitch Perception

- Name and play the notes of the lines and spaces on the staff in treble or bass clef
- Identify and play sharps, flats, and naturals
- Play a chromatic scale over the indicated range of the instrument
- Use alternate fingerings/positions

Rhythmic Perception

- Develop ability to count and perform rhythm patterns combining various notes and rests, including whole, half, quarter, eighth, dotted half, and sixteenth
- Define and perform in common 4/4, 3/4, 2/4, 6/8, 3/8, and cut time
- Perform rhythm patterns incorporating fermatas, ties, slurs, and pick-up notes
- Replicate the conducting patterns used in 4/4, 3/4, and 2/4 meters

Melodic Perception

Develop the ability to:

- Play familiar, simple tunes by ear
- Balance within the section and within the total ensemble
- Play indicated dynamics

Symbols and Terms

Develop the ability to:

- Demonstrate knowledge of various signs as they occur in the music: repeat sign, solo/soli/tutti/dividisi/unison, accent, staccato, first and second endings, one measure repeat sign, D.C. al fine, fermata, and D.C. al coda
- Define the following dynamic markings: p, mp, mf, f, pp, ff, the symbols for crescendo and decrescendo, and given tempo markings
- Identify key signatures of Concert B^b, E^b, and F, A^b, and C major

Notation and Composition

- Draw the notes, rests, and musical symbols previously introduced
- Write key signatures and scales in concert pitch and transposed pitch
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody

Sight Reading

- Sight read appropriate level music literature



Student: _____

Quarter: _____

Beginning Orchestra Grades 4-6 Evaluation Checklist

The Instrument

- Identify parts of instrument
- Identify parts of bow
- Name and locate strings
- Proper care and maintenance of instrument

Body Posture

- Body position
- Left arm position
- Right arm position for arco and pizzicato
- Proper bow grip

Playing Techniques

- Left hand finger placement for open string major tetrachord
- Right arm technique for detache bowing, pizzicato, slurring bowing, bow lift, and up-bow start

Tone Quality

- Develop tone quality of the instrument
- Develop awareness of ways to improve tone production by introducing the control of bow speed, weight, and placement

Ear Training

- Recognize characteristic sound of a major scale
- Play simple tunes by rote
- Develop ability to match a pitch
- Develop ability to adjust left hand finger placement in order to manipulate a pitch

Musical Literacy

- Identify and play the lines and spaces of the staff in treble, alto, or bass clef
- Identify and play the tempo markings: moderato, andante, and allegro
- Identify and play sharp and natural signs
- Identify and play dynamic symbols: p, mp, mf, f, crescendo, and decrescendo
- Identify and play in the keys of D and G major
- Sing simple phrases or songs using "La" or Solfege
- Identify and play pitches
 - Violin G-b
 - Viola C-e
 - Cello CC-d
 - String bass EE-d

Rhythmic Literacy

- Read, count, and play the following notes and rests: whole, half, dotted half, quarter, and eighth
- Define and play in meters: 4/4, 3/4, and 2/4
- Define and play rhythmic patterns incorporating ties, up-beats, and fermatas

Concert and Rehearsal Expectations

- Develop awareness of correct intonation within an ensemble
- Develop understanding of the concept of melody and harmony
- Develop awareness of importance of a steady beat and conductor's beat patterns
- Develop ability to play independent line within an ensemble

Notation, Composition, and Improvisation

- Draw the notes, rests, and musical scales previously introduced
- Write key signatures and scales in the keys of D and G major
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody

Sight Reading

Introduce sight reading skills:

- Signatures- key and time
- Tempo
- Accidentals
- Rhythms
- Signs (e.g. bowing, repeats, D.C., D.S.)

Comments:



Student: _____

Quarter: _____

Intermediate Orchestra Grades 4-6

Evaluation Checklist

The Instrument

- Identify parts of instrument
- Identify parts of bow
- Name and locate strings
- Proper care and maintenance of instrument

Playing Posture

- Correct posture
- Left arm position
- Right arm position for arco and pizzicato
- Proper bow grip

Playing Techniques

- Left hand finger placement for open string major and minor tetrachord
- Right arm technique for detache bowing, pizzicato, slurring bowing, bow lift, up-bow start, and hooked bowing

Tone Quality

- Develop tone quality of the instrument
- Develop awareness of ways to improve tone production by introducing the control of bow speed, weight, and placement

Ear Training

- Recognize characteristic sound of a major scale
- Play simple tunes by rote
- Develop ability to match a pitch
- Develop ability to adjust left hand finger placement in order to manipulate a pitch

Musical Literacy

- Identify and play the lines and spaces of the staff in treble, alto, or bass clef
- Identify and play the tempo markings: moderato, andante, allegro, largo, vivace, and ritardando
- Identify and play sharp and natural signs
- Identify and play dynamic symbols: p, mp, mf, f, crescendo, and decrescendo
- Identify and play in the keys of D, G, and C major
- Sing simple phrases or songs using "La" or Solfege
- Identify and play pitches
 - Violin G-b²
 - Viola C-e¹
 - Cello CC-d
 - String bass EE-d

Rhythmic Literacy

- Read, count, and play the following notes and rests: whole, half, dotted half, quarter, and eighth
- Define and play in meters: 4/4, 3/4, and 2/4
- Define and play rhythmic patterns incorporating ties, up-beats, and fermatas

Ensemble Skills

- Develop awareness of correct intonation within an ensemble
- Develop understanding of the concept of melody and harmony
- Develop awareness of importance of a steady beat and conductor's beat patterns
- Develop ability to play independent line within an ensemble

Notation, Composition, and Improvisation

- Draw the notes, rests, and musical scales previously introduced
- Write key signatures and scales in the keys of D, G, and C major
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody
- Compose a variation on a given melody

Sight Reading

Introduce sight reading skills:

- Signatures- key and time
- Tempo
- Accidentals
- Rhythms
- Signs (e.g. bowing, repeats, D.C., D.S.)

Comments:



Student: _____
Quarter: _____

Advanced Orchestra Grades 4-6

Evaluation Checklist

The Instrument

- Identify parts of instrument
- Identify parts of bow
- Name and locate strings
- Proper care and maintenance of instrument

Playing Posture

- Correct posture
- Left arm position
- Right arm position for arco and pizzicato
- Proper bow grip

Playing Techniques

- Left hand finger placement for open string major and minor tetrachord
- Finger patterns for whole steps, half steps, double stops, and chromatic alternations
- Shifting and vibrato techniques
- Right arm technique for detache bowing, pizzicato, slurring bowing, bow lift, up-bow start, hooked bowing, repeated up-bow, spiccato, and Louree bowing

Tone Quality

- Develop tone quality of the instrument
- Develop awareness of ways to improve tone production by introducing the control of bow speed, weight, and placement

Ear Training

- Recognize characteristic sound of a major and minor scale
- Play simple tunes by rote
- Develop ability to match a pitch
- Develop ability to adjust left hand finger placement in order to manipulate a pitch
- Develop ability to play and tune instrument to A440 from an electronic tuner

Musical Literacy

- Identify and play the lines and spaces of the staff in treble, alto, or bass clef
- Identify and play the tempo markings: moderato, andante, allegro, largo, vivace, and ritardando
- Identify and play sharp, flat, and natural signs
- Identify and play dynamic symbols: pp, p, mp, mf, f, ff, crescendo, and decrescendo
- Understand: repeat sign, solo/soli/tutti/divisi/unison, accent, staccato, marcato, first and second endings, D.C. al fine, fermata, and D.S. al coda

Musical Literacy continued

- Identify and play in the keys of D, G, C, and F major
- Sing simple phrases or songs using "La" or Solfege
- Identify and play pitches
 - Violin G-b²
 - Viola C-e¹
 - Cello CC-d
 - String bass EE-d

Rhythmic Literacy

- Read, count, and play the following notes and rests: whole, half, dotted half, quarter, eighth, dotted quarter, and sixteenth
- Define and play in meters: 4/4, 3/4, 2/4, and C
- Define and play rhythmic patterns incorporating ties, up-beats, and fermatas

Ensemble Skills

- Develop awareness of correct intonation within an ensemble
- Develop understanding of the concept of melody and harmony
- Develop awareness of importance of a steady beat and conductor's beat patterns
- Develop ability to play independent line within an ensemble
- Develop awareness of all voices within an ensemble

Notation, Composition, and Improvisation

- Draw the notes, rests, and musical scales previously introduced
- Write key signatures and scales in the keys of D, G, C, and F major
- Complete a given melody by filling in the missing notes
- Compose an ending to a given melody
- Compose a variation on a given melody
- Improvise answers in the same style to given rhythmic and melodic phrases
- Improvise simple rhythmic and melodic ostinato accompaniments

Sight Reading

- Develop an awareness of:
- Signatures- key and time
 - Tempo
 - Accidentals
 - Rhythms
 - Signs (e.g. bowing, repeats, D.C., D.S.)

The Full Bow Exercise

(Bow Speed Chart)

Every bow is frog to tip, tip to frog. Use one down bow and one up bow per box in the rows or columns. Choose your own pitch or scale.

	A	B	C	D	E	F	G	H
I	7	3	1	5	8	4	9	6
J	5	8	4	2	6	1	5	3
K	2	4	7	9	3	5	3	7
L	4	1	3	6	1	3	6	2
M	9	5	8	4	7	9	2	5
N	3	8	2	7	2	5	7	9
O	6	2	5	3	6	9	2	4
P	2	5	9	6	8	3	5	1

Music Curriculum Glossary

absolute Music that has no suggestion of any nonmusical thing, idea, story, or event (see program).

accent A single tone or chord louder than those around it.

accompaniment Music that supports the sound of a solo performer.

allegro Lively, brisk, rapid tempo or rate of speed.

anacrusis one or more notes or tones preceding the first downbeat of a musical phrase

andante Going, moving, a tempo mark indicating a moderately slow, easily flowing movement between adagio and allegretto.

arco Play with the hair of the bow.

atonal Music in which no single tone is a "home base" or "resting place."

ballad In music, a song that tells a story.

beat A repeating pulse that can be felt in some music.

cadence A group of chords or notes at the end of a phrase or piece that gives a feeling of pausing or finishing.

call and response A musical device with a portion of a melody (call) followed by an answering portion (response). The response may imitate the call or it may be a separate melody that repeats each time.

canon The strictest form of musical imitation, in which two or more parts take up, in succession, the given subject note for note.

caesura Sometime referred to as "railroad tracks," indicates a bow lift or the end of a phrase, the same as a "comma" in orchestral music

chant To sing in a manner approximating speech.

chord Three or more different tones played or sung together.

chord pattern An arrangement of chords into a small grouping, usually occurring often in a piece.

chorus (see refrain)

clef A sign that tells where pitches are located on the staff.

cluster A group of tones very close together performed at the same time; used mostly in modern music.

col legno To play with the wood part of the bow on the strings.

composer A person who makes up pieces of music by putting sounds together in his or her own way.

contour The "shape" of a melody, made by the way it moves upward and downward in steps and leaps, and by repeated tones.

contrast Two or more things that are different. In music, slow is a contrast to fast, section A is a contrast to section B.

countermelody A melody that is played or sung at the same time as the main melody.

crescendo Gradually becoming louder; abbreviated cresc.

D.C. al fine (Da capo) The beginning, go back to the beginning and play or sing until the word fine (end).

D. S. al coda (Dal segno) The sign, go back to the D.S., and play or sing until you see the coda sign and then go to the coda and play or sing until the end.

dalcroze A method of music instruction that uses physical movement to teach various nuances of performance: weight, dynamics, and articulations.

decrescendo gradually becoming softer; abbreviated *decresc.*

density The thickness or thinness of sound.

détaché In violin playing, “detached,” that is, playing successive notes with down-bow and up-bow in alteration, but not staccato.

divisi Divided; indicates that when two or more parts are written on one staff, they are to be played by separate performers. Abbreviated *div.*

dorian Mode-pattern of whole and half steps that correspond with the white keys of the piano from D to D.

duration The length of sounds, from very short to very long.

dynamics The loudness and softness of sounds.

elements The parts out of which whole works of art are made: for example, music uses the elements melody, rhythm, texture, tone color, form; painting uses line, color, space, shape, etc.

ensemble A group of players or singers.

fermata A sign indicating that a note is held longer than its written note value, stopping

or “holding” the beat.

frets Strips of metal across the fingerboard of guitars and similar instruments. The player raises the pitch of a string by pressing it into contact with a fret.

form The overall plan of a piece of music.

fugue A musical procedure based on imitation, in which the main melody (subject) and related melodies are repeated in higher and lower registers and in different keys. The texture is polyphonic.

glissando A rapid slide through a series of consecutive tones in a scale-like passage.

grace notes A short note preceding a main note.

ground A melody pattern repeated over and over in the bass (lowest part) of a piece, while other things happen above it.

harmony Two or more tones sounding at the same time.

improvisation Making up music as it is being performed; often used in jazz.

interlude A short piece inserted between the parts of a larger composition.

interval The distance between tones. The smallest interval in traditional Western music is the half-step, but contemporary music and music of other cultures often use smaller intervals.

jazz A style that grew out of the music of black Americans, then took many different substyles – ragtime, blues, cool jazz, swing, bebop, rock, etc.

key The particular scale on which a piece of music or section is based, named for its tonic, or key-tone, or “home-base” tone. (The key of D major indicates that the major scale starting and

ending on the tone D is being used.)

Kodaly A method of music instruction based on folk song literature, musical literacy through the use of solfa (do, re, mi, etc.), Curwen hand signs, to correspond with the solfa and rhythmic syllables to teach note durations.

largo Large, broad, the slowest tempo mark, a slow and stately movement with ample breadth of style.

legato Bound, slurred; a direction to perform the passage in a smooth and connected manner, with no break between the tones; also indicated by the “legato mark,” a curving line over or under the notes to be played.

louré Slurred, legato, not staccato.

marcato With strong accentuation

major scale An arrangement of eight tones in a scale according to the following intervals, or steps: whole, whole, half, whole, whole, whole, half.

martelé A style of bowing in which all strokes are hammered.

measure A grouping of beats set off by bar lines.

melody A line of single tones that move upward, downward, or repeat.

melody pattern An arrangement of pitches into a small grouping, usually occurring often in a piece.

meter The way the beats of music are grouped, often in sets of two or in sets of three. The meter signature, or time signature tells how many beats are in the group, or measure (top number) and the kind of note that gets one beat (bottom number).

minor scale Several arrangements of eight tones in a scale, such as natural minor (whole, half, whole, whole, half, whole, whole); melodic minor (upward: whole, half, whole, whole, whole, whole, half; downward: whole, whole, half, whole, whole, half, whole); and harmonic minor (upward: whole, half, whole, whole, whole, whole, half; downward: whole, whole, half, whole, whole, half, whole).

mixolydian Mode-pattern of whole and half steps that correspond with the white keys of the piano from G to G.

moderato Moderate, that is, at a moderate or medium tempo or rate of speed.

montage The technique of producing a new composite whole from fragments of pictures, text, or music.

notes Symbols for sound in music.

octave The distance of eight steps from one tone to another that has the same letter name. On the staff these steps are shown by the lines and spaces. When notes are an octave apart, there are eight lines and spaces from one note to the other.

octavo A choral piece of music with the voices and the piano part.

Orff A method of music instruction that uses: speech to teach fundamentals of rhythm, solfa and Curwen hand signs to teach pitch relationships, and barred instruments to teach musical literacy through playing an instrument.

ornamentation In the arts, the addition of decorations or embellishments to the basic structure of the work.

ostinato A rhythmic or melodic phrase that keeps repeating throughout a piece or section.

parallel thirds Two notes played or sung simultaneously that are built on consecutive lines or spaces of the staff.

pattern In the arts, an arrangement of an element or elements into a grouping, usually occurring often in the work (see **elements**).

phrase A musical sentence. Each phrase expresses one thought. Music is made up of phrases that follow one another in a way that sounds right.

pitch The highness or lowness of a tone.

pizzicato To pluck the strings with fingers.

polyrhythm Several different rhythm patterns going on at the same time, often causing conflicts of meter among them.

program Music that suggests or describes some nonmusical idea, story, or event (see **absolute**).

range In melody, the span from the lowest tone to the highest tone.

recitative a style of vocal music intermediate between speaking and singing.

refrain A part of a song that repeats, with the same music and words. It is often called the “chorus” since it is usually sung by all the singers, while the verses in between are often sung by one voice.

register The pitch location of a group of tones (see **pitch**). If the group of tones are all high sounds, they are in a high register. If the group of tones are all low sounds, they are in a low register.

repetition Music that is the same, or almost the same, as music that was heard earlier.

rests Symbols for silence in music.

rhythm The way movement is organized in a piece of music, using beat, no beat, long and short sounds, meter, accents, no accents, tempo, syncopation, etc.

ritardando Growing slower and slower.

rondo A musical form in which a section is repeated, with contrasting sections in between (such as A B A C A).

round A kind of canon that leads back to the beginning of the melody and starts all over again (circle canon).

scale An arrangement of pitches from lower to higher according to a specific pattern of intervals. Major, minor, pentatonic, whole-tone, and chromatic are five kinds of scales. Each one has its own arrangement of pitches.

sequence The repetition of a melody pattern at a higher or lower pitch level.

solfa To sing solfeggio, especially to the solmisation syllables.

solmisation A method of teaching scales and intervals by syllables.

solo Alone, a piece of passage for a single voice or instrument or one in which one voice or instrument predominates; music for a single player or singer, often with an accompaniment. (Soli- to play a solo in unison with others.)

spiccato Sharp staccato, “springing” bow, indicated by dots over the notes, and played with the middle of the bow with a loose wrist throughout for each detached note.

staccato Short, detached notes.

staff A set of five horizontal lines on which music notes are written.

style The overall effect a work of art makes by the way its elements are used. When works of art use elements similarly, they are said to be “in the same style.”

subject See fugue.

sul ponticello To play near the bridge.

syncopation An arrangement of rhythm in which prominent or important tones begin on weak beats or weak parts of beats, giving a catchy, off-balance movement to the music.

system Two or more staves that are connected.

tempo The speed of the beat in a piece of music (see beat).

tetrachord The four scale tones contained in a perfect fourth.

texture The way melody and harmony go together: a melody alone, two or more melodies together, or a melody with chords.

theme An important melody that occurs several times in a piece of music.

tonal Music that focuses on one tone that is more important than the others – “home base” – or resting tone.

tonality The kind of scale, major or minor, on which a piece of music or section is based (see **key**).

tone color/timbre The special sound that makes one instrument or voice sound different from another.

tone row An arrangement of the twelve tones of the chromatic scale into a series in which there is no focus on any one of them as the home tone. When the series is played backward, it is called the “retrograde.”

treble The highest part, voice, range, or instrument.

trills The rapid alternation of two adjacent notes.

triplet A rhythm pattern made by dividing a beat into three equal sounds.

turns A group of four or five notes used to embellish a main note.

tutti The indication in an orchestral or choral score that the entire orchestra or chorus is to enter; usually placed after an extended solo passage.

unison A tone of the same pitch as a given tone; also a higher or lower octave of the given tone.

variation Music that is repeated but changed in some important way.

vibrato On bowed instruments, the wavering effect of tone obtained by rapidly shaking the finger on the string that it is stopping. In singing, a tremulous effect caused by very rapid partial interruptions of the tone.

vivace Lively, animated, brisk tempo or rate of speed.

Music Listening Resources

Jazz Band Grades 7-12

Alto Saxophone- Cannonball Adderly, Eric Dolphy, Lee Konitz, Charlie Parker, Bud Shank, Benny Carter, and Phil Woods

Trumpet- Clifford Brown, Chet Baker, Dizzy Gillespie, Miles Davis, Freddie Hubbard, Clark Terry, Wynton Marsalis, Randy Brecker, and Maynard Ferguson.

Trombone- Frank Rosolino, Slide Hampton, Bill Watrous, J.J. Johnson, Phil Wilson, Carl Fontana, Rob McConnell

Tenor Saxophone- John Coltrane, Dexter Gordon, Sonny Rollins, Stan Getz, Wayne Shorter, Lester Young, and Michael Brecker

Baritone Saxophone- Pepper Adams, and Gerry Mulligan

Piano- Chick Corea, Bill Evans, Herbie Hancock, Thelonius Monk, Oscar Peterson, Horace Silver, and McCoy Tyner

Bass- Ray Brown, Paul Chambers, Eddie Gomez, Rufus Reid, and Charles Mingus

Drums- Louis Bellson, Art Blackey, Kenny Clarke, Elvin Jones, Philly Joe Jones, Buddy Rich, and Max Roach

Guitar- George Brown, Kenny Burrell, Wes Montgomery, Jimmy Raney, Django Reinhardt, and Pat Methany

Vibes- Gary Burton, Lionel Hampton, and Milt Jackson

Vocalists- Ella Fitzgerald, Billie Holiday, Frank Sinatra, Sarah Vaughan, and Joe Williams **Big Bands-** Duke Ellington, Count Basie, Louis Bellson, Gil Evans, Bob Florence, Woody Herman, Stan Kenton, Tom Kubis, Thad Jones, Mel Lewis, Maynard Ferguson, Kenny Clarke and Francy Boland

Jazz Ensemble- Matt Harris, Frank Mantooth, Sammy Nestico, Dominic Spera, Mark Taylor, Lennie Neihaus, John Labarbera, Matt Catingub, Bob Florence, Dave Barduhn, Paul Jennings, Thad Jones, Bob Lowden, Bob Mintzer, Mike Tomaro, Dave Wolpe

Beginning and Intermediate Guitar Grades 9-12

- B.B. King – jazz, blues
- Wes Montgomery – jazz
- Pat Methany – jazz
- Joe Pass – jazz
- Pat Martino – jazz
- Johnny Smith – jazz
- Django Reinhardt – jazz, swing
- Wes Montgomery – jazz
- Scott Henderson – jazz, fusion, blues, pop
- Lauro Almeida – classical/jazz
- Angel Romero – classical
- Andre Segovia – classical
- John McGlathlin – jazz, fusion
- Stevie Ray Vaughn – blues
- Joe Satriani – rock
- Steve Vai – rock
- Robben Ford – rock/blues
- Larry Carlton – rock/pop
- Paco de Lucia – flamenco
- Danny Carlton – country
- Julian Bream – classical
- Christopher Parkening – classical
- Freddie Green – rhythm guitar, Big Band jazz

Music Appreciation Grades 9-12

Beethoven, Copeland, Liszt, Mozart, Ellington, Armstrong, Schubert, Schoenberg, Mendelssohn, Chopin, Hindemith, Stravinsky, Brahms, Shostakovich, Rachmaninoff, Haydn, Cage, Faure, Gluck, Strauss, Bernstein, J.S. Bach, Ives, Mahler, Rimsky-Korsakov, Vaughn-Williams, Berlioz, Verdi, Schumann, Mussorgsky, Rossini, Gershwin, Tchaikovsky, Monteverdi, Sibelius, Dvorak, Handel, Grieg, Perotin, Vivaldi, Smetana, Wagner, Corelli, Elgar, Julia Perry, Gabrieli Leonin, Rebecca Clarke, Ockegghem, Obrecht, Lili Boulanger, Carl, Maria Von Weber, Nadia Boulanger, Louis Ballard, Fanny Mendelssohn, Brent Michael Davids

Concert and Symphonic Bands Grades 9-12

Clare Grundman, Malcom Arnold, John Barnes, Chance Norman, Dello Joio, David Holsinger, Robert W. Smith, John Phillip Sousa, Clifton Williams, Francis McBeth, Gustav Holst, Henry Filmore, Alfred Reed, Frank Ticheli, Elliot Del Borgo, Johann S. Bach, Ralph Vaughn Williams, Leonard Bernstein, Gordon Jacob, John Zdechlik, Paul Hindemith, Charles Ives, Vincent Persichetti, William Schuman, Ed Hucceby, Robert Sheldon, Claude T. Smith, James Ployhar

Recommended Music Resources

Theta Music Trainer

<https://trainer.thetamusic.com/en/content/singing-games>

Fussell Exercises for Ensemble Drill

Publisher: Alfred Publishing Company (March 1985) ISBN-13: 978-0769266510

I Recommend series by James Ployhar

Available for most instruments

Publisher: Alfred Publishing Company (March 1985)

Melodious Etudes for Trombone Book 1

Publisher: Carl Fischer Music Dist (January 1928)

ISBN-13: 978-0825801495

The Art of Percussion Playing

Publisher: Meredith Music (April 1, 2006)

ISBN-13: 978-1574630473

Alfred's Essentials of Music Theory: A Complete Self-Study Course for All Musicians

Publisher: Alfred Publishing Company (August 2004) ISBN-13: 978-0739036358

Selected Studies by H. Voxman Available for most instruments Rubank Educational Library – 1991

Dolmetsch Online. <https://www.dolmetsch.com/>. – Recorder resources, music theory, music dictionary, and more

International Music Score Library Project (IMSLP) – Petrucci Music Library. <http://imslp.org/>. – Source for music in public domain or creative commons sharing

Blank, John. *Rhythm Trainer*. 2015, <http://www.therhythmtrainer.com/>. – Free, flash-based program for learning and practicing rhythm. There are two types of exercises: A Mode, where you click in the rhythm you hear, or B Mode, where you see a rhythm and choose the sound it matches. At the end of the session, the results can be emailed to anyone.

Music Notation Practice. <http://notationtraining.com/>. – Note naming in three clefs

Crane, David and Rob Whelan. *Tone Savvy.* <https://tonesavvy.com/>. – Note reading for strings

The Music Store: Community Resources. <https://www.the-music-store.com/community.html>. – Under the community resources section of this website there are fingering charts for strings in all keys.

String Skills. <http://stringskills.com/>. – Collection of rhythmic pieces; new time signatures for folk tunes; pieces on one string; upper position development – all pdf files

Harman, Angela. *Orchestra Classroom Ideas.* <http://orchestrateteacher.blogspot.com/>. – Numerous ideas for string teaching

Woodwind Brasswind. <https://www.wbw.com/>. – Check out their music room articles

Aitken, Paul, et al., authors. *Alfred Music Blog.* <https://www.alfred.com/blog/>. – Free worksheets

Moon, R. *Rhythm Masters*, 8 Feb. 2004, <http://rhythmmasters.org/>.

Carl Fischer Music. <http://musicteacher.com/>.

Music Spelling

Bass Clef Spelling I

E D G E D E E D A D A G E

F E E D C A D G E F E A R

B A D G E G A F F G A D

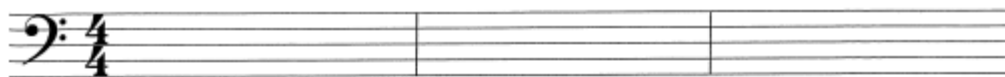
F E E D B A G G A R A G E E F F

G A R B A G E F A D G E D E A R

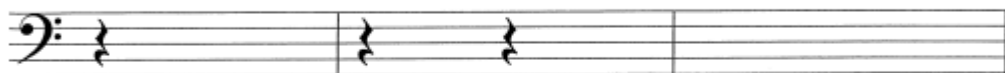
C A F E D E C A F A G E D

C A G E D B A F F E D R E G G A E

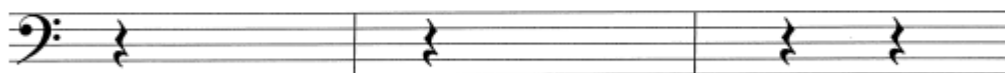
Bass Clef Spelling II



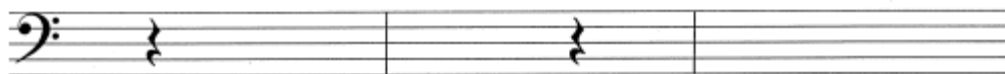
B A C C A E F A C A D E B E E F



G R E B E R E F E R E E A C C E D E D



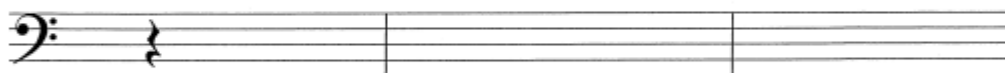
A R C A D E C R A B B E D C A R E F R E E



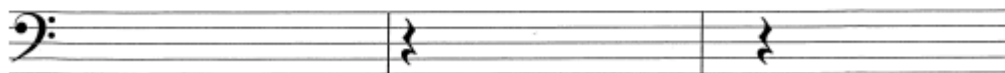
A G R A F F E C A B E R G A G G E D



B A R G E D B A B A D E C A R E

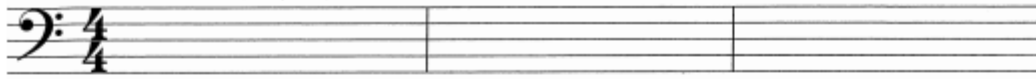


A C R E A G E B A G G A G E A F F

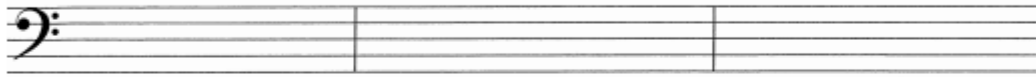


D E G A G E R E B E C G R A C E D

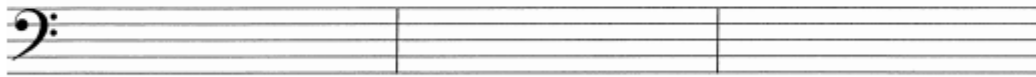
Bass Clef Spelling III



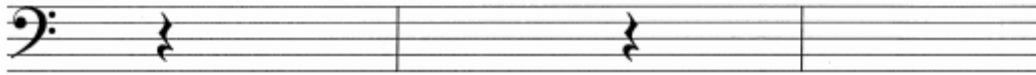
G A G A D E A F B E G



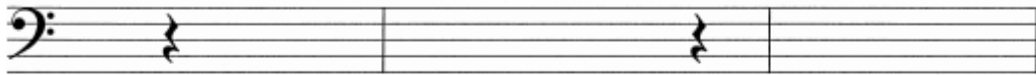
D A C E B A F F E D D E C A D E



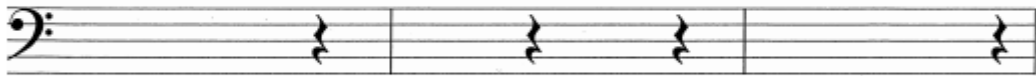
E B B E D B A A E D G A E D



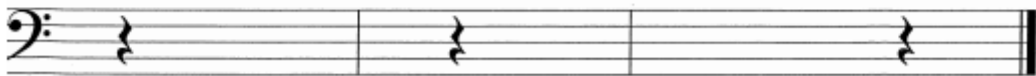
B A R A G E A F E A R E D A C E D



C A R A F E C A D G E R C E D E D

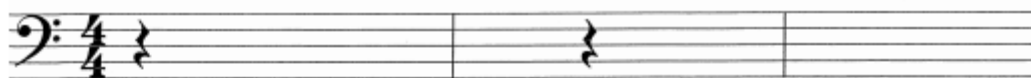


G A F F E R C A R E E R A G G E R



A R E C A C R A B G A B B A R D

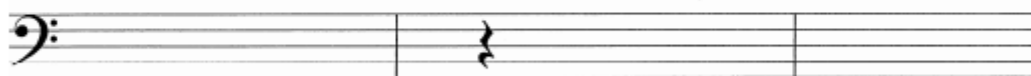
Base Clef Spelling IV



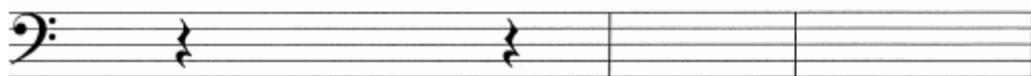
R E F A C E D A B R A D E E G G E D



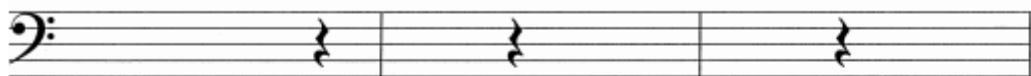
C A B B A G E D R A F F D A B B E D



B A G G E D G R A B B E D A B B A



A B R A C A D A B R A F E E C A D E



B E G G A R F A R C E B A R B E D



G A F F E R A G B A G B E A R E R



D E F A C E D D A F F E D E B B E D

Base Clef Spelling V

FRERE CARFARE BABE

GERBERA GAGED FAGGED

GABBER ACERB BRACE

BARGEE FACE BAREGE

DEFACER BADGER GARBED

ABBE GAFFED BEARD

BEGGED DADA ABA

Base Clef Spelling VI

BRACED ADD FADE
 EFFACED GAB CABBED
 CAGE FEE CARD BADE
 CAB FADE AE FAD FED
 AGED BAD CAD DEB ACE
 DAG FA GED AGE BAR
 BERG AD AG DA DE

Base Clef Spelling VII

R A G E B R A D B E R B E R

C E D A R B A R D C R E E D

F A R E G R E G D E B R A R E E F

R E C E D E R A C E B E G R A D E

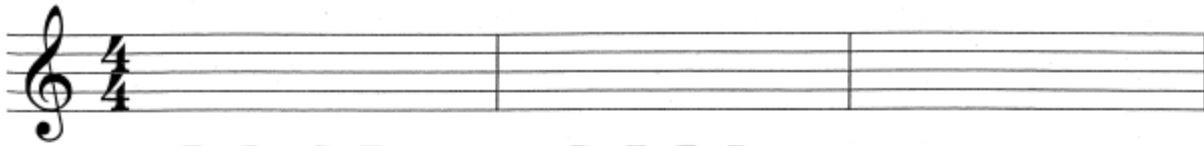
F A R R E F E R B A R B E R R E A D

B A C H* B A R R E B R E A D F A B

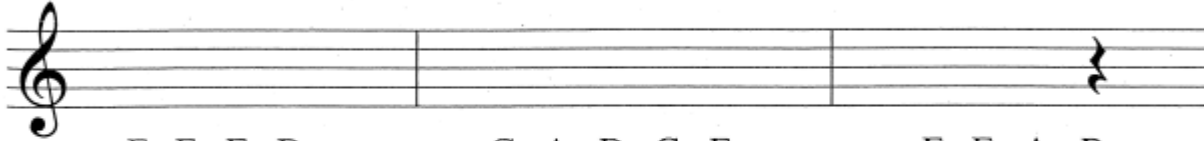
C E R E B R A R A G G E E B R A G

*J.S. Bach used Bb for the H

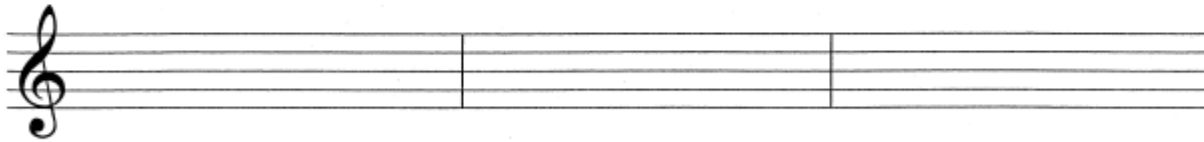
Violin Spelling I



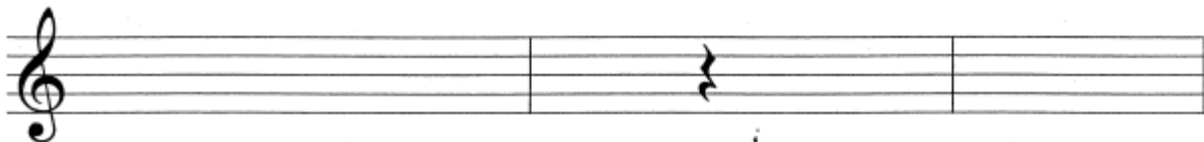
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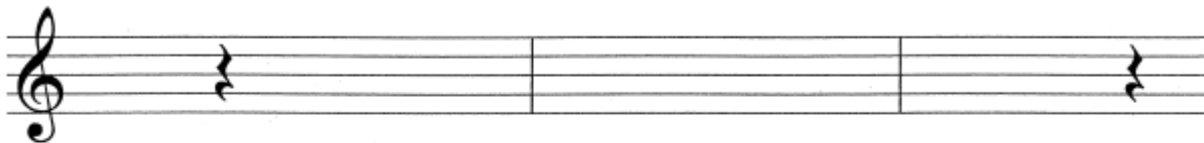
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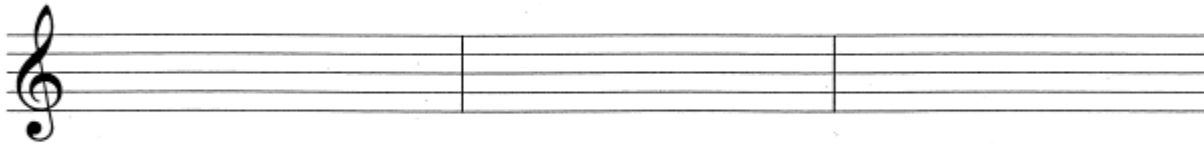
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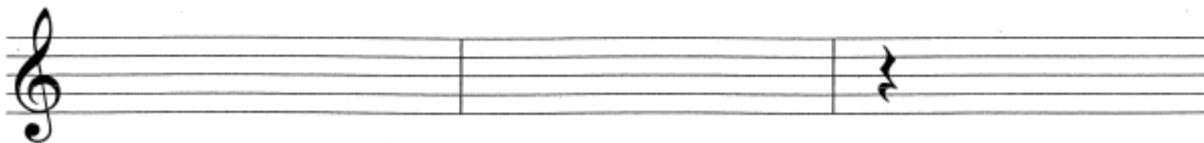
F E E D B A G G A R A G E E F F



G A R B A G E F A D G E D E A R



C A F E D E C A F A G E D



C A G E D B A F F E D R E G G A E

Violin Spelling II

BACCAE FACADE BEEF

GREBE REFEREE ACCEDED

ARCADE CRABBED CAREFREE

AGRAFFE CABER GAGGED

BARGED BABA DECARE

ACREAGE BAGGAGE AFF

DEGAGE REBEC GRACED

Violin Spelling III

Violin Spelling III musical notation. The first staff is in 4/4 time. Each staff contains three measures of music, with letter strings written below. The letter strings are: G A G A, D E A F, B E G; D A C E, B A F F E D, D E C A D E; E B B E D, B A A E D, G A E D; B A R A G E, A F E A R E D, A C E D; C A R A F E, C A D G E R, C E D E D; G A F F E R, C A R E E R, A G G E R; A R E C A, C R A B, G A B B A R D.

G A G A D E A F B E G

D A C E B A F F E D D E C A D E

E B B E D B A A E D G A E D

B A R A G E A F E A R E D A C E D

C A R A F E C A D G E R C E D E D

G A F F E R C A R E E R A G G E R

A R E C A C R A B G A B B A R D

Violin Spelling IV



R E F A C E D A B R A D E E G G E D



C A B B A G E D R A F F D A B B E D



B A G G E D G R A B B E D A B B A



A B R A C A D A B R A F E E C A D E



B E G G A R F A R C E B A R B E D



G A F F E R A G B A G B E A R E R



D E F A C E D D A F F E D E B B E D

Violin Spelling V

F R E R E C A R F A R E B A B E

G E R B E R A G A G E D F A G G E D

G A B B E R A C E R B B R A C E

B A R G E E F A C E : B A R E G E

D E F A C E R B A D G E R G A R B E D

A B B E G A F F E D B E A R D

B E G G E D D A D A A B A

Violin Spelling VI

B R A C E D A D D F A D E

E F F A C E D G A B C A B B E D

C A G E F E E C A R D B A D E

C A B F A D E A E F A D F E D

A G E D B A D C A D D E B A C E

D A G F A G E D A G E B A R

B E R G A D A G D A D E

Violin Spelling VII

R A G E B R A D B E R B E R

C E D A R B A R D C R E E D

F A R E G R E G D E B R A R E E F

R E C E D E R A C E B E G R A D E

F A R R E F E R B A R B E R R E A D

B A C H* B A R R E B R E A D F A B

C E R E B R A R A G G E E B R A G

*J.S. Bach used Bb for the H

Viola Spelling I



E D G E D E E D A D A G E



F E E D C A D G E F E A R



B A D G E G A F F G A D



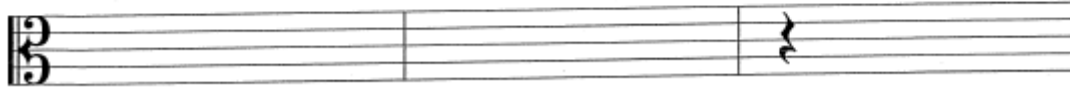
F E E D B A G G A R A G E E F F



G A R B A G E F A D G E D E A R



C A F E D E C A F A G E D



C A G E D B A F F E D R E G G A E

Viola Spelling II



B A C C A E F A C A D E B E E F



G R E B E R E F E R E E A C C E D E D



A R C A D E C R A B B E D C A R E F R E E



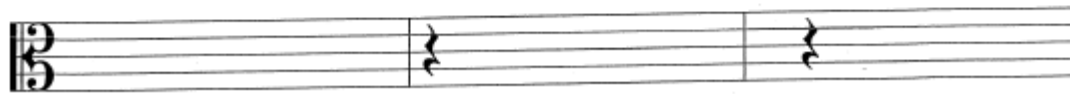
A G R A F F E C A B E R G A G G E D



B A R G E D B A B A D E C A R E



A C R E A G E B A G G A G E A F F



D E G A G E R E B E C G R A C E D

Viola Spelling III

G A G A D E A F B E G

D A C E B A F F E D D E C A D E

E B B E D B A A E D G A E D

B A R A G E A F E A R E D A C E D

C A R A F E C A D G E R C E D E D

G A F F E R C A R E E R A G G E R

A R E C A C R A B G A B B A R D

Viola Spelling IV

R E F A C E D A B R A D E E G G E D

C A B B A G E D R A F F D A B B E D

B A G G E D G R A B B E D A B B A

A B R A C A D A B R A F E E C A D E

B E G G A R F A R C E B A R B E D

G A F F E R A G B A G B E A R E R

D E F A C E D D A F F E D E B B E D

Viola Spelling V



F R E R E C A R F A R E B A B E



G E R B E R A G A G E D F A G G E D



G A B B E R A C E R B B R A C E



B A R G E E F A C E B A R E G E



D E F A C E R B A D G E R G A R B E D



A B B E G A F F E D B E A R D



B E G G E D D A D A A B A

Viola Spelling VI



B R A C E D A D D F A D E



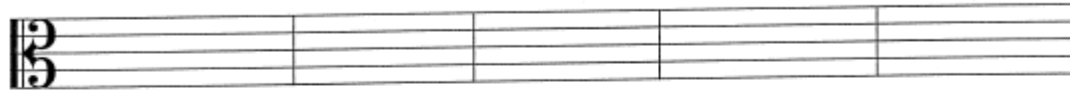
E F F A C E D G A B C A B B E D



C A G E F E E C A R D B A D E



C A B F A D E A E F A D F E D



A G E D B A D C A D D E B A C E



D A G F A G E D A G E B A R



B E R G A D A G D A D E

Viola Spelling VII



R A G E B R A D B E R B E R



C E D A R B A R D C R E E D



F A R E G R E G D E B R A R E E F



R E C E D E R A C E B E G R A D E



F A R R E F E R B A R B E R R E A D



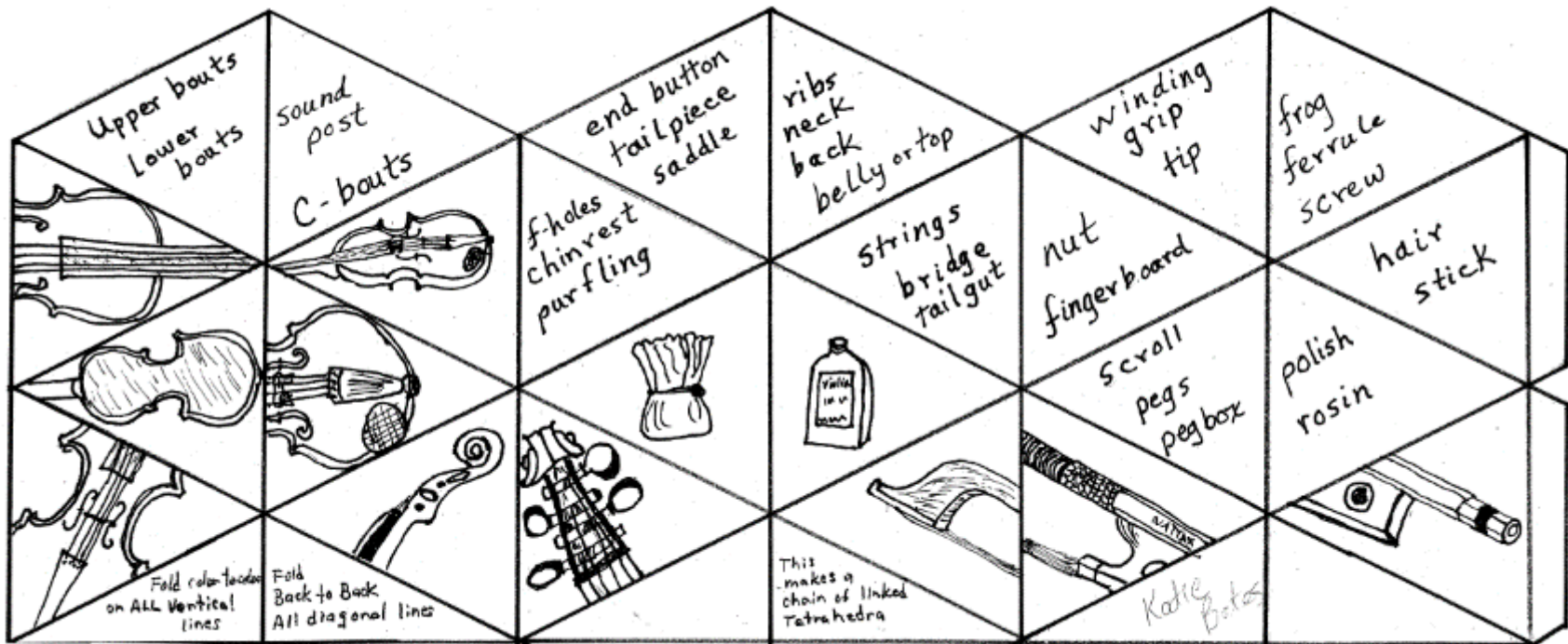
B A C H* B A R R E B R E A D F A B



C E R E B R A R A G G E E B R A G

Suggested Activities

Tetraflexagon



Choir Suggested Activities: Breathing & Vocal Exercises

The Siren	The Ladder	The Tank
<ul style="list-style-type: none"> • Have students use their voice inflection and range to sound like a siren going up as high as they can and as low as they can for as long as they can. Demonstrate every exercise first and accompany them in order to make sure they are using their voices correctly. 	<ul style="list-style-type: none"> • Have students flop over from the waist like a ragdoll, making sure their arms are swinging and completely relaxed. They should imagine that their spine is a ladder, and they must place one rung on top of the other as they bring their bodies up. This should be done slowly, setting the head “on top of the ladder.” 	<ul style="list-style-type: none"> • Lead students in a series of focusing exercises. Beat a pattern of four while students inhale four counts, hold four counts while expanding the rib cage, and exhaling four counts. Extend this to eight and then sixteen counts until students are comfortable “filling up the tank.”

The Snake	Relaxation	Breathing
<ul style="list-style-type: none"> • Have students breathe in through their nose, hold for 4 counts, and then let out through their mouths saying “sss” (like a snake). Have them do this both as loudly and as quietly as possible. Have them imagine they are a huge anaconda and then the smallest rattlesnake. This exercise will help them to warm-up their vocal cords, open nasal passages and open their throats. 	<ul style="list-style-type: none"> • Have students demonstrate relaxation exercises from a standing position, such as neck rolls, shoulder rolls, stretching hands over head and bringing them down slowly into singer’s position. Students will remain completely quiet during relaxation exercises. 	<ul style="list-style-type: none"> • Practice correct breathing by having the students lie down on the floor, on their backs, and simply breathe normally, in a relaxed state.

Suggested Enrichment Activities (Grades K-3)

	Kindergarten	Grade 1	Grade 2	Grade 3
Rhythm			<ul style="list-style-type: none"> • Feel strong and weak beats in patterns of 2 and 3, e.g. (2/4) “Sleep, Baby, Sleep”, (3/4) “Christmas, Don't Be Late” • Sing songs with quarter notes, eighth notes, and quarter rests, e.g. “Frogs in the Millpond” • Reinforce steady beat, e.g. “Way Down in the Schoolyard” 	<ul style="list-style-type: none"> • Use SmartMusic computer program to reinforce basic rhythms • Sing or play songs with 16th notes, e.g. “Ding, Dong, Diggidiggidong”
Melody	<ul style="list-style-type: none"> • Create melody using high and low sounds on instruments, e.g. “Skip to My Lou” 		<ul style="list-style-type: none"> • Sing songs with steps, leaps and repeated notes, e.g. “Shenandoah”, “Down the Ohio” 	<ul style="list-style-type: none"> • Improvise or compose melodies on recorder or other instruments, e.g. endings to “Hot Cross Buns” • Use supplemental materials such as: <i>K-8 Music Magazine</i>, <i>Music Express</i>, <i>Activate</i>, and <i>Recorder Classroom</i> to reinforce melody by singing, playing recorders and playing other melodic instruments
Harmony and Texture			<ul style="list-style-type: none"> • Explore dynamics and fermatas e.g. “But the Cat Came Back” 	
Form/ Expressive Elements			<ul style="list-style-type: none"> • Identify AB, and ABA forms, as well as verse and refrain and call and response, e.g. (AB) “Zip-a-Dee-Doo-Dah” (ABA) “Shoo Fly” 	<ul style="list-style-type: none"> • Introduce tempo markings and vocabulary, e.g. “Walkin in New Orleans” by Fats Domino • Recognize and utilize standard dynamic markings, p, mp, mf, and f, e.g. “Supercalifragilisticexpialidocious”

Timbre		<ul style="list-style-type: none"> • Create, perform, and arrange music or sound to accompany readings or dramatizations 	<ul style="list-style-type: none"> • Identify instrument family or voice category (man, woman, child) in listening, e.g. “River Dance Suite” • Explore body percussion timbres, e.g. “Down, Down Baby” 	
Singing Skills			<ul style="list-style-type: none"> • Introduce expressive singing (tempo/dynamics/style and phrasing), e.g. “Skin and Bones” • Sing rote songs in tune using do, re, mi, so, la, e.g. “Fed My Horse” and “Rocky Mountain” 	
Movement			<ul style="list-style-type: none"> • Dance basic folk dances such as the “Virginia Reel”, “Chicken Dance”, and Square Dance 	<ul style="list-style-type: none"> • Students listen to an AB song and take turns improvising different movements during the refrain. Have classmates follow the improvised pattern, e.g. “Each of Us Is a Flower”
Cultural Awareness			<ul style="list-style-type: none"> • Perform Alaska Native songs such as “Honoring Song to Mt. McKinley” 	<ul style="list-style-type: none"> • Invite Alaska Native performing groups to teach songs of their culture to the students by rote
Listening	<ul style="list-style-type: none"> • Attend a concert as an audience member and display appropriate audience concert etiquette 	<ul style="list-style-type: none"> • Attend a vocal and/or an instrumental concert as a field trip 	<ul style="list-style-type: none"> • Attend a vocal and instrumental concert as a field trip 	<ul style="list-style-type: none"> • Have students actively participate in listening to a selected song by physically identifying the form Example: stand for the A section, sit for the B section in “Old Dan Tucker” or “Mubarak”

Suggested Enrichment Activities (Grades 4-8)

	Grade 4	Grade 5	Grade 6	Grade 7 and 8
Rhythm	<ul style="list-style-type: none"> • Experience 6/8 meter • Experience strong and weak beats in a song, e.g. “Haul Away Joe” • Explore different rhythm patterns in a song through clapping, patting, reading, etc. e.g. “Soldier, Soldier” 	<ul style="list-style-type: none"> • Use SmartMusic computer program to reinforce basic rhythms • Experience 6/8 meter in a song, e.g. “Away to America.” • Explore syncopation in songs, e.g. “La Bamba”; “Oh Freedom”; and “Under the Sea” 	<ul style="list-style-type: none"> • Perform three and four part rhythmic ostinatos, e.g. "Hey Ho, Nobody Home" • Explore rhythm patterns in a song, e.g. "Going to Boston" 	<ul style="list-style-type: none"> • Experience a variety of unusual meters; <ul style="list-style-type: none"> - aurally - conducting patterns - reading short rhythm sequences - identifying style and time period
Melody	<ul style="list-style-type: none"> • Play recorder using the following notes: D, E, G, A, B, C¹, D¹ “Ode to Joy”, “I’ve Been Workin’ on the Railroad” (low D) • Recognize skips, steps, and repeated pitches in melodic dictation, e.g. “Gonna Ride Up in the Chariot” • Explore melodic contour in song, e.g. “Ode to Joy” 	<ul style="list-style-type: none"> • Explore minor tonality in a song, e.g. “Sing, Sing, Sing”; “Erie Canal”; “Johnny Has Gone for a Soldier” 	<ul style="list-style-type: none"> • Reinforce the grand staff and read treble and bass clef, e.g. floor "Staff Game" (5 lines and spaces on floor, jump to correct note when called) • Listen to songs in minor keys, e.g. “Little” Organ Fugue in G Minor • Sing songs in minor keys, e.g. “Run! Run! Hide!” 	<ul style="list-style-type: none"> • Understand melodic sequence • Experience atonal music • Experience Dorian and Mixolydian Modes • Experience 12 tone music • Understand melodic motive
Harmony and Texture	<ul style="list-style-type: none"> • Create counter-melodies or an ostinato to a song, e.g. “Ghost of John” • Explore countermelody by singing and listening, e.g. “America the Beautiful”; “The Stars and Stripes Forever” 	<ul style="list-style-type: none"> • Improvise or compose music utilizing I, IV, and V chords • Compose a countermelody for a familiar tune, e.g. “Kum Ba Yah” • Play accompaniments using I, IV, V chords, e.g. “Blowin’ in the Wind”; “Good Mornin’ Blues” • Play and/or sing songs with countermelodies, e.g. “the Ash Grove”; “Do Re Mi”; “Scotland the Brave”; “This Land is Your Land” 	<ul style="list-style-type: none"> • Experience modulation • Arrange a piece for instruments other than those for which the music was written • Experience different textures of music, e.g. “Banuwa” 	<ul style="list-style-type: none"> • Create 12 bar blues pattern and invite soloists to improvise on the chord structure • Transpose composition to another key. • Aurally identify instruments and styles in listening selections • Compare and contrast a composition played on modern and time period instruments

Form/ Expressive Elements	<ul style="list-style-type: none"> • Compare and contrast instrumental timbres, e.g. “Flight of the Bumblebee” • Explore instrument timbres, e.g. “Carnival of the Animals”; or “Sweet Georgia Brown” 	<ul style="list-style-type: none"> • Reinforce tempo markings • Use expressive vocal elements to change the mood of a piece • Explore Rondo form, e.g. “Ama – Lama”; “Rondo Allegro” • Aurally identify music composed in theme and variation form, e.g. “Simple Gifts” 	<ul style="list-style-type: none"> • Experience 12-bar blues, e.g. “Boogie Woogie” • Show form by creating a listening map to a piece, e.g. “Halloween Montage” or “What a Wonderful World” • Reinforce rondo form, e.g. Mozart’s “Alla Turca” 	<ul style="list-style-type: none"> • Experience fugue • Understand 'a tempo' • Students create a listening montage to show form, using expressive elements
Timbre	<ul style="list-style-type: none"> • Expand expressive singing using tempo, dynamics, style, and phrasing, e.g. “Amazing Grace” • Sing 3-part rounds and counter-melodies, e.g. “Peace Round” • Experience singing in harmony with partner songs, e.g. “Winter Fantasy” 	<ul style="list-style-type: none"> • Explore electronic instruments. • Listen to a variety of electronic instruments such as keyboard, electronic guitar, and drum machines. • Listen to and compare a variety of vocal timbres, e.g. “The Kerry Dance” (adult male); “Both Sides Now” (adult female); “Sail Away” (children). 	<ul style="list-style-type: none"> • Explore non-traditional instrument timbres, (spoons, washboard, kazoo, etc.) e.g. “Mamma Don't 'Low” 	<ul style="list-style-type: none"> • Understand the difference between traditional and nontraditional tone colors • Synthesizer, drum machine, electric guitars, amps, pedals, multi-track recording equipment
Singing Skills	<ul style="list-style-type: none"> • Explore conducting a simple 4/4 pattern in a song, e.g. “Tie Me Kangaroo down, Sport” 	<ul style="list-style-type: none"> • Sing songs with harmony parts, e.g. “Da pacem Domine”; “Autumn Cannon” • Sing a descant harmony part to a song e.g. “This Land is Your Land” 	<ul style="list-style-type: none"> • Experience scat singing • Improvise short vocal melodies over an instrumental chord structure • Sing songs in two-part harmony, e.g. “Ding Dong! Merrily on High”; “Peace Like a River”; “The Water is Wide” • Sight-sing a melody that could include all the notes of a Solfege scale do-do, e.g. “This Little Light of Mine”; “Mr. Tambourine Man” 	<ul style="list-style-type: none"> • Understand voice care; invite the school nurse or other health professional to explain • Invite a professional singer to speak • Improvise scat over chord sequence
Movement	<ul style="list-style-type: none"> • Invite performing groups to demonstrate/teach • Perform Alaska Native dances • Perform dances from other cultures, e.g. “La Raspa” (i.e. Mexican Hat Dance) 	<ul style="list-style-type: none"> • Perform more complicated folk dances from other cultures 	<ul style="list-style-type: none"> • Perform choreography, e.g. “Dancing on the Rooftop” • Compose choreographed movements for a group 	<ul style="list-style-type: none"> • Listen to dance selection. Identify meter, style, form, tempo, timbre, culture, harmony, texture, and expressive elements • Perform dances from diverse cultures that may include circles, lines, partner, square dances, and ballroom • Groups/classes perform in a dance assembly or at a PTA meeting

Cultural Awareness	<ul style="list-style-type: none"> • Invite guest speakers with music careers 	<ul style="list-style-type: none"> • Invite performing groups into the schools 	<ul style="list-style-type: none"> • Describe differences between Western, African, and Asian music • Learn about jazz history 	<ul style="list-style-type: none"> • Students share music from their home/family
Career Awareness	<ul style="list-style-type: none"> • Attend vocal and instrumental concerts of various cultures and genres as a field trip 	<ul style="list-style-type: none"> • Invite guest speakers/performers 		<ul style="list-style-type: none"> • Students have the opportunity to learn operation to set up and run sound equipment & lighting and back stage management
Listening		<ul style="list-style-type: none"> • Explore accents, legato, marcato, and staccato articulations 		

Alaska Content Standards: Arts

Alaska Content Standards: Art

A A student should be able to create and perform in the arts.

A student who meets the content standard should:

- 1) participate in dance, drama, music, visual arts, and create writing;
- 2) refine artistic skills and develop self-discipline through rehearsal, practice, and revision;
- 3) appropriately use new and traditional materials, tools, techniques, and processes in the arts;
- 4) demonstrate the creativity and imagination necessary for innovative thinking and problem solving;
- 5) collaborate with others to create and perform works of art;
- 6) integrate two or more art forms to create a work of art; and
- 7) investigate careers in arts production.

B A student should be able to understand the historical and contemporary role of the arts in Alaska, the nation, and the world.

A student who meets the content standard should:

- 1) recognize Alaska Native cultures and their arts;
- 2) recognize United States and world cultures and their arts;
- 3) recognize the role of tradition and ritual in the arts;
- 4) investigate the relationships among the arts and the individual, the society, and the environment;
- 5) recognize universal themes in the arts such as love, war, childhood, and community;
- 6) recognize specific works of art created by artists from diverse backgrounds;
- 7) explore similarities and differences in the arts of world cultures;
- 8) respect differences in personal and cultural perspectives; and
- 9) investigate careers relating to arts history and culture.

C A student should be able to critique the student's arts and the art of others.

A student who meets the content standard should:

- 1) know the criteria used to evaluate the arts; these may include craftsmanship, function, organization, originality, technique, and theme;
- 2) examine historical and contemporary works of art, the works of peers, and the student's own works as follows:
 - a. identify the piece;
 - b. describe the use of basic elements;
 - c. analyze the use of basic principles;
 - d. interpret meaning and artist's intent;
 - e. express and defend an informed opinion;
- 3) accept and offer constructive criticism;
- 4) recognize and consider an individual's artistic expression;
- 5) exhibit appropriate audience skills; and
- 6) investigate careers relating to arts criticism.

D

A student should be able to recognize beauty and meaning through the arts in the student's life.

A student who meets the content standard should:

- 1) make statements about the significance of the arts and beauty in the student's life;
- 2) discuss what makes an object or performance a work of art;
- 3) recognize that people tend to devalue what they do not understand;
- 4) listen to another individual's beliefs about a work of art and consider the individuals' reason for holding those beliefs;
- 5) consider other culture's beliefs about works or art;
- 6) recognize that people connect many aspects of life through the arts;
- 7) make artistic choices in everyday living; and
- 8) investigate careers related to the search for beauty and meaning, which is aesthetics.

2014 National Music Standards

Core Music Standards Glossary

AB: musical form consisting of two sections, A and B, which contrast with each other (binary form)

ABA: musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form)

Ability: natural aptitude in specific skills and processes; what the student is apt to do, without formal instruction

Academic vocabulary: words that traditionally are used in academic dialogue and text

Analog tools: category of musical instruments and tools that are non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

Analysis: (see **Analyze**)

Analyze: examine in detail the structure and context of the music

Arrangement: setting or adaptation of an existing musical composition

Arranger: person who creates alternative settings or adaptations of existing music

Articulation: characteristic way in which musical tones are connected, separated, or accented; types of articulation include *legato* (smooth, connected tones) and *staccato* (short, detached tones)

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

Atonality: music in which no tonic or key center is apparent

Audiate: hear and comprehend sounds in one's head (inner hearing), even when no sound is present

Audience etiquette: social behavior observed by those attending musical performances and which can vary depending upon the type of music performed

Beat: underlying steady pulse present in most music

Benchmark: pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed either in writing or as an example of scored student work (aka, anchor set)

Binary form: (see **AB** above)

Body percussion: use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, snapping

Bordun: accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating

Chant: most commonly, the rhythmic recitation of rhymes, or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm

Chart: jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes

Chord progression: series of chords sounding in succession; certain progressions are typical in particular styles/genres of music

Collaboratively: working together on a common (musical) task or goal

Collaboratively-developed criteria: qualities or traits for assessing achievement level that have been through a process of collective decision-making

Complex formal structure: musical form in which rhythmic, melodic, harmonic, and/or other musical materials undergo significant expansion and development, and may be more distantly related across sections while remaining coherent in some way, such as sonata or other novel design with three or more sections

Composer: one who creates music compositions

Composition: original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording

Compositional devices: tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

Compositional procedures: techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing

Compositional techniques: approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices

Concepts, music: understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas

Connection: relationship among artistic ideas, personal meaning, and/or external context

Context: environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence

Context, cultural: values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice

Context, historical: conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience

Context, personal: unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences

Context, social: environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience

Craftsmanship: degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance

Create: conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work

Creative intent: shaping of the elements of music to express and convey emotions, thoughts, and ideas

Creator: one who originates a music composition, arrangement, or improvisation

Criteria: guidelines used to judge the quality of a student's performance (See **Rubric**)

Cultural context: values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice

Culturally authentic performance: presentation that reflects practices and interpretation representative of the style and traditions of a culture

Culture: values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food

Cyclical structure: musical form characterized by the return or –cycling around of significantly recognizable themes, motives, and/or patterns across movements

Demonstrate: show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments

Diatonic: seven-tone scale consisting of five whole steps and two half steps

Digital environment: simulated place made or created through the use of one or more computers, sensors, or equipment

Digital notation: a visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers

Digital resources: anything published in a format capable of being read by a computer, a web-enabled device, a digital tablet, or smartphone

Digital systems: platforms that allow interaction and the conversion between and through the audio and digital domains

Digital tools: category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software

Dynamics: level or range of loudness of a sound or sounds

Elements of music: basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music

Enduring understanding: overarching (aka, –big) ideas that are central to the core of the music discipline and may be transferred to new situations

Ensemble: group of individuals organized to perform artistic work: *traditional*, large groups such as bands, orchestras, and choirs; *chamber*, smaller groups, such as duets, trios, and quartets; *emerging*, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming

Essential question: question that is central to the core of a discipline – in this case, music –and promotes investigation to uncover corresponding enduring understanding(s)

Established criteria: traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time

Expanded form: basic form (such as AB, ABA, rondo or theme and variation) expanded by the addition of an introduction, transition, and/or coda

Explore: discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

Expression: feeling conveyed through music

Expressive aspects: characteristics that convey feeling in the presentation of musical ideas

Expressive intent: the emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music

Expressive qualities: qualities such as dynamics, tempo, articulation which -- when combined with other elements of music -- give a composition its musical identity

Form: element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form

Formal design: large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece

Fret: thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch

Function: use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising

Fundamentals of music theory: basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys and key signatures; triads and seventh chords

Fusion: type of music created by combining contrasting styles into a new style

Genre: category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country

Guidance: assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently

Harmonic sequences: series of two or more chords commonly used to support melody(ies)

Harmonizing instruments: musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs

Harmonization: process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material

Harmony: chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions

Heterophonic: musical texture in which slightly different versions of the same melody sound simultaneously

Historical context: conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience

Historical periods: span of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classic (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and Contemporary (ca. 1900-)

Homophonic: musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords

Iconic notation: representation of sound and its treatment using lines, drawings, pictures

Imagine: generate musical ideas for various purposes and contexts

Imagination: ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see **Audiate**)

Improvisation: music created and performed spontaneously or —in-the-moment, often within a framework determined by the musical style

Improviser: one who creates music spontaneously or —in-the-moment

Independently: working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher-directed

Intent: meaning or feeling of the music planned and conveyed by a creator or performer

Interpret: determine and demonstrate music's expressive intent and meaning when responding and performing

Interpretation: intent and meaning that a performer realizes in studying and performing a piece of music

Intervals: distance between two tones, named by counting all pitch names involved; *harmonic* interval occurs when two pitches are sounded simultaneously, and *melodic* interval when two pitches are sounded successively

Intonation: singing or playing the correct pitch in tune

Key signature: set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode

Lead-sheet notation: system symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played

Lyrics: words of a song

Major scale: scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half

Melodic contour: shape of a melody created by the way its pitches repeat and move up and down in steps and skips

Melodic passage: short section or series of notes within a larger work that constitutes a single coherent melodic idea

Melodic pattern: grouping, generally brief, of tones or pitches

Melody: linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

Meter: grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter)

Minor scale: scale in which one characteristic feature is a half-step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic

Modal: music based on a mode other than major or minor

Modes: seven-tone scales that include five whole steps and two half steps; the seven possible modes —Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian— were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged

Model cornerstone assessment: suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure student achievement within multiple process components

Moderately complex formal structure: musical form with three or more sections (such as rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way

Mood: over-all feeling that a section or piece of music conveys

Monophonic: musical texture consisting of a single, unaccompanied melodic line

Motif/motive: brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element

Movement: act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds

Music literacy: knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding

Music theory: study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works

Music vocabulary: domain-specific words traditionally used in performing, studying, or describing music (see **Academic vocabulary**)

Musical criteria: traits relevant to assessing music attributes of a work or performance

Musical idea: idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

Musical range: span between the highest and lowest pitches of a melody, instrument, or voice

Musical work: piece of music preserved as a notated copy or sound recording or passed through oral tradition

Non-pitched instruments: instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones

Notation: visual representation of musical sounds

One-part formal structure: continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed

Open-ended assessment: assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

Pentatonic scale: five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible

Perform: process of realizing artistic ideas and work through interpretation and presentation

Performing, performance: experience of engaging in the act of presenting music in a classroom or private or public venue (see also Artistic Process of Performing)

Performance decorum: aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire

Performance practice: performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work

Performance technique: personal technical skills developed and used by a performer

Personal context: unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences

Personally-developed criteria: qualities or traits for assessing achievement level developed by students individually

Phrase: musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text

Phrasing: performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling

Piece: general, non-technical term referring to a composition or musical work

Pitch: identification of a tone or note with respect to highness or lowness (i.e., frequency)

Plan: select and develop musical ideas for creating a musical work

Polyphonic: musical texture in which two or more melodies sound simultaneously

Polytonal: music in which two or more tonalities (keys) sound simultaneously

Present: share artistic work (e.g., a composition) with others

Program: presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting

Purpose: reason for which music is created, such as, ceremonial, recreational/social, commercial, or generalized artistic expression

Refine: make changes in musical works or performances to more effectively realize intent through technical quality or expression

Repertoire: body or set of musical works that can be performed

Respond: understand and evaluate how the arts convey meaning

Rhythm: duration or length of sounds and silences that occur in music; organization of sounds and silences in time

Rhythmic passage: short section or series of notes within a larger work that constitutes a single coherent rhythmic idea

Rhythmic pattern: grouping, generally brief, of long and short sounds and silences

Rondo: musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA

Rubric: established, ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement

Scale: pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps

Score: written notation of an entire music composition

Section: one of a number of distinct segments that together comprise a composition; a section consists of several phrases

Select: choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context

Sensitivity: skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression

Set: sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording

Setting: specified or implied instrumentation, voicing, or orchestration of a musical work

Setting of the text: musical treatment of text as presented in the music

Share: present artistic work (e.g., a composition) to others

Sight-reading: first attempt to perform a notated musical work

formal structure: musical form with a small number of distinct or clearly delineated sections, (such as simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections

Social context: environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience

Sonic events: individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical

Sonic experience: perception and understanding of the sounds and silences of a musical work and their inter-relationship

Stage presence: performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact and facial expression

Staging: environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance

Standard notation: system for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation

Storyline: extra-musical narrative that inspires or explains the structure of a piece of music

Strophic form: vocal music in which the music repeats with a new set of text each time

Structural: (see **Structure**)

Structure: totality of a musical work

Style: label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre

Stylistic expression: interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin

Tablature: system of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board

Teacher-provided criteria: qualities or traits for assessing achievement level that are provided to students by the teacher

Technical aspects: characteristics enabling the accurate representation/presentation of musical ideas

Technical challenges: requirements of a particular piece of music that stretch or exceed a performer's current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution

Technical accuracy, technical skill: ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work

Tempo: rate or speed of the beat in a musical work or performance

Tension/release: musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling

Ternary form: (see **ABA**)

Texture: manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

Theme and variations: musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody

Theoretical: (see **Fundamentals of Music Theory**)

Timbre: tone color or tone quality that distinguishes one sound source, instrument, or voice from another

Tonal pattern: grouping, generally brief, of tones or pitches

Tonality: tonic or key tone around which a piece of music is centered

Transfer: use music knowledge and skills appropriately in a new context

Unity: presence of structural coherence within a work, generally achieved through the repetition of various elements of music (see **Variety**)

Variety: presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (see **Unity**)

Venue: physical setting in which a musical event takes place

Vocables: audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent

Vocalizations: vocal exercises that include no text and are sung to one or more vowels

Enduring Understanding, Essential Questions, and Definitions

CREATING	
Imagine <i>Generate musical ideas for various purposes and contexts.</i>	
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.	Essential Question: How do musicians generate creative ideas?
Plan and Make <i>Select and develop musical ideas for defined purposes and contexts.</i>	
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.	Essential Question: How do musicians make creative decisions?
Evaluate and Refine <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>	
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.	Essential Question: How do musicians improve the quality of their creative work?
Present <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>	
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.	Essential Question: When is creative work ready to share?
PERFORMING	
Select <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i>	
Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.	Essential Question: How do performers select repertoire?
Analyze <i>Analyze the structure and context of varied musical works and their implications for performance.</i>	
Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.	Essential Question: How does understanding the structure and context of musical works inform performance?
Interpret <i>Develop personal interpretations that consider creators' intent.</i>	
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.	Essential Question: How do performers interpret musical works?
Rehearse, Evaluate and Refine <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>	
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.	Essential Question: How do musicians improve the quality of their performance?
Present <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>	
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.	Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

RESPONDING**Select**

Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of music inform a response?

Interpret

Support interpretations of musical works that reflect creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern musical creators' and performers' expressive intent?

Evaluate

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

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

CONNECTING**Connect #10**

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Connect #11

Relate musical ideas and works to varied contexts and daily life to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

2014 National Music Standards: PK-8 General Music

CREATING

Imagine

Generate musical ideas for various purposes and contexts.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #1	<p>MU:Cr1.1.PKa With substantial guidance, explore and experience a variety of music.</p>	<p>MU:Cr1.1.Ka With guidance, explore and experience <i>music concepts (such as beat and melodic contour)</i>.</p>	<p>MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question for a specific purpose).</p>	<p>MU:Cr1.1.2a <i>Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.</i></p>	<p>MU:Cr1.1.3a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).</p>	<p>MU:Cr1.1.4a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).</p>	<p>MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).</p>	<p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases and ABA forms that convey expressive intent.</p>	<p>MU:Cr1.1.7a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.</p>	<p>MU:Cr1.1.8a Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.</p>
		<p>MU:Cr1.1.Kb With guidance, generate musical ideas (such as movements or motives).</p>	<p>MU:Cr1.1b With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).</p>	<p>MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).</p>	<p>MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.</p>	<p>MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.</p>	<p>MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.</p>			

Plan and Make

Select and develop musical ideas for defined purposes and contexts

		Enduring Understanding: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.					Essential Question: How do musicians make creative decisions?				
		Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #2	MU:Cr2.1.PKa - With substantial guidance , explore favorite musical ideas (such as movements , vocalizations , or instrumental accompaniments).	MU:Cr2.1.Ka With guidance , demonstrate and choose favorite musical ideas .	MU:Cr2.1.1a With limited guidance , demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent .	MU:Cr2.1.2a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent .	MU:Cr2.1.3a Demonstrate selected musical ideas for a simple improvisation or composition to express intent , and describe connection to a specific purpose and context .	MU:Cr2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent , and explain connection to purpose and context .	MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent , and explain connection to purpose and context .	MU:Cr2.1.6a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent .	MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent .	MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent .	
	MU:Cr2.1.PKb – With substantial guidance , select and keep track of the order for performing original musical ideas , using iconic notation and/or recording technology.	MU:Cr2.1.Ka With guidance , organize personal musical ideas using iconic notation and/or recording technology.	MU:Cr2.1.1b With limited guidance , use iconic or standard notation and/or recording technology to document and organize personal musical ideas .	MU:Cr2.1.2b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas .	MU:Cr2.1.3b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas .	MU:Cr2.1.4b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas .	MU:Cr2.1.5b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas .	MU:Cr2.1.6b Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas .	MU:Cr2.1.7b Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences .	MU:Cr2.1.8b Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences .	

Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #3	<p>MU:Cr3.1.PKa With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.</p>	<p>MU:Cr3.1.Ka - With guidance, <i>apply</i> personal, peer, and teacher feedback in refining personal musical ideas.</p>	<p>MU:Cr3.1.1a With limited guidance, <i>discuss and</i> apply personal, peer, and teacher feedback to refine personal musical ideas.</p>	<p>MU:Cr3.1.2a Interpret and apply personal, peer, and teacher feedback <i>to revise</i> personal music.</p>	<p>MU:Cr3.1.3a <i>Evaluate, refine, and document</i> revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.</p>	<p>MU:Cr3.1.4a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback <i>to show improvement over time</i>.</p>	<p>MU:Cr3.1.5a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and <i>explain rationale for changes</i>.</p>	<p>MU:Cr3.1.6a Evaluate their own work, applying teacher-provided criteria such as <i>application of selected elements of music, and use of sound sources</i>.</p>	<p>MU:Cr3.1.7a Evaluate their own work, applying selected criteria such as <i>appropriate application of elements of music</i> including style, form, and use of sound sources.</p>	<p>MU:Cr3.1.8a Evaluate their own work by selecting and applying criteria including <i>appropriate application of compositional techniques, style, form</i>, and use of sound sources.</p>
								<p>MU:Cr3.1.6b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.</p>		

Present <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>									
Enduring Understanding: Musicians’ presentation of creative work is the culmination of a process of creation and communication					Essential Question: When is creative work ready to share?				
Pre K	K	1	2	3	4	5	6	7	8
MU:Cr3.2.PKa With substantial guidance, share revised personal musical ideas with peers.	MU:Cr3.2.Ka With guidance, demonstrate a final version of personal musical ideas to peers.	MU:Cr3.2.1a With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers <i>or informal audience.</i>	MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers <i>or informal audience.</i>	MU:Cr3.2.3a Present the final version of personal created music to others, <i>and describe connection to expressive intent.</i>	MU:Cr3.2.4a Present the final version of personal created music to others, <i>and explain connection to expressive intent.</i>	MU:Cr3.2.5a Present the final version of personal created music to others <i>that demonstrates craftsmanship,</i> and explain connection to expressive intent.	MU:Cr3.2.6a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.	MU:Cr3.2.7a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.	MU:Cr3.2.8a Present the final version of their documented personal 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.

PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #4	<p>MU:Pr4.1.PKa With substantial guidance, demonstrate and state preference for varied musical selections.</p>	<p>MU:Pr4.1.Ka With guidance, demonstrate and state <i>personal interest</i> in varied musical selections.</p>	<p>MU:Pr4.1.1a With limited guidance, demonstrate and discuss <i>personal interest</i> in, <i>knowledge about, and purpose</i> of varied musical selections.</p>	<p>MU:Pr4.1.2a Demonstrate and explain <i>personal interest</i> in, knowledge about, and purpose of varied musical selections.</p>	<p>MU:Pr4.1.3a Demonstrate and explain <i>how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.</i></p>	<p>MU:Pr4.1.4a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.</p>	<p>MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as <i>their personal and others’ technical skill.</i></p>	<p>MU:Pr4.1.6a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.</p>	<p>MU:Pr4.1.7a Apply collaboratively-developed criteria for selecting music of <i>contrasting styles for a program</i> with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons for choices.</p>	<p>MU:Pr4.1.8a Apply personally-developed criteria for selecting <i>music of contrasting styles</i> for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.</p>

Analyze <i>Analyze the structure and context of varied musical works and their implications for performance.</i>									
Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.					Essential Question: How does understanding the structure and context of musical works inform performance?				
Pre K	K	1	2	3	4	5	6	7	8
MU:Pr4.2.PKa With substantial guidance, explore and demonstrate awareness of musical contrasts.	MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music <i>contrasts</i> (such as <i>high/low, loud/soft, same/different</i>) in a variety of music selected for performance .	MU:Pr4.2.1a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance .	MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance .	MU:Pr4.2.3a Demonstrate understanding of the structure in music selected for performance .	MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance .	MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance .	MU:Pr4.2.6a <i>Explain</i> how understanding the structure and the elements of music are used in music selected for performance .	MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.	MU:Pr4.2.8a <i>Compare</i> the structure of contrasting pieces of music selected for performance , explaining how the elements of music are used in each.
		MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation .	MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation .	MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation .	MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation .	MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation .	MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics .	MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form .	MU:Pr4.2.8b When analyzing selected music, sight-read in <i>treble or bass clef simple rhythmic, melodic, and/or harmonic notation</i> .
				MU:Pr4.2.3c Describe how context (such as personal and social) can inform a performance .	MU:Pr4.2.4c <i>Explain</i> how context (such as social and cultural) informs a performance .	MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances .	MU:Pr4.2.6c Identify how cultural and historical context inform performances .	MU:Pr4.2.7c Identify how cultural and historical context inform performances and result in <i>different music interpretations</i> .	MU:Pr4.2.8c Identify how cultural and historical context inform performances and result in <i>different musical effects</i> .

Interpret

Develop personal interpretations that consider creators' intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question: How do performers interpret musical works?

Pre K	K	1	2	3	4	5	6	7	8
<p>MU:Pr4.3.PKa With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).</p>	<p>MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.</p>	<p>MU:Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).</p>	<p>MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p>	<p>MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).</p>	<p>MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).</p>	<p>MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).</p>	<p>MU:Pr4.3.6a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.</p>	<p>MU:Pr4.3.7a Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.</p>	<p>MU:Pr4.3.8a Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).</p>

Rehearse, Evaluate and Refine

Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. **Essential Question:** How do musicians improve the quality of their performance?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor	<p>MU:Pr5.1.PKa With substantial guidance, practice and demonstrate what they like about their own performances.</p>	<p>MU:Pr5.1.Ka With guidance, apply personal, teacher, and peer feedback to refine performances.</p>	<p>MU:Pr5.1.1a With limited guidance, apply personal, teacher, and peer feedback to refine performances.</p>	<p>MU:Pr5.1.2a - <i>Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.</i></p>	<p>MU:Pr5.1.3a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.</p>	<p>MU:Pr5.1.4a Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.</p>	<p>MU:Pr5.1.5a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.</p>	<p>MU:Pr5.1.6a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.</p>	<p>MU:Pr5.1.7a Identify and apply collaboratively-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, and interest) to rehearse, refine, and determine when the music is ready to perform.</p>	<p>MU:Pr5.1.8a Identify and apply personally-developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.</p>
	<p>MU:Pr5.1.PKb With substantial guidance, apply personal, peer, and teacher feedback to refine performances.</p>	<p>MU:Pr5.1.Kb <i>With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.</i></p>	<p>MU:Pr5.1.1b With limited guidance, use suggested strategies in rehearsal to address interpretive challenges of music.</p>	<p>MU:Pr5.1.2b – Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.</p>	<p>MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.</p>	<p>MU:Pr5.1.4b Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.</p>	<p>MU:Pr5.1.5b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.</p>			

Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question: When is a performance judged ready to present?

How do context and the manner in which musical work is presented influence audience response?

The context and how a work is presented influence the audience response.

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #6	<p>MU:Pr6.1.PKa With substantial guidance, perform music with expression.</p>	<p>MU:Pr6.1.Ka With guidance, perform music with expression.</p>	<p>MU:Pr6.1.1a With limited guidance, perform music for a specific purpose with expression.</p>	<p>MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.</p>	<p>MU:Pr6.1.3a Perform music with expression and technical accuracy.</p>	<p>MU:Pr6.1.4a Perform music, <i>alone or with others</i>, with expression and technical accuracy, and appropriate interpretation.</p>	<p>MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.</p>	<p>MU:Pr6.1.6a Perform the music with technical accuracy to convey the creator's intent.</p>	<p>MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.</p>	<p>MU:Pr6.1.8a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.</p>
		<p>MU:Pr6.1.Kb Perform <i>appropriately for the audience</i>.</p>	<p>MU:Pr6.1.1b Perform appropriately for the audience and purpose.</p>	<p>MU:Pr6.1.2b Perform appropriately for the audience and purpose.</p>	<p>MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.</p>	<p>MU:Pr6.1.4b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.</p>	<p>MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p>	<p>MU:Pr6.1.6b Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue and purpose.</p>	<p>MU:Pr6.1.7b Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue, purpose, and context.</p>	<p>MU:Pr6.1.8b Demonstrate performance decorum (<i>such as stage presence, attire, and behavior</i>) and audience etiquette appropriate for venue, purpose, context, and style.</p>

RESPONDING

Select

Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #7	<p>MU:Re7.1.PKa With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.</p>	<p>MU:Re7.1.Ka With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.</p>	<p>MU:Re7.1.1a With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>	<p>MU:Re7.1.2a <i>Explain and demonstrate</i> how personal interests and experiences influence musical selection for specific purposes.</p>	<p>MU:Re7.1.3a <i>Demonstrate and describe</i> how <i>selected music connects to</i> and is influenced by specific interests, experiences, or purposes.</p>	<p>MU:Re7.1.4a <i>Demonstrate and explain</i> how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p>	<p>MU:Re7.1.5a <i>Demonstrate and explain, citing evidence,</i> how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.</p>	<p>MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.</p>	<p>MU:Re7.1.7a Select or choose contrasting music to listen to and <i>compare</i> the connections to specific interests or experiences for a specific purpose.</p>	<p>MU:Re7.1.8a Select <i>programs</i> of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.</p>

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of music inform a response?

Pre K	K	1	2	3	4	5	6	7	8
<p>MU:Re7.2.PKa With substantial guidance, explore musical contrasts in music.</p>	<p>MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p>	<p>MU:Re7.2.1a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.</p>	<p>MU:Re7.2.2a Describe how specific music concepts are used to support a specific purpose in music.</p>	<p>MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).</p>	<p>MU:Re7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).</p>	<p>MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).</p>	<p>MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.</p>	<p>MU:Re7.2.7a <i>Classify and explain</i> how the elements of music and expressive qualities relate to the structure of contrasting pieces.</p>	<p>MU:Re7.2.8a <i>Compare</i> how the elements of music and expressive qualities relate to the structure within programs of music.</p>
							<p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.</p>	<p>MU:Re7.2.7b Identify and <i>compare</i> the context of music from a variety of genres, cultures, and historical periods.</p>	<p>MU:Re7.2.8b Identify and <i>compare</i> the context of programs of music from a variety of genres, cultures, and historical periods.</p>

Interpret

Support interpretations of musical works that reflect creators’/performers’ expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators’ and performers’ expressive intent?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #8	MU:Re8.1.PKa With substantial guidance, explore music’s expressive qualities (such as dynamics and tempo).	MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent .	MU:Re8.1.1a With <i>limited guidance, demonstrate and identify expressive qualities</i> (such as dynamics and tempo) that reflect creators’/performers’ expressive intent .	MU:Re8.1.2a Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent .	MU:Re8.1.3a Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers’ interpretations to reflect expressive intent .	MU:Re8.1.4a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers’ and personal interpretations to reflect expressive intent .	MU:Re8.1.5a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation) are used in performers’ and personal interpretations to reflect expressive intent .	MU:Re8.1.6a Describe a personal interpretation of how creators’ and performers’ application of the elements of music and expressive qualities , within genres and historical context , convey expressive intent .	MU:Re8.1.7a Describe a personal interpretation of <i>contrasting</i> works and explain how creators’ and performers’ application of the elements of music and expressive qualities , within genres, cultures, and historical periods , convey expressive intent .	MU:Re8.1.7a <i>Support</i> personal interpretation of contrasting programs of music and explain how creators’ or performers’ apply the elements of music and expressive qualities , within genres, cultures, and historical periods to convey expressive intent .

Evaluate

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

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

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #9	MU:Re9.1.PKa With substantial guidance , talk about personal and expressive preferences in music.	MU:Re9.1.Ka With guidance, apply personal and expressive preferences in the evaluation of music .	MU:Re9.1.1a With limited guidance , apply personal and expressive preferences in the evaluation of music for specific purposes .	MU:Re9.1.2a Apply personal and expressive preferences in the evaluation of music for specific purposes .	MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context .	MU:Re9.1.4a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context .	MU:Re9.1.5a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music .	MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances .	MU:Re9.1.7a Select from teacher-provided criteria to evaluate musical works or performances .	MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances .

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #10	<p>MU:Cn10.0.PKa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.PKa With substantial guidance, share revised musical ideas with peers.</p> <p>MU:Pr4.1.PKa With substantial guidance, demonstrate and state preference for varied musical selections.</p> <p>MU:Pr4.3.PKa With substantial guidance, explore music’s expressive qualities (such as voice quality, dynamics, and tempo).</p>	<p>MU:Cn10.0.Ka Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.Ka With guidance, demonstrate a final version of personal musical ideas to peers.</p> <p>MU:Pr4.1.Ka With guidance, demonstrate and state personal interest in varied musical selections.</p> <p>MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators’ expressive intent.</p>	<p>MU:Cn10.0.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.1a With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.</p> <p>MU:Cr3.2.1a With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers <i>or informal audience</i>.</p> <p>MU:Pr4.3.1a Demonstrate and describe music’s expressive qualities (such as dynamics and tempo).</p> <p>MU:Re7.1.1a With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>	<p>MU:Cn10.0.2a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.2a Demonstrate and explain personal reasons for selecting patterns and ideas that represent expressive intent.</p> <p>MU:Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers <i>or informal audience</i>.</p> <p>MU:Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.</p> <p>MU:Re7.1.2a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.</p>	<p>MU:Cn10.0.3a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.3a Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.</p> <p>MU:Cr3.2.3a Present the final version of created music for others, and describe connection to expressive intent.</p> <p>MU:Pr4.1.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.</p> <p>MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).</p> <p>MU:Re7.1.3a Demonstrate and describe how selected music connects to and is</p>	<p>MU:Cn10.0.4a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.4a Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.</p> <p>MU:Cr3.2.4a Present the final version of created music for others, and explain connection to expressive intent.</p> <p>MU:Pr4.1.4a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.</p> <p>MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).</p> <p>MU:Re7.1.4a</p>	<p>MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.</p> <p>MU:Cr3.2.5a Present the final version of created music for others that demonstrates craftsmanship, and explain connection to expressive intent.</p> <p>MU:Pr4.1.5a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, as well as their personal and others’ technical skill.</p> <p>MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as</p>	<p>MU:Cn10.0.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.6a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Cr3.2.6a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.</p> <p>MU:Pr4.1.6a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each was chosen.</p> <p>MU:Pr4.3.6a Perform a selected piece of music</p>	<p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.</p> <p>MU:Cr3.2.7a Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent.</p> <p>MU:Pr4.1.7a Apply collaboratively-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and, after discussion, identify expressive qualities, technical challenges, and reasons</p>	<p>MU:Cn10.0.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr2.1.8a Select, organize, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, and balance, and convey expressive intent.</p> <p>MU:Cr3.2.8a Present the final version of their documented personal 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.</p> <p>MU:Pr4.1.8a Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and explain expressive</p>

					influenced by specific interests, experiences, or purposes .	Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts .	dynamics, tempo, timbre, and articulation/style . MU:Re7.1.5a Demonstrate and explain, citing evidence, how selected music connects to, and is influenced by specific interests, experiences, purposes , or contexts .	demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent . MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose .	for choices. MU:Pr4.3.7a Perform <i>contrasting pieces</i> of music demonstrating their personal interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent . MU:Re7.1.7a Select or choose contrasting music to listen to and <i>compare</i> the connection to specific interests or experiences for a specific purpose .	qualities, technical challenges, and reasons for choices. MU:Pr4.3.8a Perform <i>contrasting pieces of music, demonstrating as well as explaining how the music's intent</i> is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing). MU:Re7.1.8a Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose .
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Connect #11

Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding. **Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

	Pre K	K	1	2	3	4	5	6	7	8
Common Anchor #11	<p>MU:Cn11.0.PKa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Pr4.2.PKa With substantial guidance, explore and demonstrate awareness of musical contrasts.</p> <p>MU:Re7.2.PKa With substantial guidance, explore musical contrasts in music.</p> <p>MU:Re9.1.PKa With substantial guidance, talk about their personal and expressive preferences in music.</p>	<p>MU:Cn11.0.Ka Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Pr4.2.Ka 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.</p> <p>MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.</p> <p>MU:Re9.1.Ka With guidance, apply personal and expressive preferences in the evaluation of music.</p>	<p>MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.</p> <p>MU:Pr4.2.1a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.</p> <p>MU:Pr6.1.1a With limited guidance, perform music for a specific purpose with expression. MU:Re7.2.1a With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) is used in various styles of music for a purpose.</p> <p>MU:Re9.1.1a With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.</p>	<p>MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.2a <i>Improvise rhythmic and melodic patterns and musical ideas</i> for a specific purpose.</p> <p>MU:Pr4.2.2a Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.</p> <p>MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.</p> <p>MU:Re7.2. Describe how specific music concepts are used to support a specific purpose in music.</p> <p>MU:Re9.1.2a Apply personal and expressive preferences in the evaluation of music for specific purposes.</p>	<p>MU:Cn11.0.3a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.3a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).</p> <p>MU:Pr4.2.3c Describe how context (such as personal and social) can inform a performance.</p> <p>MU:Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.</p> <p>MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).</p> <p>MU:Re9.1.3a Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.</p>	<p>MU:Cn11.0.4a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.4a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).</p> <p>MU:Pr4.2.4c Explain how context (such as social and cultural) informs a performance.</p> <p>MU:Pr6.1.4b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.</p> <p>MU:Re7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).</p> <p>MU:Re9.1.4a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.</p>	<p>MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.5a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).</p> <p>MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances.</p> <p>MU:Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.</p> <p>MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).</p> <p>MU:Re9.1.5a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.</p>	<p>MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.</p> <p>MU:Pr4.2.6c Identify how cultural and historical context inform the performances.</p> <p>MU:Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.</p> <p>MU:Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Re9.1.6a Apply teacher-provided criteria to evaluate musical works or performances.</p>	<p>MU:Cn11.0.7a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.7a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.</p> <p>MU:Pr4.2.7c Identify how cultural and historical context inform performance and results in different music interpretations.</p> <p>MU:Pr6.1.7b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.</p> <p>MU:Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Re9.1.7a Select from teacher-provided criteria to evaluate musical works or performances.</p>	<p>MU:Cn11.0.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.8a Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.</p> <p>MU:Pr4.2.8c Identify how cultural and historical context inform performance and results in different musical effects.</p> <p>MU:Pr6.1.8b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.</p> <p>MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.</p> <p>MU:Re9.1.8a Apply appropriate personally-developed criteria to evaluate musical works or performances.</p>

2014 National Music Standards: Composition and Theory

CREATING					
Imagine					
<i>Generate musical ideas for various purposes and contexts.</i>					
Common Anchor	Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.			Essential Question: How do musicians generate creative ideas?	
	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods , visual images, and/or storylines .	MU:Cr1.1.C.IIa Describe <i>and demonstrate</i> how sounds and musical ideas can be used to represent sonic events , <i>memories</i> , visual images, <i>concepts</i> , <i>texts</i> , or storylines .	MU:Cr1.1.C.IIIa Describe and demonstrate <i>multiple ways in which</i> sounds and musical ideas can be used to represent <i>extended sonic experiences</i> or <i>abstract ideas</i> .
Plan and Make					
<i>Select and develop musical ideas for defined purposes and contexts.</i>					
Common Anchor #2	Enduring Understanding: Musicians’ creative choices are influenced by their expertise, context, and expressive intent.			Essential Question: How do musicians make creative decisions?	
	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods , images, or storylines .	MU:Cr2.1.C.IIa Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events , <i>memories</i> , images, <i>concepts</i> , <i>texts</i> , or storylines .	MU:Cr2.1.C.IIIa Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected <i>extended sonic experiences</i> or <i>abstract ideas</i> .
		MU:Cr2.1.C.Ib Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part , cyclical , or binary).	MU:Cr2.1.C.IIb Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary , rondo , or ternary).	MU:Cr2.1.C.IIIb Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a <i>variety of moderately complex</i> or <i>complex forms</i> .	

Evaluate and Refine					
<i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i>					
Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.			Essential Question: How do musicians improve the quality of their creative work?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common			MU:Cr3.1.C.Ia Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	MU:Cr3.1.C.IIa - Identify, describe, and apply <i>selected</i> teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	MU:Cr3.1.C.IIIa - <i>Research</i> , identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present					
<i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>					
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication.			Essential Question: When is creative work ready to share?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr3.2.C.Ia Share music through the use of notation, performance , or technology, and demonstrate how the elements of music have been employed to realize expressive intent .	MU:Cr3.2.C.IIa Share music through the use of notation, <i>solo or group</i> performance , or technology, and demonstrate and <i>describe</i> how the elements of music and compositional techniques have been employed to realize expressive intent .	MU:Cr3.2.C.IIIa Share music through the use of notation, solo or group performance , or technology, and demonstrate and <i>explain</i> how the elements of music , compositional techniques and <i>processes</i> have been employed to realize expressive intent .
			MU:Cr3.2.C.Ib Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	MU:Cr3.2.C.IIb Describe the <i>selected</i> contexts and performance mediums for presenting personal works, and <i>explain why</i> they <i>successfully</i> impact the final composition and presentation.	MU:Cr3.2.C.IIIb Describe a <i>variety of possible</i> contexts and <i>mediums</i> for presenting personal works, and <i>explain and compare how each could impact the success of</i> the final composition and presentation.

PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers’ interest in and knowledge of musical work(s), understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Common Anchor #4

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.1.C.Ia Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood , visual image, or storyline in simple forms (such as one-part, cyclical, binary).	MU:Pr4.1.C.IIa Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods , visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms .	MU:Pr4.1.C.IIIa Identify and select specific sections , movements, or entire works that express personal experiences and interests, moods , visual images, concepts, texts, or storylines in moderately complex or complex forms .

Analyze

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

Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

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

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood , and explain the implications for rehearsal or performance .	MU:Pr4.2.C.IIa Analyze how the elements of music (including form) of selected works relate to the style, function, and context , and explain the implications for rehearsal and performance .	MU:Pr4.2.C.IIIa Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context , and explain and support the analysis and its implications for rehearsal and performance .

Interpret				
<i>Develop personal interpretations that consider creators' intent.</i>				
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.			Essential Question: How do performers interpret musical works?	
Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.3.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood , explaining how the interpretive choices reflect the creators' intent .	MU:Pr4.3.C.IIa Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context , explaining and <i>supporting</i> how the interpretive choices reflect the creators' intent .	MU:Pr4.3.C.IIIa Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context , explaining and <i>justifying</i> how the interpretive choices reflect the creators' intent .
Rehearse, Evaluate and Refine				
<i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>				
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.			Essential Question: How do musicians improve the quality of their performance?	
Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #5		MU:Pr5.1.C.Ia Create rehearsal plans for works, identifying repetition and variation within the form .	MU:Pr5.1.C.IIa Create rehearsal plans for works, identifying the form , repetition and variation within the form, and the style and historical or cultural context of the work .	MU:Pr5.1.C.IIIa Create rehearsal plans for works, identifying the form , repetition and variation within the form, compositional techniques , and the style and historical or cultural context of the work.
		MU:Pr5.1.C.Ib Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood .	MU:Pr5.1.C.IIb Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.	MU:Pr5.1.C.IIIb Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
		MU:Pr5.1.C.Ic Identify and implement strategies for improving the technical and expressive aspects of multiple works.	MU:Pr5.1.C.IIb Identify and implement strategies for improving the technical and expressive aspects of <i>varied</i> works.	MU:Pr5.1.C.IIIb Identify, <i>compare</i> , and implement strategies for improving the technical and expressive aspects of multiple <i>contrasting</i> works.

Present					
<i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>					
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.			Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #6			MU:Pr6.1.C.Ia Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent .	MU:Pr6.1.C.IIa 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 .	MU:Pr6.1.C.IIIa Share live or recorded performances of works (both personal and others'), and explain <i>and/or demonstrate understanding of</i> how the expressive intent of the music is conveyed.
			MU:Pr6.1.C.Ib Identify how compositions are appropriate for an audience or context , and how this will shape future compositions.	MU:Pr6.1.C.IIb <i>Explain</i> how compositions are appropriate for <i>both</i> audience <i>and</i> context , and how this will shape future compositions.	MU:Pr6.1.C.IIIb Explain how compositions are appropriate for a <i>variety of audiences and contexts</i> , and how this will shape future compositions.

RESPONDING

Select

Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Re7.1.C.Ia Apply teacher-provided criteria to select music that expresses a personal experience, mood , visual image, or storyline in simple forms (such as one-part , cyclical , binary), and describe the choices as models for composition .	MU:Re7.1.C.IIa Apply teacher-provided or personally-developed criteria to select music that expresses <i>personal experiences and interests</i> , moods , visual images, concepts, texts, or storylines in simple or moderately complex forms , and describe and <i>defend</i> the choices as models for composition .	MU:Re7.1.C.IIIa Apply <i>researched or personally-developed criteria</i> to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms , and describe and <i>justify</i> the choice as models for composition .

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of music inform a response?

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works , relating them to style , mood , and context , and describe how the analysis provides models for personal growth as composer , performer, and/or listener.	MU:Re7.2.C.IIa Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures , relating them to style , mood , and context ; and <i>explain</i> how the analysis provides models for personal growth as composer , performer, and/or listener.	MU:Re7.2.C.IIIa Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures , relating them to <i>aesthetic effectiveness</i> , style , mood , and context ; and <i>explain</i> how the analysis provides models for personal growth as composer , performer, and/or listener.

Common Anchor #7

Interpret					
<i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>					
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.			Essential Question: How do we discern musical creators' and performers' expressive intent?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #8			MU:Re8.1.C.Ia Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/gen re of each work.	MU:Re8.1.C.IIa Develop and <i>support</i> interpretations of varied works, demonstrating an understanding of the composers' intent by citing <i>the use of elements of music (including form), compositional techniques,</i> and the style/gen re and context of each work.	MU:Re8.1.C.IIIa Develop, <i>justify</i> and <i>defend</i> interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques , and the style/gen re and context of each work.
Evaluate					
<i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i>					
Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.			Essential Question: How do we judge the quality of musical work(s) and performance(s)?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #9			MU:Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances , demonstrating understanding of fundamentals of music theory .	MU:Re9.1.C.IIa <i>Explain</i> the effectiveness of the technical and expressive aspects of selected music and performances , demonstrating understanding of <i>music theory as well as compositional techniques and procedures</i> .	MU:Re9.1.C.IIIa Evaluate the effectiveness of the technical and expressive aspects of selected music and performances , demonstrating understanding of <i>theoretical concepts</i> and complex compositional techniques and procedures .
			MU:Re9.1.C.Ib Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.	MU:Re9.1.C.IIb Describe ways in which critiquing others' work and receiving feedback from others <i>have been specifically</i> applied in the personal creative process.	MU:Re9.1.C.IIIb Describe <i>and evaluate</i> ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #10			<p>MU:Cn10.0.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.</p> <p>MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.</p> <p>MU:Pr4.1.C.Ia Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary).</p> <p>MU:Re8.1.C.Ia Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.</p>	<p>MU:Cn10.0.IIa Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1.C.IIa Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.</p> <p>MU:Cr3.2.C.IIa Share music through the use of notation, <i>solo or group</i> performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.</p> <p>MU:Pr4.1.C.IIa Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.</p> <p>MU:Re8.1.C.IIa Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing their use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>	<p>MU:Cn10.0.IIIa Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1.C.IIIa Describe and demonstrate <i>multiple ways in which</i> sounds and musical ideas can be used to represent <i>extended</i> sonic experiences or <i>abstract ideas</i>.</p> <p>MU:Cr3.2.C.IIIa Share music through the use of notation, solo or group performance, or technology and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.</p> <p>MU:Pr4.1.C.IIIa Identify and select specific sections, movements, or <i>entire works</i> that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.</p> <p>MU:Re8.1.C.IIIa Develop, justify, and defend interpretations of varied works, demonstrating an understanding of the composers' musical and expressive intent by citing their use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p>

Connect #11

Relate musical ideas and work to varied contexts and daily life to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #11			<p>MU:Cn11.0.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.</p> <p>MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of the selected work(s) relate to the style and mood, and explain the implications for rehearsal or performance.</p> <p>MU:Pr6.1.C.Ib Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.</p> <p>MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.</p>	<p>MU:Cn11.0.IIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr2.1.C.IIa Assemble and organize multiple sounds or musical ideas to create an initial expressive statement of selected sonic events, memories, images, concepts, texts, or storylines.</p> <p>MU:Pr4.2.C.IIa Analyze how the elements of music (including form) of the selected work(s) relate to the style, function, and context, and explain the implications for rehearsal and performance.</p> <p>MU:Pr6.1.C.IIb <i>Explain</i> how compositions are appropriate for <i>both</i> audience and context, and how this will shape future compositions.</p> <p>MU:Re7.2.C.IIa Analyze aurally <i>and/or by reading the scores of musical works</i>, the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and <i>explain</i> how the analysis provides models for personal growth as composer, performer, and/or listener.</p>	<p>MU:Cn11.0.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr2.1.C.IIIa Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected <i>extended sonic experiences</i> or <i>abstract ideas</i>.</p> <p>MU:Pr4.2.C.IIIa Analyze how the elements of music (including form) and compositional techniques of the selected work(s) relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p> <p>MU:Pr6.1.C.IIIb <i>Explain</i> how compositions are appropriate for a <i>variety of audiences and contexts</i>, and how this will shape future compositions.</p> <p>MU:Re7.2.C.IIIa Analyze aurally <i>and/or by reading the scores of musical works</i> the elements of music (including form), compositional techniques and procedures, relating them to <i>aesthetic effectiveness</i>, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.</p>

2014 National Music Standards: Music Technology

CREATING

Imagine

Generate musical ideas for various purposes and contexts.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. **Essential Question:** How do musicians generate creative ideas?

C A #1	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr1.1.T.Ia Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools .	MU:Cr1.1.T.IIa Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources .	MU:Cr1.1.T.IIIa Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems .

Plan and Make

Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding: Musicians’ creative choices are influenced by their expertise, context, and expressive intent. **Essential Question:** How do musicians make creative decisions?

C A #2	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr2.1.T.Ia Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources .	MU:Cr2.1.T.IIa Select melodic, rhythmic, and harmonic ideas to develop into a larger work <i>that exhibits unity and variety</i> using digital and analog tools .	MU:Cr2.1.T.IIIa Select, develop, and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems .

Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Essential Question:** How do musicians improve the quality of their creative work?

Common Anchor #3	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr3.1.T.Ia Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations .	MU:Cr3.1.T.IIa <i>Develop and implement varied strategies to improve</i> and refine the technical and expressive aspects of draft compositions and improvisations .	MU:Cr3.1.T.IIIa Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations .
	Present <i>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</i>				
	Enduring Understanding: Musicians’ presentation of creative work is the culmination of a process of creation and communication. Essential Question: When is creative work ready to share?				
	Novice	Intermediate	Proficient	Accomplished	Advanced
			MU:Cr3.2.T.Ia Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas .	MU:Cr3.2.T.IIa Share compositions and improvisations that demonstrate an <i>accomplished</i> level of musical and technological craftsmanship as well as the use of digital and analog tools and resources in developing and organizing musical ideas .	MU:Cr3.2.T.IIIa Share a portfolio of musical creations representing varied styles and genres that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources and systems in developing and organizing musical ideas .

PERFORMING

Select

Select varied varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers’ interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.I.T.Ia Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer’s technical and technological skill .	MU:Pr4.I.T.IIa Develop and apply criteria to select a varied repertoire to study and perform based on interest; an understanding of theoretical and structural characteristics of the music; and the performer’s technical skill using digital tools and resources .	MU:Pr4.I.T.IIIa Develop and apply criteria to select varied programs to study and perform based on interest, 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, resources, and systems .

Analyze

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

Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

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

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.2.T.Ia Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances .	MU:Pr4.2.T.IIa Describe and demonstrate how context, theoretical and structural aspects of the music and digital media/tools inform <i>and influence</i> prepared and improvised performances .	MU:Pr4.2.T.IIIa <i>Examine, evaluate and critique</i> how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances .

Interpret

Develop personal interpretations that consider creators’ intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and intent.

Essential Question: How do performers interpret musical works?

Novice	Intermediate	Proficient	Accomplished	Advanced
		MU:Pr4.3.T.Ia Demonstrate how understanding the context , expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances .	MU:Pr4.3.T.IIa Demonstrate how understanding the style, genre, context , and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers’ ability to connect with audiences.	MU:Pr4.3.T.IIIa Demonstrate how understanding 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.

Common Anchor #4

Evaluate and Refine					
Evaluate and refine personal and ensemble performances, individually or in collaboration with others.					
Enduring Understanding: Musicians’ creative choices are influenced by their context, expressive intent, and established criteria.		Essential Question: How do musicians make creative decisions?			
	Novice	Intermediate	Proficient	Accomplished	Advanced
CA #5			MU:Pr5.1.T.Ia Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	MU:Pr5.1.T.IIa <i>Develop and</i> implement rehearsal strategies to improve <i>and refine</i> the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	MU:Pr5.1.T.IIa <i>Apply appropriate criteria</i> as well as <i>feedback from multiple sources</i> and develop and implement <i>varied</i> strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in <i>varied programs</i> of music.
Present					
<i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i>					
Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.		Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?			
The context and how a work is presented influence the audience response.					
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #6			MU:Pr6.1.T.Ia Using digital tools , demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	MU:Pr6.1.T.IIa Using digital tools and resources , demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music <i>representing diverse cultures, styles, and genres</i> .	MU:Pr6.1.T.IIIa <i>Integrating digital and analog tools and resources</i> , demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music <i>representing diverse cultures, styles, genres, and historical periods</i> .
			MU:Pr6.1.T.Ib Demonstrate an understanding of the context of music through prepared and improvised performances .	MU:Pr6.1.T.IIb <i>Demonstrate an understanding of the expressive intent</i> when connecting with an audience through prepared and improvised performances .	MU:Pr6.1.T.IIIb <i>Demonstrate an ability</i> to connect with audience members before, and engaging with and responding to them during prepared and improvised performances .

RESPONDING

Select

Choose music appropriate for a specific purpose or situation.

Common Anchor #7	Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.					Essential Question: How do individuals choose music to experience?
	Novice	Intermediate	Proficient	Accomplished	Advanced	
			MU:Re7.1.T.Ia Cite reasons for choosing music based on the use of the elements of music , digital and electronic aspects, and connections to interest or purpose .	MU:Re7.1.T.IIa <i>Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.</i>	MU:Re7.1.T.IIIa <i>Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.</i>	
	Analyze <i>Analyze how the structure and context of varied musical works inform the response.</i>					
	Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.					Essential Question: How does understanding the structure and context of music inform a response?
	Novice	Intermediate	Proficient	Accomplished	Advanced	
			MU:Re7.2.T.Ia Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	MU:Re7.2.T.IIa Explain how an analysis of the structure , context , and technological aspects of the music informs the response.	MU:Re7.2.T.IIIa <i>Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music.</i>	
Interpret <i>Support interpretations of musical works that reflect creators'/performers' expressive intent.</i>						
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.					Essential Question: How do we discern musical creators' and performers' expressive intent?	
	Novice	Intermediate	Proficient	Accomplished	Advanced	
CA #8			MU:Re8.1.T.Ia Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music , digital and electronic features, and purpose .	MU:Re8.1.T.IIa <i>Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.</i>	MU:Re8.1.T.IIIa <i>Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.</i>	

Evaluate

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

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

	Novice	Intermediate	Proficient	Accomplished	Advanced
C A #9			MU:Re9.1.T.Ia Evaluate music using criteria based on analysis, interpretation , digital and electronic features, and personal interests.	MU:Re9.1.T.IIa Apply criteria to evaluate music based on analysis, interpretation, artistic intent , digital, electronic, and analog features, and musical qualities .	MU:Re9.1.T.IIIa Develop and justify the evaluation of a variety of music based on established and personally-developed criteria , digital, electronic and analog features, and understanding of purpose and context .

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating performing and responding.

Essential Question: How do musicians make meaningful connections to creating, performing and responding?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor			<p>MU:Cn10.0.T.Ia Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.T.Ia <i>Share compositions</i> or <i>improvisations</i> that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.</p> <p>MU:Pr4.I.T.Ia Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer’s technical and technological skill.</p> <p>MU:Pr4.3.T.Ia Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.</p> <p>MU:Re7.I.T.Ia Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects and connections to interest or purpose.</p>	<p>MU:Cn10.0.T.IIa Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.T.IIa <i>Share compositions</i> and <i>improvisations</i> that demonstrate an <i>accomplished</i> level of musical and technological craftsmanship as well as the use of digital and analog tools and resources in developing and organizing musical ideas.</p> <p>MU:Pr4.I.T.IIa Develop and apply criteria to select a varied repertoire to study and perform based on interest; an understanding of theoretical and structural characteristics of the music; and the performer’s technical skill using digital tools and resources.</p> <p>MU:Pr4.3.T.IIa Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers’ ability to connect with audiences.</p> <p>MU:Re7.I.T.IIa <i>Select and critique contrasting musical works, defending opinions</i> based on the elements of music, digital and electronic aspects and the purpose and context of the works.</p>	<p>MU:Cn10.0.T.IIIa Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.T.IIIa <i>Share a portfolio of musical creations representing varied styles and genres</i> that demonstrates an advanced level of musical and technological craftsmanship as well as the use of digital and analog tools, resources and systems in developing and organizing musical ideas.</p> <p>MU:Pr4.I.T.IIIa Develop and apply criteria to select varied programs to study and perform based on interest, 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, resources, and systems.</p> <p>MU:Pr4.3.T.IIIa Demonstrate how understanding 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.</p> <p>MU:Re7.I.T.IIIa <i>Select, describe and compare a variety of musical selections</i> based on <i>characteristics</i> and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.</p>

Connect #11

Relating musical ideas to varied contexts and daily life to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.			Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #11			<p>MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Cr1.1.T.Ia Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools.</p> <p>MU:Pr4.2.T.Ia Describe how context, structural aspects of the music, and digital media/tools impact prepared and improvised performances.</p> <p>MU:Pr6.1.T.Ib Demonstrate an attention to and understanding of the context of music through prepared and improvised performance.</p> <p>MU:Re7.2.T.Ia Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music influence the response.</p> <p>MU:Re8.1.T.Ia Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.</p>	<p>MU:Cn11.0.T.IIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Cr1.1.T.IIa Generate melodic, rhythmic and harmonic ideas for compositions or improvisations using digital tools and resources.</p> <p>MU:Pr4.2.T.IIa Describe and demonstrate how context, theoretical and structural aspects of the music and digital media/tools impact and influence prepared and improvised performances.</p> <p>MU:Pr6.1.T.IIb Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.</p> <p>MU:Re7.2.T.IIa Explain how an analysis of the structure, context, and technological aspects of the music influences the response.</p> <p>MU:Re8.1.T.IIa Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.</p>	<p>MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Cr1.1.T.IIIa Generate melodic, rhythmic and harmonic ideas for compositions or improvisations that incorporate digital tools, resources and systems</p> <p>MU:Pr4.2.T.IIIa Examine, evaluate and critique how context, theoretical and structural aspects of the music and digital media/tools impact and influence prepared and improvised performances.</p> <p>MU:Pr6.1.T.IIIb Demonstrate an ability to connect with audience members before, engaging with and responding to them through prepared and improvised performances.</p> <p>MU:Re7.2.T.IIIa Demonstrate and justify how an analysis of the structural characteristics, context and technological and creative decisions influences interest and response to the music.</p> <p>MU:Re8.1.T.IIIa Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.</p>

2014 National Music Standards: Guitar, Keyboard, and Harmonizing Instruments

CREATING

Imagine

Generate musical ideas for various purposes and contexts.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources. **Essential Question:** How do musicians generate creative ideas?

Common Anchor #1	Novice	Intermediate	Proficient	Accomplished	Advanced
	<p>MU:Cr1.1.H.5a Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.</p>	<p>MU:Cr1.1.H.8a Generate melodic, rhythmic, and harmonic ideas for melodies (<i>created over specified chord progressions or AB/ABA forms</i>) and <i>two-to-three-chord</i> accompaniments for given melodies.</p>	<p>MU:Cr1.1.H.1a Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (<i>forms such as theme and variation or 12-bar blues</i>), and <i>three-or-more-chord</i> accompaniments in a <i>variety of patterns</i> (such as <i>arpeggio, down-up strumming, and Travis picking</i>).</p>	<p>MU:Cr1.1.H.1a Generate melodic, rhythmic, and harmonic ideas for compositions (forms) such as <i>rounded binary or rondo</i>), improvisations, accompaniment patterns in a <i>variety of styles</i>, and harmonizations for given melodies.</p>	<p>MU:Cr1.1.H.1a Generate melodic, rhythmic, and harmonic ideas for a <i>collection of compositions</i> (<i>representing a variety of forms and styles</i>), improvisations in several different styles, and <i>stylistically appropriate harmonizations</i> for given melodies.</p>

Plan and Make

Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding: Musicians’ creative choices are influenced by their expertise, context, and expressive intent. **Essential Question:** How do musicians make creative decisions?

Common Anchor #2	Novice	Intermediate	Proficient	Accomplished	Advanced
	<p>MU:Cr2.1.H.5a Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.</p>	<p>MU:Cr2.1.H.8a Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (<i>created over specified chord progressions or AB/ABA forms</i>) and <i>two-to-three-chord</i> accompaniments for given melodies.</p>	<p>MU:Cr2.1.H.1a Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (<i>forms such as theme and variation or 12-bar blues</i>), and <i>three-or-more-chord</i> accompaniments in a <i>variety of patterns</i> (such as <i>arpeggio, down-up strumming, and Travis picking</i>).</p>	<p>MU:Cr2.1.H.1a Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms) such as <i>rounded binary or rondo</i>), improvisations, accompaniment patterns in a <i>variety of styles</i>, and harmonizations for given melodies.</p>	<p>MU:Cr2.1.H.1a Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (<i>representing a variety of forms and styles</i>), improvisations in several different styles, and <i>stylistically appropriate harmonizations</i> for given melodies.</p>

Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. **Essential Question:** How do musicians improve the quality of their creative work?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #3	MU:Cr3.1.H.5a Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two- phrase) and chordal accompaniments for given melodies.	MU:Cr3.1.H.8a Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (<i>created over specified chord progressions or AB/ABA forms</i>) and <i>two-to-three-chord</i> accompaniments for given melodies.	MU:Cr3.1.H.1a Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, down-up strumming , and Travis picking).	MU:Cr3.1.H.1a Develop and apply criteria to critique, improve, 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 .	MU:Cr3.1.H.1a Develop and apply criteria to critique, improve, and refine drafts of compositions (<i>representing a variety of forms and styles</i>), improvisations in a variety of styles , and stylistically appropriate harmonizations for given melodies .

Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication. **Essential Question:** When is creative work ready to share?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #3	MU:Cr3.2.H.5a Share final versions of simple melodies (such as two- phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas .	MU:Cr3.2.H.8a Share final versions of melodies (<i>created over specified chord progressions or AB/ABA forms</i>) and <i>two-to-three-chord</i> accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas .	MU:Cr3.2.H.1a Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, down-up strumming , and Travis picking), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas .	MU:Cr3.2.H.1a Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles , and harmonizations for given melodies , demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas .	MU:Cr3.2.H.1a Perform final versions of a <i>collection of compositions</i> (<i>representing a variety of forms and styles</i>), 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 .

PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers’ interest in and knowledge of musical work(s), understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Common Anchor #4

	Novice	Intermediate	Proficient	Accomplished	Advanced
	<p>MU:Pr4.1.H.5a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.</p>	<p>MU:Pr4.1.H.8a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (<i>citing technical challenges that need to be addressed</i>), as well as the context of the performances.</p>	<p>MU:Pr4.1.H.1a <i>Explain the criteria used</i> when selecting a varied repertoire of music for <i>individual or small group performances</i> that include melodies, repertoire pieces, improvisations, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, down-up strumming, and Travis picking)</i>.</p>	<p>MU:Pr4.1.H.1a <i>Develop and apply criteria</i> for selecting a varied repertoire of music for individual and small group performances that include melodies, improvisations, and chordal accompaniments <i>in a variety of styles</i>.</p>	<p>MU:Pr4.1.H.1a <i>Develop and apply criteria</i> for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and improvisations <i>in a variety of contrasting styles</i>.</p>

Analyze

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

Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

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

	Novice	Intermediate	Proficient	Accomplished	Advanced
	<p>MU:Pr4.2.H.5a Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.</p>	<p>MU:Pr4.2.H.8a Identify prominent melodic, harmonic, and structural characteristics and context (<i>social, cultural, or historical</i>) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including at least some based on reading standard notation.</p>	<p>MU:Pr4.2.H.1a <i>Identify and describe important theoretical and structural characteristics and context</i> (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, down-up strumming, and Travis picking)</i>.</p>	<p>MU:Pr4.2.H.1a <i>Identify and describe important theoretical and structural characteristics and context</i> (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments <i>in a variety of styles</i>.</p>	<p>MU:Pr4.2.H.1a <i>Identify and describe important theoretical and structural characteristics and context</i> (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and improvisations <i>in a variety of contrasting styles</i>.</p>

Interpret					
<i>Develop personal interpretations that consider creators' intent.</i>					
Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.					Essential Question: How do performers interpret musical works?
	Novice	Intermediate	Proficient	Accomplished	Advanced
	MU:Pr4.3.H.5a Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies , repertoire pieces, and chordal accompaniments.	MU:Pr4.3.H.8a Demonstrate and describe in interpretations an understanding of the context (<i>social, cultural, or historical</i>) and expressive intent in a varied repertoire of music selected for performance that includes melodies , repertoire pieces, and chordal accompaniments.	MU:Pr4.3.H.1a Describe in interpretations the context (<i>social, cultural, or historical</i>) and expressive intent in a varied repertoire of music selected for performance that includes melodies , repertoire pieces, improvisations , and chordal accompaniments in a <i>variety of patterns (such as arpeggio, down-up strumming, and Travis picking)</i> .	MU:Pr4.3.H.1a <i>Explain</i> in interpretations the context (<i>social, cultural, and historical</i>) and expressive intent in a varied repertoire of music selected for performance that includes melodies , repertoire pieces, improvisations , and chordal accompaniments in a <i>variety of styles</i> .	MU:Pr4.3.H.1a Explain and <i>present</i> interpretations that demonstrate and describe the context (<i>social, cultural, and historical</i>) and <i>an understanding of the creator's intent in repertoire for varied programs of music</i> that include melodies , repertoire pieces, <i>stylistically appropriate</i> accompaniments, and improvisations in a variety of contrasting styles .
Rehearse, Evaluate and Refine					
<i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i>					
Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.					Essential Question: How do musicians improve the quality of their performance?
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #5	MU:Pr5.1.H.5a Apply teacher- provided criteria to critique individual performances of a varied repertoire of music that includes melodies , repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.	MU:Pr5.1.H.8a Apply teacher- provided criteria to critique individual performances of a varied repertoire of music that includes melodies , repertoire pieces, and chordal accompaniments selected for performance, and <i>identify</i> practice strategies to address performance challenges and refine the performances.	MU:Pr5.1.H.1a Develop and apply criteria to critique individual <i>and small group performances</i> of a varied repertoire of music that includes melodies , repertoire pieces, improvisations , and chordal accompaniments <i>in a variety of patterns (such as arpeggio, down-up strumming, and Travis picking)</i> , and <i>create rehearsal strategies</i> to address performance challenges and refine the performances.	MU:Pr5.1.H.1a Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies , repertoire pieces, improvisations , and chordal accompaniments in a <i>variety of styles</i> , and create rehearsal strategies to address performance challenges and refine the performances.	MU:Pr5.1.H.1a Develop and apply criteria , including <i>feedback from multiple sources</i> , to critique varied programs of music repertoire (melodies , repertoire pieces, <i>stylistically appropriate</i> accompaniments, improvisations <i>in a variety of contrasting styles</i>) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.

Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Enduring Understanding:

Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

Essential Question:

When is a performance judged ready to present?
How do context and the manner in which musical work is presented influence audience response?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #6	<p>MU:Pr6.1.H.5a Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.</p>	<p>MU:Pr6.1.H.8a Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating <i>sensitivity</i> to the audience and an <i>understanding of the context (social, cultural, or historical)</i>.</p>	<p>MU:Pr6.1.H.1a Perform with expression and technical accuracy, in individual and <i>small group performances</i>, a varied repertoire of music that includes melodies, repertoire pieces, <i>improvisations</i>, and chordal accompaniments <i>in a variety of patterns (such as arpeggio, down-up strumming, and Travis picking)</i>, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>	<p>MU:Pr6.1.H.1a Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a <i>variety of styles</i>, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>	<p>MU:Pr6.1.H.1a Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for <i>programs</i> of music that includes melodies, repertoire pieces, <i>stylistically appropriate</i> accompaniments, and improvisations <i>in a variety of contrasting styles</i>, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>

RESPONDING

Select

Choose music appropriate for a specific purpose or context.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Re7.1.H.5a Demonstrate and describe reasons for selecting music, based on characteristics found in the music and **connections** to interest, **purpose**, or personal experience.

MU:Re7.1.H.8a *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose**, and context.

MU:Re7.1.H.1a *Apply criteria to select music for specified purposes, supporting choices by citing* characteristics found in the music and **connections** to interest, **purpose**, and **context**.

MU:Re7.1.H.1a *Apply* criteria to select music for a *variety of purposes, justifying choices citing knowledge of the music and the specified* **purpose** and **context**.

MU:Re7.1.H.1a *Select, describe, and compare a variety of individual and small group musical* **programs** *from varied* **cultures, genres, and historical periods**.

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Question: How does understanding the structure and context of music inform a response?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Re7.2.H.5a Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the **context (social or cultural)** inform the response.

MU:Re7.2.H.8a *Describe* how *the way that the* **elements of music** *are manipulated* and knowledge of the **context (social and cultural)** inform the response.

MU:Re7.2.H.1a *Compare passages in musical selections and explain* how the **elements of music** and **context (social, cultural, or historical)** inform the response.

MU:Re7.2.H.1a *Explain* how the **analysis** of the **structures** and **context (social, cultural, and historical)** of *contrasting* musical selections inform the response.

MU:Re7.2.H.1a *Demonstrate and justify* how the **structural** characteristics *function* within a *variety of* musical selections, and distinguish how **context (social, cultural, and historical)** and *creative decisions* inform the response.

Common Anchor #7

Interpret

Support interpretations of musical works that reflect creators’/performers’ expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators’ and performers’ expressive intent?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #8	MU:Re8.1.H.5a Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social) , and (when appropriate) the setting of the text .	MU:Re8.1.H.8a Identify and support interpretations of the expressive intent and meaning of musical selections, <i>citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.</i>	MU:Re8.1.H.1a <i>Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.</i>	MU:Re8.1.H.1a Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural) , and (when appropriate) the setting of the text , and <i>varied researched sources</i> .	MU:Re8.1.H.1a <i>Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.</i>

Evaluate

Support their personal evaluation of musical work(s) and performance(s) based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

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

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #9	MU:Re9.1.H.5a Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	MU:Re9.1.H.8a <i>Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.</i>	MU:Re9.1.H.1a <i>Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.</i>	MU:Re9.1.H.1a Apply personally-developed and established criteria based on <i>research, personal preference, analysis, interpretation, expressive intent, and musical qualities</i> to evaluate <i>contrasting individual and small group musical selections for listening</i> .	MU:Re9.1.H.1a <i>Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.</i>

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common	<p>MU:Cn10.0.H.5a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.H.5a <i>Share</i> final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</p> <p>MU:Pr4.1.H.5a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skills, as well as the context of the performances.</p> <p>MU:Re7.1.H.5a Demonstrate and describe reasons for choosing musical selections, based on characteristics found in the music and connections to interest, purpose, or experiences.</p>	<p>MU:Cn10.0.H.8a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.H.8a <i>Share</i> final versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.</p> <p>MU:Pr4.1.H.8a Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skills (citing technical challenges that need to be addressed), as well as the context of the performances.</p> <p>MU:Re7.1.H.8a Cite reasons for how the musical selections use the elements of music and make connections to <i>specific interests, purposes, and experiences</i>.</p>	<p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.H.1a <i>Perform</i> final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues) and <i>three-or-more-chord</i> accompaniments in a variety of patterns (such as <i>arpeggio, country and gallop strumming, finger picking patterns</i>), demonstrating technical skills in applying principles of <i>composition/improvisation and originality</i> in developing and organizing musical ideas.</p> <p>MU:Pr4.1.H.1a Explain the criteria used when selecting a varied repertoire of music, based on personal interest and technical skills for <i>individual or small group performances</i> that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as <i>arpeggio, country and gallop strumming, finger picking patterns</i>).</p> <p>MU:Re7.1.H.1a Cite reasons for choosing <i>individual and small group musical selections for listening</i>, based on characteristics found in the music, connections to interest, purpose, and context.</p>	<p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.H.1a <i>Perform</i> final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</p> <p>MU:Pr4.1.H.1a Develop and apply criteria for selecting a varied repertoire of music, based on personal interest and technical skills for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.</p>	<p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.H.1a <i>Perform</i> final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and <i>stylistically appropriate harmonizations</i> for given melodies, demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</p> <p>MU:Pr4.1.H.1a Develop and apply criteria for selecting a varied repertoire of music for a program of music, based on personal interest and technical skills, for individual and small group performances that include melodies, repertoire pieces, <i>stylistically appropriate accompaniments</i>, and improvisations in several different styles.</p>

Connect #11

Relate musical ideas and works with varied context to deepen understanding.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #11	<p>MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Pr4.3.H.5a Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. MU:Re7.2.H.5a Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) influence the response.</p> <p>MU:Re9.1.H.5a Identify and describe how interest, experiences and contexts (personal or social) effect the evaluation of music.</p>	<p>MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Pr4.3.H.8a Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance. MU:Re7.2.H.8a Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) influence the response.</p> <p>MU:Re9.1.H.8a <i>Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.</i></p>	<p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Pr4.3.H.1a Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a <i>variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns)</i> selected for performance.</p> <p>MU:Re7.2.H.1a <i>Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) influence the response.</i></p> <p>MU:Re9.1.H.1a <i>Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.</i></p>	<p>MU:Cn11.0.T.IIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Pr4.3.H.IIa <i>Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles selected for performance.</i></p> <p>MU:Re7.2.H.IIa Explain how the analysis of the structures and context (social, cultural, and historical) from <i>contrasting</i> musical selections influence the response.</p> <p>MU:Re9.1.H.IIa Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate <i>contrasting</i> individual and small group musical selections for listening.</p>	<p>MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.</p> <p>MU:Pr4.3.H.IIIa <i>Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator’s intent in varied repertoire for a program of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in several different styles.</i></p> <p>MU:Re7.2.H.IIIa Demonstrate and justify how the structural characteristics function within a <i>variety of</i> musical selections, and distinguish how context (social, cultural, and historical) and creative decisions influence the response.</p> <p>MU:Re9.1.H.IIIa <i>Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.</i></p>

2014 National Music Standards: Ensemble

CREATING

Imagine

Generate musical ideas for various purposes and contexts.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.		Essential Question: How do musicians generate creative ideas?			
Common Anchor #1	Novice	Intermediate	Proficient	Accomplished	Advanced
	MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.8a Compose and improvise ideas for <i>melodies and rhythmic passages</i> based on characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of <i>historical periods</i> studied in rehearsal.	MU:Cr1.1.E.IIa Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of <i>cultures</i> studied in rehearsal.	MU:Cr1.1.E.IIIa Compose and improvise musical ideas for a variety of <i>purposes and contexts</i> .

Plan and Make

Select and develop musical ideas for defined purposes and contexts.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.		Essential Question: How do musicians make creative decisions?			
Common Anchor #2	Novice	Intermediate	Proficient	Accomplished	Advanced
	MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.8a Select and develop draft <i>melodies and rhythmic passages</i> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of <i>historical periods</i> studied in rehearsal.	MU:Cr2.1.E.IIa Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of <i>cultures</i> studied in rehearsal.	MU:Cr2.1.E.IIIa Select and develop composed and improvised ideas into draft <i>musical works</i> organized for a variety of <i>purposes and contexts</i> .
	MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.Ia Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.IIa Preserve draft compositions and improvisations through standard notation, audio, or video recording.	MU:Cr2.1.E.IIIa Preserve draft <i>musical works</i> through standard notation, audio, or video recording.

Evaluate and Refine					
Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.					
Enduring Understanding: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.			Essential Question: How do musicians improve the quality of their creative work?		
Novice		Intermediate		Proficient	
MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher- provided criteria .		MU:Cr3.1.E.8a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria .		MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria , including the extent to which they address identified purposes .	
				MU:Cr3.1.E.IIa Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria , including the extent to which they address identified purposes .	
				MU:Cr3.1.E.IIIa Evaluate and refine varied draft musical works based on appropriate criteria , including the extent to which they address identified purposes and contexts .	
Present					
Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.					
Enduring Understanding: Musicians’ presentation of creative work is the culmination of a process of creation and communication.			Essential Question: When is creative work ready to share?		
Novice		Intermediate		Proficient	
MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.		MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.		MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes .	
				MU:Cr3.2.E.IIa Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes .	
				MU:Cr3.2.E.IIIa Share varied, personally- developed musical works – individually or as an ensemble – that address identified purposes and contexts .	

PERFORMING

Select

Select varied musical works to present based on interest, knowledge, technical skill, and context.

Enduring Understanding: Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Pr4.1.E.5a Select varied **repertoire** to study based on interest, music reading skills (where appropriate), an understanding of the **structure** of the music, **context**, and the **technical skill** of the individual or **ensemble**.

MU:Pr4.1.E.8a Select a varied **repertoire** to study based on music reading skills (where appropriate), *an understanding of formal design* in the music, **context**, and the **technical skill** of the individual and **ensemble**.

MU:Pr4.1.E.1a *Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.*

MU:Pr4.1.E.1a *Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.*

MU:Pr4.1.E.1a *Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.*

Analyze

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

Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.

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

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in **musical works** inform prepared or improvised **performances**.

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, *how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.*

MU:Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, *how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.*

MU:Pr4.2.E.1a *Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.*

MU:Pr4.2.E.1a *Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances.*

Interpret

Develop personal interpretations that consider creators’ intent.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question: How do performers interpret musical works?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Pr4.3.E.5a Identify **expressive qualities** in a varied **repertoire** of music that can be demonstrated through prepared and improvised **performances**.

MU:Pr4.3.E.8a *Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.*

MU:Pr4.3.E.1a Demonstrate an understanding of **context** in a varied **repertoire** of music through prepared and improvised **performances**.

MU:Pr4.3.E.1a *Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.*

MU:Pr4.3.E.1a *Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.*

Common Anchor #4

<p align="center">Rehearse, Evaluate and Refine</p> <p align="center"><i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i></p>					
<p>Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>			<p>Essential Question: How do musicians improve the quality of their performance?</p>		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #5	<p>MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.</p>	<p>MU:Pr5.3.E.8a <i>Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</i></p>	<p>MU:Pr5.3.E.1a Develop strategies to address <i>expressive</i> challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p>	<p>MU:Pr5.3.E.1a Develop <i>and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.</i></p>	<p>MU:Pr5.3.E.11a Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</p>
	<p align="center">Present</p> <p align="center"><i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.</i></p>				
<p>Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</p>			<p>Essential Question: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #6	<p>MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.</p>	<p>MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.</p>	<p>MU:Pr6.1.E.1a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</p>	<p>MU:Pr6.1.E.11a Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.</p>	<p>MU:Cr6.1.E.11a Demonstrate an <i>understanding and</i> mastery of the technical demands and expressive qualities of the music <i>through prepared and improvised performances</i> of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.</p>
	<p>MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.</p>	<p>MU:Pr6.1.E.5b Demonstrate an <i>understanding</i> of the context of the music through prepared and improvised performances.</p>	<p>MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by <i>connecting with an audience</i> through prepared and improvised performances.</p>	<p>MU:Pr6.1.E.11b Demonstrate an understanding of intent as a means for <i>connecting with an audience</i> through prepared and improvised performances.</p>	<p>MU:Pr6.1.E.11b Demonstrate an ability to connect with audience members before and during the process of <i>engaging with and responding to them</i> through prepared and improvised performances.</p>

RESPONDING

Select

Choose music appropriate for specific purposes and contexts.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question: How do individuals choose music to experience?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, **connection** to interest, and **purpose** or **context**.

MU:Re7.1.E.8a *Explain* reasons for selecting music *citing* characteristics found in the music and **connections** to interest, **purpose**, and **context**.

MU:Re7.1.E.1a Apply **criteria** to select music for specified purposes, supporting choices by citing characteristics found in the music and **connections** to interest, **purpose**, and **context**.

MU:Re7.1.E.IIa Apply **criteria** to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified **purpose** and **context**.

MU:Re7.1.E.IIIa Use research and **personally-developed criteria** to justify choices made when selecting music, citing knowledge of the music, and *individual and ensemble* **purpose** and **context**.

Common Anchor #7

Analyze

Analyze how the structure and context of varied musical works inform the response.

Enduring Understanding: Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Re7.2.E.5a Identify how knowledge of **context** and the use of repetition, similarities, and contrasts inform the response to music.

MU:Re7.2.E.8a Describe how *understanding* **context** and the way the **elements of music** are manipulated inform the response to music.

MU:Re7.2.E.1a *Explain* how the **analysis** of passages and understanding the way the **elements of music** are manipulated inform the response to music.

MU:Re7.2.E.IIa Explain how the **analysis** of **structures** and **contexts** inform the response to music.

MU:Re7.2.E.IIIa *Demonstrate and justify* how the **analysis** of **structures**, **contexts**, and *performance decisions* inform the response to music.

Interpret

Support an interpretation of a musical work that reflects the creators'/performers' expressive intent.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Novice

Intermediate

Proficient

Accomplished

Advanced

MU:Re8.1.E.5a Identify **interpretations** of the **expressive intent** and meaning of **musical works**, referring to the **elements of music**, **contexts**, and (when appropriate) the **setting of the text**.

MU:Re8.1.E.8a Identify *and support* **interpretations** of the **expressive intent** and meaning of **musical works**, *citing as evidence* the *treatment* of the **elements of music**, **contexts**, and (when appropriate) the **setting of the text**.

MU:Re8.1.E.1a *Explain* and support **interpretations** of the **expressive intent** and meaning of **musical works**, citing as evidence the treatment of the **elements of music**, **contexts**, (when appropriate) the **setting of the text**, and *personal research*.

MU:Re8.1.E.IIa Support **interpretations** of the **expressive intent** and meaning of **musical works** citing as evidence the treatment of the **elements of music**, **contexts**, (when appropriate) the **setting of the text**, and *varied researched sources*.

MU:Re8.1.E.IIIa *Justify* **interpretations** of the **expressive intent** and meaning of **musical works** by *comparing and synthesizing* varied researched sources, *including reference to other art forms*.

CA #8

Evaluate

Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

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

	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor #9	MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis , and context on the evaluation of music.	MU:Re9.1.E.8a <i>Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</i>	MU:Re9.1.E.Ia <i>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</i>	MU:Re9.1.E.IIa Evaluate works and performances based on <i>research</i> as well as personally- and collaboratively- developed criteria , including analysis and interpretation of the structure and context .	MU:Re9.1.E.IIIa <i>Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</i>

CONNECTING

Connect #10

Synthesize and relate knowledge and personal experiences to make music.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	Novice	Intermediate	Proficient	Accomplished	Advanced
C	<p>MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p> <p>MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skills of the individual or ensemble.</p> <p>MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.</p> <p>MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.</p>	<p>MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p> <p>MU:Pr4.2.E.5a Select a varied repertoire to study based on music reading skills (where appropriate), <i>an understanding of formal design</i> in the music, context, and the technical skills of the individual and ensemble.</p> <p>MU:Pr6.1.E.5c Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</p> <p>MU:Re7.1.E.8a Explain reasons for selecting music <i>citing</i> characteristics found in the music and connections to interest, purpose, and context.</p>	<p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.</p> <p>MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skills of the individual or ensemble, and the purpose or context of the performance.</p> <p>MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</p> <p>MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</p>	<p>MU:Cn10.0.H.11a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.E.11a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.</p> <p>MU:Pr4.1.E.11a Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skills of the individual or ensemble, and the purpose and context of the performance.</p> <p>MU:Pr4.3.E.11a Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers’ technical skill to connect with the audience.</p> <p>MU:Re7.1.E.11a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.</p>	<p>MU:Cn10.0.H.111a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr3.2.E.111a Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.</p> <p>MU:Pr4.1.E.111a Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skills of the individual or ensemble, and the purpose and context of the performance.</p> <p>MU:Pr4.3.E.111a Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers’ technical skill to connect with the audience.</p> <p>MU:Re7.1.E.111a Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and <i>individual and ensemble</i> purpose and context.</p>

Connect #11 <i>Relate musical ideas and works with varied context to deepen understanding.</i>					
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.			Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?		
	Novice	Intermediate	Proficient	Accomplished	Advanced
Common Anchor	<p>MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.</p> <p>MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p> <p>MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.</p> <p>MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.</p>	<p>MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.</p> <p>MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.</p> <p>MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.</p> <p>MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</p>	<p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.</p> <p>MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.</p> <p>MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively- developed criteria, including analysis of the structure and context.</p>	<p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.1a Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.</p> <p>MU:Cr3.2.E.1a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.</p> <p>MU:Pr6.1.E.1b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.</p> <p>MU:Re9.1.E.1a Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</p>	<p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr1.1.E.1a Compose and improvise musical ideas for a variety of purposes and contexts.</p> <p>MU:Cr3.2.E.1a Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.</p> <p>MU:Pr6.1.E.1b Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances. MU:Re9.1.E.1a Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</p>

