

Egg Harbor City Public Schools

Visual & Performing Arts

Music

Curriculum & Content Standards

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2020 New Jersey Student Learning Standards (NJSLS):
<https://www.nj.gov/education/cccs/2020/2020%20NJSLS-VPA.pdf>

INTRODUCTION

Throughout time, the arts have served as a distinctive vehicle for self-discovery and a means of understanding the world in which we live. As the state of New Jersey continues to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to develop creativity, critical thinking, and innovation skills is critical to the success of our students. The arts infuse our lives with meaning on nearly all levels—generating significant creative and intellectual capital. They inspire creative and critical thinking and encourage acceptance of diversity. A well-designed sequential arts program promotes responsible decision making, enhances self-awareness, builds self-esteem and self-management skills, and helps students build relationship and collaboration skills; all of which are essential to prepare New Jersey students for postsecondary success.

The New Jersey Student Learning Standards – Visual and Performing Arts are designed to promote lifelong artistic literacy and fluency and are guided by the mission and vision statements that follow.

Mission

To empower students to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities that will allow them to become active, contributing members of a global society.

Vision

All students will have equitable access to a quality, arts education that leads to artistic literacy and fluency in the artistic practices of the five art disciplines as a mechanism for:

- Performing, presenting or producing, as artistically literate individuals, by expressing and realizing creative ideas and implementing essential technical skills and cognitive abilities significant to many aspects of life and work in the 21st century;
- Responding to artistic ideas and work with personal meaning and cognizance of the ability of the arts to address universal themes, including climate change;
- Creating new artistic work reflective of a variety of ethnic, racial, and cultural perspectives; and
- Connecting and evaluating how the arts convey meaning through all arts and non-arts disciplines and contexts of our global society.

The New Jersey Student Learning Standards for Visual and Performing Arts (NJSLS-VPA) describe the expectations for literacy and fluency in five artistic disciplines: dance, music, theatre, visual arts, and media arts. Each artistic discipline has independent skills, knowledge, and content. However, as a field, the arts are interdependent, connected, and inclusive. The NJSLS-VPA are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The vision of all students having equitable access to a quality arts education is only achieved when the five arts disciplines are offered continuously throughout the K–12 spectrum.

Spirit and Intent

The NJSLS-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by:

- Defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning;
- Placing artistic processes and anchor standards at the forefront of the work;
- Identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and
- Specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.

The development of artistic literacy is dependent on creating an environment in which students are encouraged to independently and collaboratively imagine, investigate, construct, and reflect. Philosophically speaking, the arts serve to communicate ideas, as an opportunity for creative personal realization, to connect and reflect culture and history, and as a means to well-being and a mechanism for problem solving universal, global issues including climate change.

Within the broad lifetime goal of preparing artistically literate individuals, learning experiences that engage students with a variety of artistic media, symbols, and metaphors for the purpose of creating and performing in ways that express and communicate their own ideas are essential. Additionally, to become artistically literate, students need opportunities to respond to the arts through analyzing and interpreting the artistic communications of others. (More examples that illustrate the philosophical foundations and lifelong goals that are the underpinnings of the NJSLS-VPA can be found in the Supplemental Materials section.)

New to This Version of the NJSLS-VPA

The inclusion of media arts as one of the five arts disciplines is new to this version. Media arts is a unique medium of artistic expression that can amplify and integrate the four traditional art forms. The media artist utilizes a fundamental understanding of the mediums of analog and digital media to integrate digital technologies with traditional forms of artistic expression. The study of media arts can foster new modes and processes of creative thinking within the realms of the digital and virtual worlds that are evermore present in students' lives. In fact, many students are already creating media art on their own and will benefit from support systems within their schools that mirror their life experiences. Because many young people hold a fascination with new media, incorporating media arts study into the school day can potentially enhance the connection between in-school and out-of-school learning and act as motivation for active learning.

Also new to this version of the NJSLS-VPA is the specialized approach to music education. To account for various opportunities that students have to engage in music instruction, the NJSLS-VPA include standards for five subdisciplines of music:

- General Music (grades K–8),
- Guitar, Keyboard, and Harmonizing Instruments,
- Traditional and Emerging Ensembles,
- Composition and Theory, and Music Technology.

At the middle and high school level, students are required to demonstrate proficiency in only one of the preceding subdisciplines. It is important to note that students' experiences and course offerings may vary from district to district and that musical literacy and fluency requires compound, scaffolded skills. Accordingly, the music standards are competency-based to allow for multiple points of entry. The novice and intermediate performance expectations for Traditional and Emerging Ensembles, and Guitar, Keyboard and Harmonizing Instruments are generally applicable to elementary and middle school students. The proficient, accomplished, and advanced level performance expectations are generally ascribed to varying degrees of achievement by students in high school. However, a spectrum of increasingly sophisticated achievement level may be attainable throughout the K–12 continuum.

Descriptors for Middle School Proficiency Levels in Music

At the middle school level (grades 5–8), students may be building on their K–5 experiences or trying a new music specialization based on their interests and course offerings. As a result, the Traditional and Emerging Ensemble and Guitar, Keyboard and Harmonizing Instrument standards describe two levels of attainment: novice and intermediate.

Novice

Students at the novice level have started specialization in an instrument of their choice. They are beginning to develop the basic artistic understanding of the technique and expressive skills that are necessary to advance their skill level. Novice level students should participate in performance opportunities suitable to their skill level. Their curiosity in music begins their journey toward personal realization and well-being.

Intermediate

Students at the intermediate level are continuing study in their chosen instrument. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Intermediate level students should participate in performance opportunities that correspond to their skill level. Through continued study of music, they continue their journey toward personal realization and well-being.

Link To Specialized Approach To Music - Proficiency Level Charts: Novice To Intermediate (Middle school level) & Through Advanced (High School Level)

- [Harmonizing Instruments Proficiency Chart](#) (Middle & High School)
- [Traditional & Emerging Ensembles](#) (Middle & High School)
- [Music Composition & Theory](#) (High School)

Designing a Sequential, Standards-Based Program of Study in the Arts

The NJSLS-VPA were created to ensure that all students are able to communicate with basic literacy in each of the five arts disciplines

- by the end of grade 5 by using the vocabulary, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner.
- Beginning in grade 6, student learning in the arts is driven by specialization, with students choosing one of the five arts disciplines based on interest, aptitudes, and career aspirations.
- By the end of grade 8, students are expected to communicate with competency in their self-selected arts discipline.
- By the end of grade 12, students are expected to communicate with proficiency in one or more arts disciplines of their choice.
- By graduation from high school, all students shall, in at least one area of specialization, be able to:
 1. Respond to works of art with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
 2. Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
 3. Perform/present/produce in a self-selected arts discipline with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
 4. Relate various types of arts knowledge and skills within and across arts disciplines, by mixing and matching competencies and understandings in artmaking, history, culture, and analysis in any arts-related project.

NJSLS-VPA Structure

The standards are comprised of the following components:

- **Artistic Disciplines** (Dance, Music, Theatre, Visual Arts, and Media Arts)
- **Artistic Processes** (Creating, Performing/Presenting/Producing, Responding, Connecting) serve as the foundation for developing artistic literacy and fluency in the arts across artistic disciplines and represent the cognitive and physical actions by which arts learning and making are realized.
- **Anchor Standards** (1-11) describe the general knowledge and skills that students are to demonstrate throughout their education in the arts. These anchor standards, each derived from one of the artistic processes, are parallel across arts disciplines and serve as the tangible educational expression of artistic literacy.

- **Practices** reflect the steps, specific to each artistic discipline, that artists and students undertake for each anchor standard within the process of creating, performing/presenting/producing, responding, and connecting to works of art.
- **Essential Questions/Enduring Understandings** (EUs/EQs) help educators and students organize the information, skills, and experiences within the artistic processes. EUs are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. EQs are the drivers of deep inquiry, are iterative in nature, and do not demand a single right answer. The EUs and EQs in the NJSLS-VPA are the same for all grade-band clusters. Student responses are anticipated to be increasingly sophisticated and nuanced over the course of their school careers and beyond.
- **Performance Expectations** translate the anchor standards into specific, measurable learning goals for each level, and describe what students should be able to do by the end of each grade band cluster.
- **Grade Band Clusters** distinguish different levels of performance expectations, represented by the upper grade in the band (by the end of Grade 2, 5, 8).
- **Proficiency Levels** (Proficient, Accomplished, Advanced) are distinguished at the High School Level (12) at various levels of proficiency. To acknowledge that students begin their study of instrumental music at different grades and develop fluency at different rates, the performance expectations in the select music categories include additional proficiency levels (Novice and Intermediate).

Artistic Process: Creating

Anchor Standard 1	Conceptualizing and generating ideas.
Anchor Standard 2	Organizing and developing ideas.
Anchor Standard 3	Refining and completing products.

Artistic Process: Performing/Presenting/Producing

Anchor Standard 4	Developing and refining techniques and models or steps needed to create products.
Anchor Standard 5	Selecting, analyzing and interpreting work.
Anchor Standard 6	Conveying meaning through art.

Artistic Process: Responding

Anchor Standard 7	Perceiving and analyzing products.
Anchor Standard 8	Applying criteria to evaluate products.
Anchor Standard 9	Interpreting intent and meaning.

Artistic Process: Connecting

Anchor Standard 10	Synthesizing and relating knowledge and personal experiences to create products.
Anchor Standard 11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

The practices reflect the steps that artists undergo in the process of creating, performing, responding and connecting to works of art (i.e., the artistic processes). To become artistically literate, it is essential that students are provided with the type of learning experiences that will enable them to engage in these practices as part of their art making processes. The practices are indicated in the chart below. (Note: there are subtle differences in the practices that reflect the nuances of each of the respective arts disciplines.)

Practices				
Dance	Music	Theatre	Visual Art	Media Arts
Creating: <ul style="list-style-type: none"> ● Explore ● Plan ● Revise 	Creating: <ul style="list-style-type: none"> ● Imagine ● Plan, Make ● Evaluate, Refine 	Creating: <ul style="list-style-type: none"> ● Imagine, Envision ● Plan, Construct ● Evaluate, Clarify, Realize 	Creating: <ul style="list-style-type: none"> ● Explore ● Investigate ● Reflect, Refine, Continue 	Creating: <ul style="list-style-type: none"> ● Conceive ● Develop ● Construct
Performing: <ul style="list-style-type: none"> ● Embody, Execute ● Express ● Present 	Performing: <ul style="list-style-type: none"> ● Rehearse, Evaluate, Refine ● Select, Analyze, Interpret ● Present 	Performing: <ul style="list-style-type: none"> ● Establish, Analyze ● Choose, Rehearse ● Share 	Performing: <ul style="list-style-type: none"> ● Select ● Analyze ● Share 	Performing: <ul style="list-style-type: none"> ● Integrate ● Practice ● Present
Responding: <ul style="list-style-type: none"> ● Analyze ● Critique ● Interpret 	Responding: <ul style="list-style-type: none"> ● Select, Analyze ● Evaluate ● Interpret 	Responding: <ul style="list-style-type: none"> ● Examine, Discern ● Critique ● Interpret 	Responding: <ul style="list-style-type: none"> ● Perceive ● Analyze ● Interpret 	Responding: <ul style="list-style-type: none"> ● Perceive ● Evaluate ● Interpret
Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate 	Connecting: <ul style="list-style-type: none"> ● Interconnect 	Connecting: <ul style="list-style-type: none"> ● Incorporate ● Affect, Expand 	Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate 	Connecting: <ul style="list-style-type: none"> ● Synthesize ● Relate

Coding of Performance Expectations

Every performance expectation is labeled with a specific alphanumeric code. The code summarizes important information. As illustrated below, the first number in the code indicates the specific arts discipline:

- Standard 1.1 Dance
- Standard 1.2 Media Arts
- **Standard 1.3A General Music**
- **Standard 1.3B Music Composition and Theory**
- **Standard 1.3C Music Ensembles**
- **Standard 1.3D Music Harmonizing Instruments**
- **Standard 1.3E Music Technology**
- Standard 1.4 Theatre
- Standard 1.5 Visual

The next number reflects the upper grade of the grade band (by the end of grade 2, 5, 8, or 12). The capital letter(s) are an abbreviation of the artistic process (e.g., CR for Creating). The next number reflects the anchor standard number (e.g., 1) and the lowercase letter indicates the specific performance expectation (e.g., a).

1.1.2.Cr1a				
1.1	2	Cr	1	a
Standard number	By the end of grade	Artistic Process	Anchor Standard	Performance Expectation

As described previously, the music standards and the high school standards in all disciplines are proficiency based and do not have a number to indicate a grade band. Instead an abbreviation for the proficiency level is included in the alphanumeric code as follows:

- Novice (nov)
- Intermediate (int)
- Proficient (prof)
- Accomplished (acc)
- Advanced (adv)

1.3B.prof.Cr1a				
1.3B	prof	Cr	1	a
Standard number	Proficiency Level	Artistic Process	Anchor Standard	Performance Expectation

National and State Advocacy for Education in the Arts:

Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a "core" subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the "Highly Qualified Teachers" standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

- [NJ State Policy and Arts Education](#): Know the Facts Outline of New Jersey arts education policy, code and inclusion in the definition of the “thorough and efficient education” as defined by the New Jersey State Constitution.
- [A Statement of Principles](#): A unified Statement of Principles supporting arts education signed by the New Jersey Association of School Administrators, New Jersey Education Association, New Jersey Principals and Supervisors Association, New Jersey School Boards Association, New Jersey PTA, and Arts Ed NJ.
- [Arts Education Is Essential](#): “Arts Education Is Essential,” conveys the pivotal and uplifting arts role education has played during the health crisis, and that arts education can help all students, including those who are in traditionally underrepresented groups, as students return to school.
- [ARTS ED NOW Website](#): This is the web portal for the ARTS ED NOW Campaign. This includes materials to support campaign participation (logos, memes, graphics, strategy documentation), the “Today an arts student. Tomorrow a” Instagram campaign featuring students from across New Jersey, links to the New Jersey School Performance Reports in Arts Education, links to the ARTS ED NOW closed Facebook group for campaign ideas development and additional campaign support. [Arts Ed NJ](#)

2020 Student Learning Standards

Visual & Performing Arts - MUSIC

Each of the Four Artistic Processes are Followed By The Standards for Grades K-8

CREATING

- ☐ **1.1 - Imagine – Generate musical ideas for various purposes and contexts.**
 - ☐ **1.1.Ka** - With guidance, explore and experience music concepts (such as beat and melodic contour).
 - ☐ **1.1.1a** - With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
 - ☐ **1.1.2a** - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
 - ☐ **1.1.3a** - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.)
 - ☐ **1.1.4a** - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.)
 - ☐ **1.1.5a** - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.)
 - ☐ **1.1.6a** -Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
 - ☐ **1.1.7** - Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.
 - ☐ **1.1.8** - Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
 - ☐ **1.1.Kb** – With guidance, generate music ideas (such as movement or motives).
 - ☐ **1.1.1b** - With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).
 - ☐ **1.1.2b** - Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).
 - ☐ **1.1.3b** - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
 - ☐ **1.1.4b** - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major

and minor) and meters.

☐ **1.1.5b** - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes.

☐ **2.1 - Plan and Make - Select and develop musical ideas for defined purposes and contexts.**

☐ **2.1.Ka**- With guidance, demonstrate and choose favorite musical ideas.

☐ **2.1.1a**- With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.

☐ **2.1.2a** - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.

☐ **2.1.3a** - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.

☐ **2.1.4a** - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

☐ **2.1.5a** - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context.

☐ **2.1.6a** - 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.

☐ **2.1.7a** - 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.

☐ **2.1.8a** - 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.

☐ **2.1.Kb** – With guidance, organize personal musical ideas using iconic notation and/or recording technology.

☐ **2.1.1b** - With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.

☐ **2.1.2b** - Use iconic or standard notation and/or recording technology to combine, sequence and document personal musical ideas.

☐ **2.1.3b** - Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

☐ **2.1.4b** - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

☐ **2.1.5b** - Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

☐ **2.1.6b** - 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.

☐ **2.1.7b** - Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.

☐ **2.1.8b** - Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.

☐ **3.1 – Evaluate and Refine – Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.**

☐ **3.1.K** – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.

☐ **3.1.1** - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

☐ **3.1.2** - Interpret and apply personal, peer, and teacher feedback to revise personal music.

☐ **3.1.3** - Evaluate, refine, and document revisions to personal music ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

☐ **3.1.4** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvements over time.

☐ **3.1.5** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.

☐ **3.1.6a** - Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources.

☐ **3.1.7a** - Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources.

☐ **3.1.8a** - Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources..

☐ **3.1.6b** - Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

☐ **3.1.7b** - Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).

☐ **3.1.8b** - Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.

☐ **3.2 – Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.**

- ☐ **3.2.K** – With guidance, demonstrate a final version of personal musical ideas to peers.
- ☐ **3.2.1** - With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- ☐ **3.2.2** - Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- ☐ **3.2.3** - Present the final version of personal created music to others, and describe connection to expressive intent.
- ☐ **3.2.4** - Present the final version of personal created music to others, and explain connection to expressive intent.
- ☐ **3.2.5** - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.
- ☐ **3.2.6** - 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.
- ☐ **3.2.7** - 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.
- ☐ **3.2.8** - 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

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

- ☐ **4.1.K** - With guidance, demonstrate and state personal interest in varied musical selections.
- ☐ **4.1.1** - With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- ☐ **4.1.2** - Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- ☐ **4.1.3** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
- ☐ **4.1.4** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

- ☐ **4.1.5** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.
- ☐ **4.1.6** - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.
- ☐ **4.1.7** - 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 for choices.
- ☐ **4.1.8** - 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 qualities, technical challenges, and reasons for choices.

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

- ☐ **4.2.K** – 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.
- ☐ **4.2.1a** - With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.
- ☐ **4.2.2a** - Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.
- ☐ **4.2.3a** - Demonstrate understanding of the structure in music selected for performance.
- ☐ **4.2.4a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- ☐ **4.2.5a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- ☐ **4.2.6a** - Explain how understanding the structure and the elements of music are used in music selected for performance.
- ☐ **4.2.7a** - Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- ☐ **4.2.8a** - Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- ☐ **4.2.1b** - When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

- ☐ **4.2.2b** - When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.
- ☐ **4.2.3b** - When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- ☐ **4.2.4b** - When analyzing selected music, read and perform iconic and/or standard notation.
- ☐ **4.2.5b** - When analyzing selected music, read and perform using standard notation.
- ☐ **4.2.6b** - When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
- ☐ **4.2.7b** - When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.
- ☐ **4.2.8b** - When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.
- ☐ **4.2.3c** - Describe how context (such as personal and social) can inform a performance.
- ☐ **4.2.4c** - Describe how context (such as social and cultural) informs a performance.
- ☐ **4.2.5c** - Describe how context (such as social, cultural, and historical) informs performances.
- ☐ **4.2.6c** - Identify how cultural and historical context inform performances.
- ☐ **4.2.7c** - Identify how cultural and historical context inform performances and result in different music interpretations.
- ☐ **4.2.8c** - Identify how cultural and historical context inform performances and result in different musical effects.

☐ **4.3 – Interpret – Develop personal interpretations that consider creators’ intent.**

- ☐ **4.3.K** – With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators’ expressive intent.
- ☐ **4.3.1** – Demonstrate and describe music’s expressive qualities (such as dynamics and tempo.)
- ☐ **4.3.2** - Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
- ☐ **4.3.3** - Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- ☐ **4.3.4** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre.)
- ☐ **4.3.5** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre and articulation/style.)
- ☐ **4.3.6** - 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.

- ☐ **4.3.7** - 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.
- ☐ **4.3.8** - 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).

☐ **5.1 – Rehearse, Evaluate, and Refine – Evaluate and refine personal and ensemble performances, individually or in collaboration with others.**

- ☐ **5.1.Ka** – With guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.1a** – With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.2a** - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
- ☐ **5.1.3a** - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.
- ☐ **5.1.4a** - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- ☐ **5.1.5a** - Apply teacher-provided and established criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- ☐ **5.1.6** - 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.
- ☐ **5.1.7** - 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.
- ☐ **5.1.8** - 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.
- ☐ **5.1.Kb** – With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.
- ☐ **5.1.1b** – With limited guidance, use suggested strategies in rehearsal to address interpretive challenged of music.
- ☐ **5.1.2b** - Rehearse, identify and apply strategies to address interpretive, performance and technical challenged of music.
- ☐ **5.1.3b** - Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- ☐ **5.1.4b** - Rehearse to refine technical accuracy, expressive qualities, and address performance challenges.
- ☐ **5.1.5b** - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

☐ **6.1 – Present – Perform expressively, with appropriate interpretation and technical accuracy, and in a**

manner appropriate to the audience and context.

- ☐ **6.1.Ka** - With guidance perform music with expression.
- ☐ **6.1.1a** - With limited guidance, perform music for a specific purpose with expression.
- ☐ **6.1.2a** - Perform music for a specific purpose with expression and technical accuracy.
- ☐ **6.1.3a** - Perform music with expression and technical accuracy.
- ☐ **6.1.4a** - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- ☐ **6.1.5a** - Perform music, alone or with others, with expression. Technical accuracy, and appropriate interpretation.
- ☐ **6.1.6a** - Perform the music with technical accuracy to convey the creator's intent.
- ☐ **6.1.7a** - Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- ☐ **6.1.Kb** - Perform appropriately for the audience.
- ☐ **6.1.1b** - Perform appropriately for the audience and purpose.
- ☐ **6.1.2b** - Perform appropriately for the audience and purpose.
- ☐ **6.1.3b** - Demonstrate performance decorum and audience etiquette appropriate for the context and venue.
- ☐ **6.1.4b** - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.
- ☐ **6.1.5b** - Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.
- ☐ **6.1.6b** - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.
- ☐ **6.1.8a** - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

RESPONDING

☐ **7.1 – Select – Choose music appropriate for a specific purpose or context.**

- ☐ **7.1.K** – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.
- ☐ **7.1.1** - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **7.1.2** - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **7.1.3** - Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- ☐ **7.1.4** - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

- ☐ **7.1.5** - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- ☐ **7.1.6** - Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.
- ☐ **7.1.7** - Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.
- ☐ **7.1.8** - 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.

☐ **7.2 – Analyze – Analyze how the structure and context of varied musical works inform the response.**

- ☐ **7.2.K** – With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.
- ☐ **7.2.1** - 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.
- ☐ **7.2.2** - Describe how specific music concepts are used to support a specific purpose in music.
- ☐ **7.2.3** - 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.)
- ☐ **7.2.4** - 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.)
- ☐ **7.2.5** - 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.)
- ☐ **7.2.6a** - Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- ☐ **7.2.7a** - Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
- ☐ **7.2.8a** - Compare how the elements of music and expressive qualities relate to the structure within programs of music.
- ☐ **7.2.6b** - Identify the context of music from a variety of genres, cultures, and historical periods.
- ☐ **7.2.7b** - Identify and compare the context of music from a variety of genres, cultures, and historical periods.
- ☐ **7.2.8b** - Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

☐ **8.1 – Interpret - Support interpretations of musical works that reflect creators’/performers’ expressive**

intent.

- ☐ **8.1.K** – With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creator’/performers’ expressive intent.
- ☐ **8.1.1** - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.
- ☐ **8.1.2** - Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.
- ☐ **8.1.3** - Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers’ interpretations to reflect expressive intent.
- ☐ **8.1.4** - Demonstrate and explain how the expressive qualities (such as dynamics tempo, and timbre) are used in performers’ and personal interpretations to reflect expressive intent.
- ☐ **8.1.5** - 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.
- ☐ **8.1.6** - Describe a personal interpretation of how creators’ and performers’ application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.
- ☐ **8.1.8** - Support 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.

☐ **9.1 – Present – Support evaluations of musical works and performances based on analysis, interpretation and established criteria.**

- ☐ **9.1.K** – With guidance, apply personal and expressive preferences in the evaluation of music.
- ☐ **9.1.1** - With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.
- ☐ **9.1.2** - Apply personal and expressive preferences in the evaluation of music for specific purposes.
- ☐ **9.1.3** - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
- ☐ **9.1.4** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context.
- ☐ **9.1.5** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
- ☐ **9.1.6** - Apply teacher-provided criteria to evaluate musical works or performances.

- ☐ **9.1.7** - Select from teacher-provided criteria to evaluate musical works or performances.
- ☐ **9.1.8** - Apply appropriate personally developed criteria to evaluate musical works or performances.

CONNECTING

☐ **10 – Connect – Synthesize and relate knowledge and personal experiences to make music.**

- ☐ **10.K** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.1** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.2** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.3** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.4** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.5** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.6** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.7** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.8** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

☐ **11 – Connect – Relate musical ideas and works with varied context to deepen understanding.**

- ☐ **11.K** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.1** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.2** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.3** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.4** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.5** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.6** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.7** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.8** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Link To Specialized Approach To Music - Proficiency Level Charts:

Novice To Intermediate (Middle school level) & Through Advanced (High School Level)

- [Harmonizing Instruments Proficiency Chart](#) (Middle & High School)
- [Traditional & Emerging Ensembles](#) (Middle & High School)
- [Music Composition & Theory](#) (High School)
- [Music Technology](#) (High School)

Student Accommodations/Modifications:

Overview –

- Accommodations Versus Modifications
 - Accommodations indicate changes to how the content is:
 - 1) Taught
 - 2) Made Accessible
 - 3) Assessed
 - Accommodations do not change what the student is expected to master.
 - The objectives of the course remain intact.
- Modifications
 - Indicates the what (content) being taught is modified.
 - The student is expected to learn something different than the general education standard

*** Please see additional accommodation/modification charts at the end of this document, which are used to highlight specific students each year.**

Special Education Students (IEP –Individualized Education Program) –

- Implemented by Special Education Self-Contained Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers (Supplemental Instruction)
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart
- Music Specific Accommodations & Modifications are highlighted in orange

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Scribe
On Computer	Preferential Seating	Study Carrel
Avoid placing the student under pressure of time or completion	Post Assignments	Assignment Pad
Limited Multiple Choice	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide Extra Assignment Time
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Test Study Guides
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Extra Drill/Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	No Handwriting Penalty	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
	Praise, private redirection, cues for expected behavior	
Teacher or student demonstration of all procedures and movement activities	Check in with students; individual feedback	Use of interactive SMART board display
Examples given of outcomes and goals	Enlarged or projected copies of handouts	Recorded music and video demonstrations of examples
Verbal rote teaching of lyrics when possible	Consistent daily routines	Peer assistance and small group activities
Restated verbal directions	Peer assistance and small group activity	Multiple choice, word bank, fill-in responses
Multi Sensory Approach - Active music making through auditory, visual, movement, and instrumental sensory activities and experiences	Recognize and give credit for oral participation/musical performance	Color coded notation & matching instrument fingering charts
Use of student videos to submit recorded demonstrations/work	Recorded music and video demonstrations of examples	Links shared with student to review material and examples

		as needed

504 Plan Students –

- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Scribe
On Computer	Preferential Seating	Study Carrel
Avoid placing the student under pressure of time or completion	Post Assignments	Assignment Pad
Limited Multiple Choice	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide Extra Assignment Time
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Test Study Guides
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Extra Drill/Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	No Handwriting Penalty	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Multi Sensory Approach - Active music making reinforced through auditory, visual, movement, and instrumental sensory activities and experiences	Links shared with student to review material and examples as needed	Recorded music and video demonstrations of examples
Teacher or student demonstration of all procedures and movement activities	Repetition of concepts	Multiple choice, word bank, fill-in responses
Examples given of outcomes and goals	Color coded notation & instrument fingerings	Peer assistance and small group activities
Verbal rote teaching of lyrics when possible	Use of interactive SMART board display	Recognize and give credit for oral participation/musical performance

English Language Learners –

- Implemented by ESL Teacher
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Scribe
On Computer	Preferential Seating	Study Carrel
Avoid placing the student under pressure of time or completion	Post Assignments	Assignment Pad
Limited Multiple Choice	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide Extra Assignment Time
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Test Study Guides
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Extra Drill/Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	No Handwriting Penalty	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Multi Sensory Approach - Active music making reinforced through auditory, visual, movement, and instrumental sensory activities and experiences	Recognize and give credit for oral participation/musical performance	Preferential seating near partners/other ELL students
Peer assistance and small group activities	Use of interactive SMART board display	Color coded notation & instrument fingerings
Teacher or student demonstration of all procedures and movement activities	Verbal rote teaching of lyrics when possible	Recorded music and video demonstrations of examples
	Links shared with student to review material and examples as needed	

Basic Skills Instruction Students or Students at Risk of School Failure (IPP –Individualized Program Plan) –

- Implemented by Special Education In-Class Resource Teachers
- Implemented by General Education Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Visual Reinforcement	Use Manipulatives	Multi-Sensory Approach
Repeat Instructions	Review Directions	Visual Reminders
Modified Tests	Oral Testing	Scribe
On Computer	Preferential Seating	Study Carrel
Avoid placing the student under pressure of time or completion	Post Assignments	Assignment Pad
Limited Multiple Choice	Prior Notice of Test	Test Setting: Administer tests in small group and/or in a separate room
Check Work in Progress	Immediate Feedback	Have Student Restate Information
Support Auditory Presentations with Visuals	Repeat Directions Quietly	Provide Extra Assignment Time
Highlight Key Words	Have the student repeat and explain directions	Modified Homework
Clean Work Area	Test Scheduling: Adding time as needed, providing frequent breaks	Test Study Guides
Concrete Examples	Extra Response Time	Extra Time Tests
Provide Models	Extra Drill/Practice	Monitor Assignments
Recognize and Give Credit for Oral Participation	No Handwriting Penalty	Post Routines
Extra Time - Written Work	Positive Reinforcement	Mindfulness Activities
Multi Sensory Approach - Active music making reinforced through auditory, visual, movement, and instrumental sensory activities and experiences	Restated verbal directions	Recorded music and video demonstrations of examples
Teacher or student demonstration of all procedures and movement activities	Repetition of concepts	Multiple choice, word bank, fill-in responses
Examples given of outcomes and goals	Color coded notation & instrument fingerings	Peer assistance and small group activities
Verbal rote teaching of lyrics when possible	Use of interactive SMART board display	Recognize and give credit for oral participation/musical performance

Gifted and Talented Students –

- Implemented by General Education Teachers
- Implemented by Special Education In-Class Resource Teachers
- Implemented by Special Area Teacher (as per discipline area)
- Accommodation and Modification Options Chart

Encourage students to explore concepts	Use thematic instruction to connect	Encourage creative expression and
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in depth and encourage independent studies or investigations.	learning across the curriculum.	thinking by allowing students to choose how to approach a problem or assignment.
Expand students' time for free reading.	Invite students to explore different points of view on a topic of study and compare the two.	Provide learning centers where students are in charge of their learning.
Brainstorming with gifted children on what types of projects they would like to explore to extend what they're learning in the classroom.	Determine where students' interests lie and capitalize on their inquisitiveness.	Refrain from having them complete more work in the same manner.
Employ differentiated curriculum to keep interest high.	Avoid drill and practice activities.	Ask students' higher level questions that require students to look into causes, experiences, and facts to draw a conclusion or make connections to other areas of learning.
If possible, compact curriculum to allow gifted students to move more quickly through the material	Encourage students to make transformations- use a common task or item in a different way.	Allow for choice.
Leadership jobs in classroom	Composition Opportunities	Additional Performance Opportunities

Assessments

Formative – (Refer to **Tools for Formative Assessment** on the Google Team Drive in the Staff Resources Folder under the Formative Assessment Folder for a list of techniques to check for understanding and how to utilize each.)

- Analyzing Student Work (Homework, Classwork, Tests, Quizzes)
- Observation
- Strategic Questioning

- Think-Pair-Share.
- Classroom Polls
- Exit Slips
- Admit Slips
- One Minute Papers
- Thumbs Up and Thumbs Down
- Extended Projects
- Self-Assessment
- Portfolio Check
- Journal Entry
- Choral Response
- LinkIt Standards Based Assessments
- Individual performance progress checks
- Ensemble performances
- Self & peer assessment
- Presentation of projects & compositions

Summative –

- End of Unit Assessment
- End of Chapter Test
- Mid-Term Exam
- Final Exam
- Project Based Assignment
- Rubrics for Instrumental Performance (see attached at end of document)

Benchmark –

- Grades K-8 Fall Benchmark/Musical Performances
- Grades K-8 Spring Benchmark/Musical Performances

Alternatives-

- Video or Sound Recorded Performances or Demonstrations
- Student Created Performances or Demonstrations
- Oral Presentations on artists
- Musicals
- Written songs
- Dances (folk dances, interpretive, etc.)
- One-on-One Conferencing
- Creative Projects

The Elements of Dance

Ask:	WHO?	DOES WHAT?	WHERE?	WHEN?	HOW?
Answer:	A dancer	moves	through space	and time	with energy
B.A.S.T.E.	BODY	ACTION	SPACE	TIME	ENERGY
Concepts (in bold font) with some suggestions for word lists and descriptors under each concept.	Parts of the Body Head, eyes, torso, shoulders, fingers, legs, feet, etc.	Axial <i>(in place)</i> Open ----- Close Rise ----- Sink or Fall Stretch ----- Bend Twist ----- Turn	Place In Place ----- Traveling	Duration Brief ----- Long	Attack Sharp ----- Smooth Sudden ----- Sustained
	Whole Body Design and use of the entire body		Size Small ----- Large	Speed Fast ----- Slow	Tension Tight ----- Loose
	Initiation Core Distal Mid-limb Body Parts	Laban Effort Actions Press Flick Wring Dab Slash Glide Punch Float	Level High ----- Low	Beat Steady ----- Uneven	Force Strong ----- Gentle
	Patterns Upper/lower body, homologous, contralateral, midline, etc.	Traveling <i>(locomotor)</i> Crawl, creep, roll, scoot, walk, run, leap, jump, gallop, slide, hop, skip, do-si-do, chaîné turns and many more!	Direction Forward ----- Backward Upward ----- Downward Sideward ----- Diagonally Liner ----- Rotating	Tempo Quick ----- Slow	Weight Heavy ----- Light Strength: push, horizontal, impacted Lightness: resist the down, initiate up Resiliency: rebound, even up and down
	Body Shapes Symmetrical/Asymmetrical Rounded Twisted Angular Arabesque	<i>This is just a starting list of movements. Many techniques have specific names for similar actions. "Sauté" is a ballet term for "jump."</i>	Pathway Traveling, traced in air curved, straight, angular, zig-zag, etc.	Accent Single ----- Multiple On Beat ----- Syncopated Predictable ----- Unpredictable	
	Body Systems Muscles Bones Organs Breath Balance Reflexes		Plane Sagittal (Wheel) Vertical (Door) Horizontal (Table)	Rhythmic Pattern Patterned ----- Free Metric Breath, 2/4, 6/8, etc waves, Polyrhythms word cues, Cross-rhythm event cues, Tāla felt time	Flow Bound (Controlled) ----- Free
	Inner Self Senses Perceptions Emotions Thoughts Intention Imagination		Focus Inward ----- Outward Direct ----- Indirect	Timing Relationships Before After Unison Sooner Than Faster Than	Energy Qualities Vigorous, languid, furious, melting, droopy, wild, lightly, jerkily, sneakily, timidly, proudly, sharp, smooth, sudden, sustained etc.
			Relationships In Front --- Behind/Beside Over ----- Under Alone ----- Connected Near ----- Far Individual & group proximity to object		

MEDIA ARTS Standards Incorporated in the Music Curriculum

By The End Of Grade 2

- 1.2.2.Cr1a: Discover, share and express ideas for media artworks through experimentation, sketching and modeling
- 1.2.2.Pr4a: With guidance and moving towards independence, combine art forms and media content into media artworks such as an illustrated story or narrated animation.
- 1.2.2.Re7a: Identify, share and describe the components and messages in media artwork.
- 1.2.2.Re7b: Identify, share and describe a variety of media artworks created from different experiences in response to global issues including climate change
- 1.2.2.Re8a: Share observations, identify the meanings, and determine the purposes of media artworks, considering personal and cultural context.
- 1.2.2.Cn10a: Use personal experiences, interests, information and models in creating media artworks.
- 1.2.2.Cn10b: Share and discuss experiences of media artworks, describing their meaning and purpose.
- 1.2.2.Cn11a: Discuss and demonstrate how media artworks, messages environments and ideas relate to everyday and cultural life, such as daily activities, popular media, connections with family and friends

By The End Of Grade 5

- 1.2.5.Cr1c: Connect media artwork to personal experiences and the work of others
- 1.2.5.Pr4a: Practice combining various academic arts, media forms, and content into unified media artworks such as animation, music, and dance.
- 1.2.5.Pr4b: Demonstrate understanding of combining a variety of academic, arts and content with an emphasis on coordinating elements into a comprehensive media artwork.
- 1.2.5.Pr4c: Create media artworks through integration of multiple contents and forms.
- 1.2.5.Re8a: Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
- 1.2.5.Cn10b: Identify, examine and show how media artworks form meanings, situations and cultural experiences, such as news and cultural events
- 1.2.5.Cn11a: Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).
- 1.2.5.Cn11b: Examine, discuss and interact appropriately with media arts tools and environments, considering safety, ethics, rules, and media literacy

By The End Of Grade 8

- 1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and co

Instructional & Supplemental Materials In The Music Classroom:

- Online Music Resources
 - Musicplay by Themes & Variations /Denise Gagne
 - John Jacobson Online
 - MakeMusic/Soundtrap Digital Audio Workstation DAW (Specialized Approach To Music Technology)
 - Chrome Music Lab (Specialized Approach To Music Technology)
 - Hal Leonard Online Resources (Diversity, Equity, Inclusion)
 - Little Kids Rock Piano, Guitar, Vocal, Ukulele, Percussion Resources (Specialized Approach To Music Ensembles)
 - TeachRock.org (Diversity, Equity, Inclusion)
 - Prodigies Music (Specialized Approach To Music Composition & Theory)
 - Sight Reading Factory (Specialized Approach To Music Composition & Theory)
- Texts
 - Spotlight On Music - McGraw Hill Publishers
 - Music Express Magazine - Hal Leonard Publishing (Diversity, Equity, Inclusion)
 - Music Alive Music From Around The World - Hal Leonard Publishing (Diversity, Equity, Inclusion)
 - Recorder Star - Ed Sueta Publishing (Specialized Approach To Music Ensembles)
 - Rainbow Ukulele - Pitch Publications (Specialized Approach To Music Ensembles)
 - World Playground MultiCultural Musical Curriculum Set - Putumayo World Music (Diversity, Equity, Inclusion)
 - Music Of Many Cultures - Mark Twain Media Publishing (Diversity, Equity, Inclusion)
 - World Music Drumming Cross Cultural Curriculum - Will Schmid (Diversity, Equity, Inclusion)
 - Planet Jams / World Rhythms & Percussion Instruments - Mark Burrows (Diversity, Equity, Inclusion)
 - The ABC's of My Feelings and Music - Scott & Stephanie Edgar (Social Emotional Learning SEL)
 - Various Fiction or Song Books - Example: Change Sings - Amanda Gorman (Social Emotional Learning SEL)(Diversity, Equity, Inclusion)
- Classroom Instruments & Manipulatives including:

<ul style="list-style-type: none"> ○ Pitched and nonPitched Percussion ○ Mallet Instruments ○ World Instruments ○ Found Sounds & Body Percussion ○ Bean Bags & Scarves 	<ul style="list-style-type: none"> ○ Student Folders & Listening Logs ○ Recorders ○ Keyboards Pianos ○ Ukuleles
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Interdisciplinary Connections To The Music Curriculum:

DANCE Standards Incorporated in the Music Curriculum

By The End Of Grade 2

- 1.1.2.Cr1a: Demonstrate movement in response to a variety of sensory stimuli (e.g., music, imagery, objects) and suggest additional sources for movement ideas.
- 1.1.2.Cr2a: Create a movement sequence with a beginning, middle and end. Incorporate the use of a choreographic device.
- 1.1.2.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.
- 1.1.2.Pr4a: Perform planned and improvised movement sequences, with variations in direction (e.g., forward/backward, up/down, big/small, sideways, right/left, diagonal), spatial level (e.g., low, middle, high), and spatial pathways (e.g., straight, curved, circular, zigzag), alone and in small groups.
- 1.1.2.Pr4b: Perform planned and improvised movement sequences, with variations in tempo, meter, and rhythm, alone and in small groups.
- 1.1.2.Pr4c: Demonstrate contrasting dynamics and energy with accuracy (e.g., loose/tight, light/heavy, sharp/smooth).
- 1.1.2.Pr5b: Identify basic body parts and joints (e.g., limb, bone) and joint actions (e.g., bend, rotate). Examine how basic body organs (e.g., brain, lungs, heart) relate and respond to dance movements.
- 1.1.2.Pr5e: Explore locomotor action vocabulary (e.g., gallop, hop, slide, skip) and non-locomotor action vocabulary (e.g., bending, stretching, twisting) and execute codified movements from various styles/genres with genre specific alignment. Demonstrate, through focused practice and repetition (e.g., breath control, body part initiations, body sequencing).
- 1.1.2.Pr6b: Rehearse a simple dance using full body movement. Demonstrate the ability to recall the sequence and spatial elements.
- 1.1.2.Pr6c: Dance for and with others in a designated space identifying a distinct area for audience and performers.
- 1.1.2.Pr6d: Use simple production elements (e.g., hand props, scenery, media projections) in a dance work.
- 1.1.2.Re7a: Demonstrate movements in a dance that develop patterns.
- 1.1.2.Re7b: Observe and describe performed dance movements from a specific genre or culture.
- 1.1.2.Cn11a: Observe a dance and relate the movement to the people or environment in which the dance was created and performed

By The End Of Grade 5

- 1.1.5.Cr2a: Select a choreographic device to expand movement possibilities, create patterns and structures and develop a main idea. Use dance terminology to explain movement choices.
- 1.1.5.Cr2b: Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.
- 1.1.5.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of space. Establish relationships with other dancers, increasing spatial awareness and design (e.g., diverse pathways, levels, patterns, focus, near/far).
- 1.1.5.Pr4b: Perform planned and improvised movement sequences with increasing complexity in the use of time/rhythm by accurately transferring rhythmic patterns from the auditory to the kinesthetic and responding immediately to tempo changes.

- 1.1.5.Pr4c: Perform planned and improvised movement sequences and dance combinations applying a variety of dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose.)
- 1.1.5.Pr6a: Apply visualization, motor imagery and breath to enhance body mechanics and the quality of a movement skill.
- 1.1.5.Pr6b: Rehearse a dance to improve group awareness, unison movement, consistency, and attention to detail.
- 1.1.5.Pr6c: Dance for and with others in formal and informal settings. Identify and modify the main areas of a performance space and body movements using production terminology (e.g., stage left, stage right, center stage, upstage, downstage).
- 1.1.5.Re7b: Compare and contrast qualities and characteristics to another dance genre or culture. Use basic dance terminology and elements of dance to describe the qualities and characteristics.
- 1.1.5.Re9a: Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.
- 1.1.5.Cn11a: Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

By The End Of Grade 8

- 1.1.8.Cr1a: Implement movement created from a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) to develop an original dance study.
- 1.1.8.Cr2a: Demonstrate a variety of choreographic devices and dance structures (e.g., ABA, palindrome, theme and variation, rondo, retrograde, inversion, narrative, accumulation), to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to articulate and justify reasons for movement choices.
- 1.1.8.Pr4a: Perform planned and improvised movement sequences with increasing complexity in the use of floor and air pathways, including various spatial designs for movement interest and contrast to sculpt the body in space.
- 1.1.8.Pr4b: Perform planned and improvised movement sequences of varying lengths with increasing complexity in the use of metric, kinesthetic and breath phrasing.
- 1.1.8.Pr4c: Perform planned and improvised movement sequences and dance combinations applying dynamic phrasing, energy, emotional intent, and characterization.

- *****These Dance standards would be addressed every day in the music curriculum through locomotor and non locomotor movements that correspond, interact with, demonstrate, compare, and present the musical elements such as form, tempo, dynamics, articulation, history/culture, etc.**
- **Elements of Dance Chart:**

ntent to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

- *****These Media standards would be addressed in the music curriculum through creative projects that correspond, interact with, demonstrate, compare, and present the musical elements such as form, tempo, dynamics, articulation, history/culture, etc.**

THEATRE Standards Incorporated in the Music Curriculum

By The End Of Grade 2

- 1.4.2.Cr1a: Propose potential character choices and plot details in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr1b: Collaborate with peers to conceptualize props, costumes and scenery in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr1c: Identify ways in which voice, gestures, movements, and sounds may be used to create or retell a story in guided drama experiences (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr2b: Contribute original ideas and make decisions as a group to advance a story in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Cr3b: Identify similarities and differences in sounds and movements in a guided drama experience (e.g., process drama, story drama, creative drama)
- 1.4.2.Pr4a: With prompting and support, demonstrate the physical movement, voice and sound which are fundamental to creating drama experiences (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr4b: Explore and experiment with various technical elements in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Pr6a: Use voice, sound, movement, and gestures to communicate emotions in a guided drama experience; informally share guided drama experiences (e.g., process drama, story drama, creative drama) with peers.
- 1.4.2.Re8a: With prompting and support, actively engage and build on others' ideas in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re8b: Identify and use props and costumes that might be used in a guided drama experience (e.g., process drama, story drama, creative drama).
- 1.4.2.Re9a: With prompting and support, identify and explain preferences and emotions in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance, and explain how personal preferences and emotions affect an observer's response in a guided drama experience (e.g., process drama, story drama, creative drama), or theatre performance
- 1.4.2.Cn10a: With prompting and support, identify similarities between characters in dramatic play or a guided drama experience and relate character emotions and experiences to personal experiences of self and peers (e.g., process drama, story drama, creative drama).
- 1.4.2.Cn11a: With prompting and support, identify similarities and differences in stories and various art forms from one's own

community and from multiple cultures in a guided drama (e.g., process drama, story drama, creative drama) experience about global issues, including climate change.

1.4.2.Cn11b: Collaborate on the creation of a short scene based on personal perspectives and understandings.

By The End Of Grade 5

- 1.4.5.Cr1a: Create roles, imagined worlds and improvised stories in a drama/theatre work articulating the physical qualities of characters, visual details of imagined worlds, and given circumstances, of improvised stories in a drama/theatre work.

1.4.5.Cr1b: Imagine, articulate, and design ideas for costumes, props and sets that support the story, given circumstances, and characters in a drama/theatre work.

1.4.5.Cr1c: Imagine how a character's inner thoughts impact their actions and collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work.

1.4.5.Cr2b: Participate and identify defined responsibilities required to present a drama/theatre work informally to peers/audience and participate in the process.

1.4.5.Cr3a: Collaborate with peers to revise, refine, adapt and improve ideas to fit the given parameters of an improvised or scripted drama/theatre work through self and collaborative review.

1.4.5.Cr3b: Use and adapt sounds and movements in a guided drama experience.

1.4.5.Pr4a: Participate in, propose, and practice a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work

1.4.5.Re7a: Identify, explain and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.

1.4.5.Re8a: Develop and implement a plan to evaluate drama/theatre work.

1.4.5.Re2b: Analyze technical elements from multiple drama/theatre works and assess how the technical elements may support or represent the themes or central ideas of drama/theatre works.

1.4.5.Re8c: Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work

1.4.5.Re9a: Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work and justify responses to drama/theatre work based on personal experience.

1.4.5.Re9b: Explain responses to characters based on cultural perspectives when participating in or observing drama/theatre work.

1.4.5.Cn10a: Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.

1.4.5.Cn11a: Identify, respond to and investigate connections to global issues including climate change and other content areas in a dramatic/theatrical work.

1.4.5.Cn11b: Compare the drama/theatre conventions of a given time period with those of the present.

By The End Of Grade 8

- 1.4.8.Cr1c: Explore, describe and develop given circumstances of a scripted or improvised character in a theatrical work.
- 1.4.8.Re7a: Describe and record personal reactions to artistic choices in a theatrical work.
- 1.4.8.Re7b: Compare recorded personal and peer reactions to artistic choices in a theatrical work.

VISUAL ARTS Standards Incorporated in the Music Curriculum**By The End Of Grade 2**

- 1.5.2.Cr1a: Engage in individual and collaborative exploration of materials and ideas through multiple approaches, from imaginative play to brainstorming, to solve art and design problems.
- 1.5.2.Cr1b: Engage in individual and collaborative art making through observation and investigation of the world, and in response to personal interests and curiosity
- 1.5.2.Cr2a: Through experimentation, build skills and knowledge of materials and tools through various approaches to art making.
- 1.5.2.Cr2b: Demonstrate safe procedures for using and cleaning art tools, equipment and studio spaces
- 1.5.2.Re7a: Identify works of art based on personal connections and experiences. Describe the aesthetic characteristics within both the natural and constructed world.
- 1.5.2.Re7b: Describe, compare and categorize visual artworks based on subject matter and expressive properties
- 1.5.2.Re8a: Categorize and describe works of art, by identifying subject matter, details, mood, and formal characteristics.
- 1.5.2.Cn10a: Create art that tells a story or describes life events in home, school and community
- 1.5.2.Cn11a: Compare, contrast and describe why people from different places and times make art.
- 1.5.2.Cn11b: Describe why people from different places and times make art about different issues, including climate change.

By The End Of Grade 5

- 1.5.5.Cr1b: Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.
- 1.5.5.Cr2c: Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
- 1.5.5.Cr3a: Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.
- 1.5.5.Pr4a: Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork
- 1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses.
- 1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements
- 1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.

By The End Of Grade 8

1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.

1.5.8.Cr1b: Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.

1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process

1.5.8.Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.

1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions

1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed

1.5.8.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity

1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.

1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.

READING - LAL Standards Incorporated in the Music Curriculum:

CCSS.ELA-LITERACY.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text

CCSS.ELA-LITERACY.CCRA.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.R.10 Read and comprehend complex literary and informational texts independently and proficiently

- *****These reading standards would be addressed in the music curriculum through reading and analyzing an informational text or website related to the style, musical or compositional elements in the music, or about a composer. Students would then summarize, discuss or write a short response or summary about the readings.**

WRITING - LAL Standards Incorporated in the Music Curriculum:

CCSS.ELA-LITERACY.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

CCSS.ELA-LITERACY.CCRA.W.7 Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.CCRA.W.8 Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

- *****These writing standards would be addressed in the music curriculum through writing prompts, worksheets, exit slips, and journaling relating to the style, musical or compositional elements in the music, or about an instrumental concept or a composer. Students may be asked to synthesize information to answer complex questions that require extended time, as part of a larger research project that will be presented to the class.**

SPEAKING & LISTENING - LAL Standards Incorporated in the Music Curriculum:

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-LITERACY.CCRA.SL.4 Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

CCSS.ELA-LITERACY.CCRA.SL.6 Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CCSS.ELA-LITERACY.CCRA.L.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.CCRA.L.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-LITERACY.CCRA.L.6 Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

- *****These speaking and listening standards would be addressed in the music curriculum through individual participation in class discussions, the verbal presentation of ideas and reading/research findings, recited presentation of ideas on student worksheets or listening journals, students presenting feedback, stating and defending opinions, and the appropriate and correct usage of musical terms/vocabulary when sharing or leading others in projects.**

MATH Standards Incorporated in the the Music Curriculum:

CCSS.MATH.PRACTICE.MP1 Make sense of problems and persevere in solving them.

CCSS.MATH.PRACTICE.MP2 Reason abstractly and quantitatively.

CCSS.MATH.PRACTICE.MP3 Construct viable arguments and critique the reasoning of others.

CCSS.MATH.PRACTICE.MP5 Use appropriate tools strategically.

CCSS.MATH.PRACTICE.MP6 Attend to precision.

CCSS.MATH.PRACTICE.MP7 Look for and make use of structure.

CCSS.MATH.PRACTICE.MP8 Look for and express regularity in repeated reasoning.

- *****These math standards would be addressed in the music curriculum through the manipulation, application, composition and performance of note values (fractions) in rhythmic and melodic patterns; movement, performance and composition of rhythmic and melodic patterns within of various meters (binary, ternary, compound meters); the study and application of musical forms and arrangements (AB, ABA, Rondo, Sonata, etc); defining and application/manipulation of BPM/steady beat.**

SCIENCE Standards Incorporated in the Music Curriculum:

1-PS4-1 Plan and conduct investigations to provide evidence that vibrating materials can make sound and that sound can make materials vibrate. [Clarification Statement: Examples of vibrating materials that make sound could include tuning forks and plucking a stretched string. Examples of how sound can make matter vibrate could include holding a piece of paper near a speaker making sound and holding an object near a vibrating tuning fork.]

1-PS4-4 Use tools and materials to design and build a device that uses light or sound to solve the problem of communicating over a distance.

- *****These science standards would be addressed in the music curriculum through the exploration and study of vocal and instrumental construction/design, and methods of sound production, and the methods by which sound waves are elongated, compressed, distorted and manipulated in music to create desired sounds and timbres (tone colors); the measurement of sound (decibels, wavelengths); the classification of instruments into families, measuring and comparing physical properties of instruments; projects relating to human vocal sound production; demonstrations of sound waves travel from the source to the ear.**

SOCIAL STUDIES Standards Incorporated in the Music Curriculum:

6.1.2.CivicsCM.2: Use examples from a variety of sources to describe how certain characteristics can help individuals collaborate and solve problems (e.g., open-mindedness, compassion, civility, persistence).

- *****These social studies standards would be addressed in the music curriculum through the placement of musical events, innovations, songs, and musicians in world locations and historical eras using timelines and maps; relation of the musical timelines to the events occurring during major eras in world history; explaining how the present is connected to the past through story-song lyrics, instrumental choices, and musical genres/styles; study of the evolution of methods of music production, instruments, technology, musical styles, and methods of recording and distribution throughout time periods; defining major events in music history and how they are related to one another in time; the performance of a wide variety of world music (drumming, singing in various world languages, listening and analyzing and reacting to world music examples); the study of American music history; study of various indigenous and world music instruments, composers and performers.**

WORLD LANGUAGES Standards Incorporated in the Music Curriculum:

- 7.1.NL.IPRET.1: Identify a few memorized and practiced words contained in oral, viewed, and written chunks of language in culturally authentic materials when supported by visual cues such as pictures and gestures and text support such as bolded words, bulleted lists, and/or captions.
 - 7.1.NL.IPRET.2: Respond with physical actions and/or gestures to simple oral directions, commands, and requests.
 - 7.1.NL.IPRET.3: Recognize a few common gestures associated with the target culture(s).
 - 7.1.NL.IPRET.4: Recognize a few memorized words related to weather and climate in the target culture(s) and in students' own cultures in highly contextualized oral texts
- *****These world language standards would be addressed in the music curriculum through the usage, writing and application of various Italian and German musical terms and symbols (ex. crescendo, largo, andante, pizzicato, etc.) in musical scores and compositions, writing assignments, and verbally in discussion; Singing traditional songs in various world languages, through culturally authentic presentation and correct pronunciations of phrases/words; The performance of a wide variety of instrumental world music (drumming, listening and analyzing and reacting to world music examples); The study of various indigenous and world music instruments, composers and performers; the performance of**

musical song lyrics in ASL (American Sign Language).

COMPREHENSIVE HEALTH & PHYSICAL EDUCATION
Standards Incorporated in the Music Curriculum:

- 2.1.2.PGD. 2: Develop an awareness of healthy habits (e.g., wash hands, cough in arm, brush teeth).
- 2.1.2.EH.1: Explain the meaning of character and how it is reflected in the thoughts, feelings and actions of oneself and others.
- 2.1.2.EH.2: Identify what it means to be responsible and list personal responsibilities.
- 2.1.2.EH.3: Demonstrate self-control in a variety of settings (e.g., classrooms, playgrounds, special programs).
- 2.1.2.EH.4: Demonstrate strategies for managing one's own emotions, thoughts and behaviors. •
- 2.1.2.EH.5: Explain healthy ways of coping with stressful situations.
- 2.1.2.SSH.3: Describe different kinds of families locally, nationally and globally and note similarities in the ways in which they keep their children safe.
- 2.1.2.SSH.4: Determine the factors that contribute to healthy relationships within a family.
- 2.1.2.SSH.5: Identify basic social needs of all people.
- 2.1.2.SSH.6: Determine the factors that contribute to healthy relationships.
- 2.1.2.SSH.7: Explain healthy ways for friends to express feelings for and to one another.
- 2.1.2.SSH.8: Demonstrate healthy ways to respond to disagreements or conflicts with others (e.g., leave, talk to trusted adults, tell a sibling or peer).
- 2.1.2.SSH.9: Define bullying and teasing and explain why they are wrong and harmful.
- 2.1.2.CHSS.5: Identify situations that might result in individuals feeling sad, angry, frustrated, or scared.
- 2.1.2.CHSS.6: Identify individuals who can assist with expressing one's feelings (e.g., family members, teachers, counselors, medical professionals).
- 2.1.5.SSH.1: Describe gender-role stereotypes and their potential impact on self and others.
- 2.1.5.SSH.3: Demonstrate ways to promote dignity and respect for all people (e.g. sexual orientation, gender identity and expression, race, ethnicity, socio-economic status, differing ability, immigration status, family configuration).
- 2.1.5.SSH.4: Describe how families can share common values, offer emotional support, and set boundaries and limits.
- 2.1.5.SSH.5: Explain the importance of communication with family members, caregivers and other trusted adults about a variety of

topics.

2.1.5.SSH.6: Describe the characteristics of healthy versus unhealthy relationships among friends and with family members.

2.1.5.SSH.7: Define teasing, harassment and bullying and provide examples of inappropriate behaviors that are harmful to others.

2.1.5.CHSS.3: Describe strategies that are useful for individuals who are feeling sadness, anger, anxiety, or stress.

2.1.8.PGD.4: Analyze the relationship between healthy behaviors and personal health.

2.1.8.EH.1: Compare and contrast stress management strategies that are used to address various types of stress-induced situations (e.g., academics, family, personal relationships, finances, celebrations, violence).

2.1.8.EH.2: Analyze how personal attributes, resiliency, and protective factors support mental and emotional health.

2.1.8.SSH.2: Develop a plan for the school to promote dignity and respect for people of all genders, gender identities, gender expressions, and sexual orientations in the school community.

2.1.8.SSH.3: Demonstrate communication skills that will support healthy relationships

2.1.8.SSH.4: Compare and contrast the characteristics of healthy and unhealthy relationships.

2.1.8.SSH.5: Analyze the similarities and differences between friendships, romantic relationships and sexual relationships.

2.1.8.SSH.6: Examine how culture influences the way families cope with traumatic situations, crisis, and change.

2.1.8.CHSS.8: Analyze difficult situations that might lead to feelings sadness, anxiety and or depression and identify individuals, agencies or places in the community where assistance may be available.

2.1.12.EH.1: Recognize one's personal traits, strengths, and limitations and identify how to develop skills to support a healthy lifestyle.

2.1.12.EH.2: Analyze factors that influence the emotional and social impact of mental health illness on the family

2.1.12.EH.3: Describe strategies to appropriately respond to stressors in a variety of situations (e.g., academics, relationships, shootings, death, car accidents, illness).

2.1.12.EH.4: Analyze and adapt mental and emotional health messages and communication techniques to peers and other specific target audience (e.g., dimensions of health).

2.1.12.SSH.1: Analyze the influences of peers, family, media, social norms and culture on the expression of gender, sexual orientation, and identity.

2.1.12.SSH.2: Advocate for school and community policies and programs that promote dignity and respect for people of all genders, gender expressions, gender identities, and sexual orientations.

2.1.12.SSH.3: Analyze current social issues affecting perceptions of sexuality, culture, ethnicity, disability status and make recommendations to address those issues.

2.1.12.SSH.4: Demonstrate strategies to prevent, manage, or resolve interpersonal conflicts without harming self or others (defining and understanding the laws of consent and dating violence).

2.1.12.CHSS.9: Develop an action plan to assist individuals who have feelings of sadness, anxiety, stress, trauma, or depression and share this information with individuals who will benefit.

Physical Wellness

2.2.2.MSC.1: Perform a combination of sequences of locomotor movements and rhythmic activities (e.g., walking, balancing, hopping, skipping, running).

2.2.2.MSC.2: Differentiate non-locomotor and locomotor movements as well transferring body weight (e.g., stretching, bending, twisting, curling).

2.2.2.MSC.3: Demonstrate manipulative movements (e.g., throwing, catching, dribbling, running, kicking) while moving in personal and general space, time, directions, pathways and ranges.

2.2.2.MSC.4: Differentiate manipulative movements (e.g., throwing, catching, dribbling).

2.2.2.MSC.5: Adjust and correct movements and skill in response to feedback.

2.2.2.MSC.7: Demonstrate kindness towards self and others during physical activity to create a safe and caring environment.

2.2.2.PF.2: Explore how to move different body parts in a controlled manner.

2.2.2.LF.1: Express one's feeling and emotions when involved in movement and physical activities to increase positive behaviors.

2.2.5.MSC.1: Demonstrate body management skills and control when moving in relation to others, objects, and boundaries in personal and general space (e.g., coordination, balance, flexibility, agility).

2.2.5.MSC.2: Explain and demonstrate movement sequences, individually and with others, in response to various tempos, rhythms, and musical styles.

2.2.5.MSC.3: Demonstrate and perform movement skills with developmentally appropriate control in isolated settings (e.g., skill practice) and applied settings (e.g., games, sports, dance, recreational activities).

2.2.5.MSC.4: Develop the necessary body control to improve stability and balance during movement and physical activity.

2.2.5.MSC.5: Correct movement skills and analyze concepts in response to external feedback and self-evaluation with understanding and demonstrating how the change improves performance.

2.2.8.MSC.1: Explain and demonstrate the transition of movement skills from isolated settings (e.g., skill practice) into applied settings (e.g., games, sports, dance, recreational activities).

2.2.8.MSC.2: Demonstrate control of motion in relationship between force, flow, time, and space in interactive dynamic environments.

2.2.8.MSC.3: Create and demonstrate planned movement sequences, individually and with others, based on tempo, beat, rhythm,

music, and physical activities (e.g., creative, cultural, social, fitness aerobics, dance, yoga).

2.2.8.MSC.4: Analyze, and correct movements and apply to refine movement skills.

2.2.12.MSC.2: Analyze application of force and motion (e.g., weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.

2.2.12.MSC.3: Design, lead and critique rhythmic and physical activity that includes variations in time, space, force, flow, and relationships (e.g., creative, cultural, social, aerobics dance, fitness).

2.3.2.PS.1: Demonstrate personal habits and behaviors that contribute to keeping oneself and others healthy and the environment clean and safe.

2.3.5.PS.4: Develop strategies to safely communicate through digital media with respect.

2.3.5.PS.5: Communicate personal boundaries and demonstrate ways to respect other people's personal boundaries.

2.3.8.PS.6: Demonstrate strategies to use social media safely, legally, and respectfully (e.g., sexting, sextortion).

2.3.8.PS.7: Evaluate the impact of technology and social media on relationships (e.g., consent, communication, respect).

2.3.12.PS.1: Apply a thoughtful decision-making process to evaluate situations and influences that could lead to healthy or unhealthy consequences (e.g., peers, media).

2.3.12.PS.8: Develop strategies to communicate effectively, safely, and with empathy when using digital devices in a variety of situations (e.g., cyberbullying, sexting).

2.3.12.PS.9: Evaluate strategies to use social media safely, legally, and respectfully.

2.3.12.PS.10: Analyze the short- and long-term consequences of sharing sexually explicit images (sexting) or messages with individuals or posting online.

2.3.12.HCDM.6: Analyze and discuss the evidence of the emotional and social impact of mental health illness on families, communities, and states (e.g., depression, anxiety, Alzheimer's, panic disorders, eating disorders, impulse disorders).

2.3.12.ATD.1: Examine the influences of drug use and misuse on an individual's social, emotional and mental wellness.

2.3.12.ATD.2: Compare and contrast the incidence and impact of commonly abused substances on individuals and communities in the United States and other countries (e.g., tobacco, e-cigarettes, vaping products, alcohol, marijuana products, inhalants, anabolic steroids, other drugs).

2.3.12.ATD.3: Explore the relationship between individuals who abuse alcohol, tobacco, and other drugs with an increase in intentional and unintentional health-risk behaviors.

2.3.12.DSDT.1: Correlate duration of drug use and abuse to the incidence of drug-related deaths, injuries, illness, and academic performance.

2.3.12.DSDT.2: Analyze personal choices and behaviors related to substance use and misuse to determine if they align with personal values and beliefs

2.3.12.DSDT.5: Evaluate the effectiveness of various strategies and skills that support an individual's ability to stop misusing and abusing drugs and remain drug free (counseling, peer coaching, professional peer support group, and family counseling and support).

- *****These comprehensive health and physical education standards would be addressed in the music curriculum through the incorporation of both small locomotive movements to demonstrate concepts (beat tapping, finger plays, instrumental fingerings and performance techniques on piano/ukulele/recorder); large locomotive movements to experience and reinforce musical concepts (stomping, galloping, tiptoe, and other forms of dance, classroom and riser performance choreography); physical control/manipulation of tools of learning (instrumental mallets, rhythm sticks, hula hoops); practice and application of safe and sanitary methods of instrument maintenance and cleaning; breath awareness and vocal control methods; and the study of safe sound and listening levels/decibels; mention and acknowledgement of the negative effects of drug abuse on the mental and physical health, lifespan of popular and historical figures in musical history, where appropriate, ; Examples and effects of musicians, and their influence as role models to young people; the study and practice of healthy singing methods and healthy practices to maintain singers and performers health.**

Social Emotional Learning and Music (SEL)

In order for SEL education and tools to be effectively used in music education the use must be intentional, embedded into the musical process and product, and sustained. Musical social emotional learning must be a collaborative effort with students, never something done to students. To capitalize on the transformative potential of the music classroom, focus must be put on helping students in these key areas:

- Better understand their identity and how that informs their beliefs, mindsets, and decisions.
- Facilitate a sense of belonging in the music classroom where students and educators feel safe taking risks and being vulnerable.
- Amplifying student voices so they are experiencing agency and affecting meaningful change in their classrooms, schools, and community.

Why is SEL important now – and its connection to music education? (Video Below)

While SEL has been around for more than 2 decades, it has recently been an emerging educational priority as our school leaders have

confronted the ever-increasing signs of stress and trauma our students are experiencing. The alarming rise in child and teen mental health challenges (appearing as early as Kindergarten), have contributed to what is clearly a mental health crisis in our schools and society. All of this was occurring prior to COVID-19.

The COVID-19 pandemic has only exacerbated these challenges due to missed milestones (graduations, concerts, proms, trips, athletics, student activities, travel), trauma, loss, loneliness, and even questions regarding career aspirations and finding a successful pathway to one's own passion in life.

The confluence of student mental health and well-being and the COVID-19 pandemic has placed the need for SEL front and center as our students return to their schools. Long after the fiscal and public health crisis recedes from our view... the mental health crisis will remain for years to come.

Over the past few years there has been increasing recognition about the unique connection between music and arts education and social and emotional learning. In fact, noted SEL pioneer Dr. Maurice Elias from the Rutgers Social Emotional and Character Development Lab stated:

“I believe everyone will soon come to realize that our arts educators are the secret weapon to implementation of social-emotional learning in our schools.”

The number one priority of our schools as we emerge from the pandemic is the social emotional well-being of our students, faculty, and staff and music education and educators will play a critical role

As we return to school it is critical to remember that our students will not learn:

- until they feel safe
- until they feel valued
- until they have a sense of belonging, and
- until they are heard

That is why the intersection between music and arts education and social emotional learning will be so important as our students return to schools.

[Link for more information](#)

[Source](#) By Dr. James Weaver and Team on May 10, 2021

- [Link To Arts Ed SEL .org](#)

Dedicated to illuminating the intersection between arts education and social emotional learning to facilitate the embedded, intentional, and sustained application of SEL-informed arts education.

- [Link To SOCIETY FOR MUSIC TEACHER EDUCATION SEL POSITION STATEMENT](#)

Incorporation of 21st Century Skills & Standards - Career Readiness, Life Literacies, and Key Skills In Music Curriculum:

Rapid advancements in technology and subsequent changes in the economy have created opportunities for individuals to compete and connect on a global scale. In this increasingly diverse and complex world, the successful entrepreneur or employee must not only possess the requisite education for specific industry pathways but also employability skills necessary to collaborate with others and manage resources effectively in order to establish and maintain stability and independence. This document outlines concepts and skills necessary for New Jersey's students to thrive in an ever-changing world. Intended for integration throughout all K–12 academic and technical content areas, the New Jersey Student Learning Standards- Career Readiness, Life Literacies, and Key Skills (NJSLS-CLKS) provides the framework for students to learn the concepts, skills, and practices essential to the successful navigation of career exploration and preparation, personal finances and digital literacy.

Mission

Career readiness, life literacies, and key skills education provides students with the necessary skills to make informed career and

financial decisions, engage as responsible community members in a digital society, and to successfully meet the challenges and opportunities in an interconnected global economy.

Vision

An education in career readiness, life literacies, and key skills fosters a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success;
- Uses effective communication and collaboration skills and resources to interact with a global society;
- Possesses financial literacy and responsibility at home and in the broader community;
- Plans, executes, and alters career goals in response to changing societal and economic conditions; and
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Revised Standards

Framework for NJ Designed Standards

The design of this version of the NJSLS-Career Readiness, Life Literacies, and Key Skills (NJSLS-CLKS) is intended to:

- promote the development of curricula and learning experiences that reflect the vision and mission of Career Readiness, Life Literacies, and Key Skills as stated at the beginning of this document;
- foster greater coherence and appropriate progressions across grade bands;
- establish meaningful connections among the major areas of study;
- prioritize the important ideas and core processes that are central and have lasting value beyond the classroom; and
- reflect the habits of mind central to Career Readiness, Life Literacies, and Key Skills that lead to post-secondary success

Incorporation of 21st Century Skills & Standards - Financial Literacy - into the Music Curriculum:

- N.J.S.A. 18A:35-4.34 that requires school districts to incorporate financial literacy instruction in each of the grades six through eight to pupils enrolled in those grades, beginning in the 2019-2020 school year. The law states that the instruction must: (1) be appropriate to, and reflect the age and comprehension of, the students enrolled in the particular grade level; and (2) include content on budgeting, savings, credit, debt, insurance, investment, and other issues

associated with personal financial responsibility as determined by the State Board.

<https://homeroom5.doe.state.nj.us/broadcasts/2019/APR/26/20024/Guidance%20on%20Middle%20School%20Personal%20Financial%20Literacy%20Requirement.pdf>

- Personal Financial Literacy FAQ <https://www.state.nj.us/education/aps/cccs/career/FLFAQ.htm>
- Complete Financial Literacy Standards: [STANDARDS 2020](#)

Financial Literacy Standards Incorporated in the Music Curriculum:

- 9.1.2.CR.1: Recognize ways to volunteer in the classroom, school and community.
- 9.1.2.CR.2: List ways to give back, including making donations, volunteering, and starting a business.
- 9.1.2.FP.1: Explain how emotions influence whether a person spends or saves.
- 9.1.2.FP.2: Differentiate between financial wants and needs.
- 9.1.2.FP.3: Identify the factors that influence people to spend or save (e.g., commercials, family, culture, society).
- 9.1.2.RM.1: Describe how valuable items might be damaged or lost and ways to protect them.
- 9.1.5.CR.1: Compare various ways to give back and relate them to your strengths, interests, and other personal factors
- 9.1.5. EG.5: Identify sources of consumer protection and assistance
- 9.1.5.FP.4: Explain the role of spending money and how it affects wellbeing and happiness (e.g., "happy money," experiences over things, donating to causes, anticipation, etc.)
- 9.1.5.FP.5: Illustrate how inaccurate information is disseminated through various external influencers including the media, advertisers/marketers, friends, educators, and family members.
- 9.1.5.PB.1: Develop a personal budget and explain how it reflects spending, saving, and charitable contributions.
- 9.1.5.PB.2: Describe choices consumers have with money (e.g., save, spend, donate).
- 9.1.5.RMI.2: Justify reasons to have insurance.
- 9.1.8.CR.1: Compare and contrast the role of philanthropy, volunteer service, and charities in community development and the quality of life in a variety of cultures
- 9.1.8.CR.2: Compare various ways to give back through strengths, passions, goals, and other personal factors.
- 9.1.8.CR.4: Examine the implications of legal and ethical behaviors when making financial decisions
- 9.1.8.CP.1: Compare prices for the same goods or services
- 9.1.8.CP.2: Analyze how spending habits affect one's ability to save.
- 9.1.8.EG.4: Identify and explain the consequences of breaking federal and/or state employment or financial laws
- 9.1.8.EG.6: Explain the economic principle of the circular flow of money in different situations regarding buying products or services from a local or national business and buying imported or domestic goods

- 9.1.8.EG.9: Identify types of consumer fraud, the procedures for reporting fraud, the specific consumer protection laws, and the issues they address.
- 9.1.8.FP.1: Describe the impact of personal values on various financial scenarios.
- 9.1.8.FP.2: Evaluate the role of emotions, attitudes, and behavior (rational and irrational) in making financial decisions.
- 9.1.8.FP.3: Explain how self-regulation is important to managing money (e.g., delayed gratification, impulse buying, peer pressure, etc.).
- 9.1.8.FP.4: Analyze how familial and cultural values influence savings rates, spending, and other financial decisions.
- 9.1.8.FP.6: Compare and contrast advertising messages to understand what they are trying to accomplish.
- 9.1.8.FP.7: Identify the techniques and effects of deceptive advertising
- 9.1.8.PB.1: Predict future expenses or opportunities that should be included in the budget planning process.
- 9.1.8.PB.5: Identify factors that affect one's goals, including peers, culture, location, and past experiences
- 9.1.8.RM.3: Evaluate the need for different types of warranties.

*****These comprehensive NJSLs 21st Century Financial Literacy standards are addressed in the music curriculum through the presentation of various ways to being involved with the music making process as career or job, vs as a hobby; discussion and presentation of options for furthering education in musical studies in high school, college, and beyond; Exploring and discussion of pathways to making money in the field of music and arts; Identifying and considering budgets when choosing musical instruments, recording equipment, etc.; Comparisons between Brands of instruments and equipment of different level quality levels and different prices in relation to sound quality, durability, reliability, maintenance and other future concerns that may affect financial decisions; Research and relationships between a composer/artist and their creative freedom in each chosen career fields/income level; comparison of income levels of musicians and music related careers (expectations vs reality); Impact of contract agreements on artistic and financial Freedom and choices; the responsibilities and potential struggles of a working musician; Discussion and examples defining copyright laws, permissions, and receiving of royalties;**

Career Awareness Standards Incorporated in the Music Curriculum:

- 9.1.2.CAP.1: Make a list of different types of jobs and describe the skills associated with each job
- 9.1.2.CAP.4: List the potential rewards and risks to starting a business.
- 9.2.5.CAP.1: Evaluate personal likes and dislikes and identify careers that might be suited to personal likes. •
- 9.2.5.CAP.2: Identify how you might like to earn an income. •

- 9.2.5.CAP.3: Identify qualifications needed to pursue traditional and non-traditional careers and occupations. •
- 9.2.5.CAP.4: Explain the reasons why some jobs and careers require specific training, skills, and certification (e.g., life guards, child care, medicine, education) and examples of these requirements. (MUSICIAN)
- 9.2.8.CAP.1: Identify offerings such as high school and county career and technical school courses, apprenticeships, military programs, and dual enrollment courses that support career or occupational areas of interest. •
- 9.2.8.CAP.2: Develop a plan that includes information about career areas of interest. •
- 9.2.8.CAP.3: Explain how career choices, educational choices, skills, economic conditions, and personal behavior affect income. •
- 9.2.8.CAP.4: Explain how an individual's online behavior (e.g., social networking, photo exchanges, video postings) may impact opportunities for employment or advancement
- 9.2.8.CAP.5: Develop a personal plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan
- 9.2.8.CAP.6: Compare the costs of postsecondary education with the potential increase in income from a career of choice.
- 9.2.8.CAP.9: Analyze how a variety of activities related to career preparation (e.g., volunteering, apprenticeships, structured learning experiences, dual enrollment, job search, scholarships) impacts postsecondary options
- 9.2.8.CAP.10: Evaluate how careers have evolved regionally, nationally, and globally
- 9.2.8.CAP.15: Present how the demand for certain skills, the job market, and credentials can determine an individual's earning power.
- 9.2.8.CAP.20: Identify the items to consider when estimating the cost of funding a business
- 9.2.12.CAP.5: Assess and modify a personal plan to support current interests and postsecondary plans. •
- 9.2.12.CAP.6: Identify transferable skills in career choices and design alternative career plans based on those skills
- 9.2.12.CAP.21: Explain low-cost and low-risk ways to start a business.

Creativity, Innovation, Critical Thinking, Problem Solving, and Digital Citizenship, Global & Cultural Awareness, Standards Incorporated in the Music Curriculum:

- 9.4.2.CI.1: Demonstrate openness to new ideas and perspectives (e.g., 1.1.2.CR1a, 2.1.2.EH.1, 6.1.2.CivicsCM.2).
- 9.4.2.CI.2: Demonstrate originality and inventiveness in work (e.g., 1.3A.2CR1a).
- 9.4.2.CT.1: Gather information about an issue, such as climate change, and collaboratively brainstorm ways to solve the problem (e.g., K-2-ETS1-1, 6.3.2.GeoGI.2). •
- 9.4.2.CT.2: Identify possible approaches and resources to execute a plan (e.g., 1.2.2.CR1b, 8.2.2.ED.3). •
- 9.4.2.CT.3: Use a variety of types of thinking to solve problems (e.g., inductive, deductive).
- 9.4.2.DC.1: Explain differences between ownership and sharing of information. •
- 9.4.2.DC.2: Explain the importance of respecting digital content of others.
- 9.4.2.DC.3: Explain how to be safe online and follow safe practices when using the internet (e.g., 8.1.2.NI.3, 8.1.2.NI.4). •
- 9.4.2.DC.4: Compare information that should be kept private to information that might be made public.

- 9.4.2.DC.5: Explain what a digital footprint is and how it is created
- 9.4.2.DC.6: Identify respectful and responsible ways to communicate in digital environments.
- 9.4.2.DC.7: Describe actions peers can take to positively impact climate change (e.g., 6.3.2.CivicsPD.1).
- 9.4.2.GCA.1: Articulate the role of culture in everyday life by describing one's own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5, 7.1.NL.IPERS.6).
- 9.4.5.CI.1: Use appropriate communication technologies to collaborate with individuals with diverse perspectives about a local and/or global climate change issue and deliberate about possible solutions (e.g., W.4.6, 3.MD.B.3, 7.1.NM.IPERS.6).
- 9.4.5.CI.2: Investigate a persistent local or global issue, such as climate change, and collaborate with individuals with diverse perspectives to improve upon current actions designed to address the issue (e.g., 6.3.5.CivicsPD.3, W.5.7).
- 9.4.5.CI.3: Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a). •
- 9.4.5.CI.4: Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6)
- 9.4.5.CT.1: Identify and gather relevant data that will aid in the problem-solving process (e.g., 2.1.5.EH.4, 4-ESS3-1, 6.3.5.CivicsPD.2).
- 9.4.5.DC.1: Explain the need for and use of copyrights. •
- 9.4.5.DC.2: Provide attribution according to intellectual property rights guidelines using public domain or creative commons media. •
- 9.4.5.DC.3: Distinguish between digital images that can be reused freely and those that have copyright restrictions.
- 9.4.5.DC.4: Model safe, legal, and ethical behavior when using online or offline technology (e.g., 8.1.5.NI.2)
- 9.4.5.DC.5: Identify the characteristics of a positive and negative online identity and the lasting implications of online activity.
- 9.4.5.DC.6: Compare and contrast how digital tools have changed social interactions (e.g., 8.1.5.IC.1). •
- 9.4.5.DC.7: Explain how posting and commenting in social spaces can have positive or negative consequences
- 9.4.5.GCA.1: Analyze how culture shapes individual and community perspectives and points of view (e.g., 1.1.5.C2a, RL.5.9, 6.1.5.HistoryCC.8).
- 9.4.8.CI.2: Repurpose an existing resource in an innovative way (e.g., 8.2.8.NT.3).
- 9.4.8.DC.1: Analyze the resource citations in online materials for proper use. •
- 9.4.8.DC.2: Provide appropriate citation and attribution elements when creating media products (e.g., W.6.8).
- 9.4.8.DC.4: Explain how information shared digitally is public and can be searched, copied, and potentially seen by public audiences.
- 9.4.8.DC.5: Manage digital identity and practice positive online behavior to avoid inappropriate forms of self-disclosure. •
- 9.4.8.DC.6: Analyze online information to distinguish whether it is helpful or harmful to reputation.
- 9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a). •
- 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal

Information & Media Literacy, Technology Literacy Standards Incorporated in the Music Curriculum:

- 9.4.2.IML.1: Identify a simple search term to find information in a search engine or digital resource
- 9.4.2.IML.2: Represent data in a visual format to tell a story about the data (e.g., 2.MD.D.10).
- 9.4.2.IML.3: Use a variety of sources including multimedia sources to find information about topics such as climate change, with guidance and support from adults (e.g., 6.3.2.GeoGI.2, 6.1.2.HistorySE.3, W.2.6, 1-LSI-2).
- 9.4.2.IML.4: Compare and contrast the way information is shared in a variety of contexts (e.g., social, academic, athletic) (e.g., 2.2.2.MSC.5, RL.2.9).
- 9.4.2.TL.1: Identify the basic features of a digital tool and explain the purpose of the tool (e.g., 8.2.2.ED.1).
- 9.4.2.TL.2: Create a document using a word processing application. •
- 9.4.2.TL.3: Enter information into a spreadsheet and sort the information. •
- 9.4.2.TL.4: Navigate a virtual space to build context and describe the visual content. •
- 9.4.2.TL.5: Describe the difference between real and virtual experiences. •
- 9.4.2.TL.6 : Illustrate and communicate ideas and stories using multiple digital tools (e.g., SL.2.5.).
- 9.4.2.TL.7: Describe the benefits of collaborating with others to complete digital tasks or develop digital artifacts (e.g., W.2.6., 8.2.2.ED.2).
- 9.4.5.IML.1: Evaluate digital sources for accuracy, perspective, credibility and relevance (e.g., Social Studies Practice - Gathering and Evaluating Sources).
- 9.4.5.IML.4: Determine the impact of implicit and explicit media messages on individuals, groups, and society as a whole. •
- 9.4.5.IML.5: Distinguish how media are used by individuals, groups, and organizations for varying purposes. (e.g., 1.3A.5.R1a).
- 9.4.5.TL.4: Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a). •
- 9.4.5.TL.5: Collaborate digitally to produce an artifact (e.g., 1.2.5.CR1d).
- 9.4.8.IML.1: Critically curate multiple resources to assess the credibility of sources when searching for information. •
- 9.4.8.IML.2: Identify specific examples of distortion, exaggeration, or misrepresentation of information.
- 9.4.8.IML.9: Distinguish between ethical and unethical uses of information and media (e.g., 1.5.8.CR3b, 8.2.8.EC.2). •
- 9.4.8.IML.10: Examine the consequences of the uses of media (e.g., RI.8.7). •
- 9.4.8.IML.11: Predict the personal and community impact of online and social media activities

Incorporation of Computer Science and Design Thinking In The Music Curriculum:

New approaches necessary for solving the critical challenges that we face as a society will require harnessing the power of technology and computing. Rapidly changing technologies and the proliferation of digital information have permeated and radically transformed

learning, working, and everyday life. To be well-educated, global-minded individuals in a computing-intensive world, students must have a clear understanding of the concepts and practices of computer science. As education systems adapt to a vision of students who are not just computer users but also computationally literate creators who are proficient in the concepts and practices of computer science and design thinking, engaging students in computational thinking and human-centered approaches to design through the study of computer science and technology serves to prepare students to ethically produce and critically consume technology.

8.1.2.CS.1: Select and operate computing devices that perform a variety of tasks accurately and quickly based on user needs and preferences.

8.1.2.CS.2: Explain the functions of common software and hardware components of computing systems.

8.1.2.CS.3: Describe basic hardware and software problems using accurate terminology.

8.1.2.NI.1: Model and describe how individuals use computers to connect to other individuals, places, information, and ideas through a network.

8.1.2.NI.2: Describe how the Internet enables individuals to connect with others worldwide.

8.1.2.IC.1: Compare how individuals live and work before and after the implementation of new computing technology.

8.1.2.DA.2: Store, copy, search, retrieve, modify, and delete data using a computing device.

8.1.2.DA.3: Identify and describe patterns in data visualizations.

8.1.2.DA.4: Make predictions based on data using charts or graphs.

8.1.2.AP.1: Model daily processes by creating and following algorithms to complete tasks

8.1.2.AP.4: Break down a task into a sequence of steps.

8.1.5.IC.1: Identify computing technologies that have impacted how individuals live and work and describe the factors that influenced the changes.

8.1.5.IC.2: Identify possible ways to improve the accessibility and usability of computing technologies to address the diverse needs and wants of users.

8.1.5.DA.1: Collect, organize, and display data in order to highlight relationships or support a claim.

8.1.5.DA.2: Compare the amount of storage space required for different types of data.

8.1.8.IC.1: Compare the trade-offs associated with computing technologies that affect individual's everyday activities and career options.

8.1.8.IC.2: Describe issues of bias and accessibility in the design of existing technologies.

8.1.12.IC.1: Evaluate the ways computing impacts personal, ethical, social, economic, and cultural practices.
8.2.2.ITH.3: Identify how technology impacts or improves life.
8.2.2.ITH.4: Identify how various tools reduce work and improve daily tasks.
8.2.5.ITH.1: Explain how societal needs and wants influence the development and function of a product and a system
8.2.8.ITH.2: Compare how technologies have influenced society over time.
8.2.8.EC.1: Explain ethical issues that may arise from the use of new technologies

8.2.12.ITH.2: Propose an innovation to meet future demands supported by an analysis of the potential costs, benefits, trade-offs, and risks related to the use of the innovation.
8.2.12.ITH.3: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

Career Readiness, Life Literacies, and Key Skills Project-based music learning example:

Using the Career Ready Practices (CRP) as a lens, the following situation was analyzed to show how the CRP and other NJSLs are embedded in the curriculum. A music class will participate in a Composer Wax Museum. This will be held during class, recorded, and turned into a multimedia presentation. As part of the exposition, each student needs to select a composer based on a predetermined rubric. Then, the class will be split into groups of 3-4. Each student will write a short biography on the composer. The groups will then have to select an example of music the composer created. Each student will write a justification saying why that song is exemplary, using the key ideas from the rubric. The students will collaborate and share their information creating one final biography and song justification for the presentation. This will be done on a shared document. Each student will then decide the role they will play in the presentation. On the actual day of the Wax Museum, different students will take on different roles, such as composer/reader, art director, audio-visual technician, project director, etc. The final product will be available on the school news channel or on TeacherTube.

***A Yearly School Wide Career Fair will also be held, allowing students additional focused study on musical and arts related careers.

Integration and Focus -

- Our career programs are focused on STEM based practices, meaning all lessons are hands-on and introduce students to high interest, STEM-based careers.
- With our career programs, students learn how the concepts and topics they learn in school are related to the real world. And,

- all lessons are experiential and use simple supplies, no text book or handout is used.
- The career programs will utilize videos, magazines, presenters, internet search engines, hands on projects, and experiments that focus on topics that link student learning to various career options.

*****These comprehensive NJSLS 21st Century Career and Life Readiness standards are addressed in the music curriculum through integration and exposure to the wide variety of musical and musical related careers throughout the PreK-8 musical lessons. These include viewing, describing and defining the roles of performers, writers, producers, lyricists, composers, instrument design and repair specialists, ethnomusicologists, music historians, music educators, live sound production personnel, etc. Careers are studied through the researching and presenting of various modern career options and responsibilities, and research and discussion on the change in roles and career options for musicians in various cultures and societies around the world and throughout major time periods in history.**

*****These comprehensive NJSLS 21st Century standards are also addressed in the music curriculum through the incorporation and use of Google classroom to assign research and collaborative projects, and to communicate about projects and information with students; online music making sites (Soundtrap.com, Chrome music lab, etc); the use of Google forms, docs, and sheets; student chromebooks, discussions and application of proper and safe use of the internet and technology.**

Incorporation Climate Change Content - into the Music Curriculum:

By its very nature, art has the power to inform or draw attention to a specific topic. It is always about something. In fact, the increasing prevalence of activist art in the past decade evidences the power of the arts to communicate big ideas. The aim of activist art is to change the world by inspiring people to take action against societal problems (Nurmis, 2016) – including global climate change. For example, when students engage in the creation and presentation of media artwork, or when devising a theatrical work exploring the social and economic implications of climate change (e.g., impacts on human health, agriculture food security, water supply, transportation, energy systems, ecosystems), one might expect to see students working collaboratively to research the complex impacts of global climate change on the economy and quality of daily living for people throughout the world. Ultimately, by being culturally engaging, and tapping into the creative potential of the arts to shape

perception, students can contribute to imagining a new and better future for humankind (Curtis, Reid, & Ballard, 2012; Hulme, 2009; Marks, Chandler, & Baldwin, 2014; Nurmis, 2016) through their artwork. This holds true for students now, and as adults in the workplace. It is not inconceivable that learning to leverage the capacity of the arts to raise awareness about the effects of climate change could yield employment opportunities focused on combating the negative effects of climate change and other societal global issues.

Inclusivity and Diversity in Music Education

Diversity and Inclusion Law: N.J.S.A. 18A:35-4.36a

- **Each school district shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards. For additional information, please visit the following: [The New Jersey Department of Education: Diversity, Equity and Inclusion](#).**

Statement of the National Association for Music Education:

The study of music includes the study of the people, places, and cultures involved in its creation and performance. As our country becomes increasingly diverse, it is important for students in every school setting to study a wide variety of musical styles, cultures, and genres. The 2014 National Music Standards embrace this holistic approach to the study of music, encouraging teachers and students to explore a variety of musical styles and music-making traditions from around the world. This goal will be better served when we recruit a more diverse teacher workforce that more closely resembles the diversity of the United States and our school populations.

This position statement addresses the need for music education programs in our nation's schools to be inclusive of a variety of music making traditions and opportunities, as well as the importance of building a diverse music educator workforce to support music making by all. A companion statement on Access and Equity in Music Education addresses equitable access to music education for all students, so that students, regardless of race, ethnicity, disability, economic status, religious background, sexual orientation and identity, socioeconomic status, academic standing, exceptionalities, or musical abilities, can participate in the making of music within their schools. (Diversity, Equity, Inclusion)

Members of NAfME can support inclusivity and diversity in music education by:

- Building music programs that address achievement in all areas set forth in the 2014 National Music Standards, including the study of a wide variety of music-making that encompasses styles and genres of music broadly representing America's cultural

diversity.

- Understanding their community's needs and interest in music-making, including diverse musical styles and genres.
- Welcoming any and all students who want to learn music, regardless of exceptionalities, identity, orientation or cultural background in their music programs K-12.
- Seeking to learn about musical styles and traditions that are not part of the educator's own musical background through in-person and online professional development opportunities.

Amistad Law: 2002 - N.J.S.A. 18A 52:16A-88

Every board of education shall incorporate the information regarding the contributions of AfricanAmericans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28

Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

Asian American & Pacific Islander Inclusion S3764 <https://makeusvisible.wixsite.com/newjersey>

Requires school districts to provide instruction on history and contributions of Asian Americans and Pacific Islanders as part of implementation of New Jersey Student Learning Standards in Social Studies.

Inclusion of LGBTQIA & Multiple Abilities/Disabilities Inclusive Curriculum into Music Curriculum:

- Awareness and Application of NJ Transgender Student Guidance for School Districts-
 - From NJ-S1569:
Incorporations of "...inclusive instructional materials... that portray the cultural and economic diversity of society including the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and

transgender people, where appropriate.”

- 2009 LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

- <https://nj.gov/education/students/safety/sandp/transgender/Guidance.pdf> :

The New Jersey Law Against Discrimination (“NJLAD”), N.J.S.A. 10:5-12(11)(f), generally makes it unlawful for schools to subject individuals to differential treatment based on race, creed, color, national origin, ancestry, marital status, domestic partnership or civil union status, sex, affectional or sexual orientation, gender identity or expression, disability or nationality.

Title IX of the Education Amendments of 1972 (“Title IX”) specifically prohibits discrimination on the basis of sex in federally-funded education programs and activities [20 U.S.C. § 1681(a)].

N.J.S.A. 18A:36-41 directs the Commissioner of the New Jersey Department of Education to establish guidelines to provide direction for schools in addressing common issues concerning the needs of transgender students, and to assist schools in establishing policies and procedures that ensure a supportive and nondiscriminatory environment for transgender students.

1. Definitions
2. Student-Centered Approach
3. Safe and Supportive Environment
4. Confidentiality and Privacy
5. School records
6. Activities With respect to gender-segregated classes or athletic activities, including intramural and interscholastic athletics, all students must be allowed to participate in a manner consistent with their gender identity.
7. Use of Facilities
8. Resources

- Awareness and Application of the **National Association for Music Education (NAfME)** Guidance on LGBTQ Inclusion: “The ABC’s of Creating an LGBTQ Friendly Classroom” - <https://www.nfhs.org/media/1016786/6-16.pdf>

- **Incorporation of LGBT history, themes and people in the music curriculum means:**
 - Ensuring that LGBTQ students see themselves reflected in the music lessons.
 - Creation of opportunities for all music students to gain a more complex and authentic understanding of the world around them
 - Inclusion of related LGBTQ history and normalizing the representation of LGBTQ individuals involved in the current music industry and in past music history
 - Encouraging respectful behavior, awareness and acceptance of LGBTQ musicians' contributions to music
- **Incorporation and Representation of People of Various Abilities and Disabilities in the music curriculum:**
 - Ensuring that all abilities of students see themselves reflected in the music lessons.
 - Creation of opportunities for all music students to gain a more complex and authentic understanding of the world around them
 - Inclusion of people of all abilities of in music history and normalizing the representation of all abilities of individuals involved in the current music industry and in past music history
 - Encouraging respectful behavior, awareness and acceptance of people of all abilities of musicians' contributions to music

PK-8 Music Curriculum Pacing Guide:

Pacing Guide - Performing Arts - Music - Created by L. Lake

			Updated Aug 2022								
	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Guiding Theme
PK	theme - first	theme - fall	theme -	holidays/winter	theme - winter	theme -	theme - bunny	theme - spring	theme - spring	theme - summer	musical opposites

	songs		fall/holiday			valentine/friends					
	musical opposites	instrument skills	performance	song tales	instruments & movement	instruments & movement	instruments & movement	instruments & movement	instruments & movement	instruments & movement	listen, sing, move, play
K	theme - fall	theme - fall	theme - patriotic/holiday	holidays/winter	concert prep	concert prep	theme - bunny	theme - spring	theme - spring	theme - patriotic	winter concert musical opposites
A	musical opposites	instrument skills	instrumental skills	instrumental skills	carnival animals	carnival animals	carnival animals	instruments & movement	instruments & movement	theme - patriotic	listen, sing, move, play
l	instrumental skills	theme - fall	instrumental skills	holidays/winter	SWASK - winter	SWASK - valen/bunny	SWASK - bunny	instruments & movement	instruments & movement	SWASK - summer	musical elements
B	musical opposites	rhythm band skills	singing	singing	rhythm band skills	rhythm band skills	rhythm band skills	concert prep	concert prep	SWASK - patriotic	spring concert listen, sing, move, play
2/3 iotm	instrumental, rhythm, melody	instrumental, rhythm, melody	instrumental, rhythm, melody	mallets & recorders	mallets & recorders	mallets & recorders	mallets & recorders	concert prep	concert prep	theme - patriotic	spring concert & musical elements
A	music terms	instrument skills	holiday	mallet madness	mallet madness	mallet madness	mallet madness	instruments of the orchestra	instruments of the orchestra	instruments of the orchestra	listen, sing, move, play
2/3 iotm	instrumental, rhythm, melody	instrumental, rhythm, melody	instrumental, rhythm, melody	holiday	concert prep	concert prep	mallets & drumming	mallets & drumming	mallets & drumming	theme - patriotic	winter concert & musical elements
B	music terms	instrument skills	holiday	performance	rounds & harmony	mallet madness	mallet madness	rounds & harmony	rounds & harmony	rounds & harmony	listen, sing, move, play
4 cotm	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	Ballet & Musical Theatre The nutcracker	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	elements of music: form	elements of music: articulation	American patriotic music	Staff & Rhythms
A	songs of building america	hispanic heritage	broadway music	ballet and musical theater	piano skills	piano skills	Singing the Blues	ukulele skills	ukulele skills	American patriotic music	instrumental - piano/ukulele
5 cotm	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	rhythm & melody read, play & notate	elements of music: dynamics	elements of music: tempo	American patriotic music	Staff & Rhythms
B	songs of building america	Drum circle ostinato and improvisation skills	Native American	Drumming & Mallet skills	African Heritage & African American	Ballads & Songs Of The Old West	Songs of building America	ukulele skills	ukulele skills	American patriotic music	American Music & instrumental - drum/ukulele
6/7	melody/rhythm piano & drum	melody/rhythm piano & drum	melody/rhythm piano & drum	melody/rhythm piano & drum	melody/rhythm piano & drum	melody/rhythm piano & drum	Harmony Chords Ukulele	Harmony Chords Ukulele	Harmony Chords Ukulele	melody/rhythm piano & drum	keyboard/ukulele/drum skills
A	Orchestra Families	Jazz Elements & History	Brass instruments	Movie Scores	Chimes, Timpani & Pit	Hip Hop Roots	Electronic Instruments	Asian & Asian American &	Cultural Specific	Stomp World Odyssey	Instruments, Genres & Styles

					PerCussion			Pacific Islander	Instruments		
6/7	elements of music Review	roles of music-sports	roles of music-advertising	roles of music-advertising	roles of music-television	roles of music-film/movie	roles of music-work songs	role of music -ceremonial	rom-patriotism/culture	melody/rhythm piano & drum	keyboard/ukulele/drum skills
B	Our Voices SATB	Roots of Rock & Roll	Rock Band Instruments	Renaissance Era	Woodwinds Instruments	Baroque Era	Piano, Organ, Harpsichord Instruments	African Traditional Music	Cultural Specific Instruments	soundtrack of my life project	Instruments, Genres & Styles
8	Intro To DAW Digital Audio Workstation: Soundtrap	Compose Project 1 Ringtone	Compose Project 2 Hero & Villain	Compose Project 2 Hero & Villain	Intro To video Game Music	Compose Project 3 Video Game Character	Intro To Movie Music	Compose Project 4 Movie Scene Score & Foley	Compose Project 4 Movie Scene Score & Foley	Recording, Microphone use, Copyright, Careers In Music	Composition & Technology
**	All grades levels feature integration of 21st century themes, skills, and use of various technologies and educational approaches.										
**	Grades 4-6 open with a listening piece and rhythmic & melody warm ups throughout the year. Analyzing, writing and moving										
**	Grades K-3 rehearse and present a yearly choral or instrumental performance										

Curriculum Organizational Framework Clusters

Grade Level Cluster: K-2

Module 1: Rhythm & Meter	Module 2: Melody, Pitch & Harmony	Module 3: Expressive Elements & Techniques
Module 4: Instruments & Performance	Module 5: History/Culture Forms & Genres	Module 6: Music Technology & Careers, Applications

Grade Level Cluster: 3-5

Module 1: Rhythm & Meter	Module 2: Melody, Pitch & Harmony	Module 3: Expressive Elements & Techniques
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Module 4: Instruments & Performance	Module 5: History/Culture Forms & Genres	Module 6 Music Technology & Careers, Applications
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Grade Level Cluster: 6-8

Module 1: Rhythm & Meter	Module 2: Melody, Pitch & Harmony	Module 3: Expressive Elements & Techniques
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Module 4: Instruments & Performance	Module 5: History/Culture Forms & Genres	Module 6 Music Technology & Careers, Applications
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Curriculum Unit Plans / Modules

Organized by Grade Level Clusters

Grades K-2
Grades 3-5

Grades 6-8

Performing Arts Curriculum Module: #1 Grades K-2

Grade Level Cluster: K-2	Main Concept: Rhythm/Meter
Music Standards & Content Statements <ul style="list-style-type: none"><input type="checkbox"/> 1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).<input type="checkbox"/> 1.1.1a - With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.<input type="checkbox"/> 1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.<input type="checkbox"/> 2.1.Ka - With guidance, demonstrate and choose favorite musical ideas.<input type="checkbox"/> 2.1.1a - With limited guidance, demonstrate and discuss personal	

reasons for selecting musical ideas that represent expressive intent.

- ☐ **2.1.2a** - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- ☐ **3.1.K** – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.
- ☐ **3.1.1** - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.
- ☐ **3.1.2** - Interpret and apply personal, peer, and teacher feedback to revise personal music.
- ☐ **7.1.K** – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.
- ☐ **7.1.1** - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **7.1.2** - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **7.1.K** – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.
- ☐ **7.1.1** - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **7.1.2** - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.
- ☐ **8.1.K** – With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creator’/performers’ expressive intent.
- ☐ **8.1.1** - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.
- ☐ **8.1.2** - Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.
- ☐ **4.2.1b** - When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.
- ☐ **4.2.2b** - When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

Essential Questions & Enduring Understandings & Learning Targets

Suggested Learning Activities Materials /Assessments

Essential Questions:

- In what ways does rhythm impact how we hear music?
- In what ways does rhythm impact how we /feel music?
- How does rhythm make you feel?
- Where have you heard rhythm?

Suggested Learning Activities:

- Locomotor and Non-locomotor movement to steady beat (i.e. marching, tapping, swaying, etc.)
- Body percussion (clapping, patting, snapping, etc.)
- Listening activities to recognize steady vs. non steady beat
- Translate visual representations of rhythm to traditional notation
- Use Listening maps to follow rhythm

<ul style="list-style-type: none"> • Can you have rhythm without beat? • What is the difference between sound and silence? • How does meter affect music? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • The human body has rhythm. • Language has rhythm. • Rhythm is a pattern of long and short sounds and silences. • Rhythm and beat are not the same. 	<ul style="list-style-type: none"> • Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.) • Creating/improvise rhythms at different tempos • Perform and improvise rhythms in duple and triple meter • Use movement to show rhythms • Introduce mathematical relationship between note values • Introduce rhythm syllables • Recognize and demonstrate the difference between strong/weak beats <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #1
Grades 3-5

Grade Level Cluster: 3-5	Main Concept: Rhythm/Meter
Music Standards & Content Statements <input type="checkbox"/> 1.1.3a - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.)	

- ☐ **1.1.4a** - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.)
- ☐ **1.1.5a** - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.)
- ☐ **1.1.3b** - Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.
- ☐ **1.1.4b** - Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.
- ☐ **1.1.5b** - Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes.
- ☐ **2.1.3a** - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context.
- ☐ **2.1.4a** - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
- ☐ **2.1.5a** - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context.
- ☐ **3.1.3** - Evaluate, refine, and document revisions to personal music ideas, applying teacher-provided and collaboratively-developed criteria and feedback.
- ☐ **3.1.4** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvements over time.
- ☐ **3.1.5** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.
audience.
- ☐ **3.2.3** - Present the final version of personal created music to others, and describe connection to expressive intent.
- ☐ **3.2.4** - Present the final version of personal created music to others, and explain connection to expressive intent.
- ☐ **3.2.5** - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent
- ☐ **4.2.3a** - Demonstrate understanding of the structure in music selected for performance.
- ☐ **4.2.4a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- ☐ **4.2.5a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music

selected for performance.

- ☐ **4.2.3b** - When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- ☐ **4.2.4b** - When analyzing selected music, read and perform iconic and/or standard notation.
- ☐ **4.2.5b** - When analyzing selected music, read and perform using standard notation.
- ☐ **4.3.3** - Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- ☐ **4.3.4** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre.)
- ☐ **4.3.5** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre and articulation/style.)

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How do we experience rhythm in music? • How do we experience rhythm in our daily lives? • How does meter affect music? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Duple/Triple • Written and oral identification of note values: Quarter Note, Eighth Note, Quarter Rest, Eighth Rest, Half Note, Half Rest, Whole Note, Whole Rest, Paired Eighths, Tied Notes, Triplets, Sixteenth Notes, Dotted Quarter Notes, Dotted Half Notes • Steady Beat • Introduction to Time Signatures: 2/4, 3/4, 4/4, 6/8, 5/4, 2/2, Cut time, etc. • Improvisation 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Locomotor and Non-locomotor movement to steady beat (i.e. marching, tapping, swaying, etc.) • Body percussion (clapping, patting, snapping, etc.) • Listening activities to recognize steady vs. non steady beat • Use Listening maps to follow rhythm • Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.) • Creating/improvise rhythms at different tempos • Perform and improvise rhythms in duple and triple meter • Use movement to show rhythms and identify meter • Introduce mathematical relationship between note values and time signatures • Introduce rhythm syllables • Read/Create/Perform/Dictate rhythmic notation • Recognize and demonstrate the difference between strong/weak beats <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed

	<p>Assessments: Formative: as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p>Summative: Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #1
Grades 6-8

Grade Level Cluster: 3-5	Main Concept: Rhythm/Meter
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.6a -Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. <input type="checkbox"/> 1.1.7 - Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent. <input type="checkbox"/> 1.1.8 - Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent. <input type="checkbox"/> 2.1.6a - 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. <input type="checkbox"/> 2.1.7a - 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. <input type="checkbox"/> 2.1.8a - 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. <input type="checkbox"/> 4.1.6 - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen. 	

- ☐ **4.1.7** - 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 for choices.
- ☐ **4.1.8** - 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 qualities, technical challenges, and reasons for choices.
- ☐ **4.2.6a** - Explain how understanding the structure and the elements of music are used in music selected for performance.
- ☐ **4.2.7a** - Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- ☐ **4.2.8a** - Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- ☐ **4.3.6** - 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.
- ☐ **4.3.7** - 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.
- ☐ **4.3.8** - 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).
- ☐ **5.1.6** - 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.
- ☐ **5.1.7** - 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.
- ☐ **5.1.8** - 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.
- ☐ **6.1.6a** - Perform the music with technical accuracy to convey the creator's intent.
- ☐ **6.1.7a** - Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- ☐ **6.1.6b** - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.
- ☐ **6.1.8a** - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
- ☐ **7.1.7** - Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.

- ☐ **7.1.8** - 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.
- ☐ **8.1.6** - Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.
- ☐ **8.1.8** - Support 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.

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How do we experience rhythm in music? • How do we experience rhythm in our daily lives? • How does meter affect music? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Duple/Triple • Written and oral identification of note values: Quarter Note, Eighth Note, Quarter Rest, Eighth Rest, Half Note, Half Rest, Whole Note, Whole Rest, Paired Eighths, Tied Notes, Triplets, Sixteenth Notes, Dotted Quarter Notes, Dotted Half Notes • Steady Beat • Introduction to Time Signatures: 2/4, 3/4, 4/4, 6/8, 5/4, 2/2, Cut time, etc. • Improvisation 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Locomotor and Non-locomotor movement to steady beat (i.e. marching, tapping, swaying, etc.) • Body percussion (clapping, patting, snapping, etc.) • Listening activities to recognize steady vs. non steady beat • Use Listening maps to follow rhythm • Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.) • Creating/improvise rhythms at different tempos • Perform and improvise rhythms in duple and triple meter • Use movement to show rhythms and identify meter • Introduce mathematical relationship between note values and time signatures • Introduce rhythm syllables • Read/Create/Perform/Dictate rhythmic notation • Recognize and demonstrate the difference between strong/weak beats <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p>

	<p>Formative: as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p>Summative: Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #2
Grades K-2

Grade Level Cluster: K-2	Main Concept: Melody/Pitch/Harmony
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour). <input type="checkbox"/> 1.1.1a - With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose. <input type="checkbox"/> 1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. <input type="checkbox"/> 2.1.Ka - With guidance, demonstrate and choose favorite musical ideas. <input type="checkbox"/> 2.1.1a - With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent. <input type="checkbox"/> 2.1.2a - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. <input type="checkbox"/> 3.1.K – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas. <input type="checkbox"/> 3.1.1 - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas. <input type="checkbox"/> 3.1.2 - Interpret and apply personal, peer, and teacher feedback to revise personal music. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. <input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. 	

<input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 8.1.K – With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creator’/performers’ expressive intent. <input type="checkbox"/> 8.1.1 - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent. <input type="checkbox"/> 8.1.2 - Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent. <input type="checkbox"/> 4.2.1b - When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation. <input type="checkbox"/> 4.2.2b - When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	
Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is sound organized to make music? • How is melody created? • What is the relationship between melody and speech? • How does melody make you feel? What does melody add to a composition and why is it important? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • The main idea of most musical compositions is expressed through the melody. • The human voice is melodic. Pitches are the high and low sounds of music. • Melody has shape. • Communication has a natural melodic contour. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Practice pitch matching • Practice recognizing and identifying home tone • Explore the relationship between tones in music (i.e. steps, skips, jumps, etc.) • Use listening maps to follow melody/harmony • Sing melodic patterns in echo and call-response forms • Create/perform melodic and harmonic ostinatos • Create/perform simple melodies • Explore how different modalities affect the mood of a piece • Use movement and art to explore melodic contour • Use manipulatives to demonstrate melodic contour (i.e. wire, pipe cleaners, cotton balls, scarves, etc.) • Use canons and rounds to introduce the concept of harmony • Identify high and low objects • Demonstrate high and low with hands and body • Speak in high, middle and low voices • Echo sing high and low pitches • Sing a variety of songs and singing games

	<ul style="list-style-type: none"> • Read melodic patterns on cards, board or music staff • Vocal exploration • Explore the relationship between tones in music and dynamics found in nature, found sounds and machine sounds • Use listening maps to follow tone • Identify various instrumental timbres including non- pitched and pitched percussion strings, woodwinds, brass, and electronic instruments • Identify vocal timbre or tones of individuals and groups: male, female, child • Create/improvise using different pitches • Practice producing head voice sounds in the upper register and sustaining tones • Manipulate voice to explore different tones • Use classroom instruments to produce tones in different registers • Use tuning forks/rubberbands/cup & string/etc. to show how pitch travels through air and various objects • Demonstrate how size and material affects pitch <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #2
Grades 3-5

Grade Level Cluster: 3-5	Main Concept: Melody/Pitch/Harmony
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.3a - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.) <input type="checkbox"/> 1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.) <input type="checkbox"/> 1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.) <input type="checkbox"/> 2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. <input type="checkbox"/> 2.1.4a - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. <input type="checkbox"/> 2.1.5a - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context. <input type="checkbox"/> 3.1.3 - Evaluate, refine, and document revisions to personal music ideas, applying teacher-provided and collaboratively-developed criteria and feedback. <input type="checkbox"/> 3.1.4 - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvements over time. <input type="checkbox"/> 3.1.5 - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes. audience. <input type="checkbox"/> 3.2.3 - Present the final version of personal created music to others, and describe connection to expressive intent. 	

- ☐ **3.2.4** - Present the final version of personal created music to others, and explain connection to expressive intent.
- ☐ **3.2.5** - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent
- ☐ **4.2.3a** - Demonstrate understanding of the structure in music selected for performance.
- ☐ **4.2.4a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- ☐ **4.2.5a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- ☐ **4.2.3b** - When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
- ☐ **4.2.4b** - When analyzing selected music, read and perform iconic and/or standard notation.
- ☐ **4.2.5b** - When analyzing selected music, read and perform using standard notation.
- ☐ **4.3.3** - Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- ☐ **4.3.4** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre.)
- ☐ **4.3.5** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre and articulation/style.)

Essential Questions & Enduring Understandings & Learning Targets

**Suggested Learning Activities
Materials /Assessments**

<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is sound organized to make music? • How is a melody created? • What is the relationship between melody and speech? • How does melody make you feel? What does melody add to a composition and why is it important? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • The main idea of most musical compositions is expressed through the melody. • The human voice is melodic. Pitches are the high and low sounds of music. • Melody has shape. • Communication has a natural melodic contour. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Practice pitch matching • Practice recognizing and identifying home tone • Explore the relationship between tones in music (i.e. steps, skips, jumps, etc.) • Use listening maps to follow melody/harmony • Sing melodic patterns in echo and call-response forms • Create/perform melodic and harmonic ostinatos • Create/perform simple melodies • Explore how different modalities affect the mood of a piece • Use movement and art to explore melodic contour • Use manipulatives to demonstrate melodic contour (i.e. wire, pipe cleaners, cotton balls, scarves, etc.) • Use canons and rounds to introduce the concept of harmony • Introduce and perform songs with 2-part harmony • Identify notes within the treble clef and perform on instruments or voice • Perform harmonic accompaniments on various instruments involving the I-IV-V-I progressions and cadences • Explore countermelodies as a form of harmony • Explore the relationship between tones in music and dynamics found in nature, found sounds and machine sounds • Use listening maps to follow tone • Identify various instrumental timbres including non- pitched and pitched percussion strings, woodwinds, brass, and electronic instruments • Identify vocal timbre or tones of individuals and groups: male, female, child • Create/improvise using different pitches • Practice producing head voice sounds in the upper register and sustaining tones • Manipulate voice to explore different tones • Use classroom instruments to produce tones in different registers • Use tuning forks/rubberbands/cup & string/etc. to show how pitch travels through air and various objects • Demonstrate how size and material affects pitch <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document
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	<ul style="list-style-type: none"> • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u> <i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #2
Grades 6-8

Grade Level Cluster: 6-8	Main Concept: Melody/Pitch/Harmony
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.6a -Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. <input type="checkbox"/> 1.1.7 - Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent. <input type="checkbox"/> 1.1.8 - Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent. <input type="checkbox"/> 2.1.6a - 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. <input type="checkbox"/> 2.1.7a - 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.

- ☐ **2.1.8a** - 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.
- ☐ **4.1.6** - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.
- ☐ **4.1.7** - 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 for choices.
- ☐ **4.1.8** - 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 qualities, technical challenges, and reasons for choices.
- ☐ **4.2.6a** - Explain how understanding the structure and the elements of music are used in music selected for performance.
- ☐ **4.2.7a** - Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- ☐ **4.2.8a** - Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- ☐ **4.3.6** - 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.
- ☐ **4.3.7** - 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.
- ☐ **4.3.8** - 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).
- ☐ **5.1.6** - 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.
- ☐ **5.1.7** - 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.
- ☐ **5.1.8** - 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.
- ☐ **6.1.6a** - Perform the music with technical accuracy to convey the creator's intent.
- ☐ **6.1.7a** - Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

- ☐ **6.1.6b** - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.
- ☐ **6.1.8a** - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
- ☐ **7.1.7** - Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.
- ☐ **7.1.8** - 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.
- ☐ **8.1.6** - Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.
- ☐ **8.1.8** - Support 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.

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is sound organized to make music? • How is melody created? • What is the relationship between melody and speech? • How does melody make you feel? What does melody add to a composition and why is it important? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • The main idea of most musical compositions is expressed through the melody. • The human voice is melodic. Pitches are the high and low sounds of music. • Melody has shape. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Practice pitch matching • Practice recognizing and identifying tonic, dominant, sub-dominant, mediant, leading tone, etc. • Explore the intervallic relationship between tones • Practice recognizing key changes • Use listening maps to follow melody/harmony • Sing melodic patterns in echo and call-response forms • Create/perform melodic and harmonic ostinatos • Create/perform simple and complex melodies • Explore how different modalities affect the mood of a piece • Use movement and art to explore melodic contour • Use manipulatives to demonstrate melodic contour (i.e. wire, pipe cleaners, cotton balls, scarves, etc.) • Introduce and perform songs with 2-part, 3-part, 4-part harmony

<ul style="list-style-type: none"> • Communication has a natural melodic contour. 	<ul style="list-style-type: none"> • Identify notes within the treble/bass clef and perform on instruments or voice • Perform harmonic accompaniments on various instruments involving the I-IV-V-VII; I-IV- ii-V-I progressions and cadences • Explore countermelodies as a form of harmony • Explore different phrasing within different pieces of music • Connecting melody to literary styles such as poetry • Correctly draw notes on lines and spaces of staff • Explore the relationship between tones in music and dynamics found in nature, found sounds and machine sounds • Use listening maps to follow tone • Identify various instrumental timbres including non- pitched and pitched percussion strings, woodwinds, brass, and electronic instruments • Identify vocal timbre or tones of individuals and groups: male, female, child • Create/improvise using different pitches • Practice producing head voice sounds in the upper register and sustaining tones • Manipulate voice to explore different tones • Use classroom instruments to produce tones in different registers • Use tuning forks/rubberbands/cup & string/etc. to show how pitch travels through air and various objects • Demonstrate how size and material affects pitch <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #3
Grades K-2

Grade Level Cluster: K-2	Main Concept: Expressive Elements & Techniques
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour). <input type="checkbox"/> 1.1.1a - With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose. <input type="checkbox"/> 1.1.2a - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose. <input type="checkbox"/> 2.1.Ka- With guidance, demonstrate and choose favorite musical ideas. <input type="checkbox"/> 2.1.1a- With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent. <input type="checkbox"/> 2.1.2a - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent. <input type="checkbox"/> 3.1.K – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas. <input type="checkbox"/> 3.1.1 - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas. <input type="checkbox"/> 3.1.2 - Interpret and apply personal, peer, and teacher feedback to revise personal music. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. <input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. <input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 8.1.K – With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creator’/performers’ expressive intent. <input type="checkbox"/> 8.1.1 - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent. 	

☐ **8.1.2** - Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • Why and how do people create music? • How is music communicated? • How is sound organized to make music? • How does music elicit emotion? • In what ways have people used music to express values and experiences? • How can music tell a story? • How can music describe a mood? • How does music elicit emotion? • How does tempo affect a piece of music? • How does dynamics affect a piece of music? • How can I convey the feelings of a song through performance? • How can the elements of music be manipulated to affect a piece of music? • Why is music sung using different types of voices? • Why do instruments and voices all sound different? • What is my voice capable of? • How does articulation affect style? • Is articulation important to the creation of music? • How does articulation affect the expression of music? • How does a performer create articulation? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Expressive elements add color and variety to sound. • Music expresses human experiences and values. • Music is a basic form of communication and expression. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Explore the relationship between tones in music and expressive elements such as tempo, articulation, dynamics, and pitch manipulation found in nature, found sounds and machine sounds • Use listening maps to follow expressive elements • Identify various instrumental timbres including non- pitched and pitched percussion, strings, woodwinds, brass, and electronic instruments • Identify timbre or tones of individuals and groups: male, female, child, chorus, duet, trio, orchestra, band, septet, etc. • Create/improvise using different expressive elements • Perform music demonstrating sensitivity, expression, support and correct intonation alone and in groups • Perform songs of various articulations • Perform songs of various styles • Manipulate the style/articulations of a song • Use movement to show the articulation of a song • Listen to songs with various styles/articulation • Demonstrate expressive elements using instruments, body percussion and song • Identify expressive elements through listening activities • Use manipulatives to perform different expressive elements • Explore how expressive elements related to styles of music • Explore how expressive elements affects mood of a piece • Identify composers and artists through expressive elements • Explore how composers and artists demonstrate expressive elements <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed

•	<p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #3
Grades 3-5

Grade Level Cluster: 3-5	Main Concept: Expressive Elements & Techniques
<p>Music Standards & Content Statements</p> <p><input type="checkbox"/> 1.1.3a - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.)</p> <p><input type="checkbox"/> 1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.)</p> <p><input type="checkbox"/> 1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.)</p> <p><input type="checkbox"/> 2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific</p>	

purpose and context.

☐ **2.1.4a** - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

☐ **2.1.5a** - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context.

☐ **3.1.3** - Evaluate, refine, and document revisions to personal music ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

☐ **3.1.4** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvements over time.

☐ **3.1.5** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.

☐ **3.2.3** - Present the final version of personal created music to others, and describe connection to expressive intent.

☐ **3.2.4** - Present the final version of personal created music to others, and explain connection to expressive intent.

☐ **3.2.5** - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

☐ **4.1.3** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

☐ **4.1.4** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

☐ **4.1.5** - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill.

☐ **4.2.3a** - Demonstrate understanding of the structure in music selected for performance.

☐ **4.2.4a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

☐ **4.2.5a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

☐ **4.3.3** - Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

☐ **4.3.4** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo and timbre.)

☐ **4.3.5** - Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre and articulation/style.)

☐ **5.1.3a** - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.

- ☐ **5.1.4a** - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- ☐ **5.1.5a** - Apply teacher-provided and established criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.
- ☐ **6.1.3a** - Perform music with expression and technical accuracy.
- ☐ **6.1.4a** - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- ☐ **6.1.5a** - Perform music, alone or with others, with expression. Technical accuracy, and appropriate interpretation.
- ☐ **7.1.3** - Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- ☐ **7.1.4** - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- ☐ **7.1.5** - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- ☐ **7.2.3** - 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.)
- ☐ **7.2.4** - 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.)
- ☐ **7.2.5** - 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.)
- ☐ **8.1.3** - Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- ☐ **8.1.4** - Demonstrate and explain how the expressive qualities (such as dynamics tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- ☐ **8.1.5** - 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.
- ☐ **9.1.3** - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
- ☐ **9.1.4** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context.
- ☐ **9.1.5** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
- ☐ **10.3** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.4** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.5** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- ☐ **11.3** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.4** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.5** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions & Enduring Understandings & Learning Targets

**Suggested Learning Activities
Materials /Assessments**

Essential Questions:

- Why and how do people create music?
- How is music communicated?
- How is sound organized to make music?
- How does music elicit emotion?
- In what ways have people used music to express values and experiences?
- How can music tell a story?
- How can music describe a mood?
- How does music elicit emotion?
- How does tempo affect a piece of music?
- How does dynamics affect a piece of music?
- How can I convey the feelings of a song through performance?
- How can the elements of music be manipulated to affect a piece of music?
- Why is music sung using different types of voices?
- Why do instruments and voices all sound different?
- What is my voice capable of?
- How does articulation affect style?
- Is articulation important to the creation of music?
- How does articulation affect the expression of music?

Suggested Learning Activities:

- Explore the relationship between tones in music and expressive elements such as tempo, articulation, dynamics, and pitch manipulation found in nature, found sounds and machine sounds
- Use listening maps to follow expressive elements
- Identify various instrumental timbres including non- pitched and pitched percussion, strings, woodwinds, brass, and electronic instruments
- Identify timbre or tones of individuals and groups: male, female, child, chorus, duet, trio, orchestra, band, septet, etc.
- Create/improvise using different expressive elements
- Perform music demonstrating sensitivity, expression, support and correct intonation alone and in groups
- Perform songs of various articulations
- Perform songs of various styles
- Manipulate the style/articulations of a song
- Use movement to show the articulation of a song
- Listen to songs with various styles/articulation
- Demonstrate expressive elements using instruments, body percussion and song
- Identify expressive elements through listening activities
- Use manipulatives to perform different expressive elements
- Explore how expressive elements related to styles of music
- Explore how expressive elements affects mood of a piece
- Identify composers and artists through expressive elements

<ul style="list-style-type: none"> • How does a performer create articulation? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Expressive elements add color and variety to sound. • Music expresses human experiences and values. • Music is a basic form of communication and expression. • 	<ul style="list-style-type: none"> • Explore how composers and artists demonstrate expressive elements <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #3
Grades 6-8

Grade Level Cluster: 6-8	Main Concept: Expressive Elements & Techniques
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.6a -Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent. <input type="checkbox"/> 1.1.7 - Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent. <input type="checkbox"/> 1.1.8 - Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent. <input type="checkbox"/> 2.1.6a - 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.

- ☐ **2.1.7a** - 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.
- ☐ **2.1.8a** - 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.

☐ **3.2.6** - 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.

☐ **3.2.7** - 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.

☐ **3.2.8** - 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.

☐ **4.1.6** - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.

☐ **4.1.7** - 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 for choices.

☐ **4.1.8** - 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 qualities, technical challenges, and reasons for choices.

☐ **4.2.6a** - Explain how understanding the structure and the elements of music are used in music selected for performance.

☐ **4.2.7a** - Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

☐ **4.2.8a** - Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.

☐ **4.2.6b** - When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

☐ **4.2.7b** - When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

☐ **4.2.8b** - When analyzing selected music, sight-read in treble or bass clef simple rhythmic, melodic, and/or harmonic notation.

- ☐ **4.3.6** - 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.
- ☐ **4.3.7** - 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.
- ☐ **4.3.8** - 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).
- ☐ **6.1.6a** - Perform the music with technical accuracy to convey the creator's intent.
- ☐ **6.1.7a** - Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- ☐ **6.1.6b** - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.
- ☐ **6.1.8a** - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
- ☐ **7.2.6a** - Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- ☐ **7.2.7a** - Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.
- ☐ **7.2.8a** - Compare how the elements of music and expressive qualities relate to the structure within programs of music.
- ☐ **7.2.6b** - Identify the context of music from a variety of genres, cultures, and historical periods.
- ☐ **7.2.7b** - Identify and compare the context of music from a variety of genres, cultures, and historical periods.
- ☐ **7.2.8b** - Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
- ☐ **8.1.6** - Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.
- ☐ **8.1.8** - Support 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.
- ☐ **9.1.6** - Apply teacher-provided criteria to evaluate musical works or performances.
- ☐ **9.1.7** - Select from teacher-provided criteria to evaluate musical works or performances.
- ☐ **9.1.8** - Apply appropriate personally developed criteria to evaluate musical works or performances.
- ☐ **11.6** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- ☐ **11.7** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.8** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • Why and how do people create music? • How is music communicated? • How is sound organized to make music? • How does music elicit emotion? • In what ways have people used music to express values and experiences? • How can music tell a story? • How can music describe a mood? • How does music elicit emotion? • How does tempo affect a piece of music? • How does dynamics affect a piece of music? • How can I convey the feelings of a song through performance? • How can the elements of music be manipulated to affect a piece of music? • Why is music sung using different types of voices? • Why do instruments and voices all sound different? • What is my voice capable of? • How does articulation affect style? • Is articulation important to the creation of music? • How does articulation affect the expression of music? • How does a performer create articulation? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Expressive elements add color and variety to sound. • Music expresses human experiences and values. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Explore the relationship between tones in music and expressive elements such as tempo, articulation, dynamics, and pitch manipulation found in nature, found sounds and machine sounds • Use listening maps to follow expressive elements • Identify various instrumental timbres including non- pitched and pitched percussion, strings, woodwinds, brass, and electronic instruments • Identify timbre or tones of individuals and groups: male, female, child, chorus, duet, trio, orchestra, band, septet, etc. • Create/improvise using different expressive elements • Perform music demonstrating sensitivity, expression, support and correct intonation alone and in groups • Perform songs of various articulations • Perform songs of various styles • Manipulate the style/articulations of a song • Use movement to show the articulation of a song • Listen to songs with various styles/articulation • Demonstrate expressive elements using instruments, body percussion and song • Identify expressive elements through listening activities • Use manipulatives to perform different expressive elements • Explore how expressive elements related to styles of music • Explore how expressive elements affects mood of a piece • Identify composers and artists through expressive elements • Explore how composers and artists demonstrate expressive elements <p><u>Suggested Materials:</u></p>

<ul style="list-style-type: none"> • Music is a basic form of communication and expression. 	<ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u> <i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #4
K-2

Grade Level Cluster: K-2	Main Concept: Instruments & Performance Techniques
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 4.1.K - With guidance, demonstrate and state personal interest in varied musical selections. <input type="checkbox"/> 4.1.1 - With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections. <input type="checkbox"/> 4.1.2 - Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections. <input type="checkbox"/> 4.2.K – 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. <input type="checkbox"/> 4.2.1a - With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance. <input type="checkbox"/> 4.2.2a - Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance. <input type="checkbox"/> 4.3.K – With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators’ expressive intent. <input type="checkbox"/> 4.3.1 – Demonstrate and describe music’s expressive qualities (such as dynamics and tempo.) 	

- ☐ **4.3.2** - Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.
- ☐ **5.1.Ka** – With guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.1a** – With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.2a** - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
- ☐ **6.1.Ka** - With guidance perform music with expression.
- ☐ **6.1.1a** - With limited guidance, perform music for a specific purpose with expression.
- ☐ **6.1.2a** - Perform music for a specific purpose with expression and technical accuracy.
- ☐ **8.1.K** – With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creator’/performers’ expressive intent.
- ☐ **8.1.1** - With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’/performers’ expressive intent.
- ☐ **8.1.2** - Demonstrate knowledge of music concepts and how they support creators’/performers’ expressive intent.
- ☐ **9.1.K** – With guidance, apply personal and expressive preferences in the evaluation of music.
- ☐ **9.1.1** - With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.
- ☐ **9.1.2** - Apply personal and expressive preferences in the evaluation of music for specific purposes.

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
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<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How does good technique affect performance quality? • How do proper posture, and playing position contribute to sound production? • How does instrument care affect personal performance? • Can accomplishing new skills through repetition increase performance ability? • Does personal practice benefit ensemble performance? • Why is sight reading an important skill for musicians to acquire? • How does the anatomy of an instrument determine its sound? • What fine and gross motor skills are necessary to play an instrument? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Instrumental performance is mental and physical as well as academic, aesthetic and creative. • Developing musicianship skills requires ongoing self-reflection and critique. • The elements of music are combined in unlimited and various ways to express meaning and emotion. • Every individual contributes to the quality of an ensemble performance. • Technology impacts the creation and performance of music. 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Exhibit proper playing posture in a variety of environments. • Explain the relationship between good posture and performance quality. • Identify parts of an instrument using appropriate terminology. • Explain and demonstrate proper care of instruments. • Explain and demonstrate the usage of instrument care accessories. • Use proper hand placement for optimal fluency between notes. • Demonstrate correlations between melodic notes and finger placement. • Become comfortable performing individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills to sight- reading. • Support and respond to the performances of others. <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Pitched, Unpitched and Chordal Instruments as available including Piano, Ukulele, Guitar, Recorder, Mallet instruments, HandBells, Various Drums • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #4
3-5

Grade Level Cluster: 3-5	Main Concept: Instruments & Performance Techniques
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.3a - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.) <input type="checkbox"/> 1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.) <input type="checkbox"/> 1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.) <input type="checkbox"/> 3.2.3 - Present the final version of personal created music to others, and describe connection to expressive intent. <input type="checkbox"/> 3.2.4 - Present the final version of personal created music to others, and explain connection to expressive intent. <input type="checkbox"/> 3.2.5 - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent. <input type="checkbox"/> 4.1.3 - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context. <input type="checkbox"/> 4.1.4 - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill. <input type="checkbox"/> 4.1.5 - Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their personal and others' technical skill. <input type="checkbox"/> 4.2.3a - Demonstrate understanding of the structure in music selected for performance. <input type="checkbox"/> 4.2.4a - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance. <input type="checkbox"/> 4.2.5a - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance. <input type="checkbox"/> 4.2.3c - Describe how context (such as personal and social) can inform a performance. <input type="checkbox"/> 4.2.4c - Describe how context (such as social and cultural) informs a performance. <input type="checkbox"/> 4.2.5c - Describe how context (such as social, cultural, and historical) informs performances. <input type="checkbox"/> 5.1.3a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances. <input type="checkbox"/> 5.1.4a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances. <input type="checkbox"/> 5.1.5a - Apply teacher-provided and established criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal 	

performances.

- ☐ **5.1.3b** - Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.
- ☐ **5.1.4b** - Rehearse to refine technical accuracy, expressive qualities, and address performance challenges.
- ☐ **5.1.5b** - Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.
- ☐ **6.1.3a** - Perform music with expression and technical accuracy.
- ☐ **6.1.4a** - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.
- ☐ **6.1.5a** - Perform music, alone or with others, with expression. Technical accuracy, and appropriate interpretation.
- ☐ **8.1.3** - Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.
- ☐ **8.1.4** - Demonstrate and explain how the expressive qualities (such as dynamics tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.
- ☐ **8.1.5** - 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.
- ☐ **9.1.3** - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.
- ☐ **9.1.4** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context.
- ☐ **9.1.5** - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context, citing evidence from the elements of music.
- ☐ **10.3** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.4** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.5** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **11.3** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.4** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.5** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

**Essential Questions & Enduring Understandings
& Learning Targets**

**Suggested Learning Activities
Materials /Assessments**

Essential Questions:

- How does good technique affect performance quality?
- How do proper posture, and playing position contribute to sound production?
- How does instrument care affect personal performance?
- Can accomplishing new skills through repetition increase performance ability?
- Does personal practice benefit ensemble performance?
- Why is sight reading an important skill for musicians to acquire?
- How does the anatomy of an instrument determine its sound?
- What fine and gross motor skills are necessary to play an instrument?

Enduring Understandings:

- Instrumental performance is mental and physical as well as academic, aesthetic and creative.
- Developing musicianship skills requires ongoing self- reflection and critique.
- The elements of music are combined in unlimited and various ways to express meaning and emotion.
- Every individual contributes to the quality of an ensemble performance.
- Technology impacts the creation and performance of music.

Suggested Learning Activities:

- Exhibit proper playing posture in a variety of environments.
- Explain the relationship between good posture and performance quality.
- Identify parts of an instrument using appropriate terminology.
- Explain and demonstrate proper care of instruments.
- Explain and demonstrate the usage of instrument care accessories.
- Use proper hand placement for optimal fluency between notes.
- Demonstrate correlations between melodic notes and finger placement.
- Become comfortable performing individually and in small groups.
- Demonstrate the ability to synthesize basic musicianship skills to sight- reading.
- Support and respond to the performances of others.

Suggested Materials:

- See List in Curriculum document
- Grade level repertoire songs, games, rhymes and recordings
- Pitched, Unpitched and Chordal Instruments as available including Piano, Ukulele, Guitar, Recorder, Mallet instruments, HandBells, Various Drums
- Additional materials as needed

Assessments:

Formative: as listed in the curriculum.

Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.

Summative: Teacher created rubrics

Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.

Performing Arts Curriculum
Module: #4
6-8

Grade Level Cluster: 6-8	Main Concept: Instruments & Performance Techniques
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 3.2.6 - 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. <input type="checkbox"/> 3.2.7 - 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. <input type="checkbox"/> 3.2.8 - 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. <input type="checkbox"/> 4.1.6 - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen. <input type="checkbox"/> 4.1.7 - 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 for choices. <input type="checkbox"/> 4.1.8 - 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 qualities, technical challenges, and reasons for choices. <input type="checkbox"/> 5.1.6 - 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. <input type="checkbox"/> 5.1.7 - 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. <input type="checkbox"/> 5.1.8 - 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. <input type="checkbox"/> 6.1.6a - Perform the music with technical accuracy to convey the creator's intent. <input type="checkbox"/> 6.1.7a - Perform the music with technical accuracy and stylistic expression to convey the creator's intent. <input type="checkbox"/> 6.1.6b - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose. 	

<p><input type="checkbox"/> 6.1.8a - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.</p> <p><input type="checkbox"/> 9.1.6 - Apply teacher-provided criteria to evaluate musical works or performances.</p> <p><input type="checkbox"/> 9.1.7 - Select from teacher-provided criteria to evaluate musical works or performances.</p> <p><input type="checkbox"/> 9.1.8 - Apply appropriate personally developed criteria to evaluate musical works or performances.</p> <p><input type="checkbox"/> 10.6 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><input type="checkbox"/> 10.7 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><input type="checkbox"/> 10.8 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	
Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How does good technique affect performance quality? • How do proper posture, and playing position contribute to sound production? • How does instrument care affect personal performance? • Can accomplishing new skills through repetition increase performance ability? • Does personal practice benefit ensemble performance? • Why is sight reading an important skill for musicians to acquire? • How does the anatomy of an instrument determine its sound? • What fine and gross motor skills are necessary to play an instrument? <p><u>Enduring Understandings:</u></p>	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Exhibit proper playing posture in a variety of environments. • Explain the relationship between good posture and performance quality. • Identify parts of an instrument using appropriate terminology. • Explain and demonstrate proper care of instruments. • Explain and demonstrate the usage of instrument care accessories. • Use proper hand placement for optimal fluency between notes. • Demonstrate correlations between melodic notes and finger placement. • Become comfortable performing individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills to sight- reading. • Support and respond to the performances of others. <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Pitched, Unpitched and Chordal Instruments as available including Piano, Ukulele, Guitar, Recorder, Mallet instruments, HandBells, Various Drums • Additional materials as needed

<ul style="list-style-type: none"> • Instrumental performance is mental and physical as well as academic, aesthetic and creative. • Developing musicianship skills requires ongoing self-reflection and critique. • The elements of music are combined in unlimited and various ways to express meaning and emotion. • Every individual contributes to the quality of an ensemble performance. • Technology impacts the creation and performance of music. 	<p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #5
K-2

Grade Level Cluster: K-2	Main Concept: History/Culture/Forms/Genres
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 3.1.K – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas. <input type="checkbox"/> 3.1.1 - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas. <input type="checkbox"/> 3.1.2 - Interpret and apply personal, peer, and teacher feedback to revise personal music. <input type="checkbox"/> 3.2.K – With guidance, demonstrate a final version of personal musical ideas to peers. <input type="checkbox"/> 3.2.1 - With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. <input type="checkbox"/> 3.2.2 - Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. 	

<input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.K – With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others. <input type="checkbox"/> 7.1.1 - With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 7.1.2 - Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes. <input type="checkbox"/> 10.K – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <input type="checkbox"/> 10.1 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <input type="checkbox"/> 10.2 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. <input type="checkbox"/> 11.K – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <input type="checkbox"/> 11.1 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <input type="checkbox"/> 11.2 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	
Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<u>Essential Questions:</u> <ul style="list-style-type: none"> • How is sound organized to make music? • How does the structure of a musical piece create its order and clarity? • What determines a style of music? • Why should we respect music if we don't like the way it sounds? • Is there good and bad music? • How is personal preference for music developed? • How does music reflect the cultures and people of a culture/region? • How does music reflect different time periods in history? • How has music evolved? 	<u>Diversity, Equality, Inclusion:</u> The representation of people as composers, arrangers, performers, critics, students, and teachers of music and musical traditions of African American, Asian American, Pacific Islander, LGBTQIA, and of multi-abled/disabled persons throughout time and world cultures. (Diversity, Equality, Inclusion) <u>Suggested Learning Activities:</u> <ul style="list-style-type: none"> • Locomotor and Non-locomotor movement to show form (i.e. marching, tapping, swaying, etc.) • Body percussion (clapping, patting, snapping, etc.) • Use Listening maps to follow form • Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.) • Identify the form of a piece through listening activities i.e. AB, ABA, theme and variations, solo vs. ensemble, call and response, introduction and coda, finale,

- Why is it important to be exposed to music from many time periods, peoples and cultures?
- How can I see myself and the diversity of all people represented in music?
- How do people maintain diasporic musical traditions throughout changing times and circumstances?

Enduring Understandings:

- Music is organized sound.
- Different styles of music are all art forms.
- Music can be organized into different forms and structures.
- History of American music i.e. Patriotic, Blues, Jazz, African American Spirituals, Folk, Rock, Rap, HipHop, Ragtime, Musicals, etc.
- Incorporation of the History of Western Music i.e. time periods (Baroque, etc.), Sacred/Secular, etc.
- Incorporation of the History of Non-Western Musical styles and instruments
- Incorporation of the influential composers from American, Western and Nonwestern music
- Relationship of music within the arts (art, dance, media, theatre, etc.)
- Incorporation of the sight and sound of Instruments used in various cultures and time periods
- Improvisation in various styles

movement, trio, duet, round, verse, chorus, refrain, repeat, coda, endings, introduction, del signo, etc.

- Introduce students to various textures i.e. ostinato, echo songs, partner songs, descants, rounds and canons, accompanied vs. unaccompanied, etc.
- Introduce texture terminology: thick, thin, layered, accompaniment vs. unaccompanied, etc
- Perform various forms and textures (i.e. rounds, partner songs, etc.)
- Manipulate the form/texture of a song through improvisation and composition
- Listening to music from various time periods and cultures
- Performing music from various time periods and cultures
- Discuss composers and instruments from various time periods and cultures
- Learn dances and games from various time periods and cultures (i.e. square dance, ballet, folk dances, etc.)
- Examine/compare/discuss notation from various time periods and cultures
- Explore the connection between music and cultural/traditional holidays
- Explore music in the context of cultural/social changes and movements
- Explore the role of technology in music
- Perform music in various languages (Diversity, Equity, Inclusion)

Suggested Materials:

Suggested Materials:

- See List in Curriculum document
- Grade level repertoire songs, games, rhymes and recordings
- Additional materials as needed

Assessments:

Formative: as listed in the curriculum.

Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.

Summative: Teacher created rubrics

	Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.
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**Performing Arts Curriculum
Module: #5**

Grade Level Cluster: 3-5	Main Concept: History/Culture/Forms/Genres
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. <input type="checkbox"/> 2.1.4a - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. <input type="checkbox"/> 2.1.5a - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context. <input type="checkbox"/> 3.1.3 - Evaluate, refine, and document revisions to personal music ideas, applying teacher-provided and collaboratively-developed criteria and feedback. <input type="checkbox"/> 3.1.4 - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and 	

feedback to show improvements over time.

- ☐ **3.1.5** - Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.
- ☐ **4.2.3a** - Demonstrate understanding of the structure in music selected for performance.
- ☐ **4.2.4a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.
- ☐ **4.2.5a** - Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- ☐ **7.1.3** - Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- ☐ **7.1.4** - Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- ☐ **7.1.5** - Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.
- ☐ **7.2.3** - 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.)
- ☐ **7.2.4** - 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.)
- ☐ **7.2.5** - 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.)
- ☐ **10.3** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.4** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.5** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **11.2** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.3** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.4** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.5** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions & Enduring Understandings & Learning Targets

**Suggested Learning Activities
Materials /Assessments**

<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is sound organized to make music? • How does the structure of a musical piece create its order and clarity? • What determines a style of music? • Why should we respect music if we don't like the way it sounds? • Is there good and bad music? • How is personal preference for music developed? • How does music reflect the cultures and people of a culture/region? • How does music reflect different time periods in history? • How has music evolved? • Why is it important to be exposed to music from many time periods, peoples and cultures? • How can I see myself and the diversity of all people represented in music? • How do people maintain diasporic musical traditions throughout changing times and circumstances? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • Music is organized sound. • Different styles of music are all art forms. • Music can be organized into different forms and structures. • History of American music i.e. Patriotic, Blues, Jazz, African American Spirituals, Folk, Rock, Rap, HipHop, Ragtime, Musicals, etc. • Incorporation of the History of Western Music i.e. time periods (Baroque, etc.), Sacred/Secular, etc. 	<p><u>Diversity, Equality, Inclusion:</u> The representation of people as composers, arrangers, performers, critics, students, and teachers of music and musical traditions of African American, Asian American, Pacific Islander, LGBTQIA, and of multi-abled/disabled persons throughout time and world cultures. (Diversity, Equality, Inclusion)</p> <p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Locomotor and Non-locomotor movement to show form (i.e. marching, tapping, swaying, etc.) • Body percussion (clapping, patting, snapping, etc.) • Use Listening maps to follow form • Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.) • Identify the form of a piece through listening activities i.e. AB, ABA, theme and variations, solo vs. ensemble, call and response, introduction and coda, finale, movement, trio, duet, round, verse, chorus, refrain, repeat, coda, endings, introduction, del signo, etc. • Introduce students to various textures i.e. ostinato, echo songs, partner songs, descants, rounds and canons, accompanied vs. unaccompanied, etc. • Introduce texture terminology: thick, thin, layered, accompaniment vs. unaccompanied, etc • Perform various forms and textures (i.e. rounds, partner songs, etc.) • Manipulate the form/texture of a song through improvisation and composition • Listening to music from various time periods and cultures • Performing music from various time periods and cultures • Discuss composers and instruments from various time periods and cultures • Learn dances and games from various time periods and cultures (i.e. square dance, ballet, folk dances, etc.) • Examine/compare/discuss notation from various time periods and cultures • Explore the connection between music and cultural/traditional holidays • Explore music in the context of cultural/social changes and movements • Explore the role of technology in music • Perform music in various languages (Diversity, Equity, Inclusion)
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<ul style="list-style-type: none"> • Incorporation of the History of Non-Western Musical styles and instruments • Incorporation of the influential composers from American, Western and Nonwestern music • Relationship of music within the arts (art, dance, media, theatre, etc.) • Incorporation of the sight and sound of Instruments used in various cultures and time periods • Improvisation in various styles 	<p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #5
Grades 6-8

Grade Level Cluster: 6-8	Main Concept: History/Culture/Forms/Genres
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 2.1.6a - 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. <input type="checkbox"/> 2.1.7a - 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. 	

- ☐ **2.1.8a** - 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.
- ☐ **3.1.6b** - Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.
- ☐ **3.1.7b** - Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
- ☐ **3.1.8b** - Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
- ☐ **3.2.6** - 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.
- ☐ **3.2.7** - 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.
- ☐ **3.2.8** - 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.
- ☐ **4.2.6a** - Explain how understanding the structure and the elements of music are used in music selected for performance.
- ☐ **4.2.7a** - Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.
- ☐ **4.2.8a** - Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music are used in each.
- ☐ **4.2.6c** - Identify how cultural and historical context inform performances.
- ☐ **4.2.7c** - Identify how cultural and historical context inform performances and result in different music interpretations.
- ☐ **4.2.8c** - Identify how cultural and historical context inform performances and result in different musical effects.
- ☐ **7.1.6** - Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.
- ☐ **7.1.7** - Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose.
- ☐ **7.1.8** - 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.
- ☐ **7.2.6a** - Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- ☐ **7.2.7a** - Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

- ☐ **7.2.8a** - Compare how the elements of music and expressive qualities relate to the structure within programs of music.
 - ☐ **7.2.6b** - Identify the context of music from a variety of genres, cultures, and historical periods.
 - ☐ **7.2.7b** - Identify and compare the context of music from a variety of genres, cultures, and historical periods.
 - ☐ **7.2.8b** - Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
- and personal interpretations to reflect expressive intent.
- ☐ **8.1.6** - Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
 - ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.
 - ☐ **8.1.8** - Support 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.
 - ☐ **10.6** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - ☐ **10.7** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - ☐ **10.8** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
 - ☐ **11.6** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - ☐ **11.7** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
 - ☐ **11.8** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions & Enduring Understandings & Learning Targets

Suggested Learning Activities Materials /Assessments

Essential Questions:

- How is sound organized to make music?
- How does the structure of a musical piece create its order and clarity?
- What determines a style of music?
- Why should we respect music if we don't like the way it sounds?
- Is there good and bad music?
- How is personal preference for music developed?
- How does music reflect the cultures and people of a culture/region?
- How does music reflect different time periods in history?
- How has music evolved?
- Why is it important to be exposed to music from many time periods, peoples and cultures?
- How can I see myself and the diversity of all people represented in music?
- How do people maintain diasporic musical traditions throughout changing times and circumstances?

Enduring Understandings:

- Music is organized sound.
- Different styles of music are all art forms.
- Music can be organized into different forms and structures.
- History of American music i.e. Patriotic, Blues, Jazz, African American Spirituals, Folk, Rock, Rap, HipHop, Ragtime, Musicals, etc.
- Incorporation of the History of Western Music i.e. time periods (Baroque, etc.), Sacred/Secular, etc.
- Incorporation of the History of Non-Western Musical styles and instruments

Diversity, Equality, Inclusion:

The representation of people as composers, arrangers, performers, critics, students, and teachers of music and musical traditions of African American, Asian American, Pacific Islander, LGBTQIA, and of multi-abled/disabled persons throughout time and world cultures. (Diversity, Equality, Inclusion)

Suggested Learning Activities:

- Locomotor and Non-locomotor movement to show form (i.e. marching, tapping, swaying, etc.)
- Body percussion (clapping, patting, snapping, etc.)
- Use Listening maps to follow form
- Use of classroom percussion (i.e. rhythm sticks, boomwhackers, drums, Orff instruments, etc.)
- Identify the form of a piece through listening activities i.e. AB, ABA, theme and variations, solo vs. ensemble, call and response, introduction and coda, finale, movement, trio, duet, round, verse, chorus, refrain, repeat, coda, endings, introduction, del signo, etc.
- Introduce students to various textures i.e. ostinato, echo songs, partner songs, descants, rounds and canons, accompanied vs. unaccompanied, etc.
- Introduce texture terminology: thick, thin, layered, accompaniment vs. unaccompanied, etc
- Perform various forms and textures (i.e. rounds, partner songs, etc.)
- Manipulate the form/texture of a song through improvisation and composition
- Listening to music from various time periods and cultures
- Performing music from various time periods and cultures
- Discuss composers and instruments from various time periods and cultures
- Learn dances and games from various time periods and cultures (i.e. square dance, ballet, folk dances, etc.)
- Examine/compare/discuss notation from various time periods and cultures
- Explore the connection between music and cultural/traditional holidays
- Explore music in the context of cultural/social changes and movements

<ul style="list-style-type: none"> • Incorporation of the influential composers from American, Western and Nonwestern music • Relationship of music within the arts (art, dance, media, theatre, etc.) • Incorporation of the sight and sound of Instruments used in various cultures and time periods • Improvisation in various styles 	<ul style="list-style-type: none"> • Explore the role of technology in music • Perform music in various languages (Diversity, Equity, Inclusion) <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #6
K-2

Grade Level Cluster: K-2	Main Concept: Music Technology
Music Standards & Content Statements <input type="checkbox"/> 1.1.Ka - With guidance, explore and experience music concepts (such as beat and melodic contour).	

- ☐ **1.1.1a** - With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.
- ☐ **1.1.2a** - Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
- ☐ **2.1.Ka** - With guidance, demonstrate and choose favorite musical ideas.
- ☐ **2.1.1a** - With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
- ☐ **2.1.2a** - Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
- ☐ **3.1.K** – With guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.
- ☐ **3.1.1** - With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.
- ☐ **3.1.2** - Interpret and apply personal, peer, and teacher feedback to revise personal music.
- ☐ **3.2.K** – With guidance, demonstrate a final version of personal musical ideas to peers.
- ☐ **3.2.1** - With limited guidance, convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- ☐ **3.2.2** - Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.
- ☐ **4.1.K** - With guidance, demonstrate and state personal interest in varied musical selections.
- ☐ **4.1.1** - With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.
- ☐ **4.1.2** - Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.
- ☐ **5.1.Ka** – With guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.1a** – With limited guidance, apply personal, teacher, and peer feedback to refine performances.
- ☐ **5.1.2a** - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
- ☐ **6.1.Ka** - With guidance perform music with expression.
- ☐ **6.1.1a** - With limited guidance, perform music for a specific purpose with expression.
- ☐ **6.1.2a** - Perform music for a specific purpose with expression and technical accuracy.
- ☐ **10.K** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.1** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **10.2** – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- ☐ **11.K** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.1** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ☐ **11.2** – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is technology used in the production of music? • How does technology fit invisibly into the recording and production of non-electronic and electronic music? • How does technology aid in live music performance? • How can music technology help me become a better musician? • How can music technology help me share my musical thoughts and ideas? • How has music technology changed over time? • What careers are available as a musician? • What careers benefit from musical knowledge? • How can I pass on my musical knowledge? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • How do computers and music software work together for recording and composing live and synthesized sounds? • How can we experiment with this technology? • How has music technology become integral to the production and enjoyment of music in our lives? • How can I share music responsibly? • What techniques can I use to best capture my evolving musicianship as a portfolio? 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Interact with Music technology • Sing into microphones and record live voices • Record live sound instrumental performances • Listen and respond to self recordings for critique • Become familiar and comfortable with the sound of your recorded voice • Exhibit proper use of computer and sound technology • Explain the relationship between good setup, equipment, and performance quality. • Explain and demonstrate the usage of equipment care accessories. • Become comfortable using music technology individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills with music technology. • Describe and understand the characteristics of sound, how sound is created and produced electronically, and be able to use basic recording techniques. • Support and respond to the performances of others. <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Chromebooks with sound input • SMART board • Electronic Keyboards/ Synthesizers • Microphones, Audio Mixers, Headphones, Input Adaptors • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics</p>

	Teachers will assess students' understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.
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Performing Arts Curriculum

Module: #6

3-5

Grade Level Cluster: 3-5	Main Concept: Music Technology
Music Standards & Content Statements <ul style="list-style-type: none"> <input type="checkbox"/> 1.1.3a - Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social.) <input type="checkbox"/> 1.1.4a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural.) <input type="checkbox"/> 1.1.5a - Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical.) <input type="checkbox"/> 2.1.3a - Demonstrate selected musical ideas for a simple improvisation or composition to express intent, and describe connection to a specific purpose and context. <input type="checkbox"/> 2.1.4a - Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context. <input type="checkbox"/> 2.1.5a - Demonstrate selected and developed musical ideas for an improvisations arrangements, or compositions to express intent, and explain connection to purpose and context. <input type="checkbox"/> 3.2.3 - Present the final version of personal created music to others, and describe connection to expressive intent. <input type="checkbox"/> 3.2.4 - Present the final version of personal created music to others, and explain connection to expressive intent. <input type="checkbox"/> 3.2.5 - Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent. <input type="checkbox"/> 6.1.3a - Perform music with expression and technical accuracy. <input type="checkbox"/> 6.1.4a - Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation. <input type="checkbox"/> 6.1.5a - Perform music, alone or with others, with expression. Technical accuracy, and appropriate interpretation. 	

<p><input type="checkbox"/> 9.1.3 - Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.</p> <p><input type="checkbox"/> 9.1.4 - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context.</p> <p><input type="checkbox"/> 9.1.5 - Evaluate musical works and performances, apply established criteria, and explain appropriateness to the context, citing evidence from the elements of music.</p> <p><input type="checkbox"/> 10.3 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><input type="checkbox"/> 10.4 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><input type="checkbox"/> 10.5 – Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><input type="checkbox"/> 11.3 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p><input type="checkbox"/> 11.4 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p><input type="checkbox"/> 11.5 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>					
<table border="1"> <tr> <td data-bbox="176 630 963 776"> <p>Essential Questions & Enduring Understandings & Learning Targets</p> </td><td data-bbox="963 630 1969 776"> <p>Suggested Learning Activities Materials /Assessments</p> </td></tr> <tr> <td data-bbox="176 776 963 1422"> <p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is technology used in the production of music? • How does technology fit invisibly into the recording and production of non-electronic and electronic music? • How does technology aid in live music performance? • How can music technology help me become a better musician? • How can music technology help me share my musical thoughts and ideas? • How has music technology changed over time? • What careers are available as a musician? • What careers benefit from musical knowledge? • How can I pass on my musical knowledge? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • How do computers and music software work together for </td><td data-bbox="963 776 1969 1422"> <p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Interact with Music technology • Sing into microphones and record live voices • Record live sound instrumental performances • Listen and respond to self recordings for critique • Become familiar and comfortable with the sound of your recorded voice • Exhibit proper use of computer and sound technology • Explain the relationship between good setup, equipment, and performance quality. • Explain and demonstrate the usage of equipment care accessories. • Become comfortable using music technology individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills with music technology. • Describe and understand the characteristics of sound, how sound is created and produced electronically, and be able to use basic recording techniques. • Support and respond to the performances of others. • Discussion on music in social media, fair use, copyright, sampling, and laws affecting musicians and their compositions. </td></tr> </table>		<p>Essential Questions & Enduring Understandings & Learning Targets</p>	<p>Suggested Learning Activities Materials /Assessments</p>	<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is technology used in the production of music? • How does technology fit invisibly into the recording and production of non-electronic and electronic music? • How does technology aid in live music performance? • How can music technology help me become a better musician? • How can music technology help me share my musical thoughts and ideas? • How has music technology changed over time? • What careers are available as a musician? • What careers benefit from musical knowledge? • How can I pass on my musical knowledge? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • How do computers and music software work together for 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Interact with Music technology • Sing into microphones and record live voices • Record live sound instrumental performances • Listen and respond to self recordings for critique • Become familiar and comfortable with the sound of your recorded voice • Exhibit proper use of computer and sound technology • Explain the relationship between good setup, equipment, and performance quality. • Explain and demonstrate the usage of equipment care accessories. • Become comfortable using music technology individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills with music technology. • Describe and understand the characteristics of sound, how sound is created and produced electronically, and be able to use basic recording techniques. • Support and respond to the performances of others. • Discussion on music in social media, fair use, copyright, sampling, and laws affecting musicians and their compositions.
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<p>recording and composing live and synthesized sounds?</p> <ul style="list-style-type: none"> • How can we experiment with this technology? • How has music technology become integral to the production and enjoyment of music in our lives? • How can I share music responsibly? • What techniques can I use to best capture my evolving musicianship as a portfolio? 	<p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Chromebooks with sound input • SMART board • Chrome Music Lab • BeepBox • Electronic Keyboards/ Synthesizers • Microphones, Audio Mixers, Headphones, Input Adaptors • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p>
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Performing Arts Curriculum
Module: #6
6-8

Grade Level Cluster: 6-8	Main Concept: Music Technology, Careers and Applications
<p>Music Standards & Content Statements</p> <ul style="list-style-type: none"> <input type="checkbox"/> 2.1.6a - 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. <input type="checkbox"/> 2.1.7a - 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. <input type="checkbox"/> 2.1.8a - 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. 	

- ☐ **2.1.6b** - 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.
- ☐ **2.1.7b** - Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.
- ☐ **2.1.8b** - Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.

- ☐ **3.2.6** - 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.
- ☐ **3.2.7** - 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.
- ☐ **3.2.8** - 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.
- ☐ **4.1.6** - Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.
- ☐ **4.1.7** - 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 for choices.
- ☐ **4.1.8** - 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 qualities, technical challenges, and reasons for choices.
- ☐ **6.1.6a** - Perform the music with technical accuracy to convey the creator's intent.
- ☐ **6.1.7a** - Perform the music with technical accuracy and stylistic expression to convey the creator's intent.
- ☐ **6.1.6b** - Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.
- ☐ **6.1.8a** - Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.
and personal interpretations to reflect expressive intent.
- ☐ **8.1.6** - Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.
- ☐ **8.1.7** - Describe a personal interpretation of contrasting 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.

<input type="checkbox"/> 8.1.8 - Support 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. <input type="checkbox"/> 9.1.6 - Apply teacher-provided criteria to evaluate musical works or performances. <input type="checkbox"/> 9.1.7 - Select from teacher-provided criteria to evaluate musical works or performances. <input type="checkbox"/> 9.1.8 - Apply appropriate personally developed criteria to evaluate musical works or performances. <input type="checkbox"/> 11.6 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <input type="checkbox"/> 11.7 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. <input type="checkbox"/> 11.8 – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	
Essential Questions & Enduring Understandings & Learning Targets	Suggested Learning Activities Materials /Assessments
<p><u>Essential Questions:</u></p> <ul style="list-style-type: none"> • How is technology used in the production of music? • How does technology fit invisibly into the recording and production of non-electronic and electronic music? • How does technology aid in live music performance? • How can music technology help me become a better musician? • How can music technology help me share my musical thoughts and ideas? • How has music technology changed over time? • What careers are available as a musician? • What careers benefit from musical knowledge? • How can I pass on my musical knowledge? <p><u>Enduring Understandings:</u></p> <ul style="list-style-type: none"> • How do computers and music software work together for recording and composing live and synthesized sounds? • How can we experiment with this technology? 	<p><u>Suggested Learning Activities:</u></p> <ul style="list-style-type: none"> • Interact with Music technology • Sing into microphones and record live voices • Record live sound instrumental performances • Listen and respond to self recordings for critique • Become familiar and comfortable with the sound of your recorded voice • Exhibit proper use of computer and sound technology • Explain the relationship between good setup, equipment, and performance quality. • Identify parts of a DAW workstation or interactive music making using appropriate terminology. • Explain and demonstrate the usage of equipment care accessories. • Become comfortable using music technology individually and in small groups. • Demonstrate the ability to synthesize basic musicianship skills with music technology. • Describe and understand the characteristics of sound, how sound is created and produced electronically, and be able to use basic recording techniques. • Support and respond to the performances of others. • Discussion on music in social media, fair use, copyright, sampling, and laws affecting musicians and their compositions. • 6-8 grades - Develop an understanding of audio music sequencing software and will be able to organize audio clips, loops, and make loops from audio clips. • Develop, organize, and sequence live audio clips. Students will be able to use

<ul style="list-style-type: none"> • How has music technology become integral to the production and enjoyment of music in our lives? • How can I share music responsibly? • What techniques can I use to best capture my evolving musicianship as a portfolio? 	<p>technology and recording techniques to record live audio sounds and clips.</p> <ul style="list-style-type: none"> • Create a variety of forms and styles of arrangements including MashUps, Ringtones, Character Themes, Video Game Music Themes, Movie Scoring examples, Cultural Influenced Compositions, or personal choice compositions. • Integrate, import, and organize various sound files. Students will record live sounds and add them to recorded files by recording, importing, and organizing these sounds into a finished product. <p><u>Suggested Materials:</u></p> <ul style="list-style-type: none"> • See List in Curriculum document • Grade level repertoire songs, games, rhymes and recordings • Chromebooks with sound input • SMART board • Sound Trap DAW Digital Audio Workstation • Chrome Music Lab • BeepBox • Electronic Keyboards/ Synthesizers • Microphones, Audio Mixers, Headphones, Input Adaptors • Additional materials as needed <p><u>Assessments:</u></p> <p><i>Formative:</i> as listed in the curriculum. Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p><i>Summative:</i> Teacher created rubrics Teachers will assess students’ understanding of rhythmic Concepts through performance assessments, or through verbal, written, recorded or kinesthetic responses.</p> <p>Project Based Assessment: By 8th Grade Demonstration Through Presentation of Projects: Opening and organizing pre-recorded audio clips and loop files into compositions. Demonstrate ability to sequence, quantize, copy, and paste rhythms, sounds, voices and incorporate blues progressions. Record, organize, mix, and sequence live audio using appropriate technology and techniques.</p>
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	Record, import, and organize sounds into a finished project.
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Musical Knowledge and Skills Through High School
Proficiency Standards (Specialized Approach To Music):

- Guitar, keyboard, and harmonizing instruments

- Traditional & Emerging Ensembles
 - Composition & Theory
 - Music Technology

Students required to demonstrate proficiency on 1 of the preceding sub disciplines by grade 12

Links To Specialized Approach To Music - Proficiency Level Charts:

Novice To Intermediate (Middle school level) & Through Advanced (High School Level)

- [Harmonizing Instruments Proficiency Chart](#) (Middle & High School)
- [Traditional & Emerging Ensembles](#) (Middle & High School)
 - [Music Composition & Theory](#) (High School)
 - [Music Technology](#) (High School)

Assessment Rubrics:

Vocal Performance/Choral Rubric Criteria & CPI Descriptors

Evaluation Criteria	4 - Outstanding (A)	3 - Satisfactory (B)	2 - Needs Improvement (C/D)	1 - Unsatisfactory
Student Engagement	actively engaged and participates throughout class, focused on all activities, always prepared for class	generally engaged and involved in class activities, generally prepared for class	involvement in class is inconsistent, not always prepared or focused	does not participate in class activities, rarely prepared for class

Posture / Breath Support	demonstrates excellent posture and breath support at all times / always breathes in correct place	displays good posture and breath support most of the time / generally breathes where appropriate	posture and breath support is inconsistent / breathe spaces are inconsistent	posture is poor and tone reflects poor breath support / breath phrasing is poor
Melody / Harmony	identify and performs melodic /harmonic lines with high degree of accuracy / performs harmony with excellent balance/blend	identify and performs melodic/harmonic lines with good accuracy / good level of harmonic balance/blend	identify and performs melodic/harmonic lines with fair accuracy / fair level of balance/blend	poor & inconsistent identification and/or performance of melodic/harmonic lines / poor balance/blend
Rhythm / Meter	identifies and displays excellent rhythmic performance skills / excellent ability to perform in varied meters	identifies and displays good rhythmic performance skills w/ minimal errors / performs capably in varied meters	identifies and displays fair rhythmic performance skills w/ numerous errors / displays difficulty in performing in varied meters	does not display fundamental ability to identify/perform basic rhythms / minimal capability performing varied meters
Tempo	consistently follows conductor / maintains consistent tempo /easily adjusts to tempo changes	generally follows conductor / some challenges adjusting to tempo changes	inconsistently follows conductor / poor ability to adjust to tempo changes	does not display ability to follow conductor / does not adjust to tempo changes
Dynamics	highly effective performance of dynamics / displays excellent judgement in dynamic relevance to ensemble/literature	displays a fundamental understanding of dynamics through performance	displays inconsistent understanding of dynamics through performance	no understanding of dynamics through performance is evident
Tone Color / Pitch	Tone reflects excellent quality and intonation, full and resonant sound / pitch intonation is clear and accurate	Tone reflects a good quality and good intonation / pitch is fairly accurate and consistent	Tone reflects fair quality and inconsistent intonation / pitch lacks consistency	Tone is weak and breathy/ intonation is poor / pitch is inaccurate
Articulation / Style	articulates clearly, text/diction is always understandable / phrasing is precise and accurate / performance is highly expressive	articulates somewhat clearly, text/diction is mostly understandable / phrasing is generally accurate / performs with expression	articulation & text/diction is not always clear or understandable / phrasing is inconsistent and at times flawed / some level of expression is evident	articulation is weak, text/diction is not discernable / phrasing is weak when evident / little expression is present in performance
History / Culture	sings accurately in multiple languages / highly effective performance of style traits of varied genre / demonstrates clear understanding of historical/cultural style traits	minor problems with foreign language pronunciation / displays basic ability to perform varied genre & basic understanding of historical/cultural style traits	weak command of foreign language pronunciation / inconsistent display of genre style techniques and/or historical/cultural style traits	no display of foreign language pronunciation skills / can not discern genre characteristics/style traits of various historical/cultural genre
Texture / Form	performance reflects a clear appreciation for balance & blend, as well as demonstration of sensitivity to structure/form	performances reflects a basic grasp of balance/blend and fair sensitivity to structure/form	performance reflects marginal grasp for balance/blend and marginal awareness of structure / form	performance reflects little or no grasp of balance/bend, minimal display of form awareness

Performing Arts Modules CPI Matrix	Melody / Harmony: 1.3.8.b.3, 1.3.8.b.4, 1.4.8.a.2, 1.4.8.a.6, 1.4.8.a.7	Rhythm / Meter: 1.3.8.b.1, 1.3.8.b.2, 1.3.8.b.4, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7	Tempo: 1.3.8.b.2, 1.3.8.b.3, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7	Dynamics: 1.1.8.b.1, 1.2.8.a.1, 1.3.8.b.2, 1.3.8.b.3, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7
	Articulation / Style: 1.1.8.b.1 (Instrumental), 1.2.8.a.1, 1.3.8.b.2, 1.3.8.b.3, 1.3.8.b.4, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7	History / Culture: 1.1.8.b., 11.1.8.b., 21.2.8.a.1, 1.2.8.a.2, 1.2.8.a.3, 1.3.8.b., 11.3.8.b.2, 1.4.8.a.1, 1.4.8.a.2, 1.4.8.a.3, 1.4.8.a.4, 1.4.8.a.6, 1.4.8.a.7	Texture / Form: 1.1.8.b.2 (Inst.), 1.2.8.a.2, 1.3.8.b.4, 1.4.8.a.3, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7	Tone / Tone Color: 1.2.8.a.1, 1.3.8.b.2, 1.3.8.b.4, 1.4.8.a.3, 1.4.5.a.5, 1.4.8.a.6, 1.4.8.a.7

Sample General Music Assessment Record									
Class:					Date:				
Names	Student Engagement	Melody/ Harmony	Rhythm / Meter	Tempo	Texture/ Form	Articulation/ Style	History/ Culture	Dynamics	Score

* Refer to General Rubric Example for detailed descriptors

Vocal/Choral Student Evaluation

DATE:	CLASS:	TEACHER:	STUDENT NAME:		
Evaluation Criteria	4 - Outstanding (A)	3 - Satisfactory (B)	2 - Needs Improvement (C/D)	1 - Unsatisfactory	SCORE
Student Engagement					
				X2	
Posture / Breath Support					
Melody / Harmony					
Rhythm / Meter					
Tempo					
Dynamics					
Tone Color / Pitch					
Articulation / Style					
History / Culture					
Texture / Form					
				TOTAL SCORE	

Rhythm/Percussion Performance Rubric

Name: _____ Instrument: _____

Possible # of Lessons _____ Lessons Attended _____ Lessons Prepared for _____

	4	3	2	1
MUSIC READING	Reads music with ease and without teacher prompt	Reads music without teacher prompt	Reads music with teacher prompt	Makes minimal attempt to read music
HAND POSITION & GRIP	Grip and position is excellent, relaxed and in control of sticks/mallets	Grip and position is good, generally relaxed and in control of sticks/mallets	Grip and position needs work to more effectively control sticks/mallets	Flaws in grip and position impact ability to effectively control sticks to play exercises / music
BALANCE / COORDINATION	Consistently displays excellent, even hand to hand balance and coordination	Good hand to hand balance and coordination is displayed	Hand to hand balance and coordination need refinement	Displays weak hand to hand balance and coordination
RHYTHMIC ACCURACY	Rhythm is precise and follows the steady beat	Some rhythmic differences and follows a steady beat	Some rhythmic differences and strays from a steady beat	Major rhythmic differences and strays from a steady beat
TEMPO	Performs entire selection at the correct tempo; maintains consistent tempo and adjusts to varied tempi	Performs under/over tempo for some of the selection	Performs under/over tempo for most of the selection	Performs at varying tempos
TONE QUALITY	Notes are played to optimize percussive tone	Notes are played well and create an acceptable tone	Notes lack quality and clarity due to some technique flaws	Notes lack proper tone quality
ARTICULATION	Consistently uses sticks/mallets to clearly articulate notes and phrases	Uses sticks/mallets to articulate notes with minimum teacher prompt	Uses tongue to articulate notes with constant teacher prompt	Does not use tongue to articulate notes

PLAYING POSITION/POSTU RE	Performs with proper posture and instrument placement	Performs with mostly proper posture and instrument placement	Performs with some proper posture and/or instrument placement	Performs with improper posture and/or instrument placement
PREPARATION	Always prepared with instrument and materials; maintains instrument in good working order	Mostly prepared with instrument and materials; instrument is maintained	Sometimes prepared with instrument and materials; instrument requires care	Inconsistently prepared with instrument and materials; instrument not maintained
FOCUS	Always focused during group lessons	Mostly focused during group lessons	Sometimes focused during group lessons	Rarely focused during lessons

Performance Commentary/ Student Notes

Recorder Skills /Performance Rubric

Skill	1	2	3	T
Pitch	Few notes are correct or names are written in	Some notes are misplayed or written in	The majority of notes are played correctly	
Rhythm	Few rhythms are correct. There is no steady beat.	Most of the rhythms are correct and/or the tempo is inconsistent	The rhythms are played correctly; A steady beat is used.	
Articulation	Musician does not use tonguing and/or breathes after every note	Musician uses tonguing most of the time and/or breathes at the end of a phrase most of the time	Musician uses tonguing where appropriate and/or breathes at the ends of phrases	
Intonation	Musician blasts his or her recorder most of the time	Musician uses a slow stream and a soft, musical sound most of the time.	Musician uses a slow air stream and produces a soft, musical sound	
Posture	Musician slouches or sits improperly.	Musician usually sits or stands tall.	Musician sits or stands tall.	

Fingering	Musician holds his or her hand(s) incorrectly and the holes are not covered completely.			Fingers are usually in the correct position and the holes are usually covered.			Fingers are in the correct position and the holes are completely covered.			
Style	The song is unrecognizable.			Sometimes the melody can be heard and recognized.			The melody can be heard and recognized.			
TOTALS	<i>A score of below 60% earns an Unsatisfactory (12 points or less)</i>			<i>A score of 60-79% earns a Needs Improvement (13 – 16 points)</i>			<i>80% and above earns a Satisfactory or a belt (17 – 21 points)</i>			
Belt Earned	White	Yellow	Orange	Green	Purple	Blue	Red	Brown	Black	

Name: _____

Grade: _____

R Teacher: _____

Assignment: Play the assigned song using proper playing technique and musical accuracy as defined below.

	4	3	2	1	0
Criteria	Advanced	Proficient	Basic	Beginner	Not Attempted
Chord Change Timing and Rhythm	The beat is secure and the rhythms are accurate. The chord changes are smooth and changed in time with the music.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance. Most chord changes are smooth and are changed in time with the music.	The beat is somewhat erratic. Rhythm problems occasionally detract from the overall performance. Few chord changes are smooth and/or changed in time with the music.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance. No chord changes are smooth or changed in time with the music.	Not Attempted
Singing	The lyrics were clear and the voice was easily heard over the ukulele. Appropriate head voice was used, and the singing is in tune with the ukulele.	The lyrics were mostly clear and the voice is usually heard over the ukulele. Appropriate head voice was used & the singing is mostly in tune with the ukulele.	The lyrics were often not very clear and/or the singer is hard to hear over the ukulele. Also, the student did not know the melody well and/or the singing is not in tune with the ukulele. Singer sometimes used head voice.	Lyrics were almost always unclear and singer was out of tune with the ukulele OR singer did not use head voice.	Not Attempted
Strumming	The strumming is in time. The rhythm is consistent.	The strumming is mostly in time. The rhythm is usually consistent.	The strumming is seldom in time. The rhythm is inconsistent.	The strumming is not in time. The rhythm is not consistent.	Not Attempted
Chord Accuracy	Chords and chord changes are consistently accurate.	An occasional inaccurate chord, fingering or chord change is played, but does not detract from overall performance.	Inaccurate chords, fingering or chord changes are played, detracting from the overall performance.	Wrong chords and chord changes consistently detract from the performance.	Not Attempted
Instrument Tone Quality	Tone quality is consistent and professional.	Tone quality is mostly consistent. Minor errors do not detract from overall performance.	Tone quality is somewhat consistent; errors sometimes detract from overall performance.	Tone quality is erratic; errors detract from overall performance.	Not Attempted

Comments:

On The Following Pages are the Music Standards presented again, in a visual chart form, to compare the Anchor Standards for all grades at a time.

CREATING ANCHOR STANDARD 1

Music													
CREATING	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. 3 Essential Question(s): How do musicians generate creative ideas?												
	Pre K (MU:Cr1.1.PK)	Kindergarten (MU:Cr1.1.K)	1 st (MU:Cr1.1.1)	2 nd (MU:Cr1.1.2)	3 rd (MU:Cr1.1.3)	4 th (MU:Cr1.1.4)	5 th (MU:Cr1.1.5)	6 th (MU:Cr1.1.6)	7 th (MU:Cr1.1.7)	8 th (MU:Cr1.1.8)	HS Proficient	HS Accomplished	HS Advanced
Imagine	a With substantial guidance, explore and experience a variety of music.	a With guidance, explore and experience music concepts (such as beat and melodic contour).	a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose .	a Improvise rhythmic and melodic patterns and musical ideas for a specific purpose .	a Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).	a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).	a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent .	a Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent .	a Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent .			
		b With guidance, generate musical ideas (such as movements or motives).	b With limited guidance, generate musical ideas in multiple tonalities (such as major and minor) and meters (such as duple and triple).	b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).	b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter .	b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within specific related tonalities (such as major and minor) and meters .	b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes .						

CREATING

ANCHOR STANDARD 2

CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Essential Question(s): How do musicians make creative decisions?													CREATING
	Pre K (MU:Cr2.1.PK)	Kindergarten (MU:Cr2.1.K)	1 st (MU:Cr2.1.1)	2 nd (MU:Cr2.1.2)	3 rd (MU:Cr2.1.3)	4 th (MU:Cr2.1.4)	5 th (MU:Cr2.1.5)	6 th (MU:Cr2.1.6)	7 th (MU:Cr2.1.7)	8 th (MU:Cr2.1.8)	HS Proficient	HS Accomplished	HS Advanced	
Plan and Make	a With substantial guidance , explore favorite musical ideas (such as movements , vocalizations , or instrumental accompaniments).	a With guidance , demonstrate and choose favorite musical ideas .	a With limited guidance , demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent .	a Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent .	a Demonstrate selected musical ideas for a simple improvisation or composition to express intent , and describe connection to a specific purpose and context .	a Demonstrate selected and organized musical ideas for an improvisation , arrangement , or composition to express intent , and explain connection to purpose and context .	a Demonstrate selected and developed musical ideas for improvisations , arrangements , or compositions to express intent , and explain connection to purpose and context .	a 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 .	a 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 .	a 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 .				Plan and Make
	b – With substantial guidance , select and keep track of the order for performing original musical ideas , using iconic notation and/or recording technology.	a With guidance , organize personal musical ideas using iconic notation and/or recording technology.	b With limited guidance , use iconic or standard notation and/or recording technology to document and organize personal musical ideas .	b Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas .	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas .	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic , melodic , and simple harmonic musical ideas .	b Use standard and/or iconic notation and/or recording technology to document personal rhythmic , melodic , and two-chord harmonic musical ideas .	b 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 .	b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases , melodic phrases , and harmonic sequences .	b Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases , melodic phrases , and harmonic sequences .				
Anchor Standard 3: Refine and complete artistic work														

CREATING

ANCHOR STANDARD 3

CREATING	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question(s): How do musicians improve the quality of their creative work?											CREATING		
	Pre K (MA:Cr3.1.PK)	Kindergarten (MU:Cr3.1.K)	1 st (MU:Cr3.1.1)	2 nd (MU:Cr3.1.2)	3 rd (MU:Cr3.1.3)	4 th (MU:Cr3.1.4)	5 th (MU:Cr3.1.5)	6 th (MU:Cr3.1.6)	7 th (MU:Cr3.1.7)	8 th (MU:Cr3.1.8)	HS Proficient		HS Accomplished	HS Advanced
Evaluate and Refine	a With substantial guidance , consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas .	a - With guidance , apply personal, peer, and teacher feedback in refining personal musical ideas .	a With limited guidance , discuss and apply personal, peer, and teacher feedback to refine personal musical ideas .	a Interpret and apply personal, peer, and teacher feedback to revise personal music .	a Evaluate, refine, and document revisions to personal musical ideas , applying teacher-provided and collaboratively-developed criteria and feedback .	a Evaluate, refine , and document revisions to personal music , applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.	a Evaluate, refine , and document revisions to personal music , applying teacher-provided and collaboratively-developed criteria and feedback , and explain rationale for changes .	a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music , and use of sound sources.	a Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form , and use of sound sources.	a Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form , and use of sound sources.				Evaluate and Refine
								b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	b Describe the rationale for refining works by explaining the choices, based on evaluation criteria .				

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication														
Essential Question(s): When is creative work ready to share?														
Pre K (MU:Cr3.2.PK)		Kindergarten (MU:Cr3.2.K)	1 st (MU:Cr3.2.1)	2 nd (MU:Cr3.2.2)	3 rd (MU:Cr3.2.3)	4 th (MU:Cr3.2.4)	5 th (MU:Cr3.2.5)	6 th (MU:Cr3.2.6)	7 th (MU:Cr3.2.7)	8 th (MU:Cr3.2.8)	HS Proficient	HS Accomplished	HS Advanced	
Present	a With substantial guidance , share revised personal musical ideas with peers.	a With guidance , demonstrate a final version of personal musical ideas to peers.	a With limited guidance , convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	a Present the final version of personal created music to others, and describe connection to expressive intent .	a Present the final version of personal created music to others, and explain connection to expressive intent .	a Present the final version of personal created music to others that demonstrates craftsmanship , and explain connection to expressive intent .	a 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 .	a 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 .	a 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

ANCHOR STANDARD 4

Music													
PERFORMING	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Essential Question(s): How do performers select repertoire?											PERFORMING	
	Pre K (MU:Pr4.1.PK)	Kindergarten (MU:Pr4.1.K)	1 st (MU:Pr4.1.1)	2 nd (MU:Pr4.1.2)	3 rd (MU:Pr4.1.3)	4 th (MU:Pr4.1.4)	5 th (MU:Pr4.1.5)	6 th (MU:Pr4.1.6)	7 th (MU:Pr4.1.7)	8 th (MU:Pr4.1.8)	HS Proficient	HS Accomplished	HS Advanced
Select	a With substantial guidance, demonstrate and state preference for varied musical selections.	a With guidance, demonstrate and state <i>personal interest</i> in varied musical selections.	a With limited guidance, demonstrate and <i>discuss</i> personal interest in, <i>knowledge about</i> , and purpose of varied musical selections.	a Demonstrate and <i>explain</i> personal interest in, knowledge about, and purpose of varied musical selections.	a Demonstrate and <i>explain how the selection of music to perform</i> is influenced by <i>personal interest, knowledge, purpose, and context</i> .	a Demonstrate and <i>explain how the selection of music to perform</i> is influenced by personal interest, knowledge, context , and technical skill .	a Demonstrate and <i>explain</i> 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> .	a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context , and explain why each was chosen.	a 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.	a Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context , and explain expressive qualities, technical challenges , and reasons for choices.			
	Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Essential Question(s): How does understanding the structure and context of musical works inform performance?												
	Pre K (MU:Pr4.2.PK)	Kindergarten (MU:Pr4.2.K)	1 st (MU:Pr4.2.1)	2 nd (MU:Pr4.2.2)	3 rd (MU:Pr4.2.3)	4 th (MU:Pr4.2.4)	5 th (MU:Pr4.2.5)	6 th (MU:Pr4.2.6)	7 th (MU:Pr4.2.7)	8 th (MU:Pr4.2.8)	HS Proficient	HS Accomplished	HS Advanced
Analyze	a With substantial guidance, explore and demonstrate awareness of musical contrasts.	a With guidance, explore and demonstrate awareness of music contrasts (such as <i>high/low, loud/soft, same/different</i>) in a variety of music selected for performance .	a With limited guidance, demonstrate knowledge of music concepts (such as <i>beat and melodic contour</i>) in music from a variety of cultures selected for performance .	a Demonstrate knowledge of music concepts (such as <i>tonality and meter</i>) in music from a variety of cultures selected for performance .	a Demonstrate understanding of the structure in music selected for performance .	a Demonstrate understanding of the structure and the elements of music (such as <i>rhythm, pitch, and form</i>) in music selected for performance .	a Demonstrate understanding of the structure and the elements of music (such as <i>rhythm, pitch, form, and harmony</i>) in music selected for performance .	a <i>Explain</i> how understanding the structure and the elements of music are used in music selected for performance .	a <i>Explain</i> and demonstrate the structure of <i>contrasting pieces of music</i> selected for performance and how elements of music are used.	a <i>Compare</i> the structure of contrasting pieces of music selected for performance , explaining how the elements of music are used in each.			
			b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation .	b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation .	b When analyzing selected music, read and perform rhythmic patterns and melodic <i>phrases</i> using iconic and standard notation .	b When analyzing selected music, read and perform using iconic and/or standard notation .	b When analyzing selected music, read and perform using standard notation .	b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics .	b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form .	b When analyzing selected music, sight-read in <i>treble or bass clef</i> simple rhythmic, melodic, and/or harmonic notation .			
					c Describe how context (such as personal and social) can inform a performance .	c <i>Explain</i> how context (such as social, cultural, and historical) informs a performance .	c <i>Explain</i> how context (such as social, cultural, and historical) informs performances .	c Identify how cultural and historical context inform performances .	c Identify how cultural and historical context inform performances and result in <i>different music interpretations</i> .	c Identify how cultural and historical context inform performances and result in <i>different musical effects</i> .			

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?											
	Pre K (MU:Pr4.3.PK)	Kindergarten (MU:Pr4.3.K)	1 st (MU:Pr4.3.1)	2 nd (MU:Pr4.3.2)	3 rd (MU:Pr4.3.3)	4 th (MU:Pr4.3.4)	5 th (MU:Pr4.3.5)	6 th (MU:Pr4.3.6)	7 th (MU:Pr4.3.7)	8 th (MU:Pr4.3.8)	HS Proficient HS Accomplished HS Advanced
Interpret	a With substantial guidance , explore music's expressive qualities (such as voice quality, dynamics , and tempo).	a With guidance , demonstrate awareness of expressive qualities (such as voice quality, dynamics , and tempo) that support the creators' expressive intent.	a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent .	a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics , tempo , and timbre).	a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics , tempo , timbre , and articulation/style).	a 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 .	a 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 .	a 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).	
Anchor Standard 5: Develop and refine artistic techniques and work for presentation											
Interpret											

PERFORMING

ANCHOR STANDARD 5

PERFORMING	Anchor Standard 5: Develop and refine artistic techniques and work for presentation. 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(s): How do musicians improve the quality of their performance?											PERFORMING	
	Pre K (MU:Pr5.1.PK)	Kindergarten (MU:Pr5.1.K)	1 st (MU:Pr5.1.1)	2 nd (MU:Pr5.1.2)	3 rd (MU:Pr5.1.3)	4 th (MU:Pr5.1.4)	5 th (MU:Pr5.1.5)	6 th (MU:Pr5.1.6)	7 th (MU:Pr5.1.7)	8 th (MU:Pr5.1.8)	HS Proficient		HS Accomplished
Rehearse, Evaluate and Refine	a With substantial guidance , practice and demonstrate what they like about their own performances .	a With guidance , apply personal, teacher, and peer feedback to refine performances .	a With limited guidance , apply personal, teacher, and peer feedback to refine performances .	a - Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances .	a - Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances .	a Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances .	a Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances .	a 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 .	a 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 .	a 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 .			
	b With substantial guidance , apply personal, peer, and teacher feedback to refine performances .	b With guidance , use suggested strategies in rehearsal to improve the expressive qualities of music.	b With limited guidance , use suggested strategies in rehearsal to address interpretive challenges of music.	b – Rehearse, identify and apply strategies to address interpretive, performance, and technical challenges of music.	b Rehearse to refine technical accuracy , expressive qualities , and identified performance challenges.	b Rehearse to refine technical accuracy and expressive qualities , and address performance challenges.	b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.						
Rehearse, Evaluate and Refine													

PERFORMING

ANCHOR STANDARD 6

PERFORMING	Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response. Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?											PERFORMING	
	Pre K (MU:Pr6.1.PK)	Kindergarten (MU:Pr6.1.K)	1 st (MU:Pr6.1.1)	2 nd (MU:Pr6.1.2)	3 rd (MU:Pr6.1.3)	4 th (MU:Pr6.1.4)	5 th (MU:Pr6.1.5)	6 th (MU:Pr6.1.6)	7 th (MU:Pr6.1.7)	8 th (MU:Pr6.1.8)	HS Proficient		HS Accomplished
Present	a With substantial guidance, perform music with expression.	a With guidance, perform music with expression.	a With limited guidance, perform music for a specific purpose with expression.	a Perform music for a specific purpose with expression and technical accuracy.	a Perform music with expression and technical accuracy.	a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.	a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.	a Perform the music with technical accuracy to convey the creator's intent.	a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.	a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.			Present
		b Perform appropriately for the audience.	b Perform appropriately for the audience and purpose.	b Perform appropriately for the audience and purpose.	b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.	b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.	b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.	b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.			

RESPONDING

ANCHOR STANDING 7

Music													
RESPONDING	Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?												RESPONDING
	Pre K (MU:Re7.1.PK)	Kindergarten (MU:Re7.1.K)	1 st (MU:Re7.1.1)	2 nd (MU:Re7.1.2)	3 rd (MU:Re7.1.3)	4 th (MU:Re7.1.4)	5 th (MU:Re7.1.5)	6 th (MU:Re7.1.6)	7 th (MU:Re7.1.7)	8 th (MU:Re7.1.8)	HS Proficient	HS Accomplished	
Select	a With substantial guidance , state personal interests and demonstrate why they prefer some music selections over others.	a With guidance , list personal interests and demonstrate why they prefer some music selections over others.	a With limited guidance , identify and demonstrate how personal interests and experiences influence musical selection for specific purposes .	a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes .	a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes .	a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts .	a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts .	a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose .	a Select or choose contrasting music to listen to and compare the connections to specific interests or experiences for a specific purpose .	a 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 .			Select
	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(s): How do individuals choose music to experience?												
Analyze	Pre K (MU:Re7.2.PK)	Kindergarten (MU:Re7.2.K)	1 st (MU:Re7.2.1)	2 nd (MU:Re7.2.2)	3 rd (MU:Re7.2.3)	4 th (MU:Re7.2.4)	5 th (MU:Re7.2.5)	6 th (MU:Re7.2.6)	7 th (MU:Re7.2.7)	8 th (MU:Re7.2.8)	HS Proficient	HS Accomplished	HS Advanced
	a With substantial guidance , explore musical contrasts in music.	a With guidance , demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	a With limited guidance , demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose .	a Describe how specific music concepts are used to support a specific purpose in music.	a 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 social and personal and social).	a 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).	a 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).	a Describe how the elements of music and expressive qualities relate to the structure of the pieces.	a Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.	a Compare how the elements of music and expressive qualities relate to the structure within programs of music.			Analyze
								b Identify the context of music from a variety of genres , cultures , and historical periods .	b Identify and compare the context of music from a variety of genres , cultures , and historical periods .	b Identify and compare the context of programs of music from a variety of genres , cultures , and historical periods .			

RESPONDING

ANCHOR STANDARD 8

RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?													RESPONDING
	Pre K (MU:Re8.1.PK)	Kindergarten (MU:Re8.1.K)	1 st (MU:Re8.1.1)	2 nd (MU:Re8.1.2)	3 rd (MU:Re8.1.3)	4 th (MU:Re8.1.4)	5 th (MU:Re8.1.5)	6 th (MU:Re8.1.6)	7 th (MU:Re8.1.7)	8 th (MU:Re8.1.8)	HS Proficient	HS Accomplished	HS Advanced	
Interpret	a With substantial guidance, explore music's expressive qualities (such as dynamics and tempo).	a With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.	a With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.	a Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.	a Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.	a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, and timbre) are used in performers' and personal interpretations to reflect expressive intent.	a 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.	a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	a Describe a personal interpretation of contrasting 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.	a Support 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.				Interpret

RESPONDING

ANCHOR STANDARD 9

RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?											RESPONDING
	Pre K (MU:Re9.1.PK)	Kindergarten (MU:Re9.1.K)	1 st (MU:Re9.1.1)	2 nd (MU:Re9.1.2)	3 rd (MU:Re9.1.3)	4 th (MU:Re9.1.4)	5 th (MU:Re9.1.5)	6 th (MU:Re9.1.6)	7 th (MU:Re9.1.7)	8 th (MU:Re9.1.8)	HS Proficient HS Accomplished HS Advanced	
Evaluate	a With substantial guidance , talk about personal and expressive preferences in music.	b With guidance , apply personal and expressive preferences in the evaluation of music.	a With limited guidance , apply personal and expressive preferences in the evaluation of music for specific purposes .	a Apply personal and expressive preferences in the evaluation of music for specific purposes .	a Evaluate musical works and performances , applying established criteria , and describe appropriateness to the context .	a Evaluate musical works and performances , applying established criteria , and explain appropriateness to the context .	a Evaluate musical works and performances , applying established criteria , and explain appropriateness to the context , citing evidence from the elements of music .	a Apply teacher-provided criteria to evaluate musical works or performances .	a Select from teacher-provided criteria to evaluate musical works or performances .	a Apply appropriate personally-developed criteria to evaluate musical works or performances .		Evaluate

CONNECTING

ANCHOR STANDARD 10

Music													
CONNECTING	Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?											CONNECTING	
	Pre K (MU:Cn10.0.PK)	Kindergarten (MU:Cn10.0.K)	1 st (MU:Cn10.0.1)	2 nd (MU:Cn10.0.2)	3 rd (MU:Cn10.0.3)	4 th (MU:Cn10.0.4)	5 th (MU:Cn10.0.5)	6 th (MU:Cn10.0.6)	7 th (MU:Cn10.0.7)	8 th (MU:Cn10.0.8)	HS Proficient		HS Accomplished
	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	2a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.			
	MU-Cr3.2.PKa With substantial guidance , share revised musical ideas with peers.	MU-Cr3.2.Ka With guidance , demonstrate a final version of personal musical ideas to peers.	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 their 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 develop ed 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 , and balance , and convey expressive intent .			
	MU-Pr4.1.PKa With substantial guidance , demonstrate and state preference for varied musical selections.	MU-Pr4.1.Ka With guidance , demonstrate and state <i>personal interest</i> in varied musical selections.	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 or informal audience.	MU-Cr3.2.2a Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.	MU-Cr3.2.3a Present the final version of created music for others, and describe connection to expressive intent .	MU-Cr3.2.4a Present the final version of created music for others, and explain connection to expressive intent .	MU-Cr3.2.5a Present the final version of created music for others that demonstrates craftsmanship , 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 .			
	MU-Pr4.3.PKa With substantial guidance , explore music's expressive qualities (such as voice quality, dynamics , and tempo).	MU-Pr4.3.Ka With guidance , demonstrate awareness of expressive qualities (such as voice quality, dynamics , and tempo) that support the creators' expressive intent .	MU-Pr4.3.1a Demonstrate and describe music's expressive qualities (such as dynamics and tempo).	MU-Pr4.3.2a Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent .	MU-Pr4.3.3a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose , and context .	MU-Pr4.3.4a Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context , and technical skill .	MU-Pr4.3.5a 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 .	MU-Pr4.3.6a Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each was chosen.	MU-Pr4.3.7a 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 for choices.	MU-Pr4.3.8a Apply personally-developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context and explain expressive qualities , technical challenges, and reasons for choices.			

		MU-Re7.1.1a With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes .	MU-Re7.1.2a <i>Explain and demonstrate</i> how personal interests and experiences influence musical selection for specific purposes .	MU-Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).	MU-Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics , tempo , and timbre).	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).	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 .	MU-Pr4.3.7a Perform contrasting pieces of music demonstrating their personal interpretations of the elements of music and the expressive qualities (such as dynamics , tempo , timbre , articulation/style , and phrasing) convey intent .	MU-Pr4.3.8a Perform contrasting pieces of music, <i>demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities</i> (such as dynamics , tempo , timbre , articulation/style , and phrasing).	
				MU-Re7.1.3a Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes .	MU-Re7.1.4a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes , or contexts .	MU-Re7.1.5a Demonstrate and explain, <i>citing evidence</i> , how selected music connects to, and is influenced by specific interests, experiences, purposes , or contexts .	MU-Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose .	MU-Re7.1.7a Select or choose contrasting music to listen to and compare the connection to specific interests or experiences for a specific purpose .	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 .	
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding										

CONNECTING ANCHOR STANDARD 11

CONNECTING	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?													CONNECTING
	Pre K (MU:Cn11.0.PK)	Kindergarten (MU:Cn11.0.K)	1 st (MU:Cn11.0.1)	2 nd (MU:Cn11.0.2)	3 rd (MU:Cn11.0.3)	4 th (MU:Cn11.0.4)	5 th (MU:Cn11.0.5)	6 th (MU:Cn11.0.6)	7 th (MU:Cn11.0.7)	8 th (MU:Cn11.0.8)	HS Proficient	HS Accomplished	HS Advanced	
	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.				
	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 contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.	MU-Cr1.1.1a With limited guidance , create musical ideas (such as answering a musical question) for a specific purpose.	MU-Cr1.1.2a Improve rhythmic and melodic patterns and musical ideas for a specific purpose.	MU-Cr1.1.3a Improve rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social).	MU-Cr1.1.4a Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).	MU-Cr1.1.5a Improve rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical).	MU-Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.	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.	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.				
	MU-Re7.2.PKa With substantial guidance , explore musical contrasts in music.	MU-Re7.2.Ka With guidance , demonstrate how a specific music concept (such as beat or melodic direction) is used in music.	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-Pr4.2.3c Describe how context (such as personal and social) can inform a performance.	MU-Pr4.2.4c Explain 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 performance and results in different music interpretations.	MU-Pr4.2.8c Identify how cultural and historical context inform performance and results in different musical effects.				
	MU-Re9.1.PKa With substantial guidance , talk about their personal and expressive preferences in music.	MU-Re9.1.Ka With guidance , apply personal and expressive preferences in the evaluation of music.	MU-Pr6.1.1a With limited guidance , perform music for a specific purpose with expression.	MU-Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.	MU-Pr6.1.3b Demonstrate performance decorum and audience etiquette appropriate for the context and venue.	MU-Pr6.1.4b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.	MU-Pr6.1.5b Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	MU-Pr6.1.6b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.	MU-Pr6.1.7b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, and context.	MU-Pr6.1.8b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.				
			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.	MU-Re7.2. Describe how specific music concepts are used to support a specific purpose in music.	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).	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).	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).	MU-Re7.2.6b Identify the context of music from a variety of genres, cultures, and historical periods.	MU-Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.	MU-Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.				
			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.				

SPECIALIZED APPROACH TO MUSIC EDUCATION

- Note - COMPOSITION & THEORY STRAND IS FOR GRADES 9-12
- Note - MUSIC TECHNOLOGY STRAND IS FOR GRADES 9-12

HARMONIZING INSTRUMENTS:

Music - Harmonizing Instruments Strand					
CREATING	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.				
	Essential Question(s): How do musicians generate creative ideas?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Imagine	MU:Cr1.1.H.5a Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two- phrase) and chordal accompaniments for given melodies.	MU:Cr1.1.H.8a Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	MU:Cr1.1.H.1a Generate melodic, rhythmic, and harmonic ideas for 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, country and gallop strumming, finger picking patterns).	MU:Cr1.1.H.1a Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations , accompaniment patterns in a variety of styles , and harmonizations for given melodies .	MU:Cr1.1.H.11a Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies .
CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.				
	Essential Question(s): How do musicians make creative decisions?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make	MU:Cr2.1.H.5a Select, develop, and use standard notation and 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.	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 (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	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 (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	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 rounded binary or rondo), improvisations , accompaniment patterns in a variety of styles , and harmonizations for given melodies .	MU:Cr2.1.H.11a Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies .
CREATING	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.				
	Essential Question(s): How do musicians improve the quality of their creative work?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine	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 (created over specified chord progressions or AB/ABA forms) and two-to-three-chord 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, country and gallop strumming, finger picking patterns).	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.11a Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles , and stylistically appropriate harmonizations for given melodies .
Present	Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication. Essential Question(s): When is creative work ready to share?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present	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 (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 .	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, country and gallop strumming, finger picking patterns), 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.11a Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles , and stylistically appropriate harmonizations for given melodies , demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas .

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Music - Harmonizing Instruments Strand						
PERFORMING	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Essential Question(s): How do performers select repertoire?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	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 .	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 (citing technical challenges that need to be addressed), as well as the context of the performances .	MU:Pr4.1.H.1a Explain the criteria used when selecting a varied repertoire of music for <i>individual or small group performances</i> that include melodies , repertoire pieces, improvisations , and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Pr4.1.H.1la Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies , repertoire pieces, improvisations , and chordal accompaniments in a variety of styles .	MU:Pr4.1.H.1lla Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies , repertoire pieces, stylistically appropriate accompaniments , and improvisations in a variety of contrasting styles .	Select
Analyze	Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Essential Question(s): How does understanding the structure and context of musical works inform performance?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	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 .	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 .	MU:Pr4.2.H.1a Identify and describe important theoretical and structural characteristics and context (<i>social, cultural, or historical</i>) in a varied repertoire of music that includes melodies , repertoire pieces, improvisations , and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Pr4.2.H.1la Identify and describe important theoretical and structural characteristics and context (<i>social, cultural, and historical</i>) in a varied repertoire of music that includes melodies , repertoire pieces, improvisations , and chordal accompaniments in a variety of styles .	MU:Pr4.2.H.1lla Identify and describe important theoretical and structural characteristics and context (<i>social, cultural, and historical</i>) in a varied repertoire of music selected for performance programs that includes melodies , repertoire pieces, stylistically appropriate accompaniments , and improvisations in a variety of contrasting styles .	Analyze
Interpret	Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	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 variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).	MU:Pr4.3.H.1la Explain 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 variety of styles .	MU:Pr4.3.H.1lla Explain and present interpretations that demonstrate and describe the context (<i>social, cultural, and historical</i>) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies , repertoire pieces, stylistically appropriate accompaniments , and improvisations in a variety of contrasting styles .	Interpret

PERFORMING	<p>Anchor Standard 5: Develop and refine artistic techniques and work for presentation.</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(s): How do musicians improve the quality of their performance?</p>				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Rehearse, Evaluate and Refine	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 identify practice strategies 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 variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), and create rehearsal strategies 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 variety of styles , and create rehearsal strategies to address performance challenges and refine the performances.	MU:Pr5.1.H.11a Develop and apply criteria , including feedback from multiple sources, to critique varied programs of music repertoire (melodies , repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.
PERFORMING	<p>Anchor Standard 6: Convey meaning through the presentation of artistic work.</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(s): 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	HS Proficient	HS Accomplished	HS Advanced
Present	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 .	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 sensitivity to the audience and an understanding of the context (social , cultural , or historical).	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 variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social , cultural , or historical).	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 variety of styles , demonstrating sensitivity to the audience and an understanding of the context (social , cultural , and historical).	MU:Pr6.1.H.11a Perform with expression and technical accuracy , in individual and small group performances , a varied repertoire for programs of music that includes melodies , repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles , demonstrating sensitivity to the audience and an understanding of the context (social , cultural , and historical).

Music - Harmonizing Instruments Strand						
RESPONDING	Anchor Standard 7: Perceive and analyze artistic work. Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	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 <i>Explain</i> reasons for selecting music <i>citing</i> 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 Apply criteria to select music for a variety of purpose, justifying choices citing knowledge of music and specified purpose and context .	MU:Re6.1.H.11a Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres , and historical periods .	Select
RESPONDING	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(s): How does understanding the structure and context of music inform a response?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	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 <i>Describe</i> 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 <i>Compare passages in musical selections</i> and explain how the elements of music and context (social, cultural, or historical) inform the response.	MU:Re7.2.H.1a <i>Explain</i> how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.	MU:Re7.2.H.11a <i>Demonstrate and justify</i> how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and <i>creative decisions</i> inform the response.	Analyze
RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Essential Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	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</i> of the elements of music, context , and (when appropriate) the setting of the text .	MU:Re8.1.H.1a <i>Explain</i> 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 .	MU:Re8.1.H.1a <i>Explain</i> 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.11a <i>Establish and justify</i> interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, <i>including reference to examples from other art forms</i> .	Interpret
RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Evaluate	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</i> the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a <i>varied repertoire</i> of music.	MU:Re9.1.H.1a <i>Develop and apply</i> teacher-provided and established criteria based on <i>personal preference, analysis, and context (personal, social, and cultural)</i> to evaluate <i>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.11a <i>Develop and justify</i> 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 .	Evaluate

Music - Harmonizing Instruments Strand					
CONNECTING	<p>Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.</p> <p>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</p>				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	<p>MU:Cn10.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</p> <p><i>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.</i></p> <p><i>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.</i></p> <p><i>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.</i></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>Embedded within:</p> <p><i>MU:Cr3.2.H.8a Share 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.</i></p> <p><i>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.</i></p> <p><i>MU:Re7.1.H.8a Cite reasons for how the musical selections use the elements of music and make connections to 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>Embedded within:</p> <p><i>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, country and gallop strumming, finger picking patterns), demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</i></p> <p><i>MU:Pr4.1.H.1a Explain the criteria used when selecting a varied repertoire of music, based on personal interest and technical skills for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns).</i></p> <p><i>MU:Re7.1.H.1a Cite reasons for choosing individual and small group musical selections for listening, based on characteristics found in the music, connections to interest, purpose, and context.</i></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>Embedded within:</p> <p><i>MU:Cr3.2.H.11a 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 skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</i></p> <p><i>MU:Pr4.1.H.11a 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.</i></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>Embedded within:</p> <p><i>MU:Cr3.2.H.111a Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skills in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</i></p> <p><i>MU:Pr4.1.H.111a 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, stylistically appropriate accompaniments, and improvisations in several different styles.</i></p>

Music - Harmonizing Instruments Strand					
CONNECTING	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
	<p>MU:Cn11.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</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.</p> <p>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.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</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.</p> <p>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 Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.</p>	<p>MU:Cn11.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</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 variety of patterns (such as arpeggio, country and gallop strumming, finger picking patterns) selected for performance.</p> <p>MU:Re7.2.H.1a Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) influence the response.</p> <p>MU:Re9.1.H.1a 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.</p>	<p>MU:Cn11.0.H.11a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</p> <p>MU:Pr4.3.H.11a 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.</p> <p>MU:Re7.2.H.11a Explain how the analysis of the structures and context (social, cultural, and historical) from contrasting musical selections influence the response.</p> <p>MU:Re9.1.H.11a Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.</p>	<p>MU:Cn11.0.H.111a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within:</p> <p>MU:Pr4.3.H.111a 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.</p> <p>MU:Re7.2.H.111a 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 influence the response.</p> <p>MU:Re9.1.H.111a 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.</p>

TRADITIONAL AND EMERGING ENSEMBLES STRAND

Music - Traditional and Emerging Ensembles Strand						
CREATING	Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.Ⓐ Essential Question(s): How do musicians generate creative ideas?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Imagine	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 melodie s and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	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.	MU:Cr1.1.E.1la 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.	MU:Cr1.1.E.1lla Compose and improvise musical ideas for a variety of purposes and contexts .	Imagine
CREATING	Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent. Essential Question(s): How do musicians make creative decisions?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Plan and Make	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 melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	MU:Cr2.1.E.1la Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	MU:Cr2.1.E.1lla Select and develop composed and improvised ideas into draft musical works organized for a variety of purpose s and contexts .	Plan and Make
	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.1b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.1lb Preserve draft compositions and improvisations through standard notation , audio, or video recording.	MU:Cr2.1.E.1llb Preserve draft musical works through standard notation , audio, or video recording.	
CREATING	Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. Essential Question(s): How do musicians improve the quality of their creative work?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate and Refine	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.1a 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.1la 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.1lla Evaluate and refine varied draft musical works based on appropriate criteria , including the extent to which they address identified purposes and contexts .	
	Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication Essential Question(s): When is creative work ready to share?					
	Novice		Intermediate	HS Proficient	HS Accomplished	HS Advanced
Present	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.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes .	MU:Cr3.2.E.1la Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes .	MU:Cr3.2.E.1lla Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts .	

Music - Traditional and Emerging Ensembles Strand						
PERFORMING	Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. Essential Question(s): How do performers select repertoire?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Select	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), <i>an understanding of formal design</i> 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 <i>an understanding of theoretical and structural characteristics of the music</i> , the technical skill of the individual or ensemble , and the purpose or context of the performance .	MU:Pr4.1.E.1la 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.1lla 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 .	Select
	Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. Essential Question(s): How does understanding the structure and context of musical works inform performance?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Analyze	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.8a Demonstrate, using music reading skills where appropriate, <i>how the setting and formal characteristics of musical works</i> 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.1la 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.1lla Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context impact and inform prepared and improvised performances .	Analyze
	Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent. Essential Question(s): How do performers interpret musical works?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Interpret	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.1la 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.1lla 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.	Interpret
PERFORMING	Anchor Standard 5: Develop and refine artistic techniques and work for presentation. 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(s): How do musicians improve the quality of their performance?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
Rehearse, Evaluate and Refine	MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	MU:Pr5.1.E.8a 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 .	MU:Pr5.1.E.1a Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances .	MU:Pr5.1.E.1la Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.	MU:Pr5.1.E.1lla Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.	Rehearse, Evaluate and Refine

PERFORMING	Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. Essential Question(s): 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	HS Proficient	HS Accomplished	HS Advanced
Present	MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	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 .	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 .	MU:Pr6.1.E.1a 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 .	MU:Pr6.1.E.1a Demonstrate an <i>understanding</i> and 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 ensemble s.
	MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances .	MU:Pr6.1.E.8b Demonstrate an <i>understanding</i> of the context of the music through prepared and improvised performances .	MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances .	MU:Pr6.1.E.1b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances .	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 .

Music - Traditional and Emerging Ensembles Strand					
RESPONDING	Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Essential Question(s): How do individuals choose music to experience?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select	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.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.E.1a 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 .
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(s): How do individuals choose music to experience?					
Analyze	Novice	Intermediate	HS Proficient	HS Accomplished	HS 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 <i>understanding context</i> 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.1a Explain how the analysis of structures and contexts inform the response to music.	MU:Re7.2.E.1a Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.
RESPONDING	Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. Essential Question(s): How do we discern the musical creators' and performers' expressive intent?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Interpret	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.1a 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.1a Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
RESPONDING	Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?				
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Evaluate	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 Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria , including analysis of the structure and context .	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 .	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 .

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CONNECTING	Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	<p>MU:Cn10.0.E.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within: <i>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.</i></p> <p><i>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.</i></p> <p><i>MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.</i></p> <p><i>MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.</i></p>	<p>MU:Cn10.0.E.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within: <i>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.</i></p> <p><i>MU:Pr4.2.E.8a 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.</i></p> <p><i>MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.</i></p> <p><i>MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.</i></p>	<p>MU:Cn10.0.E.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within: <i>MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.</i></p> <p><i>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.</i></p> <p><i>MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.</i></p> <p><i>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.</i></p>	<p>MU:Cn10.0.E.11a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within: <i>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.</i></p> <p><i>MU:Cr3.2.E.11a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.</i></p> <p><i>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.</i></p> <p><i>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.</i></p>	<p>MU:Cn10.0.E.111a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>Embedded within: <i>MU:Cr3.2.E.111a Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.</i></p> <p><i>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.</i></p> <p><i>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</i></p> <p><i>MU:Re7.1.E.111a 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.</i></p>	

Music - Traditional and Emerging Ensembles Strand						
CONNECTING	Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
	Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?					
	Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced	
	<p>MU:Cn11.0.E.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Embedded within: 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.E.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Embedded within: 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.E.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Embedded within: 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.</p> <p>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.E.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Embedded within: 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.E.11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>Embedded within: MU:Cr1.1.E.11a Compose and improvise musical ideas for a variety of purposes and contexts.</p> <p>MU:Cr3.2.E.11b Share varied, personally-developed musical works – individually or as an ensemble – that address identified purposes and contexts.</p> <p>MU:Pr6.1.E.11b 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.</p> <p>MU:Re9.1.E.11a Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.</p>	

