# California Arts Standards

## California Arts Standards for Music

*“The fact that children can make beautiful music is less significant than the fact that music can make beautiful children.”*

—Cheryl Lavender, composer and music educator

The music standards are designed to enable students to achieve music literacy. Unlike the other arts disciplines, there are five sets of performance standards for music:

* PK–8
* Harmonizing Instruments
* Ensembles
* Composition and Theory
* Technology

### What Is Literacy in Music?

Developing music literacy means discovering the expressive elements of music, understanding the basic concepts of music, knowing the terminology that is used to comprehend music, developing the skills necessary to produce music, and being able to reflect, critique, and connect personal experience to music.

The standards describe expectations for learning in music regardless of style or genre. The standards impart the breadth and depth of the music experience through art-making processes. The standards can and should be the impetus for music educators to inspire their students to explore the many facets of music and prepare them for a lifelong relationship with music.

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As in the other artistic disciplines, the four artistic processes are addressed linearly in the written music standards but are envisioned to occur simultaneously in the actual practice of music. From the first day, the music student gives voice to an instrument and makes music come alive, often from a written score, by singing, listening, playing, moving, reading, and/or composing music individually or together with peers (creating). The music lesson works toward a synthesis—when everything they have been working on is brought together (performing). The students analyze and evaluate what they have done (responding), and finally attach meaning not only to a musical concept, but to the experience as it relates to other contexts (connecting). As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it to a piece of music, make musical decisions, try and think critically about their ideas, and relate them to other experiences, contexts, and meanings.

#### PK–8

##### Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

###### Process Component

Imagine

###### Enduring Understanding

The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

###### Essential Question

How do musicians generate creative ideas?

| **PK.MU:Cr1** | **K.MU:Cr1** | **1.MU:Cr1** | **2.MU:Cr1** | **3.MU:Cr1** | **4.MU:Cr1** | **5.MU:Cr1** |
| --- | --- | --- | --- | --- | --- | --- |
| a. With substantial [guidance](#guidance), [explore](#explore) and experience a [variety](#variety) of music. | a. With [guidance](#guidance), [explore](#explore) and experience [music concepts](#musicconcepts) (such as [beat](#beat) and [melodic contour](#melodiccontour)). | a. With limited [guidance](#guidance), create [musical ideas](#musicalidea) (such as answering a musical question) for a specific [purpose](#purpose). | a. Improvise [rhythmic](#rhythmicpattern) and [melodic patterns](#melodicpattern) and [musical ideas](#musicalidea) for a specific [purpose](#purpose). | a. Improvise [rhythmic](#rhythm) and melodic ideas and describe [connection](#connection) to specific [purpose](#purpose) and [context](#context) (such as [personal](#contextpersonal) and [social](#contextsocietal)). | a. Improvise [rhythmic](#rhythm), melodic, and harmonic ideas, and explain [connection](#connection) to specific [purpose](#purpose) and [context](#context) (such as [social](#contextsocietal) and [cultural](#contextcultural)). | a. Improvise [rhythmic](#rhythm), melodic, and harmonic ideas, and explain [connection](#connection) to specific [purpose](#purpose) and [context](#context) (such as [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). |
| n/a | b. With [guidance](#guidance), generate [musical ideas](#musicalidea) (such as [movements](#movement) or [motives](#motive)). | b. With limited [guidance](#guidance), generate [musical ideas](#musicalidea) in multiple [tonalities](#tonality) (such as major and minor) and [meters](#meter) (such as duple and triple). | b. Generate [musical](#musicalidea) patterns and [ideas](#musicalidea) within the [context](#context) of a given [tonality](#tonality) (such as major and minor) and [meter](#meter) (such as duple and triple). | b. Generate [musical ideas](#musicalidea) (such as [rhythms](#rhythm) and [melodies](#melody)) within a given [tonality](#tonality) and/or [meter](#meter). | b. Generate [musical ideas](#musicalidea) (such as [rhythms](#rhythm), [melodies](#melody), and simple accompaniment patterns) within related [tonalities](#tonality) (such as major and minor) and [meters](#meter). | b. Generate [musical ideas](#musicalidea) (such as [rhythms](#rhythm), [melodies](#melody), and accompaniment patterns) within specific related [tonalities](#tonality), [meters](#meter), and simple chord changes. |

| **6.MU:Cr1** | **7.MU:Cr1** | **8.MU:Cr1** |
| --- | --- | --- |
| a. Generate simple [rhythmic](#rhythm), melodic, and harmonic [phrases](#phrase) within [AB](#AB) and [ABA](#ABA) [forms](#form) that convey [expressive intent](#expressiveintent). | a. Generate [rhythmic](#rhythm), melodic, and harmonic [phrases](#phrase) and variations over harmonic accompaniments within [AB](#AB), [ABA](#ABA), or theme and variation [forms](#form) that convey [expressive intent](#expressiveintent). | a. Generate [rhythmic](#rhythm), melodic, and harmonic [phrases](#phrase) and harmonic accompaniments within [expanded forms](#expandedform) (including introductions, transitions, and codas) that convey [expressive intent](#expressiveintent). |

##### Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

###### Process Component

Plan and Make

###### Enduring Understanding

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

###### Essential Question

How do musicians make creative decisions?

| **PK.MU:Cr2** | **K.MU:Cr2** | **1.MU:Cr2** | **2.MU:Cr2** | **3.MU:Cr2** | **4.MU:Cr2** | **5.MU:Cr2** |
| --- | --- | --- | --- | --- | --- | --- |
| a. With substantial [guidance](#guidance), [explore](#explore) favorite [musical ideas](#musicalidea) (such as [movements](#movement), vocalizations, or instrumental accompaniments). | a. With [guidance](#guidance), [demonstrate](#demonstrate) and choose favorite [musical ideas](#musicalidea). | a. With limited [guidance](#guidance), [demonstrate](#demonstrate) and discuss personal reasons for selecting [musical ideas](#musicalidea) that represent [expressive intent](#expressiveintent). | a. [Demonstrate](#demonstrate) and explain personal reasons for selecting patterns and ideas for music that represent [expressive intent](#expressiveintent). | a. [Demonstrate](#demonstrate) selected [musical ideas](#musicalidea) for a simple [improvisation](#improvisation) or [composition](#composition) to express [intent](#intent) and describe [connection](#connection) to a specific [purpose](#purpose) and [context](#context). | a. [Demonstrate](#demonstrate) selected and organized [musical ideas](#musicalidea) for an [improvisation](#improvisation), [arrangement](#arrangement), or [composition](#composition) to express [intent](#intent), and explain [connection](#connection) to [purpose](#purpose) and [context](#context). | a. [Demonstrate](#demonstrate) selected and developed [musical ideas](#musicalidea) for [improvisations](#improvisation), [arrangements](#arrangement), or [compositions](#composition) to express [intent](#intent), and explain [connection](#connection) to [purpose](#purpose) and [context](#context). |
| b. With substantial [guidance](#guidance), select and keep track of the order for [performing](#perform) original [musical ideas](#musicalidea), using [iconic notation](#iconicnotation) and/or recording technology. | b. With [guidance](#guidance), organize personal [musical ideas](#musicalidea) using [iconic notation](#iconicnotation) and/or recording technology. | b. With limited [guidance](#guidance), use [iconic](#iconicnotation) or [standard notation](#standardnotation) and/or recording technology to document and organize personal [musical ideas](#musicalidea). | b. Use [iconic](#iconicnotation) or [standard notation](#standardnotation) and/or recording technology to combine, sequence, and document personal [musical ideas](#musicalidea). | b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or recording technology to document personal [rhythmic](#rhythm) and melodic [musical ideas](#musicalidea). | b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or recording technology to document personal [rhythmic](#rhythm), melodic, and simple harmonic [musical ideas](#musicalidea). | b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or recording technology to document personal [rhythmic](#rhythm), melodic, and two-chord harmonic [musical ideas](#musicalidea). |

| **6.MU:Cr2** | **7.MU:Cr2** | **8.MU:Cr2** |
| --- | --- | --- |
| a. Select, organize, construct, and document personal [musical ideas](#musicalidea) for [arrangements](#arrangement) and [compositions](#composition) within [AB](#AB) or [ABA](#ABA) [form](#form) that [demonstrate](#demonstrate) an effective beginning, middle, and ending, and convey [expressive intent](#expressiveintent). | a. Select, organize, develop, and document personal [musical ideas](#musicalidea) for [arrangements](#arrangement), songs, and [compositions](#composition) within [AB](#AB), [ABA](#ABA), or theme and variation [forms](#form) that [demonstrate](#demonstrate) [unity](#unity) and [variety](#variety) and convey [expressive intent](#expressiveintent). | a. Select, organize, and document personal [musical ideas](#musicalidea) for [arrangements](#arrangement), songs, and [compositions](#composition) within [expanded forms](#expandedform) that [demonstrate](#demonstrate) [tension and release](#tensionandrelease), [unity](#unity) and [variety](#variety), balance, and convey [expressive intent](#expressiveintent). |
| b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or audio/video recording to document personal simple rhythmic phrases, melodic [phrases](#phrase), and two-chord harmonic [musical ideas](#musicalidea). | b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or audio/video recording to document personal simple rhythmic phrases, melodic [phrases](#phrase), and [harmonic sequences](#harmonicsequences). | b. Use [standard](#standardnotation) and/or [iconic notation](#iconicnotation) and/or audio/video recording to document personal rhythmic phrases, melodic [phrases](#phrase), and [harmonic sequences](#harmonicsequences). |

##### Creating—Anchor Standard 3: Refine and Complete Artistic Work

###### Process Component

Evaluate and Refine

###### 3.1 Enduring Understanding

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

###### Essential Question

How do musicians improve the quality of their creative work?

| **PK.MU:Cr3.1** | **K.MU:Cr3.1** | **1.MU:Cr3.1** | **2.MU:Cr3.1** | **3.MU:Cr3.1** | **4.MU:Cr3.1** | **5.MU:Cr3.1** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), consider personal, peer, and teacher feedback when [demonstrating](#demonstrate) and [refining](#refine) personal [musical ideas](#musicalidea). | With [guidance](#guidance), apply personal, peer, and teacher feedback in [refining](#refine) personal [musical ideas](#musicalidea). | With limited [guidance](#guidance), discuss and apply personal, peer, and teacher feedback to [refine](#refine) personal [musical ideas](#musicalidea). | [Interpret](#interpretation) and apply personal, peer, and teacher feedback to revise personal [musical ideas](#musicalidea). | Evaluate, [refine](#refine), and document revisions to personal [musical ideas](#musicalidea), applying [teacher-provided](#teacherprovidedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria) and feedback. | Evaluate, [refine](#refine), and document revisions to personal music, applying [teacher-provided](#teacherprovidedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria) and feedback to show improvement over time. | Evaluate, [refine](#refine), and document revisions to personal music, applying [teacher-provided](#teacherprovidedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria) and feedback, and explain rationale for changes. |

| **6.MU:Cr3.1** | **7.MU:Cr3.1** | **8.MU:Cr3.1** |
| --- | --- | --- |
| a. Evaluate personal work, applying [teacher-provided criteria](#teacherprovidedcriteria), such as application of selected [elements of music](#elementsofmusic) and use of sound sources. | a. Evaluate personal work, applying selected [criteria](#criteria), such as appropriate application of [elements of music](#elementsofmusic), including [style](#style), [form](#form), and use of sound sources. | a. Evaluate personal work by selecting and applying [criteria](#criteria) including appropriate application of [compositional techniques](#compositionaltechniques), [style](#style), [form](#form), and use of sound sources. |
| b. Describe the rationale for making revisions to the music based on evaluation [criteria](#criteria) and feedback from their teacher. | b. Describe the rationale for making revisions to the music based on evaluation [criteria](#criteria) and feedback from others (teacher and peers). | b. Describe the rationale for [refining](#refine) works by explaining the choices, based on evaluation [criteria](#criteria). |

###### Process Component

Present

###### 3.2 Enduring Understanding

Musicians’ presentation of creative work is the culmination of a process of creation and communication.

###### Essential Question

When is creative work ready to share?

| **PK.MU:Cr3.2** | **K.MU:Cr3.2** | **1.MU:Cr3.2** | **2.MU:Cr3.2** | **3.MU:Cr3.2** | **4.MU:Cr3.2** | **5.MU:Cr3.2** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [share](#share) revised personal [musical ideas](#musicalidea) with peers. | With [guidance](#guidance), [demonstrate](#demonstrate) a final version of personal [musical ideas](#musicalidea) to peers. | With limited [guidance](#guidance), convey [expressive intent](#expressiveintent) for a specific [purpose](#purpose) by [presenting](#present) a final version of personal [musical ideas](#musicalidea) to peers or informal audience. | Convey [expressive intent](#expressiveintent) for a specific [purpose](#purpose) by [presenting](#present) a final version of personal [musical ideas](#musicalidea) to peers or informal audience. | [Present](#present) the final version of personal created music to others and describe [connection](#connection) to [expressive intent](#expressiveintent). | [Present](#present) the final version of personal created music to others and explain [connection](#connection) to [expressive intent](#expressiveintent). | [Present](#present) the final version of personal created music to others that [demonstrates](#demonstrate) [craftsmanship](#craftsmanship) and explain [connection](#connection) to [expressive intent](#expressiveintent). |

| **6.MU:Cr3.2** | **7.MU:Cr3.2** | **8.MU:Cr3.2** |
| --- | --- | --- |
| [Present](#present) the final version of documented personal [composition](#composition) or [arrangement](#arrangement), using [craftsmanship](#craftsmanship) and originality to demonstrate an effective beginning, middle, and ending, and convey [expressive intent](#expressiveintent). | [Present](#present) the final version of documented personal [composition](#composition), song, or [arrangement](#arrangement), using [craftsmanship](#craftsmanship) and originality to demonstrate [unity](#unity) and [variety](#variety), and convey [expressive intent](#expressiveintent). | [Present](#present) the final version of documented personal [composition](#composition), song, or [arrangement](#arrangement), using [craftsmanship](#craftsmanship) and originality to demonstrate the application of [compositional techniques](#compositionaltechniques) for creating [unity](#unity) and [variety](#variety), [tension and release](#tensionandrelease), and balance to convey [expressive intent](#expressiveintent). |

##### Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

###### Process Component

Select

###### 4.1 Enduring Understanding

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

###### Essential Question

How do performers select repertoire?

| **PK.MU:Pr4.1** | **K.MU:Pr4.1** | **1.MU:Pr4.1** | **2.MU:Pr4.1** | **3.MU:Pr4.1** | **4.MU:Pr4.1** | **5.MU:Pr4.1** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [demonstrate](#demonstrate) and state personal interest in varied musical selections. | With [guidance](#guidance), [demonstrate](#demonstrate) and state personal interest in varied musical selections. | With limited [guidance](#guidance), [demonstrate](#demonstrate) and discuss personal interest in, knowledge about, and [purpose](#purpose) of varied musical selections. | [Demonstrate](#demonstrate) and explain personal interest in, knowledge about, and [purpose](#purpose) of varied musical selections. | [Demonstrate](#demonstrate) and explain how the selection of music to [perform](#perform) is influenced by personal interest, knowledge, [purpose](#purpose), and [context](#context). | [Demonstrate](#demonstrate) and explain how the selection of music to [perform](#perform) is influenced by personal interest, knowledge, [context](#context), and [technical skill](#technicalaccuracytechnicalskill). | [Demonstrate](#demonstrate) and explain how the selection of music to [perform](#perform) is influenced by personal interest, knowledge, and [context](#context), as well as their personal and others’ [technical skill](#technicalaccuracytechnicalskill). |

| **6.MU:Pr4.1** | **7.MU:Pr4.1** | **8.MU:Pr4.1** |
| --- | --- | --- |
| Apply [teacher-provided criteria](#teacherprovidedcriteria) for selecting music to [perform](#perform) for a specific [purpose](#purpose) and/or [context](#context) and explain why each was chosen. | Apply [collaboratively developed criteria](#collaborativelydevelopedcriteria) for selecting music of contrasting [styles](#style) for a [program](#program) with a specific [purpose](#purpose) and/or [context](#context) and, after discussion, identify [expressive qualities](#expressivequalities), [technical challenges](#technicalchallenges), and reasons for choices. | Apply [personally developed criteria](#personallydevelopedcriteria) for selecting music of contrasting [styles](#style) for a [program](#program) with a specific [purpose](#purpose) and/or [context](#context), and explain [expressive qualities](#expressivequalities), [technical challenges](#technicalchallenges), and reasons for choices. |

###### Process Component

Analyze

###### 4.2 Enduring Understanding

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

###### Essential Question

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

| **PK.MU:Pr4.2** | **K.MU:Pr4.2** | **1.MU:Pr4.2** | **2.MU:Pr4.2** | **3.MU:Pr4.2** | **4.MU:Pr4.2** | **5.MU:Pr4.2** |
| --- | --- | --- | --- | --- | --- | --- |
| a. With substantial [guidance](#guidance), [explore](#explore) and [demonstrate](#demonstrate) awareness of musical contrasts such as high/low, loud/soft, fast/slow. | a. With [guidance](#guidance), [explore](#explore) and [demonstrate](#demonstrate) awareness of music contrasts such as high/low, loud/soft, and same/different in a variety of music selected for [performance](#perform). | a. With limited [guidance](#guidance), [demonstrate](#demonstrate) knowledge of [music concepts](#musicconcepts) (such as [beat](#beat) and [melodic contour](#melodiccontour)) in music from a variety of [cultures](#culture) selected for [performance](#perform). | a. [Demonstrate](#demonstrate) knowledge of [music concepts](#musicconcepts) (such as [tonality](#tonality) and [meter](#meter)) in music from a variety of [cultures](#culture) selected for [performance](#perform). | a. [Demonstrate](#demonstrate) understanding of the [structure](#structure) in music selected from a variety of [cultures](#culture) for [performance](#perform). | a. [Demonstrate](#demonstrate) understanding of the [structure](#structure) and the [elements of music](#elementsofmusic) (such as [rhythm](#rhythm), [pitch](#pitch), and [form](#form)) in music selected for [performance](#perform). | a. [Demonstrate](#demonstrate) understanding of the [structure](#structure) and the [elements of music](#elementsofmusic) (such as [rhythm](#rhythm), [pitch](#pitch), [form](#form), and [harmony](#harmony)) in music selected for [performance](#perform). |
| n/a | n/a | b. When analyzing selected music, read and perform [rhythmic patterns](#rhythmicpattern) using [iconic](#iconicnotation) or [standard notation](#standardnotation). | b. When analyzing selected music, read and perform [rhythmic](#rhythmicpattern) and [melodic patterns](#melodicpattern) using [iconic](#iconicnotation) or [standard notation](#standardnotation). | b. When analyzing selected music, read and perform [rhythmic patterns](#rhythmicpattern) and melodic [phrases](#phrase) using [iconic](#iconicnotation) and [standard notation](#standardnotation). | b. When analyzing selected music, read and perform using [iconic](#iconicnotation) and/or [standard notation](#standardnotation). | b. When analyzing selected music, read and perform using [standard notation](#standardnotation). |
| n/a | n/a | n/a | n/a | c. Describe how [context](#context) (such as [personal](#contextpersonal) and [social](#contextsocietal)) can inform a [performance](#perform). | c. Explain how [context](#context) (such as [personal](#contextpersonal), [social](#contextsocietal), and [cultural](#contextcultural)) informs a [performance](#perform). | c. Explain how [context](#context) (such as [personal](#contextpersonal), [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)) informs [performances](#perform). |

| **6.MU:Pr4.2** | **7.MU:Pr4.2** | **8.MU:Pr4.2** |
| --- | --- | --- |
| a. Explain how understanding the [structure](#structure) and the [elements of music](#elementsofmusic) are used in music [selected](#select) for [performance](#perform). | a. Explain and [demonstrate](#demonstrate) the [structure](#structure) of contrasting [pieces](#piece) of music [selected](#select) for [performance](#perform) and how [elements of music](#elementsofmusic) are used. | a. Compare the [structure](#structure) of contrasting [pieces](#piece) of music selected for [performance](#perform), explaining how the [elements of music](#elementsofmusic) are used in each. |
| b. When [analyzing](#analyze) selected music, read and identify by name or [function](#function) standard symbols for [rhythm](#rhythm), [pitch](#pitch), [articulation](#articulation), and [dynamics](#dynamics). | b. When analyzing [selected](#select) music, read and identify by name or [function](#function) standard symbols for [rhythm](#rhythm), [pitch](#pitch) [articulation](#articulation), [dynamics](#dynamics), [tempo](#tempo), and [form](#form). | b. When [analyzing](#analyze) selected music, sight-read in treble, alto, or bass clef simple [rhythmic](#rhythm), melodic, and/or harmonic [notation](#notation). |
| c. Identify how [personal](#contextpersonal), [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [context](#context) inform [performances](#perform). | c. Identify how [personal](#contextpersonal), [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [context](#context) inform [performances](#perform) and result in different musical effects. | c. Identity how [personal](#contextpersonal), [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [context](#context) inform [performances](#perform) and result in different music [interpretations](#interpretation). |

###### Process Component

Interpret

###### 4.3 Enduring Understanding

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

###### Essential Question

How do performers interpret musical works?

| **PK.MU:Pr4.3** | **K.MU:Pr4.3** | **1.MU:Pr4.3** | **2.MU:Pr4.3** | **3.MU:Pr4.3** | **4.MU:Pr4.3** | **5.MU:Pr4.3** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [explore](#explore) music’s [expressive qualities](#expressivequalities) (such as voice quality, [dynamics](#dynamics), and [tempo](#tempo)). | With [guidance](#guidance), [demonstrate](#demonstrate) awareness of [expressive qualities](#expressivequalities) (such as voice quality, [dynamics](#dynamics), and [tempo](#tempo)) that support the [creators](#creator)’ [expressive intent](#expressiveintent). | With limited [guidance](#guidance), [demonstrate](#demonstrate) and describe music’s [expressive qualities](#expressivequalities) (such as voice quality, [dynamics](#dynamics), and [tempo](#tempo)) that support the [creators](#creator)’ [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) understanding of [expressive qualities](#expressivequalities) (such as voice quality, [dynamics](#dynamics), and [tempo](#tempo)) and how [creators](#creator) use them to convey [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) and describe how [intent](#intent) is conveyed through [expressive qualities](#expressivequalities) (such as voice quality, [dynamics](#dynamics), and [tempo](#tempo)). | [Demonstrate](#demonstrate) and explain how [intent](#intent) is conveyed through interpretive decisions and [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics), [tempo](#tempo), and [timbre](#timbre)). | [Demonstrate](#demonstrate) and explain how [intent](#intent) is conveyed through interpretive decisions and [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics), [tempo](#tempo), [timbre](#timbre), and [articulation](#articulation)/‌[style](#style)). |

| **6.MU:Pr4.3** | **7.MU:Pr4.3** | **8.MU:Pr4.3** |
| --- | --- | --- |
| [Perform](#perform) a selected [piece](#piece) of music [demonstrating](#demonstrate) how [interpretations](#interpretation) of the [elements of music](#elementsofmusic) and the [expressive qualities](#expressivequalities) (such as [articulation](#articulation)/[style](#style) and [phrasing](#phrasing)) convey [intent](#intent). | [Perform](#perform) contrasting [pieces](#piece) of music [demonstrating](#demonstrate) [interpretations](#interpretation) of the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities) (such as [articulation](#articulation)/[style](#style) and [phrasing](#phrasing)) convey [intent](#intent). | [Perform](#perform) contrasting [pieces](#piece) of music, [demonstrating](#demonstrate) and explaining how the music’s [intent](#intent) is conveyed by [interpretations](#interpretation) of the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities) (such as [articulation](#articulation)/[style](#style) and [phrasing](#phrasing)). |

##### Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

###### Process Component

Rehearse, Evaluate, and Refine

###### Enduring Understanding

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

###### Essential Question

How do musicians improve the quality of their performance?

| **PK.MU:Pr5** | **K.MU:Pr5** | **1.MU:Pr5** | **2.MU:Pr5** | **3.MU:Pr5** | **4.MU:Pr5** | **5.MU:Pr5** |
| --- | --- | --- | --- | --- | --- | --- |
| a. With substantial [guidance](#guidance), practice and [demonstrate](#demonstrate) what they like about their own [performances](#perform). | a. With [guidance](#guidance), apply personal, teacher, and peer feedback to [refine](#refine) [performances](#perform). | a. With limited [guidance](#guidance), apply personal, teacher, and peer feedback to [refine](#refine) [performances](#perform). | a. Apply [established criteria](#establishedcriteria) to judge the accuracy, expressiveness, and effectiveness of [performances](#perform). | a. Apply [teacher-provided](#teacherprovidedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria) and feedback to evaluate accuracy of [ensemble](#ensemble) [performances](#perform). | a. Apply [teacher-provided](#teacherprovidedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria) and feedback to evaluate accuracy and expressiveness of [ensemble](#ensemble) and personal [performances](#perform). | a. Apply [teacher-provided](#teacherprovidedcriteria) and [established criteria](#establishedcriteria) and feedback to evaluate the accuracy and expressiveness of [ensemble](#ensemble) and personal [performances](#perform). |
| b. With substantial [guidance](#guidance), apply personal, peer, and teacher feedback to [refine](#refine) [performances](#perform). | b. With [guidance](#guidance), use suggested strategies in rehearsal to improve the [expressive qualities](#expressivequalities) of music. | b. With limited [guidance](#guidance), use suggested strategies in rehearsal to address [interpretive](#interpretation) challenges of music. | b. Apply rehearsal strategies to address identified [interpretive](#interpretation), [performance](#perform), and [technical challenges](#technicalchallenges) of music. | b. Rehearse to [refine](#refine) [technical accuracy](#technicalaccuracytechnicalskill), [expressive qualities](#expressivequalities), and identified [performance](#perform) challenges. | b. Rehearse to [refine](#refine) [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities), and address [performance](#perform) challenges. | b. Rehearse to [refine](#refine) [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) to address challenges and show improvement over time. |

| **6.MU:Pr5** | **7.MU:Pr5** | **8.MU:Pr5** |
| --- | --- | --- |
| Identify and apply [teacher-provided criteria](#teacherprovidedcriteria) (such as correct [interpretation](#interpretation) of [notation](#notation), [technical accuracy](#technicalaccuracytechnicalskill), originality, and interest) to rehearse, [refine](#refine), and determine when a [piece](#piece) is ready to [perform](#perform). | Identify and apply [collaboratively developed criteria](#collaborativelydevelopedcriteria) (such as demonstrating correct [interpretation](#interpretation) of [notation](#notation), [technical skill](#technicalaccuracytechnicalskill) of performer, originality, emotional impact, and interest) to rehearse, [refine](#refine), and determine when the music is ready to [perform](#perform). | Identify and apply [personally developed criteria](#personallydevelopedcriteria) (such as demonstrating correct [interpretation](#interpretation) of [notation](#notation), [technical skill](#technicalaccuracytechnicalskill) of performer, originality, emotional impact, [variety](#variety), and interest) to rehearse, [refine](#refine), and determine when the music is ready to [perform](#perform). |

##### Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

###### Process Component

Present

###### 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 Questions

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

| **PK.MU:Pr6** | **K.MU:Pr6** | **1.MU:Pr6** | **2.MU:Pr6** | **3.MU:Pr6** | **4.MU:Pr6** | **5.MU:Pr6** |
| --- | --- | --- | --- | --- | --- | --- |
| a. With substantial [guidance](#guidance), [perform](#perform) music with [expression](#expression). | a. With [guidance](#guidance), [perform](#perform) music with [expression](#expression). | a. With limited [guidance](#guidance), [perform](#perform) music for a specific [purpose](#purpose) with [expression](#expression). | a. [Perform](#perform) music for a specific [purpose](#purpose) with [expression](#expression). | a. [Perform](#perform) music for a specific [purpose](#purpose) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill). | a. [Perform](#perform) music with [expression](#expression), [technical accuracy](#technicalaccuracytechnicalskill), and appropriate [interpretation](#interpretation). | a. [Perform](#perform) music, alone or with others, with [expression](#expression), [technical accuracy](#technicalaccuracytechnicalskill), and appropriate [interpretation](#interpretation). |
| b. With substantial [guidance](#guidance), demonstrate [performance decorum](#performancedecorum) appropriate for the audience. | b. With [guidance](#guidance), demonstrate [performance decorum](#performancedecorum) appropriate for the audience. | b. With limited [guidance](#guidance), demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for the [purpose](#purpose). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for the [purpose](#purpose). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for the [context](#context) and [venue](#venue). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for the [context](#context), [venue](#venue), and [genre](#genre). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for the [context](#context), [venue](#venue), [genre](#genre), and [style](#style). |

| **6.MU:Pr6** | **7.MU:Pr6** | **8.MU:Pr6** |
| --- | --- | --- |
| a. [Perform](#perform) the music, alone or with others, with [technical accuracy](#technicalaccuracytechnicalskill) to convey the [creator’s](#creator) [intent](#intent). | a. [Perform](#perform) the music, alone or with others, with [technical accuracy](#technicalaccuracytechnicalskill) and [stylistic expression](#stylisticexpression) to convey the [creator’s](#creator) [intent](#intent). | a. [Perform](#perform) the music, alone or with others, with [technical accuracy](#technicalaccuracytechnicalskill), [stylistic expression](#stylisticexpression), and [culturally authentic practices](#culturallyauthenticperformance) in music to convey the [creator’s](#creator) [intent](#intent). |
| b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for [venue](#venue) and [purpose](#purpose). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for [venue](#venue), [purpose](#purpose), and [context](#context). | b. Demonstrate [performance decorum](#performancedecorum) and [audience etiquette](#audienceetiquette) appropriate for [venue](#venue), [purpose](#purpose), [context](#context), and [style](#style). |

##### Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

###### Process Component

Select

###### 7.1 Enduring Understanding

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

###### Essential Question

How do individuals choose music to experience?

| **PK.MU:Re7.1** | **K.MU:Re7.1** | **1.MU:Re7.1** | **2.MU:Re7.1** | **3.MU:Re7.1** | **4.MU:Re7.1** | **5.MU:Re7.1** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), state personal interests and [demonstrate](#demonstrate) why they prefer some music [selections](#select) over others. | With [guidance](#guidance), list personal interests and experiences and [demonstrate](#demonstrate) why they prefer some music [selections](#select) over others. | With limited [guidance](#guidance), identify and [demonstrate](#demonstrate) how personal interests and experiences influence musical [selection](#select) for specific [purposes](#purpose). | Explain and [demonstrate](#demonstrate) how personal interests and experiences influence musical [selection](#select) for specific [purposes](#purpose). | [Demonstrate](#demonstrate) and describe how [selected](#select) music connects to and is influenced by specific interests, experiences, or [purposes](#purpose). | [Demonstrate](#demonstrate) and explain how [selected](#select) music connects to and is influenced by specific interests, experiences, [purposes](#purpose), or [contexts](#context). | [Demonstrate](#demonstrate) and explain, citing evidence, how [selected](#select) music connects to and is influenced by specific interests, experiences, [purposes](#purpose), or [contexts](#context). |

| **6.MU:Re7.1** | **7.MU:Re7.1** | **8.MU:Re7.1** |
| --- | --- | --- |
| [Select](#select) music to listen to and explain the [connections](#connection) to specific interests or experiences for a specific [purpose](#purpose). | [Select](#select) contrasting music to listen to and compare the [connections](#connection) to specific interests or experiences for a specific [purpose](#purpose). | [Select](#select) [programs](#program) of music and [demonstrate](#demonstrate) the [connections](#connection) to an interest or experience for a specific [purpose](#purpose). |

###### Process Component

Analyze

###### 7.2 Enduring Understanding

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

###### Essential Question

How do individuals choose music to experience?

| **PK.MU:Re7.2** | **K.MU:Re7.2** | **1.MU:Re7.2** | **2.MU:Re7.2** | **3.MU:Re7.2** | **4.MU:Re7.2** | **5.MU:Re7.2** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [explore](#explore) musical contrasts in music. | With [guidance](#guidance), [demonstrate](#demonstrate) how a specific [music concept](#musicconcepts) (such as [beat](#beat) or melodic direction) is used in music. | With limited [guidance](#guidance), [demonstrate](#demonstrate) and identify how specific [music concepts](#musicconcepts) (such as [beat](#beat) or [pitch](#pitch)) are used in various [styles](#style) of music for a [purpose](#purpose). | Describe how specific [music concepts](#musicconcepts) are used to support a specific [purpose](#purpose) in music. | [Demonstrate](#demonstrate) and describe how a [response](#respond) to music can be informed by the [structure](#structure), the use of the [elements of music](#elementsofmusic), and [context](#context) (such as [personal](#contextpersonal) and [social](#contextsocietal)). | [Demonstrate](#demonstrate) and explain how [responses](#respond) to music are informed by the [structure](#structure), the use of the [elements of music](#elementsofmusic), and [context](#context) (such as [personal](#contextpersonal), [social](#contextsocietal), and [cultural](#contextcultural)). | [Demonstrate](#demonstrate) and explain, citing evidence, how [responses](#respond) to music are informed by the [structure](#structure), the use of the [elements of music](#elementsofmusic), and [context](#context) (such as [personal](#contextpersonal), [social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). |

| **6.MU:Re7.2** | **7.MU:Re7.2** | **8.MU:Re7.2** |
| --- | --- | --- |
| a. Describe how the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities) relate to the [structure](#structure) of the [pieces](#piece). | a. Classify and explain how the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities) relate to the [structure](#structure) of contrasting [pieces](#piece). | a. Compare how the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities) relate to the [structure](#structure) within [programs](#program) of music. |
| b. Identify the [context](#context) of music from a variety of [genres](#genre), [cultures](#culture), and [historical periods](#historicalperiods). | b. Identify and compare the [context](#context) of music from a variety of [genres](#genre), [cultures](#culture), and [historical periods](#historicalperiods). | b. Identify and compare the [context](#context) of [programs](#program) of music from a variety of [genres](#genre), [cultures](#culture), and [historical periods](#historicalperiods). |

##### Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

###### Process Component

Interpret

###### Enduring Understanding

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

###### Essential Question

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

| **PK.MU:Re8** | **K.MU:Re8** | **1.MU:Re8** | **2.MU:Re8** | **3.MU:Re8** | **4.MU:Re8** | **5.MU:Re8** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [explore](#explore) music’s [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics) and [tempo](#tempo)). | With [guidance](#guidance), [demonstrate](#demonstrate) awareness of [expressive qualities](#expressivequalities) that reflect [creators](#creator)’ and performers’ [expressive intent](#expressiveintent). | With limited [guidance](#guidance), [demonstrate](#demonstrate) and identify [expressive qualities](#expressivequalities) that reflect [creators](#creator)’ and performers’ [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) knowledge of [expressive qualities](#expressivequalities) and how they support [creators](#creator)’ and performers’ [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) and describe how [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics), [tempo](#tempo), and [timbre](#timbre)) are used in performers’ personal [interpretations](#interpretation) to reflect [creators](#creator)’ [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) and explain how [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics), [tempo](#tempo), and [timbre](#timbre)) are used in performers’ personal [interpretations](#interpretation) to reflect [creators](#creator)’ [expressive intent](#expressiveintent). | [Demonstrate](#demonstrate) and explain how [expressive qualities](#expressivequalities) (such as [dynamics](#dynamics), [tempo](#tempo), [timbre](#timbre), and [articulation](#articulation)) are used in performers’ personal [interpretations](#interpretation) to reflect [creators](#creator)’ [expressive intent](#expressiveintent). |

| **6.MU:Re8** | **7.MU:Re8** | **8.MU:Re8** |
| --- | --- | --- |
| Describe a personal [interpretation](#interpretation) of how [creators](#creator)’ and performers’ application of the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities), within [genres](#genre) and [cultural](#contextcultural) and [historical context](#contexthistorical), convey [expressive intent](#expressiveintent). | Describe a personal [interpretation](#interpretation) of contrasting works and explain how [creators](#creator)’ and performers’ application of the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities), within [genres](#genre), [cultures](#culture), and [historical periods](#historicalperiods), convey [expressive intent](#expressiveintent). | Support personal [interpretations](#interpretation) of contrasting [programs](#program) of music and explain how [creators](#creator)’ and performers’ apply the [elements of music](#elementsofmusic) and [expressive qualities](#expressivequalities), within [genres](#genre), [cultures](#culture), and [historical periods](#historicalperiods), to convey [expressive intent](#expressiveintent). |

##### Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

###### Process Component

Evaluate

###### Enduring Understanding

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

###### Essential Question

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

| **PK.MU:Re9** | **K.MU:Re9** | **1.MU:Re9** | **2.MU:Re9** | **3.MU:Re9** | **4.MU:Re9** | **5.MU:Re9** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), talk about personal and expressive preferences in music. | With [guidance](#guidance), apply personal and expressive preferences in the evaluation of music. | With limited [guidance](#guidance), apply personal and expressive preferences in the evaluation of music for specific [purposes](#purpose). | Apply personal and expressive preferences in the evaluation of music for specific [purposes](#purpose). | Evaluate [musical works](#musicalwork) and [performances](#perform), applying [established criteria](#establishedcriteria), and describe appropriateness to the [context](#context). | Evaluate [musical works](#musicalwork) and [performances](#perform), applying [established criteria](#establishedcriteria), and explain appropriateness to the [context](#context). | Evaluate [musical works](#musicalwork) and [performances](#perform), applying [established criteria](#establishedcriteria), and explain appropriateness to the [context](#context), citing evidence from the [elements of music](#elementsofmusic). |

| **6.MU:Re9** | **7.MU:Re9** | **8.MU:Re9** |
| --- | --- | --- |
| [Select](#select) from [teacher-provided criteria](#teacherprovidedcriteria) to evaluate [musical works](#musicalwork) or [performances](#perform). | Apply [collaboratively developed criteria](#collaborativelydevelopedcriteria) to evaluate [musical works](#musicalwork) or [performances](#perform). | Apply appropriate [personally developed criteria](#personallydevelopedcriteria) to evaluate [musical works](#musicalwork) or [performances](#perform). |

##### Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

###### Process Component

Synthesize

###### Enduring Understanding

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

###### Essential Question

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

| **PK.MU:Cn10** | **K.MU:Cn10** | **1.MU:Cn10** | **2.MU:Cn10** | **3.MU:Cn10** | **4.MU:Cn10** | **5.MU:Cn10** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [explore](#explore) how personal interests connect to creating, performing, and responding to music. | With [guidance](#guidance), [share](#share) how personal interests connect to creating, performing, and responding to music. | With limited [guidance](#guidance), discuss how personal interests connect to creating, performing, and responding to music. | Describe how personal interests and experiences connect to creating, performing, and responding to music. | Identify and [demonstrate](#demonstrate) how personal interests, experiences, and ideas relate to creating, performing, and responding to music. | Describe and [demonstrate](#demonstrate) how personal interests, experiences, ideas, and knowledge relate to creating, performing, and responding to music. | Explain and [demonstrate](#demonstrate) how personal interests, experiences, ideas, and knowledge relate to creating, performing, and responding to music. |

| **6.MU:Cn10** | **7.MU:Cn10** | **8.MU:Cn10** |
| --- | --- | --- |
| Explain and [demonstrate](#demonstrate) how personal interests, knowledge, and ideas relate to choices and [intent](#intent) when creating, performing, and responding to music. | Relate and [demonstrate](#demonstrate) how personal interests, knowledge, and ideas connect to choices and [intent](#intent) when creating, performing, and responding to music. | Examine and [demonstrate](#demonstrate) how personal interests, knowledge, and ideas relate to choices and [intent](#intent) when creating, performing, and responding to music. |

##### Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

###### Process Component

Relate

###### Enduring Understanding

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

###### Essential Question

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

| **PK.MU:Cn11** | **K.MU:Cn11** | **1.MU:Cn11** | **2.MU:Cn11** | **3.MU:Cn11** | **4.MU:Cn11** | **5.MU:Cn11** |
| --- | --- | --- | --- | --- | --- | --- |
| With substantial [guidance](#guidance), [explore](#explore) [connections](#connection) between music and [culture](#culture). | With [guidance](#guidance), [share](#share) [connections](#connection) between music and [culture](#culture). | With limited [guidance](#guidance), discuss [connections](#connection) between music and [culture](#culture). | Describe [connections](#connection) between music, society, and [culture](#culture). | Identify and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical). | Describe and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical). | Explain and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical). |

| **6.MU:Cn11** | **7.MU:Cn11** | **8.MU:Cn11** |
| --- | --- | --- |
| Explain and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical) when creating, performing, and responding. | Relate and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical) when creating, performing, and responding. | Examine and [demonstrate](#demonstrate) [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical contexts](#contexthistorical) when creating, performing, and responding. |

#### Harmonizing Instruments

##### Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

###### Process Component

Imagine

###### Enduring Understanding

The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

###### Essential Question

How do musicians generate creative ideas?

| **Nov.MU:H.Cr1** | **Int.MU:H.Cr1** | **Prof.MU:H.Cr1** | **Acc.MU:H.Cr1** | **Adv.MU:H.Cr1** |
| --- | --- | --- | --- | --- |
| Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for simple [melodies](#melody) and chordal accompaniments for given [melodies](#melody). | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [melodies](#melody) created over specified [chord progressions](#chordprogression) or  [AB](#AB)/[ABA](#ABA) [forms](#form) and two- to three-chord accompaniments for given [melodies](#melody). | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [improvisations](#improvisation), [compositions](#composition), and three-or-more chord accompaniments in a [variety](#variety) of patterns. | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [compositions](#composition), [improvisations](#improvisation), accompaniment patterns in a [variety](#variety) of [styles](#style), and [harmonizations](#harmonization) for given [melodies](#melody). | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for a collection of [compositions](#composition) representing a [variety](#variety) of [forms](#form) and [styles](#style), [improvisations](#improvisation) in several different styles, and stylistically appropriate [harmonizations](#harmonization) for given [melodies](#melody). |

##### Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

###### Process Component

Plan and Make

###### Enduring Understanding

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

###### Essential Question

How do musicians make creative decisions?

| **Nov.MU:H.Cr2** | **Int.MU:H.Cr2** | **Prof.MU:H.Cr2** | **Acc.MU:H.Cr2** | **Adv.MU:H.Cr2** |
| --- | --- | --- | --- | --- |
| [Select](#select), develop, and use [standard notation](#standardnotation) or audio/video recording to document [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for drafts of simple [melodies](#melody) and chordal accompaniments for given [melodies](#melody). | [Select](#select), develop, and use [standard notation](#standardnotation) and/or audio/video recording to document [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for drafts of [melodies](#melody) created over specified [chord progressions](#chordprogression) or [AB](#AB)/[ABA](#ABA) [forms](#form) and two- to-three-chord accompaniments for given [melodies](#melody). | [Select](#select), develop, and use [standard notation](#standardnotation) and audio/video recording to document [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for drafts of [improvisations](#improvisation), [compositions](#composition), and three-or-more chord accompaniments in a [variety](#variety) of patterns. | [Select](#select), develop, and use [standard notation](#standardnotation) and audio/video recording to document [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for drafts of [compositions](#composition), [improvisations](#improvisation), and accompaniment patterns in a [variety](#variety) of [styles](#style), and [harmonizations](#harmonization) for given [melodies](#melody). | [Select](#select), develop, and use [standard notation](#standardnotation) and audio/video recording to document [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for drafts of [compositions](#composition) representing a variety of [forms](#form) and [styles](#style), [improvisations](#improvisation) in several different [styles](#style), and stylistically appropriate [harmonizations](#harmony) for given [melodies](#melody). |

##### Creating—Anchor Standard 3: Refine and Complete Artistic Work

###### Process Component

Evaluate and Refine

###### 3.1 Enduring Understanding

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

###### Essential Question

How do musicians improve the quality of their creative work?

| **Nov.MU:H.Cr3.1** | **Int.MU:H.Cr3.1** | **Prof.MU:H.Cr3.1** | **Acc.MU:H.Cr3.1** | **Adv.MU:H.Cr3.1** |
| --- | --- | --- | --- | --- |
| Apply [teacher-provided criteria](#teacherprovidedcriteria) to critique, improve, and [refine](#refine) drafts of simple [melodies](#melody) and chordal accompaniments for given [melodies](#melody). | Apply [teacher-provided criteria](#teacherprovidedcriteria) to critique, improve, and [refine](#refine) drafts of [melodies](#melody) created over specified [chord progressions](#chordprogression) or [AB](#AB)/[ABA](#ABA) [forms](#form) and two- to three chord accompaniments for given [melodies](#melody). | Develop and apply [criteria](#criteria) to critique, improve, and [refine](#refine) drafts of [improvisations](#improvisation), [compositions](#composition) and three-or-more chord accompaniments in a [variety](#variety) of patterns. | Develop and apply [criteria](#criteria) to critique, improve, and [refine](#refine) drafts of [compositions](#composition), [improvisations](#improvisation), and accompaniment patterns in a [variety](#variety) of [styles](#style), and [harmonizations](#harmonization) for given [melodies](#melody). | Develop and apply [criteria](#criteria) to critique, improve, and [refine](#refine) drafts of [compositions](#composition) representing a variety of [forms](#form) and [styles](#style), [improvisations](#improvisation) in a [variety](#variety) of [styles](#style), and stylistically appropriate [harmonizations](#harmonization) for given [melodies](#melody). |

###### Process Component

Present

###### 3.2 Enduring Understanding

Musicians’ presentation of creative work is the culmination of a process of creation and communication.

###### Essential Question

When is creative work ready to share?

| **Nov.MU:H.Cr3.2** | **Int.MU:H.Cr3.2** | **Prof.MU:H.Cr3.2** | **Acc.MU:H.Cr3.2** | **Adv.MU:H.Cr3.2** |
| --- | --- | --- | --- | --- |
| [Share](#share) final versions of simple [melodies](#melody) and chordal accompaniments for given [melodies](#melody), [demonstrating](#demonstrate) an understanding of how to develop and organize personal [musical ideas](#musicalidea). | [Share](#share) final versions of [melodies](#melody) created over specified [chord progressions](#chordprogression) or [AB](#AB)/[ABA](#ABA) [forms](#form) and two- to three- chord accompaniments for given [melodies](#melody), [demonstrating](#demonstrate) an understanding of how to develop and organize personal [musical ideas](#musicalidea). | [Perform](#perform) final versions of [improvisations](#improvisation), [compositions](#composition), and three-or-more chord accompaniments in a [variety](#variety) of patterns, [demonstrating](#demonstrate) [technical skill](#technicalaccuracytechnicalskill) in applying principles of [composition](#composition)/‌[improvisation](#improvisation) and originality in developing and organizing [musical ideas](#musicalidea). | [Perform](#perform) final versions of [compositions](#composition), [improvisations](#improvisation), accompaniment patterns in a [variety](#variety) of [styles](#style), and [harmonizations](#harmonization) for given [melodies](#melody), [demonstrating](#demonstrate) [technical skill](#technicalaccuracytechnicalskill) in applying principles of [composition](#composition)/‌[improvisation](#improvisation) and originality in developing and organizing [musical ideas](#musicalidea). | [Perform](#perform) final versions of a collection of [compositions](#composition) representing a [variety](#variety) of [forms](#form) and styles, [improvisations](#improvisation) in several different [styles](#style), and stylistically appropriate [harmonizations](#harmonization) for given [melodies](#melody), demonstrating [technical skill](#technicalaccuracytechnicalskill) in applying principles of [composition](#composition)/‌[improvisation](#improvisation) and originality in developing and organizing [musical ideas](#musicalidea). |

##### Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

###### Process Component

Select

###### 4.1 Enduring Understanding

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

###### Essential Question

How do performers select repertoire?

| **Nov.MU:H.Pr4.1** | **Int.MU:H.Pr4.1** | **Prof.MU:H.Pr4.1** | **Acc.MU:H.Pr4.1** | **Adv.MU:H.Pr4.1** |
| --- | --- | --- | --- | --- |
| Describe and [demonstrate](#demonstrate) how a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments is [selected](#select), based on personal interest, music-reading skills, and [technical skill](#technicalaccuracytechnicalskill), as well as the [context](#context) of the [performances](#perform). | Describe and [demonstrate](#demonstrate) how a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments is [selected](#select), based on personal interest, music-reading skills, [technical skills](#technicalaccuracytechnicalskill) and related [challenges](#technicalchallenges), and the [context](#context) of the [performances](#perform). | Explain the [criteria](#criteria) used when [selecting](#select) a varied [repertoire](#repertoire) of music for individual or small group [performances](#perform) that include [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of patterns. | Develop and apply [criteria](#criteria) for [selecting](#select) a varied [repertoire](#repertoire) of music for individual and small group [performances](#perform) that include [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of [styles](#style). | Develop and apply [criteria](#criteria) for [selecting](#select) a varied [repertoire](#repertoire) for a [program](#program) of music for individual and small group [performances](#perform) that include [melodies](#melody), stylistically appropriate accompaniments, and [improvisations](#improvisation) in a [variety](#variety) of contrasting [styles](#style). |

###### Process Component

Analyze

###### 4.2 Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:H.Pr4.2** | **Int.MU:H.Pr4.2** | **Prof.MU:H.Pr4.2** | **Acc.MU:H.Pr4.2** | **Adv.MU:H.Pr4.2** |
| --- | --- | --- | --- | --- |
| Identify prominent [melodic](#melody) and [harmonic](#harmony) characteristics in a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments [selected](#select) for [performance](#perform), using [standard notation](#standardnotation). | Identify prominent [melodic](#melody), [harmonic](#harmony), and [structural](#structure) characteristics and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)) in a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments [selected](#select) for [performance](#perform), using [standard notation](#standardnotation). | Identify and describe important [theoretical](#theoretical) and [structural](#structure) characteristics and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)) in a varied [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of patterns. | Identify and describe important [theoretical](#theoretical) and [structural](#structure) characteristics and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)) in a varied [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a variety of [styles](#style). | Identify and describe important [theoretical](#theoretical) and [structural](#structure) characteristics and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)) in a varied [repertoire](#repertoire) of music [selected](#select) for [performance](#perform) [programs](#program) that includes [melodies](#melody), stylistically appropriate accompaniments, and [improvisations](#improvisation) in a variety of contrasting [styles](#style). |

###### Process Component

Interpret

###### 4.3 Enduring Understanding

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

###### Essential **Question**

How do performers interpret musical works?

| **Nov.MU:H.Pr4.3** | **Int.MU:H.Pr4.3** | **Prof.MU:H.Pr4.3** | **Acc.MU:H.Pr4.3** | **Adv.MU:H.Pr4.3** |
| --- | --- | --- | --- | --- |
| [Demonstrate](#demonstrate) and describe in [interpretations](#interpretation) an understanding of the [context](#context) and [expressive intent](#expressiveintent) in a varied [repertoire](#repertoire) of music [selected](#select) for [performance](#perform) that includes [melodies](#melody) and chordal accompaniments. | [Demonstrate](#demonstrate) and describe in [interpretations](#interpretation) an understanding of the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)) and [expressive intent](#expressiveintent) in a varied [repertoire](#repertoire) of music [selected](#select) for [performance](#perform) that includes [melodies](#melody) and chordal accompaniments. | Describe in [interpretations](#interpretation) the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)) and [expressive intent](#expressiveintent) in a varied [repertoire](#repertoire) of music [selected](#select) for [performance](#perform) that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of patterns. | Explain in [interpretations](#interpretation) the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)) and [expressive intent](#expressiveintent) in a varied [repertoire](#repertoire) of music [selected](#select) for [performance](#perform) that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of [styles](#style). | Explain and [present](#present) [interpretations](#interpretation) that [demonstrate](#demonstrate) and describe the [social](#contextsocietal), [cultural](#contextcultural), or [historical contexts](#contexthistorical), and an understanding of the [creators](#creator)’ [intent](#intent) in [repertoire](#repertoire) for varied [programs](#program) of music that include [melodies](#melody), stylistically appropriate accompaniments, and [improvisations](#improvisation) in a variety of contrasting [styles](#style). |

##### Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

###### Process Component

Rehearse, Evaluate, and Refine

###### Enduring Understanding

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

###### Essential Question

How do musicians improve the quality of their performance?

| **Nov.MU:H.Pr5** | **Int.MU:H.Pr5** | **Prof.MU:H.Pr5** | **Acc.MU:H.Pr5** | **Adv.MU:H.Pr5** |
| --- | --- | --- | --- | --- |
| Apply [teacher-provided criteria](#teacherprovidedcriteria) to critique individual [performances](#perform) of a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments [selected](#select) for [performance](#perform), and apply practice strategies to address [performance](#perform) challenges and [refine](#refine) the [performances](#perform). | Apply [teacher-provided criteria](#teacherprovidedcriteria) to critique individual [performances](#perform) of a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments [selected](#select) for [performance](#perform), and identify practice strategies to address [performance](#perform) challenges and [refine](#refine) the [performances](#perform). | Develop and apply [criteria](#criteria) to critique individual and small group [performances](#perform) of a varied [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of patterns, and create rehearsal strategies to address [performance](#perform) challenges and [refine](#refine) the [performances](#perform). | Develop and apply [criteria](#criteria) to critique individual and small group [performances](#perform) of a [varied](#variety) [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of [styles](#style), and create rehearsal strategies to address [performance](#perform) challenges and [refine](#refine) the [performances](#perform). | Develop and apply [criteria](#criteria), including feedback from multiple sources, to critique varied [programs](#program) of music [repertoire](#repertoire) [selected](#select) for individual and small group [performance](#perform), and create rehearsal strategies to address [performance](#perform) challenges and [refine](#refine) the [performances](#perform). |

##### Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

###### Process Component

Present

###### 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 Questions

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

| **Nov.MU:H.Pr6** | **Int.MU:H.Pr6** | **Prof.MU:H.Pr6** | **Acc.MU:H.Pr6** | **Adv.MU:H.Pr6** |
| --- | --- | --- | --- | --- |
| [Perform](#perform) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill) individual [performances](#perform) of a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments, [demonstrating](#demonstrate) understanding of the audience and the [context](#context). | [Perform](#perform) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill) individual [performances](#perform) of a varied [repertoire](#repertoire) of music that includes [melodies](#melody) and chordal accompaniments, [demonstrating](#demonstrate) [sensitivity](#sensitivity) to the audience and an understanding of the [context](#context) (such as [social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)). | [Perform](#perform) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill), in individual and small group [performances](#perform), a varied [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of patterns, [demonstrating](#demonstrate) [sensitivity](#sensitivity) to the audience and an understanding of the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)). | [Perform](#perform) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill), in individual and small group [performances](#perform), a varied [repertoire](#repertoire) of music that includes [melodies](#melody), [improvisations](#improvisation), and chordal accompaniments in a [variety](#variety) of [styles](#style), [demonstrating](#demonstrate) [sensitivity](#sensitivity) to the audience and an understanding of the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). | [Perform](#perform) with [expression](#expression) and [technical accuracy](#technicalaccuracytechnicalskill), in individual and small group [performances](#perform), a varied [repertoire](#repertoire) for [programs](#program) of music that includes [melodies](#melody), stylistically appropriate accompaniments, and [improvisations](#improvisation) in a [variety](#variety) of contrasting [styles](#style), [demonstrating](#demonstrate) [sensitivity](#sensitivity) to the audience and an understanding of the [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). |

##### Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

###### Process Component

Select

###### 7.1 Enduring Understanding

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

###### Essential Question

How do individuals choose music to experience?

| **Nov.MU:H.Re7.1** | **Int.MU:H.Re7.1** | **Prof.MU:H.Re7.1** | **Acc.MU:H.Re7.1** | **Adv.MU:H.Re7.1** |
| --- | --- | --- | --- | --- |
| Identify reasons for [selecting](#select) music based on characteristics found in the music and [connections](#connection) to interest, [purpose](#purpose), or personal experience. | Explain reasons for [selecting](#select) music citing characteristics found in the music and [connections](#connection) to interest, [purpose](#purpose), and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)). | Apply [criteria](#criteria) to [select](#select) music for specified [purposes](#purpose), supporting choices by citing characteristics found in the music and [connections](#connection) to interest, [purpose](#purpose), and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). | Apply [criteria](#criteria) to [select](#select) music for a [variety](#variety) of [purposes](#purpose), justifying choices citing knowledge of music and specified [purpose](#purpose) and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)). | [Select](#select), describe, and compare a [variety](#variety) of individual and small group musical [programs](#program) from varied [cultures](#culture), [genres](#genre), and [historical periods](#historicalperiods). |

###### Process Component

Analyze

###### 7.2 Enduring Understanding

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

###### Essential Question

How do individuals choose music to experience?

| **Nov.MU:H.Re7.2** | **Int.MU:H.Re7.2** | **Prof.MU:H.Re7.2** | **Acc.MU:H.Re7.2** | **Adv.MU:H.Re7.2** |
| --- | --- | --- | --- | --- |
| Identify, citing evidence, the use of repetition, similarities, and contrasts in musical [selections](#select), and how these and knowledge of the [context](#context) ([social](#contextsocietal) or [cultural](#contextcultural)) informs the [response](#respond). | Describe how [elements of music](#elementsofmusic) are manipulated and knowledge of the [context](#context) ([social](#contextsocietal) and [cultural](#contextcultural)) informs the [response](#respond). | Compare passages in musical [selections](#select) and explain how the [elements of music](#elementsofmusic) and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), or [historical](#contexthistorical)) inform the [response](#respond). | Explain how the [analysis](#analyze) of the [structures](#structure) and [context](#context) ([social](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical)) of contrasting music inform the [response](#respond). | [Demonstrate](#demonstrate) and justify how the [structural](#structure) characteristics function within a [variety](#variety) of musical [selections](#select), and distinguish how [context](#context) and creative decisions inform the [response](#respond). |

##### Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

###### Process Component

Interpret

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:H.Re8** | **Int.MU:H.Re8** | **Prof.MU:H.Re8** | **Acc.MU:H.Re8** | **Adv.MU:H.Re8** |
| --- | --- | --- | --- | --- |
| Identify possible [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of musical [selections](#select), referring to the [elements of music](#elementsofmusic), [context](#context) ([personal](#contextpersonal) or [social](#contextsocietal)), and (when applicable) the [setting of the text](#settingofthetext). | Identify and support possible [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of musical [selections](#select), citing as evidence the treatment of the [elements of music](#elementsofmusic), [context](#context), and (when applicable) the [setting of the text](#settingofthetext). | Explain and support possible [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of musical [selections](#select), citing as evidence the treatment of the [elements of music](#elementsofmusic), [context](#context) ([personal](#contextpersonal), [social](#contextsocietal), and [cultural](#contextcultural)), (when applicable) the [setting of the text](#settingofthetext), and outside sources. | Explain and support possible [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of musical [selections](#select), citing as evidence the treatment of the [elements of music](#elementsofmusic), [context](#context) ([personal](#contextpersonal), [social](#contextsocietal), and [cultural](#contextcultural)), (when applicable) the [setting of the text](#settingofthetext), and varied researched sources. | Establish and justify possible [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of musical [selections](#select) by comparing and synthesizing varied researched sources, including references to examples from other art forms. |

##### Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

###### Process Component

Evaluate

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:H.Re9** | **Int.MU:H.Re9** | **Prof.MU:H.Re9** | **Acc.MU:H.Re9** | **Adv.MU:H.Re9** |
| --- | --- | --- | --- | --- |
| Identify and describe how interest, experiences, and [contexts](#context) ([personal](#contextpersonal) or [social](#contextsocietal)) affect the evaluation of music. | Explain the influence of experiences and [contexts](#context) ([personal](#contextpersonal), [social](#contextsocietal), or [cultural](#contextcultural)) on interest in and the evaluation of a varied [repertoire](#repertoire) of music. | Develop and apply [teacher-provided](#teacherprovidedcriteria) and [established criteria](#establishedcriteria) based on personal preference, [analysis](#analyze), and [context](#context) ([personal](#contextpersonal), [social](#contextsocietal), and [cultural](#contextcultural)) to evaluate individual and small group musical [selections](#select). | Apply [personally developed](#personallydevelopedcriteria) and [established criteria](#establishedcriteria) based on research, personal preference, [analysis](#analyze), [interpretation](#interpretation), [expressive intent](#expressiveintent), and musical qualities to evaluate contrastingindividual and small group musical [selections](#select). | Develop and justify evaluations of a [variety](#variety) of individual and small group musical [selections](#select) based on [personally developed](#personallydevelopedcriteria) and [established criteria](#establishedcriteria), personal decision making, and knowledge and understanding of [context](#context). |

##### Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

###### Process Component

Synthesize

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:H.Cn10** | **Int.MU:H.Cn10** | **Prof.MU:H.Cn10** | **Acc.MU:H.Cn10** | **Adv.MU:H.Cn10** |
| --- | --- | --- | --- | --- |
| Describe and [demonstrate](#demonstrate) how personal interests relate to choices and [intent](#intent) when creating, performing, and responding to music. | Explain and [demonstrate](#demonstrate) how personal interests and knowledge relate to choices and [intent](#intent) when creating, performing, and responding to music. | Connect and [demonstrate](#demonstrate) how personal interests, knowledge, and skills relate to choices and [intent](#intent) when creating, performing, and responding to music. | Synthesize personal interests, knowledge, skills, and [contexts](#context) and how they relate to choices and [intent](#intent) when creating, performing, and responding to music. | Integrate and interrelate how personal interests, knowledge, skills, [contexts](#context), and audience expectations connect to choices and [intent](#intent) when creating, performing, and responding to music. |

##### Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

###### Process Component

Relate

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:H.Cn11** | **Int.MU:H.Cn11** | **Prof.MU:H.Cn11** | **Acc.MU:H.Cn11** | **Adv.MU:H.Cn11** |
| --- | --- | --- | --- | --- |
| Relate music to [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Explain the influence of [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Connect and [demonstrate](#demonstrate) the relationships between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Synthesize the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Integrate and interrelate the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. |

#### Ensembles

##### Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

###### Process Component

Imagine

###### Enduring Understanding

The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

###### Essential Question

How do musicians generate creative ideas?

| **Nov.MU:E.Cr1** | **Int.MU:E.Cr1** | **Prof.MU:E.Cr1** | **Acc.MU:E.Cr1** | **Adv.MU:E.Cr1** |
| --- | --- | --- | --- | --- |
| Compose and [improvise](#improvisation) [melodic](#melody) and [rhythmic](#rhythm) ideas or [motives](#motive) that reflect characteristic(s) of music or text(s) studied in rehearsal. | Compose and [improvise](#improvisation) ideas for [melodies](#melody) and [rhythmic passages](#rhythmicpassage) based on characteristic(s) of music or text(s) studied in rehearsal. | Compose and [improvise](#improvisation) ideas for [melodies](#melody), [rhythmic passages](#rhythmicpattern), and [arrangements](#arrangement) for specific [purposes](#purpose) that reflect characteristic(s) of music from a [variety](#variety) of [historical periods](#historicalperiods) studied in rehearsal. | Compose and [improvise](#improvisation) ideas for [arrangements](#arrangement), [sections](#section), and short [compositions](#composition) for specific [purposes](#purpose) that reflect characteristic(s) of music from a [variety](#variety) of [cultures](#culture) studied in rehearsal. | Compose and [improvise](#improvisation) [musical ideas](#musicalidea) for a [variety](#variety) of [purposes](#purpose) and [contexts](#context). |

##### Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

###### Process Component

Plan and Make

###### Enduring Understanding

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

###### Essential Question

How do musicians make creative decisions?

| **Nov.MU:E.Cr2** | **Int.MU:E.Cr2** | **Prof.MU:E.Cr2** | **Acc.MU:E.Cr2** | **Adv.MU:E.Cr2** |
| --- | --- | --- | --- | --- |
| a. [Select](#select) and develop draft [melodic](#melody) and [rhythmic](#rhythm) ideas or [motives](#motive) that [demonstrate](#demonstrate) understanding of characteristic(s) of music or text(s) studied in rehearsal. | a. [Select](#select) and develop draft [melodies](#melody) and [rhythmic passages](#rhythmicpassage) that [demonstrate](#demonstrate) understanding of characteristic(s) of music or text(s) studied in rehearsal. | a. [Select](#select) and develop draft [melodies](#melody), [rhythmic passages](#rhythmicpassage), and [arrangements](#arrangement) for specific [purposes](#purpose) that [demonstrate](#demonstrate) understanding of characteristic(s) of music from a [variety](#variety) of [historical periods](#historicalperiods) studied in rehearsal. | a. [Select](#select) and develop [arrangements](#arrangement), [sections](#section), and short [compositions](#composition) for specific [purposes](#purpose) that [demonstrate](#demonstrate) understanding of characteristic(s) of music from a [variety](#variety) of [cultures](#culture) studied in rehearsal. | a. [Select](#select) and develop [composed](#composition) and [improvised](#improvisation) ideas into draft [musical works](#musicalwork) organized for a [variety](#variety) of [purposes](#purpose) and [contexts](#context). |
| b. Preserve draft [compositions](#composition) and [improvisations](#improvisation) through [standard notation](#standardnotation) and audio recording. | b. Preserve draft [compositions](#composition) and [improvisations](#improvisation) through [standard notation](#standardnotation) and audio recording. | b. Preserve draft [compositions](#composition) through [standard notation](#standardnotation) and [improvisations](#improvisation) through audio recording. | b. Preserve draft [compositions](#composition) through [standard notation](#standardnotation), and [improvisations](#improvisation) through audio or video recording. | b. Preserve draft [musical works](#musicalwork) through [standard notation](#standardnotation) and audio or video recording. |

##### Creating—Anchor Standard 3: Refine and Complete Artistic Work

###### Process Component

Evaluate and Refine

###### 3.1 Enduring Understanding

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

###### Essential Question

How do musicians improve the quality of their creative work?

| **Nov.MU:E.Cr3.1** | **Int.MU:E.Cr3.1** | **Prof.MU:E.Cr3.1** | **Acc.MU:E.Cr3.1** | **Adv.MU:E.Cr3.1** |
| --- | --- | --- | --- | --- |
| Evaluate and [refine](#refine) draft [compositions](#composition) and [improvisations](#improvisation) based on knowledge, skill, and [teacher-provided criteria](#teacherprovidedcriteria). | Evaluate and [refine](#refine) draft [compositions](#composition) and [improvisations](#improvisation) based on knowledge, skill, and [collaboratively developed criteria](#collaborativelydevelopedcriteria). | Evaluate and [refine](#refine) draft [melodies](#melody), [rhythmic passages](#rhythmicpassage), [arrangements](#arrangement), and [improvisations](#improvisation) based on [established criteria](#establishedcriteria), including the extent to which they address identified [purposes](#purpose). | Evaluate and [refine](#refine) draft [arrangements](#arrangement), [sections](#section), short [compositions](#composition), and [improvisations](#improvisation) based on [personally developed criteria](#personallydevelopedcriteria), including the extent to which they address identified [purposes](#purpose). | Evaluate and [refine](#refine) varied draft [musical works](#musicalwork) based on appropriate [criteria](#criteria), including the extent to which they address identified [purposes](#purpose) and [contexts](#context). |

###### Process Component

Present

###### 3.2 Enduring Understanding

Musicians’ presentation of creative work is the culmination of a process of creation and communication.

###### Essential Question

When is creative work ready to share?

| **Nov.MU:E.Cr3.2** | **Int.MU:E.Cr3.2** | **Prof.MU:E.Cr3.2** | **Acc.MU:E.Cr3.2** | **Adv.MU:E.Cr3.2** |
| --- | --- | --- | --- | --- |
| [Share](#share) personally developed [melodic](#melody) and [rhythmic](#rhythm) ideas or [motives](#motive)—individually or as an [ensemble](#ensemble)—that [demonstrate](#demonstrate) understanding of characteristics of music or texts studied in rehearsal. | [Share](#share) personally developed [melodies](#melody) and [rhythmic passages](#rhythmicpassage)—individually or as an [ensemble](#ensemble)—that [demonstrate](#demonstrate) understanding of characteristics of music or texts studied in rehearsal. | [Share](#share) personally developed [melodies](#melody), [rhythmic passages](#rhythmicpassage), and [arrangements](#arrangement)—individually or as an [ensemble](#ensemble)—that address identified [purposes](#purpose). | [Share](#share) personally developed [arrangements](#arrangement), [sections](#section), and short [compositions](#composition)—individually or as an [ensemble](#ensemble)—that address identified [purposes](#purpose). | [Share](#share) varied, personally developed [musical works](#musicalwork)—individually or as an [ensemble](#ensemble)—that address identified [purposes](#purpose) and [contexts](#context). |

##### Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

###### Process Component

Select

###### 4.1 Enduring Understanding

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

###### Essential Question

How do performers select repertoire?

| **Nov.MU:E.Pr4.1** | **Int.MU:E.Pr4.1** | **Prof.MU:E.Pr4.1** | **Acc.MU:E.Pr4.1** | **Adv.MU:E.Pr4.1** |
| --- | --- | --- | --- | --- |
| [Select](#select) varied [repertoire](#repertoire) to study based on interest, music-reading skills (where appropriate), an understanding of the structure of the music, [context](#context), and the [technical skill](#technicalaccuracytechnicalskill) of the individual or [ensemble](#ensemble). | [Select](#select) a varied [repertoire](#repertoire) to study based on music-reading skills (where appropriate), an understanding of [formal design](#formaldesign) in the music, [context](#context), and the [technical skill](#technicalaccuracytechnicalskill) of the individual and [ensemble](#ensemble). | Explain the [criteria](#criteria) used to [select](#select) a varied [repertoire](#repertoire) to study based on an understanding of [theoretical](#theoretical) and [structural](#structure) characteristics of the music, the [technical skill](#technicalaccuracytechnicalskill) of the individual or [ensemble](#ensemble), and the [purpose](#purpose) or [context](#context) of the [performance](#perform). | Develop and apply [criteria](#criteria) to [select](#select) a varied [repertoire](#repertoire) to study and [perform](#perform) based on an understanding of [theoretical](#theoretical) and [structural](#structure) characteristics and expressive challenges in the music, the [technical skill](#technicalaccuracytechnicalskill) of the individual or [ensemble](#ensemble), and the [purpose](#purpose) and [context](#context) of the [performance](#perform). | Develop and apply [criteria](#criteria) to [select](#select) varied [programs](#program) to study and [perform](#perform) based on an understanding of [theoretical](#theoretical) and [structural](#structure) characteristics and expressive challenges in the music, the [technical skill](#technicalaccuracytechnicalskill) of the individual or [ensemble](#ensemble), and the [purpose](#purpose) and [context](#context) of the [performance](#perform). |

###### Process Component

Analyze

###### 4.2 Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:E.Pr4.2** | **Int.MU:E.Pr4.2** | **Prof.MU:E.Pr4.2** | **Acc.MU:E.Pr4.2** | **Adv.MU:E.Pr4.2** |
| --- | --- | --- | --- | --- |
| [Demonstrate](#demonstrate), using music-reading skills where appropriate, how knowledge of formal aspects in [musical works](#musicalwork) inform prepared or improvised [performances](#perform). | [Demonstrate](#demonstrate), using music-reading skills where appropriate, how the [setting](#setting) and formal characteristics of [musical works](#musicalwork) contribute to understanding the [context](#context) of the music in prepared or improvised [performances](#perform). | [Demonstrate](#demonstrate), using music-reading skills where appropriate, how [compositional devices](#compositionaldevices) employed and [theoretical](#theoretical) and [structural](#structure) aspects of [musical works](#musicalwork) impact and inform prepared or improvised [performances](#perform). | Document and [demonstrate](#demonstrate), using music-reading skills where appropriate, how [compositional devices](#compositionaldevices) employed and [theoretical](#theoretical) and [structural](#structure) aspects of [musical works](#musicalwork) may impact and inform prepared and improvised [performances](#perform). | Examine, evaluate, and critique, using music-reading skills where appropriate, how the [structure](#structure) and [context](#context) impact and inform prepared and improvised [performances](#perform). |

###### Process Component

Interpret

###### 4.3 Enduring Understanding

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

###### Essential Question

How do performers interpret musical works?

| **Nov.MU:E.Pr4.3** | **Int.MU:E.Pr4.3** | **Prof.MU:E.Pr4.3** | **Acc.MU:E.Pr4.3** | **Adv.MU:E.Pr4.3** |
| --- | --- | --- | --- | --- |
| Identify [expressive qualities](#expressivequalities) in a varied [repertoire](#repertoire) of music that can be [demonstrated](#demonstrate) through prepared and improvised [performances](#perform). | [Demonstrate](#demonstrate) understanding and application of [expressive qualities](#expressivequalities) in a varied [repertoire](#repertoire) of music through prepared and improvised [performances](#perform). | [Demonstrate](#demonstrate) an understanding of [context](#context) in a varied [repertoire](#repertoire) of music through prepared and improvised [performances](#perform). | [Demonstrate](#demonstrate) how understanding the [style](#style), [genre](#genre), and [context](#context) of a varied [repertoire](#repertoire) of music influences prepared and improvised [performances](#perform) as well as performers’ [technical skill](#technicalaccuracytechnicalskill) to connect with the audience. | [Demonstrate](#demonstrate) how understanding the [style](#style), [genre](#genre), and [context](#context) of a varied [repertoire](#repertoire) of music informs prepared and improvised [performances](#perform) as well as performers’ [technical skill](#technicalaccuracytechnicalskill) to connect with the audience. |

##### Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

###### Process Component

Rehearse, Evaluate, and Refine

###### Enduring Understanding

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

###### Essential Question

How do musicians improve the quality of their performance?

| **Nov.MU:E.Pr5** | **Int.MU:E.Pr5** | **Prof.MU:E.Pr5** | **Acc.MU:E.Pr5** | **Adv.MU:E.Pr5** |
| --- | --- | --- | --- | --- |
| Use self-reflection and peer feedback to [refine](#refine) individual and [ensemble](#ensemble) [performances](#perform) of a varied [repertoire](#repertoire) of music. | Develop strategies to address [technical challenges](#technicalchallenges) in a varied [repertoire](#repertoire) of music and evaluate their success using feedback from [ensemble](#ensemble) peers and other sources to [refine](#refine) [performances](#perform). | Develop strategies to address expressive challenges in a varied [repertoire](#repertoire) of music, and evaluate their success using feedback from [ensemble](#ensemble) peers and other sources to [refine](#refine) [performances](#perform). | Develop and apply appropriate rehearsal strategies to address individual and [ensemble](#ensemble) challenges in a varied [repertoire](#repertoire) of music, and evaluate their success. | Develop, apply, and [refine](#refine) appropriate rehearsal strategies to address individual and [ensemble](#ensemble) challenges in a varied [repertoire](#repertoire) of music. |

##### Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

###### Process Component

Present

###### 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 Questions

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

| **Nov.MU:E.Pr6** | **Int.MU:E.Pr6** | **Prof.MU:E.Pr6** | **Acc.MU:E.Pr6** | **Adv.MU:E.Pr6** |
| --- | --- | --- | --- | --- |
| a. [Demonstrate](#demonstrate) attention to [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music. | a. [Demonstrate](#demonstrate) attention to [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music representing diverse [cultures](#culture) and [styles](#style). | a. [Demonstrate](#demonstrate) attention to [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music representing diverse [cultures](#culture), [styles](#style), and [genres](#genre). | a. [Demonstrate](#demonstrate) mastery of the technical demands and an understanding of [expressive qualities](#expressivequalities) of the music in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) representing diverse [cultures](#culture), [styles](#style), [genres](#genre), and [historical periods](#historicalperiods). | a. [Demonstrate](#demonstrate) an understanding and mastery of the technical demands and [expressive qualities](#expressivequalities) of the music through prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) representing diverse [cultures](#culture), [styles](#style), [genres](#genre), and [historical periods](#historicalperiods) in multiple types of [ensembles](#ensemble). |
| b. [Demonstrate](#demonstrate) an awareness of the [context](#context) of the music through prepared and improvised [performances](#perform). | b. [Demonstrate](#demonstrate) an understanding of the [context](#context) of the music through prepared and improvised [performances](#perform). | b. [Demonstrate](#demonstrate) an understanding of [expressive intent](#expressiveintent) by connecting with an audience through prepared and improvised [performances](#perform). | b. [Demonstrate](#demonstrate) an understanding of [intent](#intent) as a means for connecting with an audience through prepared and improvised [performances](#perform). | b. [Demonstrate](#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](#perform). |

##### Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

###### Process Component

Select

###### 7.1 Enduring Understanding

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

###### Essential Question

How do individuals choose music to experience?

| **Nov.MU:E.Re7.1** | **Int.MU:E.Re7.1** | **Prof.MU:E.Re7.1** | **Acc.MU:E.Re7.1** | **Adv.MU:E.Re7.1** |
| --- | --- | --- | --- | --- |
| Identify reasons for selecting music based on characteristics found in the music, [connection](#connection) to interest, and [purpose](#purpose) or [context](#context). | Explain reasons for selecting music citing characteristics found in the music and [connections](#connection) to interest, [purpose](#purpose), and [context](#context). | Apply [criteria](#criteria) to [select](#select) music for specified [purposes](#purpose), supporting choices by citing characteristics found in the music and [connections](#connection) to interest, [purpose](#purpose), and [context](#context). | Apply [criteria](#criteria) to [select](#select) music for a [variety](#variety) of [purposes](#purpose), justifying choices citing knowledge of the music and the specified [purpose](#purpose) and [context](#context). | Use research and [personally developed criteria](#personallydevelopedcriteria) to justify choices made when selecting music, citing knowledge of the music, and individual and [ensemble](#ensemble) [purpose](#purpose) and [context](#context). |

###### Process Component

Analyze

###### 7.2 Enduring Understanding

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

###### Essential Question

How do individuals choose music to experience?

| **Nov.MU:E.Re7.2** | **Int.MU:E.Re7.2** | **Prof.MU:E.Re7.2** | **Acc.MU:E.Re7.2** | **Adv.MU:E.Re7.2** |
| --- | --- | --- | --- | --- |
| Identify how knowledge of [context](#context) and the use of repetition, similarities, and contrasts inform the [response](#respond) to music. | Describe how understanding [context](#context) and the way the [elements of music](#elementsofmusic) are manipulated inform the [response](#respond) to music. | Explain how the [analysis](#analyze) of passages and understanding the way the [elements of music](#elementsofmusic) are manipulated inform the [response](#respond) to music. | Explain how the [analysis](#analyze) of [structures](#structure) and [contexts](#context) inform the [response](#respond) to music. | [Demonstrate](#demonstrate) and justify how the [analysis](#analyze) of [structures](#structure), [contexts](#context), and [performance](#perform) decisions inform the [response](#respond) to music. |

##### Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

###### Process Component

Interpret

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:E.Re8** | **Int.MU:E.Re8** | **Prof.MU:E.Re8** | **Acc.MU:E.Re8** | **Adv.MU:E.Re8** |
| --- | --- | --- | --- | --- |
| Identify [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of [musical works](#musicalwork), referring to the [elements of music](#elementsofmusic), [contexts](#context), and (when appropriate) the [setting of the text](#settingofthetext). | Identify and support [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of [musical works](#musicalwork), citing as evidence, the treatment of the [elements of music](#elementsofmusic), [contexts](#context), and (when appropriate) the [setting of the text](#settingofthetext). | Explain and support [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of [musical works](#musicalwork), citing as evidence the treatment of the [elements of music](#elementsofmusic), [contexts](#context), (when appropriate) the [setting of the text](#settingofthetext), and personal research. | Support [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of [musical works](#musicalwork) citing as evidence the treatment of the [elements of music](#elementsofmusic), [contexts](#context), (when appropriate) the [setting of the text](#settingofthetext), and varied researched sources. | Justify [interpretations](#interpretation) of the [expressive intent](#expressiveintent) and meaning of [musical works](#musicalwork) by comparing and synthesizing varied researched sources, including reference to other art [forms](#form). |

##### Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

###### Process Component

Evaluate

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:E.Re9** | **Int.MU:E.Re9** | **Prof.MU:E.Re9** | **Acc.MU:E.Re9** | **Adv.MU:E.Re9** |
| --- | --- | --- | --- | --- |
| Identify and describe the effect of interest, experience, [analysis](#analyze), and [context](#context) on the evaluation of music. | Explain the influence of experiences, [analysis](#analyze), and [context](#context) on interest in and evaluation of music. | Evaluate works and [performances](#perform) based on [personally](#personallydevelopedcriteria) or [collaboratively developed criteria](#collaborativelydevelopedcriteria), including [analysis](#analyze) of the [structure](#structure) and [context](#context). | Evaluate works and [performances](#perform) based on research as well as [personally](#personallydevelopedcriteria) and [collaboratively developed criteria](#collaborativelydevelopedcriteria), including [analysis](#analyze) and [interpretation](#interpretation) of the [structure](#structure) and [context](#context). | Develop and justify evaluations of music, [programs](#program) of music, and [performances](#perform) based on [criteria](#criteria), personal decision-making, research, and understanding of [contexts](#context). |

##### Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

###### Process Component

Synthesize

###### Enduring Understanding

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

###### Essential Question

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

| **Nov.MU:E.Cn10** | **Int.MU:E.Cn10** | **Prof.MU:E.Cn10** | **Acc.MU:E.Cn10** | **Adv.MU:E.Cn10** |
| --- | --- | --- | --- | --- |
| Describe and [demonstrate](#demonstrate) how personal interests relate to choices and [intent](#intent) when creating, performing, and responding to music. | Explain and [demonstrate](#demonstrate) how personal interests and knowledge relate to choices and [intent](#intent) when creating, performing, and responding to music. | Connect and [demonstrate](#demonstrate) how personal interests, knowledge, and skills relate to choices and [intent](#intent) when creating, performing, and responding to music. | Synthesize personal interests, knowledge, skills, and [contexts](#context) and how they relate to choices and [intent](#intent) when creating, performing, and responding to music. | Integrate and interrelate how personal interests, knowledge, skills, [contexts](#context), and audience expectations connect to choices and [intent](#intent) when creating, performing, and responding to music. |

##### Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

###### Process Component

Relate

###### Enduring Understanding

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

###### Essential Question

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

| **Nov.MU:E.Cn11** | **Int.MU:E.Cn11** | **Prof.MU:E.Cn11** | **Acc.MU:E.Cn11** | **Adv.MU:E.Cn11** |
| --- | --- | --- | --- | --- |
| Relate music to [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Explain the influence of [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding to music. | Connect and [demonstrate](#demonstrate) the relationships between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Synthesize the connections between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. | Integrate and interrelate the connections between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when creating, performing, and responding. |

#### Composition and Theory

##### Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

###### Process Component

Imagine

###### Enduring Understanding

The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

###### Essential Question

How do musicians generate creative ideas?

| **Prof.MU:C.Cr1** | **Acc.MU:C.Cr1** | **Adv.MU:C.Cr1** |
| --- | --- | --- |
| Describe how sounds and short [musical ideas](#musicalidea) can be used to represent personal experiences, [moods](#mood), visual images, and/or [storylines](#storyline). | Describe and [demonstrate](#demonstrate) how sounds and [musical ideas](#musicalidea) can be used to represent [sonic events](#sonicevents), memories, visual images, [concepts](#musicconcepts), texts, or [storylines](#storyline). | Describe and [demonstrate](#demonstrate) multiple ways in which sounds and [musical ideas](#musicalidea) can be used to represent extended [sonic experiences](#sonicexperience) or abstract ideas. |

##### Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

###### Process Component

Plan and Make

###### Enduring Understanding

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

###### Essential Question

How do musicians make creative decisions?

| **Prof.MU:C.Cr2** | **Acc.MU:C.Cr2** | **Adv.MU:C.Cr2** |
| --- | --- | --- |
| a. Assemble and organize sounds or short [musical ideas](#musicalidea) to [create](#creator) initial [expressions](#expression) of selected experiences, [moods](#mood), images, or [storylines](#storyline). | a. Assemble and organize multiple sounds or [musical ideas](#musicalidea) to [create](#creator) initial expressive statements of selected [sonic events](#sonicevents), memories, images, [concepts](#musicconcepts), texts, or [storylines](#storyline). | a. Assemble and organize multiple sounds or extended [musical ideas](#musicalidea) to [create](#creator) initial expressive statements of selected extended [sonic experiences](#sonicexperience) or abstract ideas. |
| b. Identify and describe the development of sounds or short [musical ideas](#musicalidea) in drafts of music within simple [forms](#form) (such as one-part, [cyclical](#cyclicalstructure), or [binary](#AB)). | b. Describe and explain the development of sounds and [musical ideas](#musicalidea) in drafts of music within a [variety](#variety) of simple or moderately complex [forms](#form) (such as [binary](#AB), [ternary](#ABA), or [rondo](#rondo)). | b. [Analyze](#analyze) and [demonstrate](#demonstrate) the development of sounds and extended [musical ideas](#musicalidea) in drafts of music within a [variety](#variety) of moderately complex or [complex](#complexformalstructure) [forms](#form). |

##### Creating—Anchor Standard 3: Refine and Complete Artistic Work

###### Process Component

Evaluate and Refine

###### 3.1 Enduring Understanding

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

###### Essential Question

How do musicians improve the quality of their creative work?

| **Prof.MU:C.Cr3.1** | **Acc.MU:C.Cr3.1** | **Adv.MU:C.Cr3.1** |
| --- | --- | --- |
| Identify, describe, and apply [teacher-provided criteria](#teacherprovidedcriteria) to assess and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of evolving drafts leading to final versions. | Identify, describe, and apply selected [teacher-provided](#teacherprovidedcriteria) or [personally developed criteria](#personallydevelopedcriteria) to assess and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of evolving drafts leading to final versions. | Research, identify, explain, and apply [personally developed criteria](#personallydevelopedcriteria) to assess and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of evolving drafts leading to final versions. |

###### Process Component

Present

###### 3.2 Enduring Understanding

Musicians’ presentation of creative work is the culmination of a process of creation and communication.

###### Essential Question

When is creative work ready to share?

| **Prof.MU:C.Cr3.2** | **Acc.MU:C.Cr3.2** | **Adv.MU:C.Cr3.2** |
| --- | --- | --- |
| a. [Share](#share) music through the use of [notation](#notation), [performance](#perform), or technology, and [demonstrate](#demonstrate) how the [elements of music](#elementsofmusic) have been employed to realize [expressive intent](#expressiveintent). | a. [Share](#share) music through the use of [notation](#notation), solo or group [performance](#perform), or technology, and [demonstrate](#demonstrate) and describe how the [elements of music](#elementsofmusic) and [compositional techniques](#compositionaltechniques) have been employed to realize [expressive intent](#expressiveintent). | a. [Share](#share) music through the use of [notation](#notation), solo or group [performance](#perform), or technology, and [demonstrate](#demonstrate) and explain how the [elements of music](#elementsofmusic), [compositional techniques](#compositionaltechniques) and processes have been employed to realize [expressive intent](#expressiveintent). |
| b. Describe the given [context](#context) and [performance](#perform) medium for presenting personal works, and how they impact the final [composition](#composition) and [presentation](#present). | b. Describe the [selected](#select) [contexts](#context) and [performance](#perform) mediums for presenting personal works, and explain why they successfully impact the final [composition](#composition) and [presentation](#present). | b. Describe a [variety](#variety) of possible [contexts](#context) and [performance](#perform) mediums for [presenting](#present) personal works, and explain and compare how each could impact the success of the final [composition](#composition) and [presentation](#present). |

##### Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

###### Process Component

Select

###### 4.1 Enduring Understanding

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

###### Essential Question

How do performers select repertoire?

| **Prof.MU:C.Pr4.1** | **Acc.MU:C.Pr4.1** | **Adv.MU:C.Pr4.1** |
| --- | --- | --- |
| Identify and [select](#select) specific excerpts, passages, or [sections](#section) in [musical works](#musicalwork) that express a personal experience, [mood](#mood), visual image, or [storyline](#storyline) in simple [forms](#form) (such as one-part, [cyclical](#cyclicalstructure), or [binary](#AB)). | Identify and [select](#select) specific passages, [sections](#section), or [movements](#movement) in [musical works](#musicalwork) that express personal experiences and interests, [moods](#mood), visual images, [concepts](#musicconcepts), texts, or [storylines](#storyline) in simple [forms](#form) (such as [binary](#AB), [ternary](#ABA), or [rondo](#rondo)) or moderately complex [forms](#form). | Identify and [select](#select) specific [creators](#creator)’ [intent](#intent), [movements](#movement), or entire works that express personal experiences and interests, [moods](#mood), visual images, [concepts](#musicconcepts), texts, or [storylines](#storyline) in moderately complex or [complex forms](#complexformalstructure). |

###### Process Component

Analyze

###### 4.2 Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:C.Pr4.2** | **Acc.MU:C.Pr4.2** | **Adv.MU:C.Pr4.2** |
| --- | --- | --- |
| [Analyze](#analyze) how the [elements of music](#elementsofmusic) (including [form](#form)) of selected works relate to [style](#style) and [mood](#mood) and explain the implications for rehearsal or [performance](#perform). | [Analyze](#analyze) how the [elements of music](#elementsofmusic) (including [form](#form)) of selected works relate to the [style](#style), [function](#function), and [context](#context), and explain the implications for rehearsal and [performance](#perform). | [Analyze](#analyze) how the [elements of music](#elementsofmusic) (including [form](#form)) and [compositional techniques](#compositionaltechniques) of selected works relate to the [style](#style), [function](#function), and [context](#context), and explain and support the [analysis](#analyze) and its implications for rehearsal and [performance](#perform). |

###### Process Component

Interpret

###### 4.3 Enduring Understanding

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

###### Essential Question

How do performers interpret musical works?

| **Prof.MU:C.Pr4.3** | **Acc.MU:C.Pr4.3** | **Adv.MU:C.Pr4.3** |
| --- | --- | --- |
| Develop [interpretations](#interpretation) of works based on an understanding of the use of [elements of music](#elementsofmusic), [style](#style), and [mood](#mood), explaining how the [interpretive](#interpretation) choices reflect the [creators](#creator)’ [intent](#intent). | Develop [interpretations](#interpretation) of works based on an understanding of the use of [elements of music](#elementsofmusic), [style](#style), [mood](#mood), [function](#function), and [context](#context), explaining and supporting how the [interpretive](#interpretation) choices reflect the [creators](#creator)’ [intent](#intent). | Develop [interpretations](#interpretation) of works based on an understanding of the use of [elements of music](#elementsofmusic) (including [form](#form)), [compositional techniques](#compositionaltechniques), [style](#style), [function](#function), and [context](#context), explaining and justifying how the [interpretive](#interpretation) choices reflect the [creators](#creator)’ [intent](#intent). |

##### Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

###### Process Component

Rehearse, Evaluate, and Refine

###### Enduring Understanding

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

###### Essential Question

How do musicians improve the quality of their performance?

| **Prof.MU:C.Pr5** | **Acc.MU:C.Pr5** | **Adv.MU:C.Pr5** |
| --- | --- | --- |
| a. [Create](#creator) rehearsal plans for works, identifying repetition and variation within the [form](#form). | a. [Create](#creator) rehearsal plans for works, identifying the [form](#form), the repetition and variation within the form, and the [style](#style) and [historical](#contexthistorical) or [cultural context](#contextcultural) of the work. | a. [Create](#creator) rehearsal plans for works, identifying the [form](#form), the repetition and variation within the form, [compositional techniques](#compositionaltechniques), and the [style](#style) and [historical](#contexthistorical) or [cultural context](#contextcultural) of the work. |
| b. Using [established criteria](#establishedcriteria) and feedback, identify the way(s) in which [performances](#perform) convey the [elements of music](#elementsofmusic), [style](#style), and [mood](#mood). | b. Using [established criteria](#establishedcriteria) and feedback, identify the ways in which [performances](#perform) convey the [formal design](#formaldesign), [style](#style), and [historical](#contexthistorical)/[‌cultural context](#contextcultural) of the works. | b. Using [established criteria](#establishedcriteria) and feedback, identify the ways in which [performances](#perform) use [compositional techniques](#compositionaltechniques) and convey the [formal design](#formaldesign), [style](#style), and [historical](#contexthistorical)/[‌cultural context](#contextcultural) of the works. |
| c. Identify and implement strategies for improving the technical and [expressive aspects](#expressiveaspects) of multiple works. | c. Identify and implement strategies for improving the technical and [expressive aspects](#expressiveaspects) of varied works. | c. Identify, compare, and implement strategies for improving the technical and [expressive aspects](#expressiveaspects) of multiple contrasting works. |

##### Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

###### Process Component

Present

###### 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 Questions

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

| **Prof.MU:C.Pr6** | **Acc.MU:C.Pr6** | **Adv.MU:C.Pr6** |
| --- | --- | --- |
| a. [Share](#share) live or recorded [performances](#perform) of works (both personal and others’) and explain how the [elements of music](#elementsofmusic) are used to convey [intent](#intent). | a. [Share](#share) live or recorded [performances](#perform) of works (both personal and others’), and explain how the [elements of music](#elementsofmusic) and [compositional techniques](#compositionaltechniques) are used to convey [intent](#intent). | a. [Share](#share) live or recorded [performances](#perform) of works (both personal and others’), and explain and/or [demonstrate](#demonstrate) understanding of how the [expressive intent](#expressiveintent) of the music is conveyed. |
| b. Identify how [compositions](#composition) are appropriate for an audience or [context](#context), and how this will shape future [compositions](#composition). | b. Explain how [compositions](#composition) are appropriate for both audience and [context](#context), and how this will shape future [compositions](#composition). | b. Explain how [compositions](#composition) are appropriate for a [variety](#variety) of audiences and [contexts](#context), and how this will shape future [compositions](#composition). |

##### Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

###### Process Component

Select

###### 7.1 Enduring Understanding

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

###### Essential Question

How do individuals choose music to experience?

| **Prof.MU:C.Re7.1** | **Acc.MU:C.Re7.1** | **Adv.MU:C.Re7.1** |
| --- | --- | --- |
| Apply [teacher-provided criteria](#teacherprovidedcriteria) to [select](#select) music that expresses a personal experience, [mood](#mood), visual image, or [storyline](#storyline) in simple [forms](#form) (such as one-part, [cyclical](#cyclicalstructure), [binary](#AB)), and describe the choices as models for [composition](#composition). | Apply [teacher-provided](#teacherprovidedcriteria) or [personally developed criteria](#personallydevelopedcriteria) to [select](#select) music that expresses personal experiences and interests, [moods](#mood), visual images, [concepts](#musicconcepts), texts, or [storylines](#storyline) in simple or moderately complex [forms](#form), and describe and defend the choices as models for [composition](#composition). | Apply researched or [personally developed criteria](#personallydevelopedcriteria) to [select](#select) music that expresses personal experiences and interests, visual images, [concepts](#musicconcepts), texts, or [storylines](#storyline) in moderately complex or complex forms, and describe and justify the choice as models for [composition](#composition). |

###### Process Component

Analyze

###### 7.2 Enduring Understanding

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

###### Essential Question

How do individuals choose music to experience?

| **Prof.MU:C.Re7.2** | **Acc.MU:C.Re7.2** | **Adv.MU:C.Re7.2** |
| --- | --- | --- |
| [Analyze](#analyze) aurally the [elements of music](#elementsofmusic) (including [form](#form)) of [musical works](#musicalwork), relating them to [style](#style), [mood](#mood), and [context](#context), and describe how the [analysis](#analyze) provides models for personal growth as [composer](#composer), performer, and listener. | [Analyze](#analyze) aurally and/or by reading the [scores](#score) of [musical works](#musicalwork) the [elements of music](#elementsofmusic) (including [form](#form)), [compositional techniques](#compositionaltechniques), and [procedures](#compositionalprocedures), relating them to [style](#style), [mood](#mood), and [context](#context); and explain how the [analysis](#analyze) provides models for personal growth as [composer](#composer), performer, and listener. | [Analyze](#analyze) aurally and/or by reading the [scores](#score) of [musical works](#musicalwork) the [elements of music](#elementsofmusic) (including [form](#form)), [compositional techniques](#compositionaltechniques), and [procedures](#compositionalprocedures), relating them to aesthetic effectiveness, [style](#style), [mood](#mood), and [context](#context); and explain how the [analysis](#analyze) provides models for personal growth as [composer](#composer), performer, and listener. |

##### Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

###### Process Component

Interpret

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:C.Re8** | **Acc.MU:C.Re8** | **Adv.MU:C.Re8** |
| --- | --- | --- |
| Develop and explain [interpretations](#interpretation) of varied works, [demonstrating](#demonstrate) an understanding of the [composers](#composer)’ [intent](#intent) by citing technical and [expressive aspects](#expressiveaspects) as well as the [style](#style)/[genre](#genre) of each work. | Develop and support [interpretations](#interpretation) of varied works, [demonstrating](#demonstrate) an understanding of the [composers](#composer)’ [intent](#intent) by citing the use of [elements of music](#elementsofmusic) (including [form](#form)), [compositional techniques](#compositionaltechniques), and the [style](#style)/[genre](#genre) and [context](#context) of each work. | Develop, justify and defend [interpretations](#interpretation) of varied works, demonstrating an understanding of the [composers](#composer)’ [intent](#intent) by citing the use of [elements of music](#elementsofmusic) (including [form](#form)), [compositional techniques](#compositionaltechniques), and the [style](#style)/[genre](#genre) and [context](#context) of each work. |

##### Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

###### Process Component

Evaluate

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:C.Re9** | **Acc.MU:C.Re9** | **Adv.MU:C.Re9** |
| --- | --- | --- |
| a. Describe the effectiveness of the technical and [expressive aspects](#expressiveaspects) of [selected](#select) music and [performances](#perform), [demonstrating](#demonstrate) understanding of [fundamentals of music theory](#fundamentalsofmusictheory). | a. Explain the effectiveness of the technical and [expressive aspects](#expressiveaspects) of [selected](#select) music and [performances](#perform), [demonstrating](#demonstrate) understanding of [music theory](#musictheory) as well as [compositional techniques](#compositionaltechniques) and [procedures](#compositionalprocedures). | a. Evaluate the effectiveness of the technical and [expressive aspects](#expressiveaspects) of [selected](#select) music and [performances](#perform), [demonstrating](#demonstrate) understanding of [theoretical](#theoretical) concepts and complex [compositional techniques](#compositionaltechniques) and [procedures](#compositionalprocedures). |
| b. Describe the way(s) in which critiquing others’ work and receiving feedback from others can be applied in the personal creative process. | b. Describe ways in which critiquing others’ work and receiving feedback from others have been specifically applied in the personal creative process. | b. Describe and evaluate ways in which critiquing others’ work and receiving feedback from others have been specifically applied in the personal creative process. |

##### Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

###### Process Component

Synthesize

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:C.Cn10** | **Acc.MU:C.Cn10** | **Adv.MU:C.Cn10** |
| --- | --- | --- |
| Connect and [demonstrate](#demonstrate) how personal interests, knowledge, and skills relate to choices and [intent](#intent) when [creating](#creator), [performing](#perform), and [responding](#respond) to music. | Synthesize personal interests, knowledge, skills, and [contexts](#context) and how they relate to choices and intent when [creating](#creator), [performing](#perform), and [responding](#respond) to music. | Integrate and interrelate how personal interests, knowledge, skills, [contexts](#context), and audience expectations connect to choices and [intent](#intent) when [creating](#creator), [performing](#perform), and [responding](#respond) to music. |

##### Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

###### Process Component

Relate

###### Enduring Understanding

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

###### Essential Question

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

| **Prof.MU:C.Cn11** | **Acc.MU:C.Cn11** | **Adv.MU:C.Cn11** |
| --- | --- | --- |
| Connect and [demonstrate](#demonstrate) the relationships between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). | Synthesize the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). | Integrate and interrelate the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). |

#### Technology

##### Creating—Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

###### Process Component

Imagine

###### Enduring Understanding

The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

###### Essential Question

How do musicians generate creative ideas?

| **Prof.MU:T.Cr1** | **Acc.MU:T.Cr1** | **Adv.MU:T.Cr1** |
| --- | --- | --- |
| Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [compositions](#composition) or [improvisations](#improvisation) using [digital tools](#digitaltools). | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [compositions](#composition) and [improvisations](#improvisation) using [digital tools](#digitaltools) and [digital resources](#digitalresources). | Generate [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas for [compositions](#composition) and [improvisations](#improvisation) that incorporate [digital tools](#digitaltools), [digital resources](#digitalresources), and [digital systems](#digitalsystems). |

##### Creating—Anchor Standard 2: Organize and Develop Artistic Ideas and Work

###### Process Component

Plan and Make

###### Enduring Understanding

Musicians’ creative choices are influenced by their expertise, context, and expressive intent.

###### Essential Question

How do musicians make creative decisions?

| **Prof.MU:T.Cr2** | **Acc.MU:T.Cr2** | **Adv.MU:T.Cr2** |
| --- | --- | --- |
| [Select](#select) [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas to develop into a larger work using [digital tools](#digitaltools) and [digital resources](#digitalresources). | [Select](#select) [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas to develop into a larger work that exhibits [unity](#unity) and [variety](#variety) using [digital](#digitaltools) and [analog tools](#analogtools). | [Select](#select), develop, and organize multiple [melodic](#melody), [rhythmic](#rhythm), and [harmonic](#harmony) ideas to develop into a larger work that exhibits [unity](#unity), [variety](#variety), complexity, and coherence using [digital](#digitaltools) and [analog tools](#analogtools), [resources](#digitalresources), and [systems](#digitalsystems). |

##### Creating—Anchor Standard 3: Refine and Complete Artistic Work

###### Process Component

Evaluate and Refine

###### 3.1 Enduring Understanding

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

###### Essential Question

How do musicians improve the quality of their creative work?

| **Prof.MU:T.Cr3.1** | **Acc.MU:T.Cr3.1** | **Adv.MU:T.Cr3.1** |
| --- | --- | --- |
| Drawing on feedback from teachers and peers, develop and implement strategies to improve and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of draft [compositions](#composition) and [improvisations](#improvisation). | Develop and implement varied strategies to improve and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of draft [compositions](#composition) and [improvisations](#improvisation). | Develop and implement varied strategies and apply appropriate [criteria](#criteria) to improve and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of draft [compositions](#composition) and [improvisations](#improvisation). |

###### Process Component

Present

###### 3.2 Enduring Understanding

Musicians’ presentation of creative work is the culmination of a process of creation and communication.

###### Essential Question

When is creative work ready to share?

| **Prof.MU:T.Cr3.2** | **Acc.MU:T.Cr3.2** | **Adv.MU:T.Cr3.2** |
| --- | --- | --- |
| Share [compositions](#composition) or [improvisations](#improvisation) that [demonstrate](#demonstrate) musical and technological [craftsmanship](#craftsmanship), using teacher-provided [digital tools](#digitaltools) and [resources](#digitalresources) in developing and organizing [musical ideas](#musicalidea). | Share [compositions](#composition) and [improvisations](#improvisation) that [demonstrate](#demonstrate) musical and technological [craftsmanship](#craftsmanship), using teacher-provided or personally selected [digital](#digitaltools) and [analog tools](#analogtools) and [resources](#digitalresources) in developing and organizing [musical ideas](#musicalidea). | [Share](#share) a portfolio of musical creations representing varied [styles](#style) and [genres](#genre) that [demonstrates](#demonstrate) musical and technological [craftsmanship](#craftsmanship), using personally selected [digital](#digitaltools) and [analog tools](#analogtools), [resources](#digitalresources), and [systems](#digitalsystems) in developing and organizing [musical ideas](#musicalidea). |

##### Performing—Anchor Standard 4: Select, Analyze, and Interpret Artistic Work for Presentation

###### Process Component

Select

###### 4.1 Enduring Understanding

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

###### Essential Question

How do performers select repertoire?

| **Prof.MU:T.Pr4.1** | **Acc.MU:T.Pr4.1** | **Adv.MU:T.Pr4.1** |
| --- | --- | --- |
| Develop and explain the [criteria](#criteria) used for [selecting](#select) a varied [repertoire](#repertoire) of music based on interest, music reading skills, and an understanding of the performer’s [technical](#technicalaccuracytechnicalskill) and technological skill. | Develop and apply [criteria](#criteria) to [select](#select) a varied [repertoire](#repertoire) to study and [perform](#perform) based on interest, an understanding of [theoretical](#theoretical) and [structural](#structure) characteristics of the music, and the performer’s [technical skill](#technicalaccuracytechnicalskill) using [digital tools](#digitaltools) and [resources](#digitalresources). | Develop and apply [criteria](#criteria) to [select](#select) varied [programs](#program) to study and [perform](#perform) based on interest, an understanding of the [theoretical](#theoretical) and [structural](#structure) characteristics, as well as expressive challenges in the music, and the performer’s [technical skill](#technicalaccuracytechnicalskill) using [digital tools](#digitaltools), [resources](#digitalresources), and [systems](#digitalsystems). |

###### Process Component

Analyze

###### 4.2 Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:T.Pr4.2** | **Acc.MU:T.Pr4.2** | **Adv.MU:T.Pr4.2** |
| --- | --- | --- |
| Describe how [context](#context), [structural](#structure) aspects of the music, and [digital](#digitaltools) media/[‌tools](#digitaltools) inform prepared and improvised [performances](#perform). | Explain and demonstrate how [context](#context), [theoretical](#theoretical) and [structural](#structure) aspects of the music, and [digital](#digitaltools) media/‌[tools](#digitaltools) inform and influence prepared and improvised [performances](#perform). | Examine, evaluate, and critique how [context](#context), [theoretical](#theoretical) and [structural](#structure) aspects of the music, and [digital](#digitaltools) media/[‌tools](#digitaltools) inform and influence prepared and improvised [performances](#perform). |

###### Process Component

Interpret

###### 4.3 Enduring Understanding

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

###### Essential Question

How do performers interpret musical works?

| **Prof.MU:T.Pr4.3** | **Acc.MU:T.Pr4.3** | **Adv.MU:T.Pr4.3** |
| --- | --- | --- |
| Demonstrate how understanding the [context](#context), expressive challenges, and use of [digital tools](#digitaltools) in a varied [repertoire](#repertoire) of music influence prepared or improvised [performances](#perform). | Demonstrate how understanding the [style](#style), [genre](#genre), [context](#context), and use of [digital tools](#digitaltools) and [resources](#digitalresources) in a varied [repertoire](#repertoire) of music influences prepared or improvised [performances](#perform) and performers’ ability to connect with audiences. | Demonstrate how understanding the [style](#style), [genre](#genre), [context](#context), and integration of digital technologies in a varied [repertoire](#repertoire) of music informs and influences prepared and improvised [performances](#perform) and their ability to connect with audiences. |

##### Performing—Anchor Standard 5: Develop and Refine Artistic Techniques and Work for Presentation

###### Process Component

Rehearse, Evaluate, and Refine

###### Enduring Understanding

To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

###### Essential Question

How do musicians improve the quality of their performance?

| **Prof.MU:T.Pr5** | **Acc.MU:T.Pr5** | **Adv.MU:T.Pr5** |
| --- | --- | --- |
| Identify and implement rehearsal strategies to improve the technical and [expressive aspects](#expressiveaspects) of prepared and improvised [performances](#perform) in a varied [repertoire](#repertoire) of music. | Develop and implement rehearsal strategies to improve and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of prepared and improvised [performances](#perform) in a varied [repertoire](#repertoire) of music. | Apply appropriate [criteria](#criteria) as well as feedback from multiple sources and develop and implement varied strategies to improve and [refine](#refine) the technical and [expressive aspects](#expressiveaspects) of prepared and improvised [performances](#perform) in varied [programs](#program) of music. |

##### Performing—Anchor Standard 6: Convey Meaning Through the Presentation of Artistic Work

###### Process Component

Present

###### 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 Questions

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

| **Prof.MU:T.Pr6** | **Acc.MU:T.Pr6** | **Adv.MU:T.Pr6** |
| --- | --- | --- |
| a. Using [digital tools](#digitaltools), demonstrate attention to [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music. | a. Using [digital tools](#digitaltools) and [resources](#digitalresources), [demonstrate](#demonstrate) [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music representing diverse [cultures](#culture), [styles](#style), and [genres](#genre). | a. Integrating [digital](#digitaltools) and [analog tools](#analogtools) and [resources](#digitalresources), demonstrate an understanding and attention to [technical accuracy](#technicalaccuracytechnicalskill) and [expressive qualities](#expressivequalities) of the music in prepared and improvised [performances](#perform) of a varied [repertoire](#repertoire) of music representing diverse [cultures](#culture), [styles](#style), [genres](#genre), and [historical periods](#historicalperiods). |
| b. [Demonstrate](#demonstrate) an understanding of the [context](#context) of music through prepared and improvised [performances](#perform). | b. Demonstrate an understanding of the [expressive intent](#expressiveintent) when connecting with an audience through prepared and improvised [performances](#perform). | b. Demonstrate an ability to connect with audience members before [performances](#perform), and engaging with and [responding](#respond) to them during prepared and improvised [performances](#perform). |

##### Responding—Anchor Standard 7: Perceive and Analyze Artistic Work

###### Process Component

Select

###### 7.1 Enduring Understanding

Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

###### Essential Question

How do individuals choose music to experience?

| **Prof.MU:T.Re7.1** | **Acc.MU:T.Re7.1** | **Adv.MU:T.Re7.1** |
| --- | --- | --- |
| Cite reasons for choosing music based on the use of the [elements of music](#elementsofmusic), digital and electronic aspects, and [connections](#connection) to interest or [purpose](#purpose). | [Select](#select) and critique contrasting [musical works](#musicalwork), defending opinions based on manipulations of the [elements of music](#elementsofmusic), digital and electronic aspects, and the [purpose](#purpose) and [context](#context) of the works. | [Select](#select), evaluate, and compare a [variety](#variety) of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the [purpose](#purpose) and [context](#context) of the works. |

###### Process Component

Analyze

###### 7.2 Enduring Understanding

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

###### Essential Question

How do individuals choose music to experience?

| **Prof.MU:T.Re7.2** | **Acc.MU:T.Re7.2** | **Adv.MU:T.Re7.2** |
| --- | --- | --- |
| Explain how knowledge of the [structure](#structure) (repetition, similarities, contrasts), technological aspects, and [purpose](#purpose) of the music informs the response. | Explain how an [analysis](#analyze) of the [structure](#structure), [context](#context), and technological aspects of the music informs the response. | [Demonstrate](#demonstrate) and justify how an [analysis](#analyze) of the [structural](#structure) characteristics, [context](#context), and technological and creative decisions informs interest in and response to the music. |

##### Responding—Anchor Standard 8: Interpret Intent and Meaning in Artistic Work

###### Process Component

Interpret

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:T.Re8** | **Acc.MU:T.Re8** | **Adv.MU:T.Re8** |
| --- | --- | --- |
| Explain and support an [interpretation](#interpretation) of the [expressive intent](#expressiveintent) of musical selections based on treatment of the [elements of music](#elementsofmusic), digital and electronic features, and [purpose](#purpose). | Connect the influence of the treatment of the [elements of music](#elementsofmusic), digital and electronic features, [context](#context), [purpose](#purpose), and other art forms to the [expressive intent](#expressiveintent) of [musical works](#musicalwork). | Examine and cite research and multiple sources to connect the influence of the treatment of the [elements of music](#elementsofmusic), digital and electronic features, [context](#context), [purpose](#purpose), and other art forms to the [expressive intent](#expressiveintent) of [musical works](#musicalwork). |

##### Responding—Anchor Standard 9: Apply Criteria to Evaluate Artistic Work

###### Process Component

Evaluate

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:T.Re9** | **Acc.MU:T.Re9** | **Adv.MU:T.Re9** |
| --- | --- | --- |
| Evaluate music using [teacher-provided criteria](#teacherprovidedcriteria) based on [analysis](#analyze), [interpretation](#interpretation), digital and electronic features, and personal interests. | Apply [teacher-provided](#teacherprovidedcriteria) or [personally developed criteria](#personallydevelopedcriteria) to evaluate music based on [analysis](#analyze), [interpretation](#interpretation), artistic [intent](#intent), digital, electronic, and analog features, and musical qualities. | Develop and justify the evaluation of a [variety](#variety) of music based on established and [personally developed criteria](#personallydevelopedcriteria), digital, electronic and analog features, and understanding of [purpose](#purpose) and [context](#context). |

##### Connecting—Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

###### Process Component

Synthesize

###### Enduring Understanding

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

###### Essential Question

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

| **Prof.MU:T.Cn10** | **Acc.MU:T.Cn10** | **Adv.MU:T.Cn10** |
| --- | --- | --- |
| Connect and [demonstrate](#demonstrate) how personal interests, knowledge, and skills relate to choices and intent when creating, performing, and responding to music. | Synthesize personal interests, knowledge, skills, and [contexts](#context) and how they relate to choices and intent when creating, performing, and responding to music. | Integrate and interrelate how personal interests, knowledge, skills, [contexts](#context), and audience expectations connect to choices and intent when creating, performing, and responding to music. |

##### Connecting—Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

###### Process Component

Relate

###### Enduring Understanding

Musicians connect societal, cultural, and historical contexts when creating, performing, and responding.

###### Essential Question

How do musicians make meaningful connections to societal, cultural, and historical contexts when creating, performing, and responding?

| **Prof.MU:T.Cn11** | **Acc.MU:T.Cn11** | **Adv.MU:T.Cn11** |
| --- | --- | --- |
| Connect and [demonstrate](#demonstrate) the relationships between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). | Synthesize the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). | Integrate and interrelate the [connections](#connection) between music and [societal](#contextsocietal), [cultural](#contextcultural), and [historical](#contexthistorical) [contexts](#context) when [creating](#creator), [performing](#perform), and [responding](#respond). |

### Music Glossary

The music terms defined in this section include only those terms that are underlined in the standards. The definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions provided by the National Coalition for Core Arts: <https://www.nationalartsstandards.org/content/arizona-arts-standards-glossary>.

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

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

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

**analysis:** (See [*analyze*](#analyze))

**analyze:** Examine in detail the structure and context of the music.

**arrangement:** Setting or adaptation of an existing musical composition.

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

**audience etiquette:** Social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

**beat:** Underlying steady pulse present in most music.

**chord progression:** Series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

**collaboratively:** Working together on a common (musical) task or goal.

**collaboratively developed criteria:** Qualities or traits for assessing achievement level that have been through a process of collective decision making.

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

**composer:** One who creates music compositions.

**composition:** Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

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

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

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

**connection:** Relationship among artistic ideas, personal meaning, and/or external context.

**context:** Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

* **context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.
* **context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.
* **context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.
* **context, societal:** Surrounding something or someone’s creation or intended audience that reflects and influences how people use and interpret the musical experience.

**craftsmanship:** Degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

**creator:** One who originates a music composition, arrangement, or improvisation.

**criteria:** Guidelines used to judge the quality of a student’s performance (See [*rubric*](#rubric)).

**culturally authentic performance:** Presentation that reflects practices and interpretation representative of the style and traditions of a culture.

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

**cyclical structure:** Musical form characterized by the return or “cycling around” of significantly recognizable themes, motives, and/or patterns across movements.

**demonstrate:** Show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

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

**digital systems:** Platforms that allow interaction and the conversion between and through the audio and digital domains.

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

**dynamics:** Level or range of loudness of a sound or sounds.

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

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

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

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

**explore:** Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

**expression:** Feeling conveyed through music.

**expressive aspects:** Characteristics that convey feeling in the presentation of musical ideas.

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

**expressive qualities:** Qualities such as dynamics, tempo, articulation which—when combined with other elements of music—give a composition its musical identity.

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

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

**function:** Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising.

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

**genre:** Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

**guidance:** Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student’s capacity to eventually perform the task independently.

**harmonic sequences:** Series of two or more chords commonly used to support melody(ies).

**harmonization:** Process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

**harmonizing instruments:** Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

**harmony:** Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

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

**iconic notation:** Representation of sound and its treatment using lines, drawings, and pictures.

**improvisation:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

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

**intent:** Meaning or feeling of the music planned and conveyed by a creator or performer.

**interpretation:** Intent and meaning that a performer realizes in studying and performing a piece of music.

**melodic contour:** Shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

**melodic pattern:** Grouping, generally brief, of tones or pitches.

**melody:** Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.

**meter:** Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

**mood:** Overall feeling that a section or piece of music conveys.

**motive (motif):** Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

**movement:** Act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

**music concepts:** Understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

**music theory:** Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

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

**musical work:** Piece of music preserved as a notated copy or sound recording or passed through oral tradition.

**notation**: Visual representation of musical sounds.

**perform:** Process of realizing artistic ideas and work through interpretation and presentation.

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

**personally developed criteria:** Qualities or traits for assessing achievement level developed by students individually.

**phrase:** Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

**phrasing:** Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

**piece:** General, non-technical term referring to a composition or musical work.

**pitch:** Identification of a tone or note with respect to highness or lowness (i.e., frequency).

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

**program:** Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

**purpose:** Reason for which music is created, such as ceremonial, recreational/social, commercial, or generalized artistic expression.

**refine:** Make changes in musical works or performances to more effectively realize intent through technical quality or expression.

**repertoire:** Body or set of musical works that can be performed.

**respond:** Understand and evaluate how the arts convey meaning.

**rhythm:** Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

**rhythmic passage:** Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

**rhythmic pattern:** Grouping, generally brief, of long and short sounds and silences.

**rondo:** Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

**rubric:** Established, ordered set of criteria for judging student performance; includes descriptors of student work at various levels of achievement.

**score:** Written notation of an entire music composition.

**section:** One of a number of distinct segments that together comprise a composition; a section consists of several phrases.

**select:** Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

**sensitivity:** Skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

**setting:** Specified or implied instrumentation, voicing, or orchestration of a musical work.

**setting of the text:** Musical treatment of text as presented in the music.

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

**sonic events:** Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

**sonic experience:** Perception and understanding of the sounds and silences of a musical work and their interrelationship.

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

**storyline:** Extra-musical narrative that inspires or explains the structure of a piece of music.

**structural:** (See [*structure*](#structure)).

**structure:** Totality of a musical work.

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

**stylistic expression:** Interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

**teacher-provided criteria:** Qualities or traits for assessing achievement level that are provided to students by the teacher.

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

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

**tempo:** Rate or speed of the beat in a musical work or performance.

**tension and release:** Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

**ternary form:** (See [*ABA*](#ABA)).

**theoretical:** (See [*fundamentals of music theory*](#fundamentalsofmusictheory)).

**timbre:** Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

**tonality:** Tonic or key tone around which a piece of music is centered, such as major or minor.

**unity:** Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See [*variety*](#variety)).

**variety:** Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (See [*unity*](#unity)).

**venue:** Physical setting in which a musical event takes place.

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