

CALIFORNIA

Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS
TRANSITIONAL KINDERGARTEN
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts

Chapter 5
Music



Adopted by the California
State Board of Education
July 2020

Published by the California
Department of Education
Sacramento, 2021

Chapter 5: Music

“The true beauty of music is that it connects people. It carries a message, and we, the musicians, are the messengers.”

—Roy Ayers, American composer

Introduction to Music

Why Music?

Music education in California public schools enriches students’ lives while providing challenging, engaging, personally fulfilling, and creative learning that develops lifelong creative and artistically literate individuals. Creating and performing in music enables the individual to translate in positive ways abstract feelings, ideas, and inquiries. Through the four artistic processes, Creating, Performing, Responding, and Connecting, the *California Arts Standards* articulate learning expectations that support students’ development as literate musicians through exhibiting the actual processes in which musicians engage as creative individuals. A TK–12 sequential, standards-based education in music enables students to become increasingly fluent in music literacy and engage in practice to create and recreate music. This practice offers students opportunities to perform and respond to music. Students are able to connect, synthesize, and relate their new musical knowledge and personal experiences while deepening their understanding of the world as inquisitive and self-actualized lifelong musicians.

The *California Arts Standards* articulate the lifelong goals for all students in each of the arts disciplines. These lifelong goals are identified in the following categories:

- The Arts as Communication
- The Arts as a Creative Personal Realization

- The Arts as Culture, History, and Connectors
- The Arts as Means to Well-Being
- The Arts as Community Engagement
- The Arts as Profession

Music as Communication

Musically literate citizens use a variety of media, symbols, literacies, and metaphors to independently create and perform work that expresses and communicates their own ideas. They are also able to respond by analyzing and interpreting others' artistic communications.

Music as Creative Personal Realization

Musically literate citizens develop sufficient competence to continue active involvement in creating, performing, responding, and connecting to music as an adult.

Music as Culture, History, and Connectors

Musically literate citizens know and understand musical works from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of musical work of enduring quality, significance, and cultural value. They also seek to understand relationships among music and other arts, and cultivate habits of searching for and identifying patterns and relationships between music and other knowledge.

Music as Means to Well-Being

Musically literate citizens find life-enhancing qualities such as joy, inspiration, peace, intellectual stimulation, emotional connection, and meaning through participation in music.

Music as Community Engagement

Musically literate citizens seek musical experiences and support music in their local, state, national, and global communities through advocacy, participation, and patronage.

Music as Profession

Musically literate citizens appreciate the value of supporting music as a profession by engaging with music and by supporting the funding of music. Many individuals who have discovered the joy, depth of knowledge, and creative connections will pursue a career in music, thereby enriching local, state, national, and global communities and economies.

Contents

Music Standards TK–12.....	306
Assessment of Student Learning in Music.....	347
Supporting Learning for All Students in Music.....	357
Considerations for Instruction in Music.....	379
Artistic Citizenship in Music.....	400
Conclusion.....	403
Glossary of Terms for California Arts Standards: Music.....	404
Works Cited.....	411
Long Descriptions of Graphics for Chapter Five.....	414

Music Standards TK–12

“Each person deserves opportunities to participate in social, cultural, and educational spaces and to develop as an individual. An active music life exists at the intersection of social, educational, and cultural rights, rooted in the inherent dignity of each person.”

—Yale School of Music, in *Declaration on Equity in Music for City Students* (2018)

The music standards are designed to create a progression of student learning in music while developing each student’s autonomy, technical musical skills, and personal artistic voice. An understanding of the music standards, their structure, purposes, and relationships between the structural elements of the music standards is necessary to support effective TK–12 instructional design.

Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, “The Instructional Cycle.”

The Structure of the Music Standards

The music standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to music.

Using the structuring elements of the *California Arts Standards* to design music instruction helps students to achieve the student performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings that are connected to anchor standards that are shared across five disciplines. Throughout, music students are Creating, Performing, Responding, and Connecting—the four artistic processes. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students' development as musically literate individuals.

Anchor Standards

The music standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels, and the student performance standards, which are specific to music and to each grade level or proficiency level.

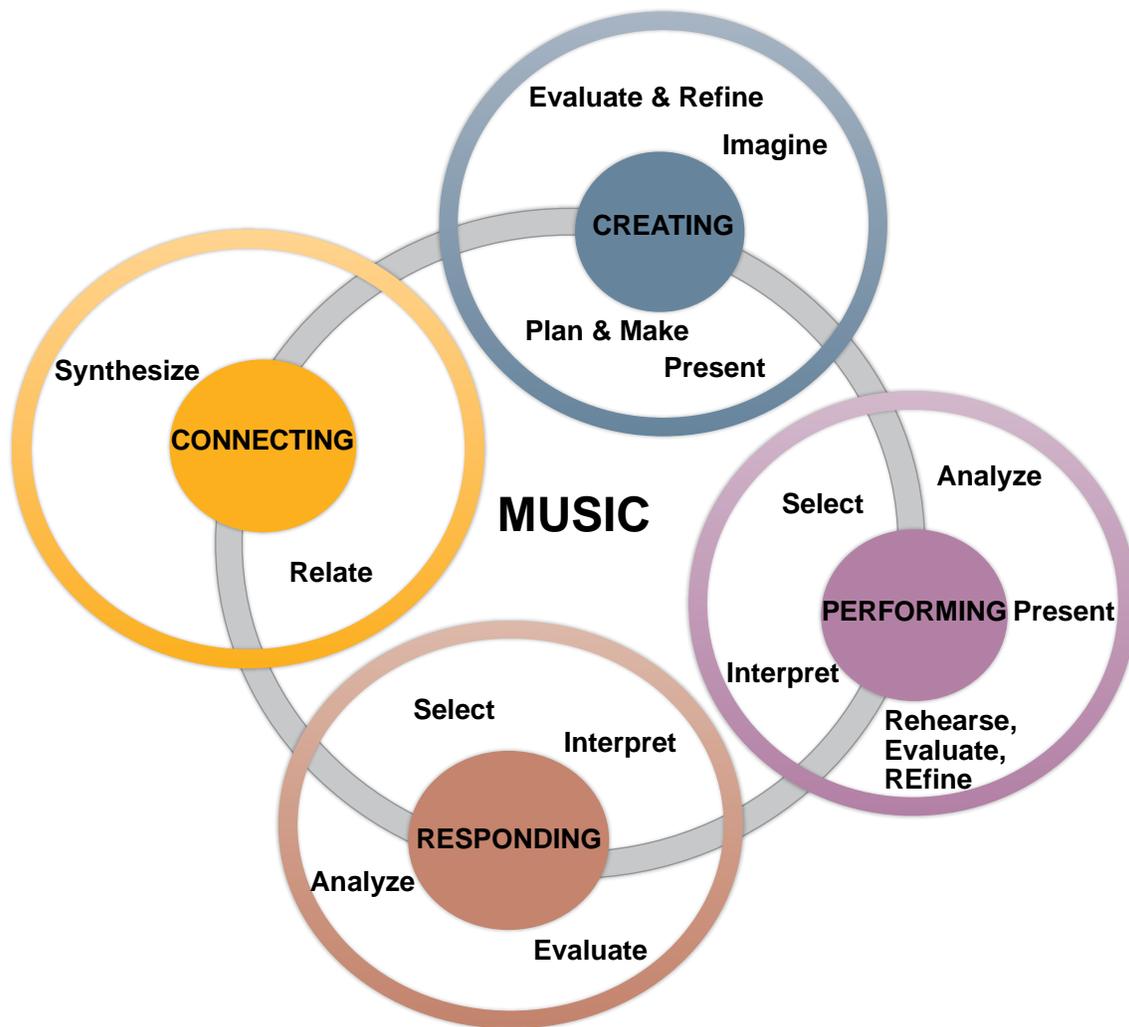
The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. They are not discipline-specific student performance standards, but serve to provide the overarching outcomes within music each year.

Artistic Processes in Music

The music standards identify four artistic processes: Creating, Performing, Responding, and Connecting. In the *Creating* process, students conceive and develop new musical ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of music. In the *Performing* process, students realize musical ideas and work through interpretation and presentation. This requires students to share their work with others—to make their learning public—as an intrinsic element of music. In the *Responding* process, students understand and evaluate how music conveys meaning to themselves as musicians and to the viewers or audience throughout time. In the *Connecting* process, students relate musical ideas and works with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of music (see figure 5.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

Figure 5.1: Multiple Entry Points



[Long description of figure 5.1](#)

The structure of the music standards enables students to demonstrate their musical knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in music. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction should provide a balanced approach to address all artistic processes by the end of the course.

Process Components in Music

Another structural element of the music standards are the process components. They are aligned to the four artistic processes. The process components are operational verbs that

define the behaviors and artistic practices that students engage in as they work through the artistic processes. They provide paths for students to engage in Creating, Performing, Responding, and Connecting within music.

The process components are not linear or prescriptive actions. Rather they are fluid and dynamic guideposts throughout the music-making process; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in them. Students' ability to carry out the process components enables them to work in and through the artistic process independently. The process components for music are as follows:

Table 5.1: Process Components for Music

Creating	Performing	Responding	Connecting
<ul style="list-style-type: none"> ■ Imagine ■ Plan and Make ■ Evaluate and Refine ■ Present 	<ul style="list-style-type: none"> ■ Select ■ Analyze ■ Interpret ■ Rehearse ■ Evaluate and Refine ■ Present 	<ul style="list-style-type: none"> ■ Select ■ Analyze ■ Interpret ■ Evaluate 	<ul style="list-style-type: none"> ■ Synthesize ■ Relate

The process components, combined with the essential understandings and essential questions, promote student discovery and development of their own musical sensibilities and abilities as they mature in music. When planning instruction, teachers can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in music requires design that builds students' creative capacities as well as their music academic knowledge and technical skills. Effective instruction provides students with opportunities to actualize the process component verbs, which includes opportunities in music to imagine, analyze, refine, select, and present.

Student Performance Standards in Music

The music standards translate the anchor standards into explicit, measurable learning goals in music for each grade level, proficiency level, or for high school course level. They are written as performance standards that identify the actions, behaviors, thinking, understanding, and skills that a student must do to demonstrate achievement.

Performance standards are the end-of-year or end-of-course expectations for learning and development. They describe what a student needs to do as an *outcome* of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. Teachers determine music content and pedagogy to prepare and equip students

to demonstrate proficiency in the standards. Teachers must ensure students have substantial opportunities to practice throughout the year to ensure mastery of the standards.

Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through grade level eight in music (PK–8). The standards articulate, for PK–8, the grade-level-by-grade-level student achievement in music. The standards continue for high school grade levels in three levels: Proficient, Accomplished, and Advanced. The flexibility in the three high school proficiency levels accommodates the range of achievement by students during high school. Two additional proficiency levels exist in the music standards, Novice and Intermediate; for further explanation, see [Special Considerations for the Music Standards](#).

Secondary education identifies three proficiency levels of standards that articulate student achievement in music and build upon the foundations of a PK–8 music education. As students develop in music during the high school years they progress through the proficiency levels. The *Proficient* level generally applies to the year-one and year-two high school student. The *Accomplished* level generally applies to the year-three and year-four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study music outside of the school and engage in music as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the music proficiency levels.

Table 5.2: Music Student Performance Standards Proficiency Levels

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high-school level course in music (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level music courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

Table 5.2: Music Student Performance Standards Proficiency Levels *(continued)*

High School Proficient	High School Accomplished	High School Advanced
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> ■ use foundational technical and expressive skills and understandings in music necessary to solve assigned problems or prepare assigned repertoire for presentation; ■ make appropriate choices with some support; ■ be prepared for active engagement in their community; ■ understand music to be an important form of personal realization and well-being; and ■ make connections between music history, culture, and other learning. 	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> ■ identify or solve musical problems based on their interests or for a particular purpose; ■ conduct research to inform musical decisions; ■ create and refine musical products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression; ■ use the music for personal realization and well-being; and ■ participate in music activity beyond the school environment. 	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> ■ independently identify challenging musical problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions; ■ use music as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work; ■ exploit their personal strengths and apply strategies to overcome personal challenges as music learners; and take a leadership role in music activity within and beyond the school environment.

Source: California Department of Education (2019)

Special Considerations for the Music Standards

The music standards differ from the other four arts disciplines. The following description from the *California Arts Standards* introduction articulates the differences:

Unlike the other four arts disciplines, which provide performance standards for grades PK–12, music provides standards for grades PK–8 plus four distinct “strands” of standards, reflecting the increasing variety of music courses offered in schools:

- Ensembles
- Harmonizing Instruments
- Composition and Theory

■ Technology

Two of these strands, Composition and Theory and Technology, have three proficiency levels (Proficient, Accomplished, Advanced) and are designed for use in high schools.

The other two strands, Ensembles and Harmonizing Instruments, encompass five proficiency levels and are used by elementary, middle, and high schools. In acknowledgement of the practical reality of music students' involvement in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards are provided for two preparatory levels in these strands, **Novice** and **Intermediate**. These are attached for convenience to grade levels, but are potentially useful for earlier grade-level experiences:

1. **Novice:** This proficiency level is nominally assigned to the fifth-grade level. Students at the Novice level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and well-being.
2. **Intermediate:** This proficiency level is nominally assigned to the eighth-grade level. Students at the Intermediate level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase and students actively participate in rehearsals. Through continued study of their art form they continue their journey toward personal realization and well-being. (California Department of Education 2019, 13)

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do, and become more specific and multifaceted in their depth and rigor as students progress and expand their knowledge. In secondary education, proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student.

Enduring Understandings and Essential Questions in Music

The music standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes, and allow full explorations of the dimensions of music learning. Enduring understandings and essential questions address big ideas central to the discipline of music. Organizing learning and thinking around big ideas promotes the activation of prior knowledge and student ability to grasp new information and skills, and also builds students' capacity to connect and transfer information and skills. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for music can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *California Arts Standards*.

Table 5.3: Artistic Process—Creating

Enduring Understanding	Essential Question
The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources (from Anchor Standard 1).	How do musicians generate creative ideas?

Table 5.4: Artistic Process—Performing

Enduring Understanding	Essential Question
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 (from Anchor Standard 5).	How do musicians improve the quality of their performance?

Table 5.5: Artistic Process—Responding

Enduring Understanding	Essential Question
Through the use of elements and structures of music, creators and performers provide clues to their expressive intent (from Anchor Standard 8).	How do we discern the musical creators’ and performers’ expressive intent?

Table 5.6: Artistic Process—Connecting

Enduring Understanding	Essential Question
Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding (from Anchor Standard 10).	How do musicians make meaningful connections to creating, performing, and responding?

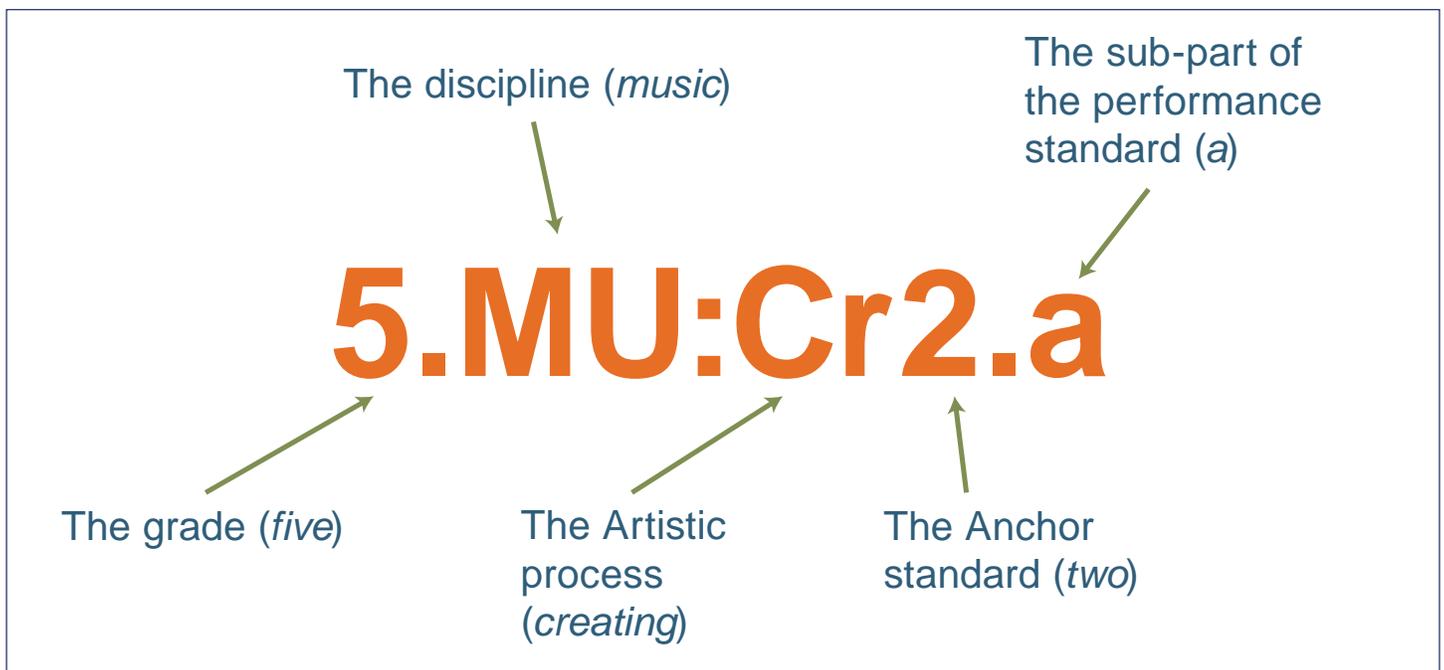
Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

The music standards clearly articulate the knowledge and skills needed to become musically literate. They provide the breadth and depth of comprehensive music-making experiences, and support music education for all students while creating, performing, responding, and connecting to music. The standards invite teachers to engage all learners in the many modalities that exist for making and learning music. They require students to experience and engage in music through multiple avenues and outline articulated experiences to support quality music education for all students.

Coding of the Standards

An agreed-upon system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in figure 5.2 and described below. The full code is located at the top of each column of the performance standards.

Figure 5.2: Coding of the California PK–8 Music Standards



The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: pre-K (PK); kindergarten (K); and grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8)
2. The **arts discipline** appears second: Music (MU)
3. The **artistic processes** appear third: Creating (Cr), Performing (Pr), Responding (Re), and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

Additional Codes for Music Standards

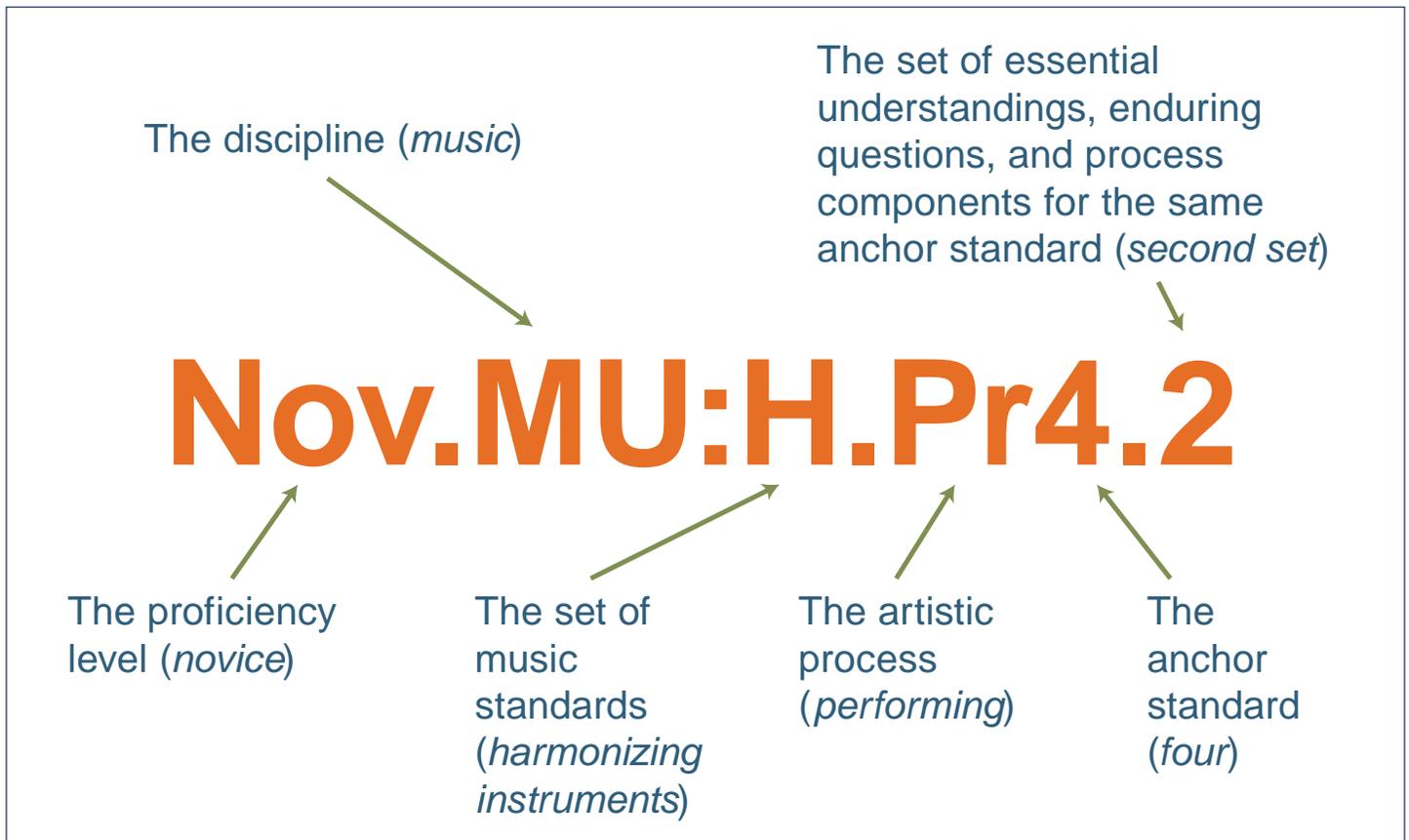
Unlike the other arts disciplines, there are five sets of performance standards for music. A one-letter code is added after the artistic discipline code for all but one set of the performance standards (PK–8) as follows: Harmonizing Instruments (H), Ensembles (E); Composition and Theory (C), Technology (T).

In addition, the two additional levels in the Harmonizing and Ensembles performance standards are indicated in the parentheses:

- Novice (Nov), nominally assigned to the fifth-grade level
- Intermediate (Int), nominally assigned to the eighth-grade level

An example of the coding system for Music—Harmonizing Instruments is provided below.

Figure 5.3: Music—Harmonizing Standards Coding Example



Music TK–8

Access to music education at the TK–8 level can be through a single-subject music teacher, through a general classroom teacher, or in combination. Elementary music education should be rooted in experience, with observable evidence of student learning throughout the process. For example, transitional kindergarten and kindergarten standards are centered around exploring and experiencing musical concepts with decreasing levels of guidance. Students at this level are singing, moving, and responding to changes in the music. In the upper elementary grade levels, students learn to melodically and rhythmically improvise for a specific purpose and within different contexts.

The following paragraphs provide guidance for teachers at all levels of the TK–8 system to support all students in developing as musically literate citizens. The *California Arts Standards*, adopted in January 2019, are based on the 2014 National Core Arts Standards. The *Arts Framework* provides guidance for implementation of prekindergarten arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten in the TK–2 Grade Level Range.

Students in transitional kindergarten and kindergarten sing, play, explore, create, document, and share musical ideas and choices while experiencing and exploring the basic elements of music through movement and play with teacher guidance. They create movement with music to develop a connection and an internal sense of the basic elements of music while they experience and create music in their daily lives.

Students in first grade explore, create, document, listen to, and share musical ideas and choices while experiencing and exploring music through movement and play with teacher guidance. As the students play instruments, sing, and create movement with music they develop a connection and understanding of iconic and traditional notation of the basic elements, including dynamics, beat, pitch, rhythm, tempo, and meter. Students also make personal connections to music in their daily lives and the lives and cultures of others.

Students in second grade continue to explore, create, document, listen to, assess, and share musical ideas and choices while experiencing and playing music and learning notation (rhythm and pitch) and *solfege*. As the students play instruments, sing, and create, they continue to develop a connection and in-depth understanding of the elements, including dynamics, beat, pitch, rhythm, melody, tempo, and meter. Students continue to make personal connections to music in their daily lives and the value of music in all cultures.

Technology can be used when it is appropriate and enhances the music learning for creating, performing, responding, and connecting to music, and as the tool or instrument to create, play, or perform music.

The following vignette provides a snapshot of instruction designed for kindergarten music standards, but could be used with first- or second-grade standards with increased rigor and complexity.

Note: The term *iconic notation*, found in the *California Arts Standards*, can be represented by a variety of symbols, such as pictures or word cards. This intermediate step can provide scaffolding before moving into standard music notation.



Vignette: Reinforcing Beat and Divided Beat in the Kindergarten Classroom

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

Performance Standard: K.MU:Cr1 a. With guidance, explore and experience music concepts (such as beat and melodic contour).

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their experience, context, and expressive intent.

Essential Questions: How do musicians make creative decisions?

Process Component: Plan and Make

Performance Standard: K.MU:Cr2 b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.

The students are working on reinforcing their understanding of beat (quarter notes and rests) and divided beat (eighth notes) to use as rhythm patterns and ostinato.

Students are asked to count how many different words are used in a book, such as in a book with four words including pear and apple. The teacher, with the help of the students, lists the words found in the book.

The teacher says to the students, "We are going to pat the beat while saying the words." The teacher asks, "Who can remember what the beat is?" (underlying pulse in music). Teacher reintroduces that speaking the words is called the rhythm. The teacher informs the students that they are going to pat the beat and speak the rhythm of the words.

The teacher then reinforces the notation of the words. We can notate the pattern of the words like this:

When we see "l" we will say? "ta" (beat)

When we see ▢ we will say? "ti-ti" (divided beat)

Pear	Pear	Apple	Pear
		▣	
ta	ta	ti-ti	ta

The teacher introduces five rhythm building blocks to allow students multiple pattern choices:

		▣			▣	▣	▣		z
ta	ta	ti-ti	ta	ta	ti-ti	ti-ti	ti-ti	ta	(rest)

With teacher guidance, students read the rhythms and practice clapping, patting the rhythm patterns using quarter notes and rests, and combining eighths (divided beat) and quarter notes.

Spear-mint Gum, Chew-ing Gum, and Bub-ble Gum

The teacher asks the students to brainstorm different kinds of gum, such as bubble, chewing, or spearmint. The teacher then invites the students to organize their brainstorming. “Let’s categorize the types of gum into matching rhythm patterns, such as bubble gum or spearmint.” The students and teacher arrange the various patterns into an ostinato that ends with “yum, yum, yum.” The teacher and students practice their ostinato through speaking the words as they pat the beat. Once the students are comfortable with performing the ostinato, the teacher shares with the students a book about gum. The teacher informs the students that as the book is read aloud, at the end of each page, they will perform (speak and pat) their ostinato.

Students will have multiple future opportunities to continue to build upon the learning using additional inspiration, such as a created poem, to identify rhythm patterns of beat and divided beat and create their own rhythm patterns to use as an ostinato.

Grade Level 3–5 Range

Students in third grade expand on their musical knowledge to move toward notation while singing and playing instruments. Singing and music literacy skills expand as they continue to learn to listen, sing, and play with accuracy while creating, documenting, listening to, assessing, sharing, and performing musical ideas and choices. As students continue music making, they create a deeper knowledge of music as a language and expressive art form that is enjoyed in daily life and worldwide.

Students in fourth grade strive to sing and play instruments with accuracy while improving and expanding on all levels of music literacy while creating, documenting, listening to, assessing, sharing, and performing music. As students continue music making, they create

a deeper knowledge of all elements of music. Students also expand their abilities to read, write, and produce rhythm, melody, and harmony within given tonalities and meters. They identify and create music as a language and expressive art form while connecting and responding to specific personal and social ideas.

Students in fifth grade continue to strive to sing and play instruments with accuracy while improving and expanding on all levels of music literacy while creating, documenting, listening to, assessing, sharing, and performing music. As students continue music making, they create a deeper knowledge of all elements. Students are literate in reading and writing rhythm, pitch, melody, and harmony, and continue to expand these skills within given tonalities and meters. They identify music as a language and expressive art form and make personal connections and respond to specific personal and social ideas.

In the TK–5 music standards, the knowledge and skills for performing are found in the artistic process of Performing, which includes the selection, interpretation, and analysis of repertoire. This artistic process requires students to refine and develop artistic technique and skills for performance. It also requires students to convey meaning through the performance of an artistic work. Quality music education is not determined simply by having students perform during the school year. Rather the process through which the students are learning is just as important as the product itself. Demonstration of these standards at the TK, K, and first-grade levels can be completed with decreasing levels of guidance from substantial to limited. After second grade, students are expected to be more independent, and the performance standards build from purpose and expression to technical accuracy, interpretation, and context in third, fourth and fifth grades as seen in table 5.7.

Table 5.7: Process Component Performing

3.MU:Pr6	4.MU:Pr6	5.MU:Pr6
a. Perform music for a specific purpose with expression and technical accuracy .	a. Perform music with expression, technical accuracy , and appropriate interpretation .	a. Perform music, alone or with others, with expression, technical accuracy , and appropriate interpretation .

The following is a fourth-grade snapshot from the Performing artistic process. It provides an example of supporting student growth and the ability to rehearse, evaluate, and refine in preparation for a final presentation. The teacher is working with the students on providing effective peer feedback and the students’ ability to self-evaluate their work.



Snapshot: *Providing Effective Peer Feedback in Fourth-Grade Music*

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

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

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

Process Component: Rehearse, Evaluate, and Refine

Performance Standard: 4.MU:Pr5 a. Apply **teacher provided** and **collaboratively developed criteria** and feedback to evaluate accuracy and expressiveness of **ensemble** and personal **performances**. b. Rehearse to **refine technical accuracy** and **expressive qualities**, and address **performance** challenges.

In music class the students are learning to play an eight-measure piece of music on their recorders. After playing the piece as a class, students are grouped into small ensembles of four to six students to rehearse the rhythms, pitches, fingerings, and playing the piece as a small ensemble. Each small ensemble will be asked to present to the class. As an ensemble is presenting, the other students understand their role as audience members. They know they will need to be attentive and respectful during the performance as they have practiced in previous lessons.

The teacher uses a randomizer (popsicle sticks, dice, or a computer randomizer) to determine which small ensemble will play for the class. The small ensemble plays to the attentive audience of their peers. After the performance, the audience prepares to provide feedback to the ensemble in a constructive manner focusing on successful aspects of the performance. The teacher provides the responders with questions to discuss with a neighbor, such as: "In regards to pitch, what went well, and what can be worked on?" Once the students are ready, with teacher facilitation, students share their feedback with the small ensemble.

After the class feedback, the students of the small ensemble share their personal responses to their performance and provide insight to their own technical skills such as, "I need to work on sealing the holes better," or "I noticed we were paying close attention to the music but sometimes our rhythm was not accurate."

This pattern continues until all of the small ensembles have an opportunity to perform, receive feedback, and provide self-evaluations.

Grade Level 6–8 Range

Students in sixth grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and forms to convey, connect, and respond to personal aspects, social aspects, historical aspects, and expressive intent. Students improvise, arrange, and compose music, and demonstrate and perform with technical accuracy as they evaluate and refine their work through specific student and teacher determined criteria and choices.

Students in seventh grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and extended forms. Students convey, connect, and respond to personal aspects, social aspects, historical aspects, and the expressive intent of the music while making personal connections. Students improvise, arrange, and compose music, and demonstrate and perform with technical accuracy as they evaluate and refine their work through specific criteria and choices determined by the student and teacher.

Students in eighth grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and extended forms. Students convey, connect, and respond to personal aspects, social aspects, historical aspects, and the expressive intent of the music while making personal connections. Students improvise, arrange, and compose music. They demonstrate and perform with technical accuracy as they evaluate and refine their work through specific criteria and choices determined by the student and teacher.

The following vignette is an example of using multiple entry points from Responding and Performing artistic processes. This vignette also includes standards from the California Content Literacy Standards for Technical Subjects, grade level band 6–8 (California Department of Education 2013).



Vignette: Designing Instruction from Multiple Entry Points in Sixth-Grade Music

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work.

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

Essential Question: How do individuals choose music to experience?

Process Component: Analyze

Performance Standards:

6.MU:Re7.2 a. Describe how the **elements of music** and **expressive qualities** relate to

the **structure** of the **pieces**. b. Identify the **context** of music from a variety of **genres**, **cultures**, and **historical periods**.

6.MU:Re8 Describe a personal **interpretation** of how **creators'** and performers' application of the **elements of music** and **expressive qualities**, within **genres** and **cultural** and **historical context**, convey **expressive intent**.

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

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?

Process Component: Interpret.

Performance Standard: 6.MU:Pr4.3 Perform a selected **piece** of music **demonstrating** how **interpretations** of the **elements of music** and the **expressive qualities** (such as **articulation/style**, and **phrasing**) convey **intent**.

California Content Literacy Standards for Technical Subjects, grade level band 6–8

Key Ideas and Details: RST1. Cite specific textual evidence to support analysis of science and technical texts (the music).

Craft and Structure: RST4. Determine the meaning of symbols, key terms, and other domain (music) specific words and phrases as they are used in the technical context (music) relevant to the topics (song).

Integration of Knowledge and Ideas: RST7. Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (from the article about the song, with the music analyzed and the music heard).

This instructional design brings together aspects of performing and responding, with three songs combined to form a partner song. Partner songs have melodies and melodic voices that, when performed, fit together in pleasing harmonies. To begin this instruction students are introduced to each of the three songs they will learn and perform as a partner song.

The instruction begins with students sight-singing each piece as an individual song to the best of their ability. The teacher and students work together so students advance in technical abilities to sing each song. The songs will be partnered by adding two songs together first, and then combining the third song. As the students are learning to sing each song, they are also learning about the individual songs' social, historical, and cultural context.

To dive deeper into the pieces and understand the social, historical, and cultural connections of the three songs, the students are configured into six small groups. Groups are assigned one of the three songs, and two groups will each have the same song. Groups are then either focused on developing a musical analysis or researching their song using contextual material found in an article.

Three of the groups analyze their assigned song using the musical elements and completing prompts provided by the teacher for the analysis. Students identify the musical elements including the form of the piece and explain the relationship or interactions between the elements.

Three of the groups read an article about their assigned song determining its context; cultural, social, and/or historical significance. As they read, they annotate the article to cite textual evidence that supports their understanding of the song's significance including how the song may have functioned over time.

The groups who are assigned the same song then come together to share their analysis or their findings from the article and learn more about the songs they are singing.

All six groups are then given three audio recordings of their song from different artists and time periods. Students work in their group to identify what they hear in the music, such as instrumentation, vocals, style, or genre. They then form a group interpretation of the three performers' expressive intent. Students use their findings to determine how the song may have functioned over time as a result of social, cultural, or historical influences.

The groups with the same song share their findings from what they identified from the recordings. The groups then put together a final presentation for the other groups that includes the following:

1. Musical analysis of the song
2. The song's cultural, social, and/or historical significance based on the article and listening
3. The students' interpretation of the performer's application of the elements of the music and expressive qualities, including how the song's function may have changed over time that may have contributed to the performer's expressive intent

The groups share their presentations. Based on what the students discovered about the three pieces, as the students rehearse the partner song they determine as a class their own musical interpretation. Students discuss how they want to convey the intent of the song. With guidance from the teacher, the class prepares the partner song for final performance that will demonstrate the students' interpretation and expressive qualities (articulation/style, phrasing) to convey expressive intent.

Augmenting Music Instruction

Music instruction in TK–8 can be augmented by using the Harmonizing Instruments and Ensembles sets of standards. Students can enhance their music literacy by taking additional music classes in elementary or middle school to learn a traditional band or orchestral instrument, sing in a choir, play in a modern band, or learn a harmonizing instrument. Harmonizing instruments include ukulele, guitar, piano, and keyboard. These additional sets of standards can be utilized by the elementary or middle school music teacher in a general music setting when using class sets of these instruments for units of instruction.

Secondary Level

At the secondary level, four additional sets of music standards can be used to enhance students' music literacy. Two sets of music standards, Composition and Theory and Music Technology, are aligned with the high school proficiency levels only. These two sets of standards can be used for courses that teach composition and theory, or music technology, or can be used by the ensemble or harmonizing instrument teachers to support students that wish to study these areas of music in depth. Both the Ensembles and Harmonizing Instrument standards are designed to be used for music courses at the middle or high school levels, such as band, orchestra, choir, guitar, piano, modern band, and cultural ensembles (e.g., mariachi, bluegrass, barbershop, jazz). Students may explore many different types of large and small ensembles within any music course based on student interest and time. The Harmonizing Instruments and Ensembles standards are structured in five proficiency levels: Novice, Intermediate, Proficient, Accomplished, and Advanced.

Harmonizing Instrument Standards

Students creating and making music with harmonizing instruments, such as ukulele, guitar, and piano have the benefit of working either individually or collaboratively with their peers to listen, create, share, and engage in music. While connecting with their musical interests and ideas, students experience music making, arrangement, composition, and performance, while also personally responding and connecting to various current and past genres and styles. Students engage in informal music learning as they explore their instrument to make sounds, sing as they play, improvise, compose, listen to, and learn or perform a piece they have heard. Students engage in formal music learning with guided steps that support music exploration as well as the personal interests of the individual student creating music to ensure ownership and a lifelong desire to make, create, and listen to music.

Students experience formal music making from notation (e.g., tablature, lead sheets, western) and previously composed pieces, and informal music making through improvisation, creation, collaborative sharing of ideas, intentional listening, and 'natural music learning' through discovery (Green 2016). Students have the opportunity to learn and understand music as they explore the sound of the instrument and relate to both iconic and traditional notation. Students, making music with harmonizing instruments,

are engaged in listening, exploring sounds of the instrument, creating soundscapes, improvising short ostinatos, discovering and learning chords, and playing pieces that are current, historical, cultural, and social. All of this is in addition to making authentic connections to sound, the elements of music, and the instruments' connection to the historical and cultural context of its past and current use.

Music creation for students playing harmonizing instruments can include simple soundscapes, melodies, rhythms, and chordal accompaniments that lead to or from improvisations and to complete compositions or songs in a variety of styles. To support multiple levels of literacy, students use iconic and/or standard notation to document and share their ideas, and also use technology to record in either audio or video format. Learning is a natural outcome when students are listening and contributing to the process and development of creating or performing compositions or songs while also documenting their knowledge and individual ownership of the ensemble.

As musicians, students reflect on their individual connections and progress in refining their skills as individual listeners and creators. Students also reflect on their collective work as performers within a larger musical group. Students and teachers develop the necessary criteria for the progression of skills and performance levels, and assess formally and informally to provide a deeper understanding of the skills needed to improve, share, and perform. As students learn to listen, reflect, and connect verbally and in written form—on all aspects of music and music making—they will develop a deeper level of learning and ownership of knowledge. This can range from reading and writing music, to playing skills, and to understanding the expressive intent of musical works.

Students making music with harmonizing instruments can choose multiple ways to perform or share their process and the final outcomes of their work. This can include formal concerts, performances, recitals, or informances. Informances are educational and engaging and include the sharing of both process and product of musical learning. The harmonizing instrument standards call for students to be a part of all the pre-performance processes. Students are—from planning to final sharings or concerts—integral in selecting music, creating programs, program notes, the concert order, announcing music, advertising, and inviting school and community members to the performing and sharing opportunities.

The following two snapshots illustrate the progression of learning a harmonizing instrument as students move from novice to proficient or from a beginning course to a proficient course. The term 'audiate,' used in the first snapshot, is defined as the ability to "hear and comprehend music for which the sound is no longer or may never have been present ..." (The Gordon Institute for Music Learning 2019).



**Snapshot: Designing Instruction for
Harmonizing Instruments at the Novice Level**

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

Performance Standard: Nov.MU:H.Cr1 Generate **melodic, rhythmic, and harmonic** ideas for simple **melodies** and chordal accompaniments for given **melodies**.

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Process Component: Plan and Make

Performance Standard: Nov.MU:H.Cr2 Select, develop, and use **standard notation** or audio/video recording to document **melodic, rhythmic, and harmonic** ideas for drafts of simple **melodies** and chordal accompaniments for given **melodies**.

CREATING—Anchor Standard 3: Refine and complete artistic work.

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?

Process Component: Evaluate and Refine

Performance Standard: Nov.MU:H.Cr3.1 Apply **teacher-provided criteria** to critique, improve, and **refine** drafts of simple **melodies** and chordal accompaniments for given **melodies**.

CREATING—Anchor Standard 3: Refine and complete artistic work.

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?

Process Component: Present

Performance Standard: Nov.MU:H.Cr3.2 Share final versions of simple **melodies** and chordal accompaniments for given **melodies, demonstrating** an understanding of how to develop and organize personal **musical ideas**.

Students are expanding their capacities in developing and organizing musical ideas. The teacher provides the students with a simple melody as a major do-based pentatonic folk song and given time to become familiar with the melody. Time is given for students to audiate possible chords to fit the melody. They share their chordal ideas with peers and discuss their musical options.

After receiving input from their peers, students share their final choices with the teacher for any additional feedback. The students are provided with a support tool that allows them to write down their chord choices and possible strumming patterns (such as country, gallop strumming, or finger picking/arpeggio). Once the students have practiced their chord choices and strumming patterns, they are ready to commit to their choices. The students write down their selected choices using chord symbols and/or tablature (TAB) notation under the given folk song and use them to make an audio or video recording of their musical choices. The written records and recording serve to preserve and document their choices. They listen to their recording, have peers listen to the recording, and make any final suggested edits/refinements before presenting their final version to the class.



Snapshot: *Designing Instruction for Harmonizing Instruments at the Proficient Level*

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Process Component: Plan and Make

Performance Standard: Prof.MU:H.Cr2 Select, develop, and use **standard notation** and audio/video recording to document **melodic, rhythmic,** and **harmonic** ideas for drafts of **improvisations, compositions,** and three-or more-chord accompaniments in a variety of patterns.

Students are given a four-measure, three-chord pattern as the basis for improvisation. The students begin the improvisation process by reviewing question and answer rhythmic phrases to support variety in rhythm. These can be clapped or played with sticks or mallets that are clapping or striking relative-pitched instruments. The two-measure rhythmic question is followed by a two-measure rhythmic answer. Students work in pairs to provide either the question or the answer. Eventually individual students provide both the rhythmic question and answer for a complete four-measure phrase. This rhythmic improvisation can be notated, building toward a larger composition. The improvisation can be audio or video recorded to facilitate self-reflection on the degree of difficulty, length of phrases, and whether the rhythm fits with the answer or question of the phrase.

These rhythmic phrases are then played while the class plays the three-chord structure found within the four-measure phrase. Once rhythm has been created and students are comfortable with the length of the four measures, students are asked to improvise melodically using one or two common chord tones between the three chords. When students can create interesting rhythm patterns and improvise using one or two notes, the students will engage in rhythmic exploration and expression while playing. Students are guided to add dynamics and accents while playing the one or two notes over the chord changes. As the work progresses, students reflect and expand the improvisation to include more passing tones and chord tones over the four-measure phrase.

Ensemble Standards

Ensemble standards require students to generate musical ideas/motives for a variety of purposes and contexts and lay the foundation for music creation, while also inviting students to explore sound and its many elements within a diverse ensemble. Students playing within ensembles work collaboratively with their peers to listen, share, and engage in music. While sharing their musical interests, connections, and ideas, students make music by arranging, composing, and performing with various instruments and timbres. Students engage in traditional ensemble experiences of playing and performing music in different genres and a variety of styles, as well as improvising and creating original rhythmic, melodic, and harmonic ideas, which are connected to various current and past genres and styles.

As in the Harmonizing Instruments standards, students experience formal music making from notation and previously composed pieces through improvisation, creation, collaborative sharing of ideas, intentional listening, and “natural music learning” through discovery (Green 2016). Students will have the opportunity to learn and understand music as they explore sound and the infinite possibilities within the given instruments of their ensembles.

Music creation for ensemble members can include simple motives, melodies, rhythms, and arrangements that lead to or from improvisations, and to complete compositions in a variety of styles. To support multiple levels of literacy within the ensemble, students use iconic and/or traditional notation to document and share their ideas, as well as use technology to record in either audio or video format. Students take individual ownership of the ensemble and their learning when listening and contributing to the process and development of creating or performing compositions while documenting their knowledge.

As an ensemble member, students also reflect on their individual connections, collective work, progress to refine their skills as individual listeners, creators, musicians, and performers within a larger collaborative group. Students and teachers develop the necessary criteria for the progression of skills and performance levels, assessing formally and informally to provide a deeper understanding and knowledge of the skills needed to improve and perform. As students learn to listen, reflect, and connect verbally and in written form, on all aspects of music and music making, they will develop a deeper level of learning and ownership of knowledge. This can include reading and writing music, playing skills, and understanding the expressive intent of musical works. This learning supports the processes of individual and ensemble growth and empowers students to self-monitor and refine their work, which contributes to stronger ensembles, musicians, and lifelong music learning and music making.

Ensembles and their members can choose multiple ways to perform or share their process and final outcomes of their work. This can include formal concerts, informances, performances, recitals, and all of the planning that is involved for each. Students can be a part of all of these from planning to final concerts, and can be integral in selecting the music, creating programs and program notes, deciding the concert order, announcing music, and inviting school and community members to events and sharing opportunities.

An ensemble experience serves many educational purposes. One of its many goals is performance, but the ensemble experience should also have an equal emphasis on process. At the elementary level, performances are significant and certainly measurable. Regardless of the format of the elementary ensemble, strings, choir, band, ukulele, steel drum, Orff ensembles, or other types of large and small ensembles, there are musical skills students learn and carry with them into future ensembles in middle and high school. For example, the aim of creating a unified sound, using correct posture, producing a characteristic tone, and developing listening habits and skills in reading music will be carried into future ensembles. When engaging in the ensemble process from elementary through high school, students can expand and strengthen their personal habits and character disposition. Ensembles provide students with opportunities to develop skills in collaboration, persistence, perseverance, social connection, and belonging. These traits are invaluable and carry into other aspects of school and life. The attributes students learn in the rehearsal and performance process at an early age contribute to who they are, and who they will become over the course of their lifetime.

Learning how to select repertoire is an important skill for any musician developing artistic literacy. Selecting music provides students opportunities to reflect on why they like certain pieces or genres and develops their personal aesthetic in music while substantiating their choices. When selecting music to learn to play or sing, students must be able to analyze the music to determine its appropriateness for their performance and their own ability. This discretion is a high-level thinking skill that students will continually develop throughout their music education.

The following vignette is an example of instructional learning sequence designed for intermediate instrumental or choral students in middle school who have had musical instruction in elementary school. They will be learning how to select repertoire for their ensemble, with teacher-generated parameters. They will also explain and justify with evidence, both written and verbally, their personal musical choices as appropriate for musical abilities and capacity, goals, purpose, and personal connection or preference.



Vignette: *Selecting Repertoire for the Intermediate Ensemble Class*

RESPONDING—Anchor Standard 7: Perceive and analyze artistic work

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?

Process Component: Select

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

- *Purpose:* Reason for which music is created, such as, ceremonial, recreational/social, commercial, or generalized artistic expression.
- *Context:* Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

California Content Literacy Standards for Technical Subjects

WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WHST.6-8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. (In this context, the text is the music, including both sheet music and listening examples.)

California English Language Development Standards

Collaborative: ELD 6.A.4 Adapting language choices to various contexts (based on task, purpose, audience, and text type)

Productive: ELD 6.C.10 Writing literary and informational texts to present, describe, and explain ideas and information, using appropriate technology.

Essential Questions

- How do individuals choose music to experience?
- How do you choose repertoire to learn individually on your instrument?
- How do you choose repertoire for the ensemble you perform in?

Summary of the Learning Sequence:

Students will analyze a repertoire list for a performance, and explain in writing, citing evidence, why the music was chosen for the particular purpose or context of the performance.

Students will choose pieces of music for ensemble performances using appropriate criteria and citing evidence for their choice.

Assessment to show student understanding:

Written justification/rationale for their repertoire choices with given criteria (musical abilities and capacity, goals, purpose or context, and personal connection or preference)

Formative Assessments Throughout the Unit:

- Personal playlist
- Exit slips
- Reflections
- Student notes
- Graphic organizers
- Teacher observation
- Classroom discussions
- Peer/group discussions and reflections

Students identify types of music they enjoy listening to and explain their choices both verbally and in writing, citing evidence using the terminology of music. Students share their favorite song choices with their classmates by writing their song title on a personal whiteboard. Students engage in a class/peer buddy discussion about their choices.

- Students list three pieces of music/songs that they enjoy.

- Students use the terminology of music (i.e., tempo, dynamics, voicing, instrumentation, etc.) in their descriptions of the songs they chose.
- Students justify their answers using the terminology of music.

Students analyze a generated repertoire list from a performance, and explain in writing, citing evidence from the music, why the music was chosen for the particular purpose or context of the performance. Students complete a graphic organizer generating a repertoire list, which includes an analysis of musical choices. Students write about and justify their choices based on music reading skills, technical skills of the ensemble, purpose, goals, and story, citing evidence from the music.

Students demonstrate an understanding of how repertoire is chosen for an ensemble, and appropriateness of musical choices based on the abilities, needs, and goals of the ensemble. In small groups students build a concert program based on repertoire from their generated list to be learned and performed by the ensemble. Students explain and justify their choices, citing evidence from the music, considering the musical abilities and capacity of their ensemble, goals of their ensemble, musical purpose or context, and personal connection or preference.

Popular Music in Ensembles

Many popular musicians gain some or all of their skills and knowledge informally, most often outside of school or the university and with little to no help from trained music teachers (Green 2016). Music as part of everyday life and informal music learning practices in the music classroom can re-engage students into music making through the use of popular music that is authentic, and a process that is self-directed. Popular music has the potential for leading students into appreciating other styles and genres of music.

Modern Band Ensembles

From the early 2000s, teaching of modern band in K–12 education has become a growing music program from elementary through high school. Prior to modern band the jazz band was the last music program introduced into public school music that fully took hold in the 1970s. Contemporary popular music is an overabundant cultural asset that has been underrepresented in public education. The central canon of the modern band program is popular music and includes, but is not limited to, instruments such as: guitar, bass, drums, piano, voice, and technology. Students work collaboratively in ensembles and as individuals learning music styles that include everything from rock, pop, reggae, hip-hop, rhythm and blues, electronic dance music, and other contemporary styles as they emerge. Modern band allows students to learn music they are familiar with or have composed themselves. Students are able to see themselves reflected in the curriculum and are culturally validated as the music is representative of their own identity. The following vignette provides an example of instruction designed for a modern band class.



Vignette: Designing Instruction for Modern Band at the Accomplished Level

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

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?

Process Component: Select

Performance Standard: Acc.MU:H.Pr4.1 Develop and apply **criteria** for **selecting** a varied **repertoire** of music for individual and small group **performances** that include **melodies, improvisations**, and chordal accompaniments in a **variety** of **styles**.

Room setup: A circle formation with amps and microphone for singer(s), and music stands.

Instruments: Electronic or acoustic drum kit, electric guitar, electric bass, voice, and small percussion.

The teacher's role is as coach or facilitator, using inquiry to support student collaboration and ownership of knowledge. Throughout the class time, each instrument section is asked to share and support one another to determine what and how to play the piece. Students help one another find their parts with the lyrics and chords listed, and support the drummer with technique or help to identify what to play through the recording. The teacher supports and encourages collaboration and discovery by the students.

Students find a song that has two or three chords (an internet search reveals many). Students select what instruments they will play. They identify what chords they will learn (or review) for the guitar.

As they progress, the teacher locates open source lead sheets or lyrics with chord changes and prints them for the students to have as a visual reference. Students reselect instruments based on the musical piece. They listen to the piece as they follow along with the lyrics, while holding their instruments and quietly playing along. When the song finishes, the students share what they heard, and what they realized about the piece as they followed the recording while quietly playing using guiding questions: *What did the bass play? What beat and rhythm patterns did the drummer play? How would you describe the vocals and how the individual performs these?*

The students listen to the music they have chosen and discuss the genre, any important facts about the piece, and what is characteristic about this music. The students list the instruments they hear, the style of the vocals, what each instrument is playing/doing in the arrangement, the form of the piece, and how the piece starts and ends. This takes listening to the piece several times. The students document or track this information in their music journals, on a board in the room for all to write freely, and on a class website. Students share what they hear.

The teacher supports students as they practice individually and encourages the students to determine when they are ready to run the piece as a group. Some students learn by practicing alone, while others learn by playing as a group.

The students are encouraged to run through with the recording and eventually without the recordings to practice as a group.

The students are encouraged to add small percussion and additional timbres that were heard in the recording.

They practice, adjust, reflect, and perform. At the completion of the performances, students discuss how and what they learned, and the process of collaborative practice sessions.

Assessment: Throughout the learning process students are expected to check for understanding with their peers, review student notes, and identify areas of growth. The students record the music with their digital devices and reflect on what can be improved and how this can be accomplished.

Hip-Hop Instruction

Hip-hop instruction is a culturally relevant response to an individual's feelings, including those disconnected or marginalized, in any way by peers, societies, or other cultures as a whole. Hip-hop supports and empowers youth and adult cultures and opens a space for creativity, self-expression, and self-efficacy at every age level. Hip-hop is "going beyond teaching skills and songs" (Thibeault 2010). It encompasses "new ways to be a musician, new ways to perform and new music different from the traditional practice of music education programs" (Thibeault 2010).

Hip-hop is a creative culture that unifies people and communicates unique ideas through movement, art, rhythmic and rhyming language, production, and performance, to share personal feelings, ideas, and current and/or past events. The culture flourishes with self-expression, encouraging each person to share and communicate what they think and believe, while connecting with their peers. General principles for hip-hop cultures are as follows:

- Keep it real

- Flip the script
- Make some noise
- Stay fresh (Kruse 2016).

Hip-hop includes cyclical form, rapping (rhythmic speech or syncopated vocals to a beat that can be freestyled or mixed with previously written words), beatboxing (creating rhythms vocally), deejaying (sampling, playing music of others, mashing pieces together into unique arrangements, or leading a dance party), break dancing, and expressing social justice themes. Providing a “relation to the African oral tradition which provides rap with much of its current social significance, also roots rap in a long-standing history of oral historians ... and political advocacy” (Blanchard 1999).

Rapping can occur in “cyphers” or “ciphors,” which are word phrases that have a rhythmic and/or possible rhyming sense. These can be pre-composed or freestyled with more freedom to create in the moment. Freestyle cyphers are phrases that are handed off to different people or can be “battles” where individuals rap phrases (with possible insults to other competitors) and then hand the phrase to another person as a battle or competition.

Hip-hop is a participatory culture where students are actively engaged in making the music through rhythm, rhyme, and chant, and/or with devices, such as turntables. Students are driven by their own interests in music, visual culture, dance, dress, and speech. They creatively contextualize current and past events, ideas, and feelings while connecting with their peers to create new and relevant music. Hip-hop allows important opportunities to engage students in conceptually difficult topics such as creative reconceptualization and appropriations. (See [Artistic Citizenship in Music](#) later in this chapter.)

The following vignette is an example of using hip-hop in a choral class as a performance style and for students to gain an understanding of the cultural relevancy of the style.



Vignette: *Hip-Hop Instruction in the Choral Ensemble*

PERFORMING—Anchor Standard 6: Convey meaning through the presentation of artistic work.

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

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

Process Component: Present

Performance Standard: Acc.MU:E.Pr6 a. Demonstrate mastery of the technical demands and an understanding of **expressive qualities** of the music in prepared and improvised **performances** of a varied **repertoire** representing diverse **cultures, styles, genres, and historical periods**.

Students are asked to identify an image of Tramar Lacel Dillard, also known as Flo Rida, and share any information they know about him and his story. Students listen to the song “Good Feeling” by Flo Rida. Students and teacher engage in a class discussion about what gives them a good feeling (working out, running, being with friends, completing a hard project). Students are asked to share why the piece could be positive and empowering for others.

Students listen to the lyrics once again and then watch the video this time to think about the musical form. The form of the music is analyzed, discussed, and then written out for future use.

Students are asked to work with a partner to identify key lyrics heard in the song, write them down, and then identify personal connections to the lyrics. A whole group discussion takes place as students share what overall feeling they received from the video and the lyrics and how the video connected to the lyrics.

The question is asked, “What makes this piece hip-hop and what vocal styles do you hear in the piece and how were these created?” As students respond, if needed, help can be provided to clarify any misconceptions, explain how the rap is rhythmic words over the beat, accenting the pulse.

A discussion takes place on how rapping can occur in cyphers. Students brainstorm words that have personal meaning for feeling good. Students are then asked to cypher their own lyrics using their selected keywords from earlier, over the rapped section, or over the instrumental section in the piece. Students then practice freestyling their cyphers with a partner over the rapped section, or over the instrumental section in the piece.

Students share with the whole class, individually or freestyling, when they feel comfortable. A final performance of the piece is recorded with students rapping their own lyrics in various sections.

Developing Student Agency in the Ensemble

Students learning in a high school ensemble setting can learn as individuals, as small collaborative groups, and/or as members in a large ensemble. The ensembles can be student led or by the teacher. Student-centered ensembles allow students to lead the rehearsal, reflection, and performance processes. Teachers can help facilitate this process by activating learners to create, play, reflect upon, and perform music.

For example, in a collaborative instrumental or choral ensemble, students place themselves as a collective group that listens to one another. Groups or sections of students face each other in a circle formation. The center of the circle is where all eyes meet. These can be concentric circles that have rows of students, but the center of the circle is the focus. This supports students to easily move from player or singer to lead and to listen to the ensemble in the center where all sound merges. This type of ensemble is synergistic because the energy is focused toward the center and every student can see the majority of the ensemble. If they cannot see, it is important for students to adjust their sight lines so that they feel that they are a part of a collaborative group moving together, rather than being led by a single leader. This rehearsal setup supports quality listening, ease in visual cues, and faster communication because everyone watches each other, as well as their music, and they can quickly help their neighbor as needed. This setup also enables the students to stop the rehearsal as needed so that various parts can be adjusted, balanced, or rehearsed. It is very humbling and empowering to an ensemble when the student stops the group and admits their need for support. The trust in the room rises and students become more comfortable to do the same, thus truly creating a collaborative and creative space.

At times in an ensemble sections break off and work with one another to learn specific parts of the music, led by student leaders, and then return to put the ensemble back together and hear the entirety of the group. In this process, student and teacher work together to facilitate the small and large groups and allow every student to refine their parts. This type of group work can be facilitated by the teacher to take place at all levels and in all types of ensembles or classroom settings.

Composition and Theory Standards

Students studying music composition experience and learn the art form of composition as they experience the creative process of listening, identifying, and expressing their ideas and feelings through sound. Students improvise and discover how to organize these sounds to best communicate their thoughts with solely instrumental music and/or in songwriting with lyrics. While students compose, they can authentically apply music theory as a part of the process and incorporate the expressive and technical elements of music. This application supports the composer to learn the power of music and how it can communicate ideas and emotions.

Composition can be a deeply personal or a collective and collaborative process that communicates the creative ideas of individuals and/or groups of students. Music composition is a result of the ideas of these individuals or groups, and throughout instruction, students reflect on their processes to refine and develop their parts or complete compositions. Because music compositions require listeners, students should also learn to listen and reflect on their peers' compositions. The skill of reflection is vital to music making and creating. Students can share and communicate their ideas and process verbally and in written form to ensure literacy standards in music are met.

Emerging composers often find it difficult to share their work. Teachers in partnership with the students should intentionally plan how the process and pieces will be shared to peers and a larger audience. This can range from organizing live rehearsals and performances or in-class gallery walks where student composers share their pieces, along with their intent, and how their ideas took form.

Throughout their TK–12 education students compose short rhythmic, melodic, or harmonic ostinatos, then eventually complete pieces in a variety of forms, from simple binary (AB) to extended forms in composition and theory courses. Through composition, students express their ideas and apply their knowledge. With authentic application of the technical and expressive elements of music and music theory, students further develop music literacy, expression, creativity, and character dispositions that are found within the process of music composition. Through composition, students also become a part of the collective history of music as students can expand on past or current genres, or generate new genres, to further expand and define the cultures of the world.

Music theory includes the understanding and application of the elements of music, at all levels and through all musical experiences, as well as the many aspects and skills that lie simultaneously within a short musical idea and a larger, complete work. To understand music theory is to be literate in both the written and aural aspects of music, as one supports the other. For the best understanding of its role in music, music theory is learned and applied in real time. Intervals can be seen and heard, from major to minor and from augmented to diminished, with added notes to create chords. Inviting students to critically listen and discern sound is a vital aspect of music.

Composing music is a reiterative process, and students can discover its smaller and larger parts to fully understand how the music was created and for what intent. As music students develop, so does the depth of their listening and an understanding of “how and why” the various technical and expressive elements and compositional techniques are incorporated to support the intent of a composition.

Music literacy includes how we apply and make sense of music theory and its technical and expressive aspects in music. Students must recognize how these aspects are applied to understand how to create and better express their ideas through sound. While understanding music theory is important, it is equally important to know that music can be created in the moment without analyzing every aspect. Music creation can flow authentically to support the creative ideas of individuals, without the drilling and demands of continual parameters that can impede creativity. When teaching music theory, careful planning is needed to teach it seamlessly with the music at hand or that is created. Authentic music theory instruction invites the student and teacher to learn the many aspects of music as an integrated subject within all music making and creation. Music theory taught in this way supports the student to understand its nature as the student personally engages with the information and knowledge.



Snapshot: Technology within the Music Composition Setting

Within a music composition setting, students can work on various instruments available to them and can break off into small ensembles to compose with or without computers. Students composing on computers might do so individually, with partners, or in small groups. Desks or tables are needed to hold the computer, along with audio splitters, earbuds or headphones, a possible midi keyboard, classroom monitors/speakers, and a place near a power outlet for the power chargers and strips. It is important to know that power strips can be tripping hazards and should be placed safely in the room. The spaces should provide flexible seating that supports the equipment, collaborative conversations, and sharing, as well as space for students to move about and listen to the works of others.

A strong culture of trust and respect must also be a part of the classroom when using digital devices because the students have the freedom to create and discover online, and often seek ideas as they brainstorm and create. Students can be placed, or students can determine their placement in the room, according to their physical, social, and academic needs.

The following vignette demonstrates student learning at the proficient level in a first-year Composition and Theory Course.



Vignette: Theme and Variation: Composition and Theory Proficient Level

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

Performance Standard: Prof.MU:C.Cr1 Describe how sounds and short **musical ideas** can be used to represent personal experiences, **moods**, visual images, and/or **storylines**.

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Process Component: Plan and Make

Performance Standard: Prof.MU:C.Cr2 a. Assemble and organize sounds or short **musical ideas** to **create** initial **expressions** of selected experiences, **moods**, images, or **storylines**. b. Identify and describe the development of sounds or short **musical ideas** in drafts of music within simple **forms** (such as one part, **cyclical**, or **binary**).

CREATING—Anchor Standard 3: Refine and complete artistic work.

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?

Process Component: Evaluate and Refine

Performance Standard: Prof.MU:C.Cr3.1 Identify, describe, and apply **teacher-provided criteria** to assess and **refine** the **technical** and **expressive aspects** of evolving drafts leading to final versions.

CREATING—Anchor Standard 3: Refine and complete artistic work.

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?

Process Component: Present

Performance Standards: Prof.MU:C.Cr3.2 a. **Share** music through the use of **notation**, **performance**, or technology, and **demonstrate** how the **elements of music** have been employed to realize **expressive intent**. b. Describe the given **context** and **performance** medium for presenting personal works, and how they impact the final **composition** and **presentation**.

First-year Composition and Theory students are studying the musical form of "theme and variation" through audio recordings of example pieces and the use of notated examples to show various compositional devices used to create variations. As part of the learning, students are asked to select a theme from a teacher-generated list of short musical themes. After selecting from the list, the students use their selected theme to practice creating three variations that are shared with a peer for a first round of revisions.

The students are then placed in groups of four, based on the theme they selected from the list. Each student within the group shares their three variations and

explains their justification for the compositional devices used for each variation. The nonpresenting students in each group complete one peer feedback form for each presenting student, giving another round of feedback to use for revision and further support for selecting the variations for future use. Each student in the group completes a self-evaluation form explaining the refinement of their variations based on the group feedback.

Students return to their groups of four to collaboratively create a final “Theme and Variation Composition.” Each group is asked to select and combine three of the variations into one piece in the form of Theme, Variation 1, Variation 2, Variation 3, Theme (AA’A’’A’’’A). Groups are given time to combine and record their compositions and prepare a presentation of their final combined piece for the class.

New Knowledge and Skills Students Acquired:

- Ability to manipulate the elements of music through the effective use of compositional techniques.
- Ability to apply compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- Ability to demonstrate created music with appropriate expression, sensitivity to audience.
- Ability to make connections between their own work and the work of others.

Assessment:

Teacher observation of students exploring theme and variation throughout the learning.

Three complete drafts of a theme and variation and a self-evaluation form justifying their choice of compositional devices used in each variation.

Three complete peer feedback worksheets for each member of their group and the refining worksheets explaining how the feedback was or was not used in the various drafts of the composition.

Submission of the “Theme and Variation Composition,” peer feedback worksheets, and worksheet used for self-evaluating and refining their composition.

A final combined performance of the original theme and each student’s variation consecutively.

Music Technology Standards

The new music technology standards require students to apply knowledge of digital audio fundamentals to realizing musical ideas using contemporary software tools. Students create and perform original works informed by cultural, social, and historical context of electronic music genres. Students are asked to think critically about developments in music technology as they interact with many cultural, social, and historical contexts. Students listen to and analyze technological aspects of musical works, practices, and recordings. Students understand the role of technology's impact on music scholarship and creative practices.

Music technology encompasses many aspects of music, from audio production and recording arts, to the infinite number of applications and programs that exist to create, record, document, and share music. Students explore, improvise, create, record, document, host, and share musical ideas. Students identify and use the best tools for the tasks at hand, such as notation software, recording apps/programs, portfolio sites, or music programs to support music creation. Students use these tools to fluidly connect to and create music, and to bridge, communicate, and share their work with the real world of music outside the school walls. As the world has become largely digital it is important to support students with these existing tools to lay the foundation of their knowledge for the future of music documentation, storage, and creation.

Music Technology standards develop students' ability to bring original musical works from conception to reality using analog tools, digital audio tools, and digital resources and systems. They require students to understand musical acoustics, music production techniques such as microphones and sound systems, and the integration of video and audio—all of which are important aspects of the standards. The standards encompass student understanding of synchronization of sound with onscreen action, understanding time code for music video production, and the use video as a vehicle to music creation, including video timeline editing.

As in all of the music standards, students select, examine, evaluate, and critique contextual, theoretical, and structural aspects of music. Understanding and demonstrating how digital media/tools inform and influence prepared and improvised performances and the history of innovation and creativity in music technology is important. The standards require students to apply technical skills and the principles of musical composition, arrangement, and improvisation to produce and perform musical works.

The following vignette demonstrates instruction designed at the accomplished level in a Music Technology Course.



**Vignette: Designing Instruction for Music Technology —
Accomplished Level**

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

Performance Standard: Acc.MU:T.Cr1 Generate **melodic, rhythmic, and harmonic** ideas for **compositions** and **improvisations** using **digital tools** and **digital resources**.

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Process Component: Plan and Make

Performance Standard: Acc.MU:T.Cr2 **Select melodic, rhythmic, and harmonic** ideas to develop into a larger work that exhibits **unity** and **variety** using **digital** and **analog tools**.

CREATING—Anchor Standard 3: Refine and complete artistic work.

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?

Process Component: Evaluate and Refine

Performance Standard: Acc.MU:T.Cr3.1 Develop and implement varied strategies to improve and **refine** the technical and **expressive aspects** of draft **compositions** and **improvisations**.

CREATING—Anchor Standard 3: Refine and complete artistic work.

3.1 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?

Process Component: Present

Performance Standard: Acc.MU:T.Cr3.2 Share **compositions** and **improvisations** that **demonstrate** musical and technological **craftsmanship**, using teacher-provided or personally selected **digital** and **analog tools** and **resources** in developing and organizing **musical ideas**.

The students are at the Accomplished level and have been creating music and experimenting with sound through digital devices, as well as analog devices, and capturing their efforts through electronic means (recording). The students are adept at recording, synthesizing, and composing within specified guidelines, are comfortable using a Digital Audio Workstation, synthesizers, and recording equipment.

In preparation for instruction, the teacher finds or creates short film clips with the sound removed or removes the sound. The teacher considers potential student pairings in advance to make sure that the partnerships created best utilize each student's strengths. The teacher also secures a large area for the final presentations. The teacher's preference is to use the auditorium or the theatre where the students' videos can be projected onto a large screen and a quality sound system can be utilized. The culminating task is for the students to select a video with all sound erased and add a musical score and sound effects that represent their interpretation of what is happening within the video.

To begin the unit, the teacher reviews with the students the idea and use of sound in video, whether it be music or sound effects, and how sound affects how they view the video. The teacher begins the review by playing several film clips for the students. The students are asked to focus on the sound from the music and other sounds that occur and how they affect them. The following questions are posed by the teacher: "How does the music connect with the scene?" "Do the extra sounds—or sound effects—work?" "What would you do differently?" "What message does the music merged with the film send?" The students write down and share some of their observations with the class. They are given time to explore additional examples.

The teacher then introduces the idea of Foley and defines it as "relating to or concerned with the addition of recorded sound effects after the shooting of a film." The teacher provides the students with guiding questions to support their second viewing of the videos. As a class the students watch videos again, they offer ideas and thoughts about what they are seeing and hearing related to sound and sound effects.

The students then partner and use materials in and around the class to create sounds for a variety of situations, such as an alarm clock, clock ticking, rain, waves at the beach, high winds, and more. No synthesized or downloaded sounds are allowed. They present their sounds to the class—with open and free discussion and feedback from the students who created the sound and the class on how it might be improved upon. Following the sharing, the students are given time to refine and improve their sound using their own and their peers' ideas.

As the unit continues the students form new groupings for the final task. The teacher explains they will be assessed on their basic ideas (sketch of the plan), implementation of that plan (first draft), refinement of the work after a first screening—using feedback from others to further refine their work, and final presentation and how they used the tools at their disposal to realize their music and sound ideas.

The groups choose a short video clip from which to work. The goal of each group is to add an appropriate musical track and sounds, using the Foley process, to the video clip. To do this, students first watch the video and begin the imagining process, creating a log of the various sounds that they will need and analyzing the mood they wish to create with the music. Their log will be refined throughout the project. The log will provide evidence of the growth of and changes in their ideas. The log will capture and document what they imagined, tried, what worked, and what did not work.

Students begin to develop and record the sound effects using the Foley process. The students document in their log how the sounds are created, the ideas behind their musical track, and how it was accomplished. The students prepare a prescreening for another group within the class and the teacher. They prepare specific questions that will allow them to gather the feedback, soliciting thoughts and ideas, from the observing group and teacher. The prescreening feedback and information will be used to evaluate, refine, and polish their work in preparation for the final production. The final production is a screening for the entire class and invited guests.

The students are assessed at various points along the way—based on whether they are exceeding the standards, meeting the standards, or are approaching the standards.

Prior to beginning their final projects, an analytic rubric is given to the students. The following rubric describes two aspects of the rubric's proficiency levels: (1) Meets the Standard for Sound FX, and (2) Approaching the Standard for Music for Soundtrack.

Sample Rubric Descriptors:

Meets the Standards for Sound FX:

In student log: Ideas for the types of sounds are listed. The log entry includes a general idea of where sound and FXs would occur and their duration. The log entries indicate how each of the sounds and FXs might be created.

Approaching the Standards for Music for Soundtrack:

In student log: The log entry states the mood of the video with little to no justification why. The entry attempts to articulate how the mood would be accomplished through a combination of instrument choices, melodic and harmonic ideas, tempo, and/or dynamics, but does not address all aspects.

“The wise musicians are those who play what they can master.”
—Duke Ellington, American composer and jazz orchestra leader

Assessment of Student Learning in Music

Assessment is a process of collecting and analyzing data in order to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when:

- it is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills, and the ability to engage in the artistic processes. This type of assessment happens in real time, as the student demonstrates the knowledge, skill, and is engaged in the process, such as, a student improvising in music, performing a specific musical genre or style, interpreting the intent of a musical performance, or comparing the similarities of two different musical works. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open-ended, performance, performance criteria, criterion-referenced, performance/authentic assessment, analytical, and holistic scoring rubrics (see chapter two, “The Instructional Cycle,” for further guidance on assessment and scoring tools). Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

Summative Assessment

Students must be assessed and provided feedback on their progress during all learning processes. Assessment of learning in music takes place in a variety of ways, formative to

summative, formally and informally, and in the moment and after the performance. Using effective assessments aids and informs students, teachers, administrators, and others who support music education. Assessments can be significant motivating factors for music students, who want to continually improve their practice, whether creating music, playing or singing music, or reflecting on music and connecting their learning to the world around them. The variety and creativity of assessments of music learning is limitless. Students should have the opportunity to be assessed in a variety of ways, to reflect the myriad learning styles and student strengths.

The music standards call for multiple approaches in the way students are assessed. The product of what students create, such as a performance or a composition, is not the sole measurement of student learning and growth. Students show growth as they work through all the artistic processes, such as the process of creating compositions and revising and critiquing or reflecting on their own learning and decision-making process in rehearsal and practice. With the focus on process, not only the product, it is vital for students to understand that the path to becoming a musician is wrought with trial, error, and risk. Music students must be prepared for being unsuccessful at given points in time, even with their best efforts. They must be willing to try and know that it may not work immediately. Some students of a wide range of ages struggle with this idea of risk. So, while students may not necessarily score high on a specific rubric, the growth and progress they are demonstrating is visible and measurable.

Formative Assessment

Effective assessment for learning requires quality and timely feedback and a reflective dialogue that helps the teacher understand the ideas, processes, and thoughts of the student's work. Formative assessments encourage students to grow and improve on their learning, make changes, and improve their skills and knowledge, while understanding how to achieve these goals.

Assessments are necessary to determine levels and depth of learning by students, and necessary to drive instruction and improve the quality of instruction. Assessments are also necessary for students to be active participants in learning and as reflective practitioners of learning. Self-assessments and reflections teach students to be engaged in learning as a process that develops over time, which supports lifelong learning and lifelong music making.

Students who self-assess are reflective learners able to identify their needs and levels of skills. Students can also be guided to engage in peer assessment that is supportive of, and conducive to, a creative and collaborative music environment and culture. Assessment that provides quality feedback supports the learner to self-reflect and then have direction for their next steps. Through these experiences, students learn to give feedback that supports learning and is constructive in nature, which in turn informs the student that the process of learning is as important as the outcome, and that all learners can grow, regardless of what they already do or do not know.

Using diagnostic assessments as part of the formative assessment process can let teachers know what skills and knowledge students already possess. It can be an effective tool in helping a teacher plan instruction, applying a variety of curricula approaches and methods to assist student achievement. This type of assessment establishes a “baseline against which future learning is compared” (Hamlin 2017). Diagnostic assessment can be focused (to assess instrumental playing or vocal ability) or to ascertain a broader array of musical concepts and skills. An initial (or “front-end”) diagnostic assessment may be used in performing ensembles at the outset of the academic year, or for students who enter the program at various points after the beginning of the year. With a clear picture of the students’ current levels of skills and knowledge, the teacher and students can make challenging, yet realistic and achievable, performance and learning goals for themselves and the class. This allows students the “flow” experience of being “absorbed in a challenging but doable task” (Opland 2019). Diagnostic assessment can be used at various times during the instruction, enabling the teacher to choose different pedagogical tools to fill in gaps in students’ knowledge and skills. It can be employed in backward design, allowing the teacher to use a student’s Zone of Proximal Development (ZPD) to address variances in learning or experiences. (For additional information on ZPD, see chapter two, “The Instructional Cycle.”)

The following snapshot provides an example of how a teacher can use diagnostic assessment in a band class.



Snapshot: Using Diagnostic Assessment in a Band Class

Mr. B. is starting his first year of teaching band at a high school. The students enrolled in the band represent a wide range of music experiences and musical abilities. Before setting the learning goals for the ensemble, Mr. B. gives a brief series of diagnostic assessments, which will provide him with insight on his students’ music reading and performance abilities. Based on the data collected from the assessment, Mr. B. will be able to set realistic and achievable goals and work with the students to begin selecting music that is at an appropriate level for themselves and the band.

Mr. B. will be able to arrange parts to accommodate less-experienced students and make other parts more challenging when students are ready to advance in their reading and performance skills. The result of using diagnostic assessments is that all students are provided with learning and achievement opportunities appropriate to each students’ level of experience.

“Great teachers continually want to know if their students are making sense of what they are teaching. These teachers seek oral, written, and nonverbal feedback from their students continuously.”

—Joseph F. Johnson, Jr., Lynne G. Perez, and Cynthia L. Uline
in *Teaching Practices from America’s Best Urban Schools:
A Guide for School and Classroom Leaders* (2013)

Feedback is inherent within music learning. Students engaged in music learning from early childhood are coached and guided to listen to themselves, others, and within ensembles to monitor their musical growth. Students are able to adjust their playing technique on their instrument or their voice, while the teacher is able to adjust their teaching to meet the needs of the students. Teachers can use a variety of techniques to give and receive feedback, and then they can “use the feedback they acquire to refine their teaching, modify their examples, reframe their questions, highlight different connections, and guide students closer to the mastery of the content they need to learn” (Johnson, Perez, and Uline 2013).

Creating and fostering a positive, affirming culture in which students receive and provide critique and feedback is essential learning in music. Teaching students how to give and receive constructive critique and timely feedback during their learning fosters students’ learning through adjustment in their practice. Teachers should ensure that instructional time provides students with opportunities to understand what types of feedback are important to their progress, learn how to give constructive feedback, and build capacity to determine what feedback will aid their learning and development as musicians. Teachers are not the only source of feedback for students, and feedback can come in a variety of ways, such as their peers or other adults.

Students should receive feedback frequently as they progress. When teachers structure learning sequences in a logical manner step by step, students have more opportunities for feedback as they grow musically over time. Students respond to feedback during these times with ongoing dialogues between student and teacher and between student and student as they learn from each other. While learning in music, students should be asking questions continuously and consistently checking for student understanding.

All feedback, regardless of type, should be timely and relevant, so music students can quickly shift their practice. For example, if a fifth-grade beginning violin student is having trouble creating a clear tone, the teacher can give immediate feedback by asking guiding questions to help the student identify their own technical needs so the student can self-assess what kind of tone they should be producing. The teacher can then lead the student through inquiry questions so the student can discover what they need to do with the bow to achieve the beautiful, clear tone they desire.

Anxiety impacts many students to varying degrees. They do not want to fail in front of their peers, especially in the older grade levels. Before feedback can be addressed, there must be a structure in place to quell the anxiety of risk and failure to establish a culture of learning and growth. As students grow in their ability to reflect upon their performance and edit, critique and feedback for students can be as challenging to offer as it is to receive. Even when faced with the task to critique a performance not given by their classmates, students will initially struggle to articulate their thoughts, often providing a limited critique response that simply says, "I liked it," or "It sounded good." When beginning to challenge students with the task of offering feedback, especially with young beginning musicians, providing structure and scaffolds to high-order thinking is imperative, offering sentence starters or a word bank to address specific aspects of the performance can be helpful.

Quality and frequent feedback from teachers and students includes information and precise language that clearly explains what is needed to improve, as well as how and why this is important or needed. It can guide appropriate goal setting, support planning and strategy development, and enhance capacity for monitoring progress. Quality feedback does not label an outcome, but rather describes with details what exists and what is needed to improve. Example:

"I hear the E is not matching across the section. Is it overall sharp or flat?
How can this be adjusted with the instrument and body?"

Students must be taught, guided, and reminded how to provide quality feedback to their peers. This is an ongoing process that must be taught from a very young age and continue throughout education. To provide quality feedback, students must understand and know the expectations set by their peers, the assignment, and/or teachers, and how to progress and grow to a higher level. When students know how to progress, their learning becomes intentional with a focus toward an outcome, which can be articulated, and not assumed.

Teachers can guide students to provide feedback by reminding them to use exact language to what they hear and see, without an opinion. Example:

"I hear B natural in this measure, but the key signature asks for a Bb, can we play this again? Does anyone need help with the fingering or hand position?"

"In section C, what do you hear between the alto and tenor sections?"

"I hear dissonant pitches in this section of your composition. Was this intentional?"

Teachers can also help students identify aspects of the music that are positive and identify a wish or a “what else” that can be added. Students can also support their peers to provide examples, enhancements, or suggestions on how to adjust something for improvement.

Example:

“I hear the parts are aligned to the beat, but I wonder what would happen if some of the parts were played off of the beat to create syncopation?”

“If I lift my eyebrows, my pitch raises when I sing this pitch. I wonder if we can all try that and see if it helps us?”

“I wonder what would happen if we slow the tempo down as we practice?”

Feedback can also come in the form of inquiry to engage critical thinking by the student as a reflective learner. This supports lifelong learning, as the student provides oral or written answers to questions to discover their needs for achieving improvement. Examples:

“Where does the passage you just played fall within the performance rubric?”

“Write in detail what is needed to advance along the rubric.”

“As you sing your pitch, do you think it is higher or lower than the pitch that is played on the piano? How can you adjust this? What does it feel like in your body as this is adjusted? Where do you feel the pitch?”

“Can you describe the tone quality (timbre) of the note you are singing? Given what we know about the lyrics and genre of the piece, what tone quality would fit with this? How can you achieve this and how can you feel this within your body?”

“As you play this line, listen to what happens to the tempo. What is happening to the tempo and how can this be adjusted to maintain the tempo?”

“As we actively listen to the tempo or speed of this piece, how can we move our bodies to reflect this tempo? How can we express this in different ways with our bodies?”

“Where is the climax in your composition and how can this be enhanced to drive the development of the overall piece?”

“I hear [add observation] as you play. How can this be adjusted to achieve [their goal]?”

Once feedback is given by peers and teacher, students can continue the cycle of improvement, reflection, and growth. They can document their growth formally or informally, via notes, or a blog/vlog, and use this as a part of their portfolio. These written or recorded reflections make the students’ thoughts and ideas visible and support the teacher as they assess their students’ growth, understanding, and application of skills and knowledge.

Methods of Assessment

There are many methods to assessing learning in music. The methods can range from simple to complex and from low tech to high tech. Teachers in music have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following provide some of the various assessment methods.

Check for Understanding

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

Self-reflection

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social–emotional learning. It is a skill that can be taught and practiced, and when started early in music instruction, it can improve students' ability to build a growth mindset when creating, performing, responding, and connecting to music. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Students do not need to take a lot of time to self-reflect—after a performance or engagement in a music activity, they can use a “fist to five,” which shows their own response to their performance, or discuss with a neighbor something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of music learning for assessment. Students can store and access their work for personal and ensemble reflection and assessment, and to maintain a portfolio that documents their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, they should give time prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students creating, exploring, analyzing, performing, or writing toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels that they believe the student achieved. Students can justify their choices in a conversation or writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand their learning, skills, knowledge, and/or application of information.

At the elementary level much of the music instruction is experiential instruction and much of the evidence for assessment is observable. Conversely, if a student can define beat as a steady pulse that drives a song, but cannot find, feel, or demonstrate the beat with their body, their understanding of the concept is not complete. A student's understanding or knowledge of music cannot fully be determined by a pencil-and-paper test. This is especially true with very young students. Assessments in music should always be organic. A sense of familiarity or connectedness to routines and practices used regularly in class will relieve the pressure some students feel when it comes to being assessed. Additionally, observable evidence enables teachers to assess whether a student is ready to progress to the next concept. Observable formative assessments include listening to students play as a class or listening to them individually.

The following vignette is an example of an assessment performance task using the Ensemble Standards, Intermediate Level.



Vignette: Example of an Assessment Performance Task – Intermediate Level

Responding—Anchor Standard 7: Perceive and analyze artistic work

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

Essential Question: How do individuals choose music to experience?

Process Component: Select

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

Choosing repertoire to perform is an important part of being a musician. Middle school band, orchestra, or choir students need to develop two types of skills: (1) selecting a repertoire for performance and (2) a personal understanding as to why they love the music they listen to on a daily basis. When students have a say in their ensemble and musical selections, they take greater ownership in their ensemble and pride in the musical choices they have made as a group. They will be more invested in the rehearsal process because they already spent time with the music before they ever learned to play it and developed a personal connection to the piece, which becomes part of them.

As students begin the process of learning to select repertoire, they are guided in the musical selection process with parameters, beginning with examining why they love the music that they listen to. Students examine and determine the ability level and technical abilities of their ensemble, the purpose of the concert they are planning, and the story, emotions, or ideas they want to convey to their audience. They consider what piece they would like to begin the concert with, focusing on captivating the audience's attention, and what piece they would like to close with, focusing on the feelings they want the audience to have as they leave the performance.

The following questions are used for student reflection and analysis—first, to be answered in informal discussions in small groups, then building to the whole ensemble, and then students respond in writing:

1. What is the purpose of our concert?
2. What kinds of stories or big ideas do we want our audience to leave with?
3. What is the technical ability level of our ensemble?
4. What are some technical challenges we would like to improve upon in new music we may study that we should keep an eye out for when listening to music and examining scores?

Students use the questions to analyze music as they research repertoire online from a variety of sources and analyze the appropriateness of the music based on the context, purpose, ability level, and their own personal thoughts toward the piece.

Students select five pieces of music that they believe will be fitting for their concert. A class list is compiled, and the list is narrowed down through student choice and discussion. From the larger list created, students design their own potential spring concert program based on their knowledge gained from their reflections up to this point.

Assessment Task: Concert Program

Select six songs to work on this spring from the class-compiled list of potential repertoires. Keep in mind this concert showcases growth as an orchestra over the entire year. For each piece of music that is selected, write about the following:

- Describe why you selected that piece of music in that particular concert order.
- Describe why this song is appropriate for our concert and identify what age groups/audience group will/can connect to this piece.
- Describe what you want the audience reaction to be and how the concert order will create this.

1. Opening Piece, Title:
2. Title:
3. Title:
4. Title:
5. Title:
6. Closing Piece, Title:

Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process helps develop internal motivation for improvement and reduces dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

Supporting Learning for All Students in Music

“Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it.”

—Aristotle, philosopher, in *Politics*

The primary goals of the music standards are to help every California student develop artistic literacy in which they

- create and perform work that expresses and communicates their own ideas;
- continue active involvement in creating, performing, and responding to music;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of music of enduring quality and significance;
- seek to understand relationships among all of the arts, and cultivate habits of searching for and identifying patterns and relationships between music and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in music; and
- support and appreciate the value of supporting music in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring music education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in music education.

California’s children and youth bring to school a wide variety of skills, abilities, interests, experiences, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increases the assets that teachers may draw from to enrich the music education for all. At the same time, the more diverse the classroom, the more complex the teacher’s role becomes in providing high-quality instruction that is sensitive to the needs of individual students and leverages their particular assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators,

specialists, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

With many languages other than English spoken by California’s students, there is a rich tapestry of cultural, linguistic, ethnic, and religious heritages students can share. California students have a range of skill acquisition and structural circumstances that impact their lives and learning. It is important to acknowledge the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital music education. For an expanded discussion on California’s diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers inform themselves about their students’ backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

Universal Design for Learning and Differentiation

Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with visible and nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action, and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students’ full inclusion in music and reduces the need for follow-up instruction. The table below provides an outline of UDL Principles and Guidelines that music teachers can use to inform their curriculum, instruction, and assessment planning. More information on UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL and in the California *ELA/ELD Framework* (California Department of Education 2015).

Table 5.8: Universal Design for Learning

Principles <i>Provide multiple means of ...</i>	Guidelines <i>Provide options for ...</i>
I. Engagement Provide multiple ways to engage students' interests and motivation.	1. Recruiting interest 2. Sustaining effort and persistence 3. Self-regulation
II. Representation Represent information in multiple formats and media.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015) and CAST (2018)

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Quality music instruction has differentiation built into the bedrock of the subject matter itself. There are facets of music education that are highly visual, aural, and kinesthetic. Music is also highly social. Musical play-based experiences serve as a starting point for many musical skills and concepts young musicians must understand. As students grow, the social skills stay with them as they progress into music making in an ensemble. Students learn to collaborate, listen to, and respect the people in their ensemble.

All instruction should be differentiated to ensure that every student is engaged in music making. Students with limited vocabulary can be given lyric sheets that also have images of the objects that are being sung about, students with vision challenges can have enlarged music or can have preferential seating. Students with listening difficulties can use a metronome that pulses on the skin or, if appropriate, can have a teacher or peer tap the beat on the student's back. Students who require listening and reading support can also be guided by peers who track the words with their fingers in time to the music and its pulse. Students should be allowed to stand and sing if it will help them engage their whole body or, if they are physically challenged, to sit to sing. Students with attention deficit hyperactivity disorder (ADHD) and other disorders may need support with directions beyond aural directions. Some students may need assistance navigating group/ensemble work due to their social challenges. Students with autism may need the opportunity to take a sensory break during a music class when the input becomes overwhelming for them. There is no challenge or disability that cannot be accommodated to support all learners involved in music education.

See tables [5.9](#), [5.10](#), and [5.11](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for music.

Culturally and Linguistically Relevant Teaching

California is a state rich in history and culture with a diverse population of students. This great diversity is a classroom asset and provides music teachers with the opportunities to create quality learning for students. With such broad diversity, teachers need to be aware of culturally and linguistically responsive pedagogy to meet the needs of these students where they are. When teachers teach with culturally and linguistically responsive pedagogy, they will be “going to where the students are culturally and linguistically, for the aim of bringing them where they need to be academically. ... Teachers jump into the pool with the learners, guide them with appropriate instruction, scaffold as necessary, and provide for independence when they are ready” (Hollie 2012).

Music teachers have a unique opportunity in creating these relationships, since they may have the same students over a period of several years, such as in elementary general music (PK–5), or through ensembles during middle school or high school. Whatever amount of time a teacher of music may have with a student, they need to grow and foster meaningful relationships with their students so learning can take place, whether the students come in with several years of background knowledge of music or none at all at any age and ability level. As James P. Comer said, which remains timeless, “No significant learning occurs without a significant relationship” (1995).

“No significant learning occurs without a significant relationship.”

**—James P. Comer, Maurice Falk Professor of Child Psychiatry
at the Yale University School of Medicine’s Child Study Center;
Associate Dean at Yale School of Medicine (1995)**

Relationships can be built in a variety of ways, such as starting with learning all students’ names. When a child knows that a teacher knows their name, they know they are visible to the teacher. This may be a great undertaking for the single-subject music teacher who teaches hundreds of students each week, but it is invaluable for creating an environment of safety and respect in which to learn music. Teachers could practice this in several ways, such as greeting each student by the door, or having a quick individual conversation with beginning orchestra students while helping them tune their instrument. The ultimate goal of communicating with students and growing these relationships is to create a collaboratively designed experience for learning in the music classroom where students can grow and shift from dependent learners to independent learners.

The following rhythmic name game can be used at any grade level at the start of a new school year to introduce students in the classroom.



Snapshot: *Building Relationships Through a Rhythm Game: Name, Name, What's Your Name?*

The teacher starts the game by having the students form a circle around the classroom. The teacher begins by patting a steady beat and speaking the entire rhyme in rhythm.

Name, name, what's your name?

Say it now, we'll play a game.

Say it high, say it low.

Any old way, but don't be slow!

The teacher then asks the students to pat along with the beat in the same way and follow the movements for high and low. Each line is spoken in rhythm by the teacher with the students echoing each line. This pattern is continued until the rhyme has been learned entirely.

The teacher explains that at the end of the rhyme, four students will say their first name and may elect to use inflections, of high or low, along with high or low movements to say their name or speak in their natural voice.

After four names have been spoken, the rhyme is spoken again in rhythm. This continues around the circle until all have said their name, including the teacher.

The Musical Identity and Changing Voices

As students grow in their individual identity they may or may not see themselves as being musical or musicians.

"Music is personal; it is a part of who we are, and it is a part of who our students are. We teach in a subject area that is integrated into the human psyche, a subject area that is a rich and vibrant reflection of our humanness."

—Vicky R. Lind and Constance L. McKoy, in *Culturally Responsive Teaching in Music Education from Understanding to Application* (2016)

The music classroom can break down these barriers and broaden these perceptions. As students grow toward adolescence, gender identity becomes part of the cultural and social identities of students. Adolescents begin to distinguish between which activities may be appropriate for which genders challenging their musical identity. When selecting instruments, students may have the misconception that some instruments are considered either masculine or feminine. Teachers must encourage a student to pursue their initial instrument preference and then provide encouragement and opportunities to hear and see role models that have broken past the stereotypes of traditional gendered instruments.

In the same way, male voices are less prevalent at the secondary ensemble levels—Lind and McKoy attribute this to Freer’s theory of “possible selves,” noting that the male changing voice may contribute negatively to the musical identity of the adolescent male wanting to avoid the vocal struggles in front of their peers (Lind and McKoy 2016; Freer 2010). There are large number of research articles that provide insight and support on the male changing voice and should be sought after by middle and high school choral teachers. However, to keep young males singing past elementary school or entice them to join once in middle school, the music experienced in the classroom must connect culturally and socially. Teachers must provide opportunities for the young vocal musician to see and hear male role models that continue to participate in choirs in high school and beyond and then provide opportunities for choral experiences. Conversely, the adolescent female singer may see herself as unimportant in the choir where the females outnumber the males, and so they perceive themselves as not as valuable or as sought after as their male peers (Lind and McKoy 2016). They too must have the opportunities to engage in smaller vocal ensembles to provide more vocal experiences.

The following snapshot is an example of a high school teacher’s approach to a student’s changing voice.



Snapshot: One Choral Teacher’s Approach to a Student’s Changing Voice

M’s brother and cousins had all been in the choirs at the local high school, so as an eighth-grader, M participated in the open auditions for the choirs at the school. What made M’s audition unique was that his voice had not yet changed. His range extended up as high as many of the program’s sopranos could sing. The choral program used a point-based audition system and M scored high enough to earn a place in one of the advanced ensembles. But over the summer his voice began to change.

Quite often, when boys sing through puberty, they retain a flexible and extended falsetto range. M had lost a few notes at the top of his register and gained a few at the bottom, so classifying him now as a tenor, instead of as a cambiata, was prudent.

Over the course of his freshman year his voice continued to change, adding even more notes in his chest register. But, because he had spent so much of his life singing

with the higher boy's voice, he continued to find it easier to match pitch, improvise, and sight-read in a higher octave.

The teacher did not take the approach of forcing M to sing exclusively in his chest voice, as his limited vocal range would have frustrated him to a point he likely would have dropped out of choir. The teacher was flexible enough to work with his voice through the transition, and M was able to have a congruous and continuous music education experience. As his voice, ears, and mind relearned how to cooperate, he became increasingly comfortable with his new "instrument."

Culturally Relevant Instruction

Given the diversity of the music classroom, all instruction should be culturally relevant to the students so that students see themselves and hear the music of their culture and social identity within their educational system. This validates the students as they see that who they are is found within the world of music and that all music, created by all people, is equally important. All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments is essential for learning in music because personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, gender expression, and sexual orientation within the music classrooms and music learning.

Note: The usage of LGBTQ+ throughout this document is intended to represent an inclusive and ever-changing spectrum and understanding of identities. Historically, the acronym included lesbian, gay, bisexual, and transgender but has continued to expand to include queer, questioning, intersex, asexual, allies, and alternative identities (LGBTQQIAA), as well as expanding concepts that may fall under this umbrella term in the future."

For additional guidance and resources, refer to the *California Health Education Framework*. According to the framework:

California EC Section 210.7 defines gender as sex and includes a person's gender identity and gender expression. *Gender identity* refers to the gender with which a person identifies and may not necessarily match an individual's sex assigned at birth. *Gender expression* refers to a person's gender-related appearance and behavior, whether or not stereotypically associated with the person's assigned sex at birth. *Sexual orientation* refers to a person's enduring pattern of romantic and sexual attraction to persons of the opposite sex or gender, the same sex or gender, or to both sexes or more than one gender. (California Department of Education 2020)

The following snapshot provides an example of a gender-fluid student's experience with a performance uniform.



Snapshot: Performance Uniforms in the Choral Ensemble

L knew she was going to join choir at the local high school. Her sibling had been in the program all four years and student L had attended every single one of the performances. In her freshman year she worked extremely hard in the introductory chorus to distinguish herself.

As L prepared for her sophomore year, she earned a place in the advanced, mixed voice chamber ensemble at the school. While the uniform for the freshman introductory chorus had been choir robes—an intentional choice to make the first uniform gender neutral—in the advanced ensembles, the uniforms provided by the school are more traditional: floor length gowns and tuxedos.

L identifies as gender fluid and was concerned about being forced to wear a dress if it made her uncomfortable. L was pleasantly surprised when she brought this concern to the choral director, that there were already music policies in place that allowed any member of the choir to wear whichever uniform (gown or tuxedo) in which they felt most comfortable performing. As long as the ensemble looked like a unified group, which is the point of having a uniform, the students were free to choose either the dress or tuxedo.

Students Who Are English Learners

California has a high number of students that are English language learners from a broad range of linguistic and cultural backgrounds. Music itself has the power to be its own language. Learning in music can level the playing field, allowing all students to be beginners as they explore singing voices, terminology, and skills together. Learning this new musical language can have a huge impact on a student's sense of success and belonging. English language instruction includes kinesthetic, aural repetition, inclusion in ensemble work, and careful monitoring of progress. Singing songs that come from other cultures that are sung in different languages can make students beam. Students are given a sense of pride while their classmates sing (and stumble over) their native language. These cultural connections can be transformative for English learners and native speakers. Students learn to empathize with one another through experiences like these.

In elementary schools, English learners should be given equal access to music classes and should be ensured that they will attend music classes. Through proactive planning by the music teacher, students will find the common denominator of music and sound to bring all learners together while singing, playing, and creating music. Music students are supported in learning English as they sing lyrics, understand context of vocabulary, identify syllabication of words and pronunciation, and collaborate with their peers. In middle and high school, English learners must be able to see themselves as members of the school ensembles. If the groups do not reflect the culture of the school, intentional recruitment of students should take place to ensure that they do. Music is for all students, regardless of language level. All students must know they are welcomed in the music classroom at all times with an acknowledgment of the various cultures that exist in the classroom, by diversifying repertoire, by singing and playing music of various cultures and genres, and connecting these to the students.

Students with Disabilities

“Differentiating educational experiences in the music classroom can benefit all learners. When planning lessons, activities, and rehearsals, considering the variant needs of students with special needs is essential.”

—Alice M. Hammel and Ryan M. Hourigan, in *Teaching Music to Students with Special Needs: A Label-Free Resource* (2017)

All students must have an equal opportunity to learn, regardless of their ability or visible or nonvisible disability. When planning music instruction, teachers must consider including students’ behavioral, emotional, physical, and sensory needs in the classroom; students’ learning styles; and how students best communicate with others.

All music learning must take place within an inclusive classroom environment providing equity and access to a diverse population. Instruction should be differentiated and personalized to meet the needs of every student in every class and/or ensemble to ensure that all students, regardless of needs or abilities, are engaging and participating in a rigorous music education.

The following snapshot provides an example of providing accommodations and modifications within elementary strings classrooms.



Snapshot: Accommodations and Modifications in the Strings Classroom

In an elementary beginning strings class, a student with developmental delays in fine motor skills is having trouble placing their fingers on the fingerboard. The student is struggling to make the connection as to which finger needs to be placed where. To provide an accommodation for the student, the teacher taps the finger that needs to be used and places it on the fingerboard, so they can begin to feel the finger they need to use. The teacher provides many similar exercises to support finger strength and agility to build the students' fine motor skills.

The teacher provides further accommodations through designing additional exercises to support the student's bowing. The bowing exercises are not combined at the same time with the fingerboard exercises. The student practices bowing rhythms on open strings, working on getting a clear tone. As a modification for the student, the teacher rewrites musical parts using only the open strings, no fingers necessary. The open string part imitates the rhythm of the rest of the music the class is playing so all students have the same rhythmic patterns.

In a second elementary beginning strings class, a student has cerebral palsy. The left side of the student's body is much weaker than the right side. The student loves being in the string class and is excited to learn the violin. With the help of the physical therapist, the teacher designed a triangle prop made from PVC pipe that comfortably rests on the student's chest to hold up the violin. This has allowed the student to hold the violin correctly. The student is able to set up the violin independently using this aid. This accommodation has made it possible for the student to play the instrument.

Social Aspects, Inclusivity, and the Importance of Preparation

The social aspect of music education lends itself well to inclusive settings. The general student population and students with disabilities alike benefit from an inclusive environment. Through proactive planning of instructional activities utilizing the guidelines of UDL and effective teaching, teachers ensure all students learn.

Where needed, make accommodations and modifications to ensure student safety. Sometimes the accommodation is that students using wheelchairs are aided around the classroom to improve their mobility. Sometimes it is necessary to have a safe space for students to use should they become overwhelmed. The most important thing is being prepared with options and choices for students based on their individual needs and letting all students know they can adjust and monitor their own capabilities as needed. In some

cases, when disabilities are labeled as severe or when students struggle with body control or communication, using music and song experience games to reach these students is an invaluable experience.

The perception of a student's ability cannot fully determine what they can or cannot do, understand, or enjoy. A study conducted by Petra Kern, Mark Wolery, and David Aldridge implemented unique greeting songs to teach students with autism independence, specifically with their transitions into their morning routine (2007). Each child had a unique song crafted by a music therapist and was composed to reflect the characteristics and traits of each individual. The study found that students improved their ability to enter the classroom, greet their peers and teacher, and engage in play activities. Also, as part of the study, the authors counted the number of students who greeted one student in particular—the number of times this student was greeted increased when the song was used (Kern, Wolery, and Aldridge 2007). Music is a powerful tool to reach and stabilize many students of many different needs and abilities.

Students with disabilities might have music classes at prescribed times to work around and meet the needs of each individual student. This could include special scheduling that requires an afternoon class if the student tends to fall asleep or have doctor appointments in the morning, or vice versa. Music classes might also have to be scheduled around nurse and/or medication times, or be flexible to teach the student around other special needs classes.

Depending on the Individualized Education Program (IEP), students with special needs might also require a full-time, designated aide. This support staff should be in the music classroom, just as they are in other academic classes, to support students in understanding and participating in the lesson. Support staff can take notes for the student, help instill a beat, adjust body and instrument position, help track music reading, or redirect the student to the task at hand. This empowers the student as they learn and engage in the collaborative nature of music. Support staff can encourage the student to connect to the music, information, and knowledge with a deeper understanding.

Appropriate physical spaces and facilities for music classes are also important, as they provide a safe physical environment optimal for learning and easy access to all students in the class. This includes but is not limited to:

- Ramps for all areas (including risers)
- Desks for wheelchairs
- Music stands and microphone stands that can lift easily and can reach every student
- Instruments that are at the correct level to play for all heights
- Space for students to move as needed

Students might also require large open spaces with a smooth floor for wheelchairs to move and a space that is void of desks so as not to impede movement, a temperature-controlled room, and special stools or chairs to sit on to play or sing.

Depending on the sensory needs of the students, some individuals might require:

- over-ear headphones or earplugs for sound protection and reducing loud noises that could overstimulate the student,
- preferential seating to help with visual needs,
- assistive or rehabilitative devices,
- a classroom amplification system, or
- special apps with a finger or arm band to instill a metronome pulse/beat for those who are hard of hearing.

Materials for all learners should be accessible, easy to read and/or hold, and meet the needs of every child. This may include:

- enlarged or Braille print for students who are visually impaired,
- digital text that can be accessed through screen readers,
- larger manipulatives for learning various concepts,
- mallets with special handles to help students who are not able to hold traditional mallets or sticks, or
- devices to hold an instrument so the learner can play, blow into, or control the valves, keys, slide, or mallets.

Every student should be in a safe and supportive learning environment. For more resources, visit the American Institutes for Research (AIR) National Center on Safe Supportive Learning Environments website (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link1>). AIR has developed several guides and training products to support schools in building and promoting safe and supportive learning environments, including How Can ESSA Help Students with Disabilities? (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link2>).

Students with disabilities should be included in performance ensembles. To provide quality instruction, information and instruction should be differentiated to ensure the student is learning, engaging positively with content and peers, and should meet the students where they are. Quality music instruction supports and maximizes student achievement.

Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and benefit from opportunities to create and explore, such as improvisation and composition. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in music.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their music. They may aspire to an image of perfection derived from the work of more accomplished musicians or cognitively “see” what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions are not perfect. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a music teacher’s intention but be frustrated when that intention is not articulated in words. Without appropriate coaching, they may feel a sense of vagueness and may be unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well—with little effort—and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in music, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in music and acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p>Recruiting Interest</p>	<ul style="list-style-type: none"> ■ Creating relationships, establishing trust, and connecting with students will help students connect to and respond to new learning opportunities and challenges. To be culturally responsive in the music classroom, music educators need to learn about and connect to the music that is already used in the everyday lives of their students. To achieve this culturally responsive classroom, music educators can connect to their students in a variety of ways, such as using music from the students’ cultures or countries or creating in-depth studies about the music from their backgrounds. Music educators can create deeper relationships with their students and families by learning about their cultures and musical backgrounds, finding ways to get their families involved in school life, and reaching out to connect through home visit programs. ■ Music educators should create an environment where students feel comfortable to take risks, make mistakes, and experiment in music. Students need to understand that making mistakes is part of the learning process as they develop musical competency. ■ Students should bring all their musical knowledge to the music classroom and incorporate their own styles and genres of music into their learning and projects.

Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p>Sustaining Effort and Persistence</p>	<ul style="list-style-type: none"> ■ Music educators need to connect their students’ new learning and prior experiences in music to make deeper connections within the music classroom. ■ Music educators can help facilitate peer partnerships to help develop collaboration. This collaborative process only furthers the artistic development of the student. ■ There should be consistent documentation of the artistic process as the students learn, such as student reflections, video recordings, audio recordings, or portfolios of drafts of student work or compositions. ■ All tasks should be scaffolded, using multiple modalities, such as auditory, visual, and kinesthetic. This scaffolding will help to reach all types of learners where they are in the learning process and in the modality that they learn best. ■ Using strategies to deepen the rigor, such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: “Throughout time, how has music reflected the culture or history from which it comes from?” or, “How does the cultural or historical context of a piece of music evoke meaning or create meaning for the performer or for the audience? Would the meaning of this piece be changed if you didn’t know what context it was composed in?” ■ Provide music students with opportunities to think about their music on a more advanced level. For example, in a composition class, encourage students to think of new chord progressions or try a different technique than they had previously used—not following the norm and trying something new. Or in an ensemble classroom, ask students to derive the meaning of a nonprogrammatic piece of music and determine how they will perform that piece using different elements of music to evoke their meaning to their audience in a performance.

Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
Self-regulation	<ul style="list-style-type: none"><li data-bbox="396 306 1479 474">■ Music educators need to acknowledge the effort of their students, providing positive feedback that also leads them to the areas they need to grow in or rethink. They can “recast” a student’s response by gently guiding them into their thinking.<li data-bbox="396 489 1520 651">■ Music educators should use technology, whether audio or video, to record the development of their students playing or singing for self-reflection within the class, both of personal performance and of ensemble performance.

Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Perception	<ul style="list-style-type: none"> ■ Use multisensory modalities including visual, auditory, and kinesthetic learning. ■ Speak, chant, or sing the note values and rhythms of the musical phrase to support students in connecting terminology and presentation. ■ Presentation of research and musical ideas can be written, auditory, or pictorially displayed. ■ Include short videos, visuals, recordings, listening maps, other manipulatives (popsicle sticks, etc.), and graphic organizers in music instruction. ■ Provide written prompts, visual scores, or verbal prompts in the creation, rehearsal, and performance of solos, as well as for small and/or large ensembles. ■ Vocalize and physicalize beat, rhythm, and pitch while creating, reading, and producing music. For example, the teacher might speak the rhythm pattern: “ti-ti, ta, ti-ti, ti-ti,” as the students pat the rhythm. Students could also walk to the beat while speaking and/or clapping the rhythm patterns. ■ While singing, students can use <i>solfege hand signs</i> to support melodic direction and pitch accuracy. ■ Students notate rhythm or beat patterns with stick notation to visualize the music. If an interactive whiteboard is available, students can drag/move patterns to create complete rhythms. ■ To internalize pulse, a teacher can lightly tap the beat/pulse on the shoulder as the student plays or sings. ■ Students stand to sing and gently rock from side to side to feel the pulse while singing and/or playing. ■ Track the music as it moves from left to right. Partners can track music as a small team, or if projected, teachers/students can track the music or lyrics with a pointing device. ■ For students with visual impairment, the teacher or peers use precise language to describe a video of those making music.

Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Perception <i>(continued)</i></p>	<ul style="list-style-type: none"> ■ Teachers enlarge notation or lyrics to ensure all students can read the music (either for individuals or with the entire class using digital projection). Enlargements of the lyrics or any types of notation on an interactive whiteboard, projector, or chart paper assist the whole class as they go over challenging passages. Students can work with partners for the independent portion of reading music or reading about music and activities; they are given direct access to a range of dictionaries, digital text/screen readers, and other devices such as picture dictionaries and bilingual glossaries. ■ If the student is bothered by loud sounds, students can wear over-ear headphones to lessen the effect. Students can also wear headphones or ear buds to listen to music, recordings, etc. without distractions. ■ Use movement to internalize and reproduce various elements of music. ■ Provide digital tablets loaded with instrument apps for students to play various instruments with the touch of a finger. ■ Where possible, students may independently utilize a device with internet connection where they can access bookmarked resources such as online and interactive music websites that support learning how to read music, learning about various compositions or composers, and creating music.
<p>Language and Symbols</p>	<ul style="list-style-type: none"> ■ Label music, instruments, and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use. Place small percussion on tables that are covered with paper and trace the instrument shapes on the paper so students can access and return instruments easily. ■ Encourage research of musical concepts through pictures and symbols as well as by performing and describing the music. Invite students to write about the music using developmentally appropriate text and resources. ■ Display the elements of music in the classroom in written and symbolic language, in braille or audio for student reference.

Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Language and Symbols <i>(continued)</i></p>	<ul style="list-style-type: none"> ■ Word walls that also provide a visual definition of the term, co-created with students and organized by the elements of music (dynamics, tempo, etc.), genres, or types of music provide ownership and support students in making connections to music terminology. For example, a music word wall could be organized according to the element of music tempo, and students could draw pictures of items that can be identified by various tempo terms. Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that teachers and students can physically take words off the word wall and display them for discussion or to illustrate or express musical ideas. Invite students to point to the various words throughout the lessons and to expand the lists as needed. ■ Number the parts of any given task by using finger counting or a numbered list so that students can check for completion as they work. Check for understanding with questions before moving students to independent practice. ■ When exposing all students to more complex, nonfiction printed materials (such as performances, composer interviews, musicians' biographies, interviews, or critical reviews), teachers attend to the language demands of the text. Teachers identify how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, listening examples, or other clues that can help students identify and decode what is most important about a text (number the lines, number the paragraphs, assign small portions to jigsaw the reading where the class divides the reading into small chunks and then regroups to share what they have learned). Teachers use online apps to support formatting of text, as needed and provide written materials in digital text that can be accessed through screen readers.
<p>Comprehension</p>	<ul style="list-style-type: none"> ■ Start with a common experience (video, hands-on activity, listening examples, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions about music. ■ Use various graphic organizers for thinking and writing about music content (Venn diagrams to compare and contrast music, KWL/ KWHL charts, Frayer's Model) to provide development of inquiry process and ownership of learning.

Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p>Comprehension <i>(continued)</i></p>	<ul style="list-style-type: none"> <li data-bbox="396 304 1507 766">■ Teacher and peer modeling provide students with opportunities to visually see what is expected of them and encourages participation. When giving instructions for a procedure, an activity, a performance or listening task, the teacher makes sure to model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As they say it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to demonstrate the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task. <li data-bbox="396 787 1507 1333">■ Graphic organizers, such as sentence starters or language frames, support authentic discussion by promoting student conversation related to the task. For example, a graphic organizer could include a series of boxes where each music task contains a sentence starter such as, “We can create a variation of the song, [title of selected song], by changing the (pitch/rhythm/tempo/dynamics) of music.” The language in the graphic organizer is used by the teacher while explaining and modeling the music task. The purpose of these graphic organizers or process charts is to support student engagement and active language use. They may also provide interesting information and context for the student and work as a formative assessment tool that can help teachers make future instructional choices. <li data-bbox="396 1354 1507 1690">■ Provide a language-rich environment for music students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Children can also be asked to act out parts of the text. For example, students might create/compose/perform music to embody an element of the story, such as a rolling wave of water or a howling wind that might become part of a composition. <li data-bbox="396 1711 1507 1816">■ Create online folders where students can access music or lyrics to quickly enlarge all that is needed, or for students to review between lessons.

Table 5.11: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
Physical Action	<ul style="list-style-type: none">■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in music class, addressing general academic words, music-specific words and phrases, and music-specific meanings of multiple-meaning words. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color-coding, and pictures when possible, plan for multiple meaningful exposures to the words.■ Give opportunities to use the words in speaking and writing in the music class. For example, students can use the academic language of music through authentic music tasks, in speaking and in writing. Or teachers can ask students to plan and execute an eight-measure phrase where they must choose from a menu of different note values and rhythms. Teachers can ask students to write down the phrase or to organize a series of small, color-coded cards with the names of the note values and rhythms before they perform their phrase. This is a way to check for understanding and reinforce the connection between the words and the physical actions.

Table 5.11: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<p>Expression and Communication</p>	<ul style="list-style-type: none"> ■ Speak, chant, or sing the note values and rhythms of the musical phrase to support students in connecting terminology and presentation. ■ Presentation of research and musical ideas can be written, auditory, or pictorially displayed. ■ Use technology, if applicable, to record pictures/video and written narrative on the music-making process. ■ Provide alternative ways of expressing and communicating musical choices through written words, pictures, symbols, assistive technology, demonstration, or auditory choices. ■ Provide daily opportunities for students to talk about content through collaborative musical tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. For example, students could be asked to create a musical phrase that incorporates at least 16 measures of note values and rhythms learned in class, two original variations, and at least 16 measures of a countermelody. Make sure to model all the elements of the task (see “Modeling” above). In addition, it may be helpful to pair students who speak the same home language so they can support one another. For example, they can translate and/or discuss their ideas in their home language prior to sharing with the whole class. ■ Accommodate movement, singing, and playing limitations and restrictions as indicated on health and wellness forms (heart conditions, allergies, asthma, or other physically limiting conditions.) ■ Accommodate differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.
<p>Executive Functions</p>	<ul style="list-style-type: none"> ■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of music class language and structure. ■ Develop content-specific goals and accommodations based on the student’s IEP and consultation with the Special Education teacher.

Considerations for Instruction in Music

“Some people think music education is a privilege, but I think it’s essential to being human.”

—Jewel, singer-songwriter

Approaches and Methodologies in Music

Elementary music instruction by general classroom teachers and elementary music teachers is often built on music education methodologies, such as: Dalcroze, Gordon, Kodaly, Orff, or Suzuki. However, these methodologies are not limited to use only at the elementary level and are also useful in secondary music classes to address students’ music literacy gaps. While these methodologies come from different cultures and times in history, they all share a common thought while working with students: all musical knowledge must be rooted in experience for students to have a comprehensive understanding of the skill or concept. For example, in all of the methodologies listed above, students sing songs, chant rhythms, play instruments, or create movements to music to authentically experience the learning through multiple modalities. The experience gives meaning to the content as well as a place to organize the skill or concept in their minds. Regardless of methodologies, students learn best when content is connected, authentic, and experiential as articulated through the *California Arts Standards* performance standards in music.

Teachers’ selection of approaches and methodologies will depend on their determination of the best approach to use based on the needs, assumptions, abilities, tools, and, most importantly, the ultimate objective of the instruction. The choice of approach determines the instructional plans and strategies that will be used to achieve lesson and course objectives. Within the approach teachers will use various techniques to accomplish an immediate objective, which can be in the form of an exercise or specific activity designed to focus on the objective. The following methodologies are commonly used in music instruction.

The Dalcroze Method/Dalcroze Eurhythmics

Dalcroze Eurhythmics, as it is also known, teaches the concepts of rhythm, structure, and musical expression using movement, a nonverbal form of communication, to teach music, a nonverbal art form. Students gain control over their bodies, becoming freer to express creatively both physically and musically. The musical concept is often introduced through movement first before students learn about the visual representation. The Dalcroze method uses Solfege, as Kodaly, training the eyes, ears, and voice, enabling the student to listen to music and transcribe what they hear on paper. Conversely, when viewing written music, the student hears it internally (audiates) before producing sound with voice or

instrument. This method allows students to gain physical awareness and experience the music through the body and in a playful manner, making musical concepts more tangible.

Gordon’s Music Learning Theory

Gordon’s Music Learning Theory examines how humans learn when they learn music, which was derived by extensive research by Gordon and others in his field. Gordon advocates teaching musicianship through audiation, which is how music is perceived and processed in students’ minds. According to Gordon, “Audiation is the foundation of musicianship. It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing ‘by ear,’ improvising, composing, or notating music” (The Gordon Institute for Music Learning 2019). Essentially, this is thinking of music in terms of a language, so students are either hearing the music in real time or imagining the sounds of music in their minds. This is the process by which when hearing a piece of music, students can predict what will come next just by the context of the melodic and harmonic contours they are hearing.

In the context of the *California Arts Standards* in music, Gordon’s development of audiation can be found in the artistic process of Creating, where students have opportunities to imagine, plan and make, evaluate and refine, and present their original compositions. To be able to do this, students must have the ability to audiate in their minds the sounds they want to include in their compositions, and an overall feeling they want to convey to their audience by their choice of tonality and expressive techniques.

The following snapshot provides an example of using Gordon’s Music Learning Theory in an intermediate orchestra working on the Creating artistic process.



Snapshot: Gordon’s Music Learning Theory Intermediate Orchestra Example—Creating

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Process Component: Imagine

Performance Standard: Int.MU:E.Cr1 Compose and **improvise** ideas for **melodies** and **rhythmic passages** based on characteristics(s) of music or text(s) studied in rehearsal.

Toward the end of the year, intermediate orchestra students are developing deeper cognitive processes for imagining and composing their own music. Students are asked

to create an eight-measure melodic phrase that evokes the same mystical, spooky, mysterious style in a piece of music they are currently studying in their orchestra ensemble. Students understand there is not a straight single path to composition, and their way to composing is the way that works best in their own mind.

To begin conceptualizing a composition, students begin the composition process through audiation to hear their composition within their own minds. Students are given time and can work with a partner bouncing their musical ideas off each other, or use a recording device to capture their musical ideas. Students may choose to record themselves improvising on their instrument as they develop their musical idea further.

Others may choose to entirely audiate the music in their head before capturing it through writing it down in standard notation, iconic notation, or on music notation software. Others may write down different bits and pieces of a melody before putting them together into one cohesive musical phrase. These processes are different forms of audiation, experiencing the pitch and the rhythm, whether in their mind's eye or in real time performing on their instrument, or conveyed on paper or a screen.

The Kodaly Method

The Kodaly method, much like the others, begins with students experiencing music through listening, singing, and movement. The Kodaly method uses the *solfege* hand signs created by John Curwen in 1843 to verbalize and localize pitch as well as syllables to identify and internalize rhythm, such as *ta* and *ti-ti*, to help students understand note values. Kodaly uses singing as a fundamental part of music learning to develop the inner ear by using hand signs and syllables of *do*, *re*, *mi* to reinforce pitch. Musical concepts become internalized in the body, facilitating learning and improving intonation, rhythm skills, and music literacy.

The following snapshot is an example of using the Kodaly method using recorders.



Snapshot: Example of Using the Kodaly Method with Recorders— Third-Grade Music Class

PERFORMING—Anchor Standard 5 Performing: Develop and refine artistic techniques and work for presentation.

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

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

Process Components: Rehearse, Evaluate, and Refine

Performance Standard 3.MU:PR5 b. Rehearse to **refine technical accuracy, expressive qualities**, and identified **performance** challenges.

Third-grade students sight-read a new recorder song following a specific rehearsal process using “Speak-Sing-Play.”

Speak

The student’s first attempt in sight reading will focus on the rhythm. Students focus on their individual book or the projected written music overhead for the students to read and follow along together. Students use rhythmic names: “ta” for quarter notes, “ti-ti” for eighth notes, “to-o” for half notes and “to-o-o-o” for whole notes. The students speak the rhythm throughout the musical line, with the teacher carefully listening for rhythmic challenges. The teacher asks the students, “What did you hear?” “Was our rhythm accurate?” “What challenged us rhythmically?” Students discuss with an elbow partner and then as a whole class. The students are asked, “What can we do to help with the rhythm sections that are challenging?” (Isolate that measure or rhythm and slow the tempo down until it can be spoken accurately.) Speaking the rhythm will be repeated and practiced to build accuracy.

Sing

Once the rhythm is spoken accurately students practice speaking the note names of the piece, moving their fingers on the recorder showing the correct fingers. After achieving accuracy, the students transfer the spoken note names to singing the note names with the correct rhythmic values, moving their fingers on the recorder to reinforce B, A, and G as they appear in the song.

To check for understanding, students sing and finger the notes with a partner, the partner checking for correct rhythm, correct note names, and accuracy of finger placement on the recorder.

Play

Once a level of proficiency is achieved, the students play the song on the recorder and the rehearsal and refinement process is started again with this added component.

The Orff Schulwerk Method

Orff Schulwerk invites the students to be composers and to engage in the process of creating, playing, moving, singing, and improvising music. This creative process can be used TK–12 to ensure active engagement with content and to support authentic application of knowledge. While the material and levels of music difficulty should change

for each grade level, the teacher’s role—to facilitate and activate learning in every student—does not change. Small to large ensembles at any age level can be taught as Orff Schulwerk is taught, and this active learning truly provides deep learning and application of musical knowledge, as well as creative and critical thinking. Through the Orff Schulwerk method, students integrate singing, speech, movement, body percussion, relative pitched percussion, pitched mallet percussion, and recorders to create and perform music. Rhythm is taught through rhythm syllables as used in the Kodaly Method, such as *ta* and *ti-ti*, and pitch is learned through a gradual application and expansion of pentatonic scales to full diatonic scales.

The following vignette is an example of using the Orff Schulwerk method at the second-grade level.



Vignette: *Orff Schulwerk Example—Second Grade*

PERFORMING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation

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

Essential Question: How do performers interpret musical works?

Process Component: Select

Performance Standard 2.MU:Pr4.3 a. Demonstrate understanding of **expressive qualities** (such as voice quality, **dynamics**, and **tempo**) and how **creators** use them to convey **expressive intent**.

The teacher makes the decision to use a poem about weather in teaching the students about the expressive qualities in music. The poem selected has potential for rhythmic movement and is metered so it can be recited in time as the students play music and move. The students are given the poem about weather and the teacher guides the students in reading the poem as a class.

Students identify words that provide action and as a class collaborate and demonstrate two to four possible movements that correlate and express the words and/or feeling/ tone of the poem. The students connect these movements together to create a longer movement phrase.

The class discusses how the movement of the bodies can reflect the expressive intent of the words in the poem, or the overall feeling of the poem and how bodies should move in relation to the feeling that the words provide, using energy, tempo, and dynamics.

The students are asked to compose a two- or four-count rhythm pattern on drums, using chosen words of the poem for the rhythmic ostinato. The students choose one or two words that provide a definite rhythm/rap. They clap, practice, notate, write the syllable of the words underneath the rhythm pattern, and chant with the drumming. Students and teacher play the pattern on a drum while chanting the words. They practice and then some students are asked to dance their longer movement phrase in time to the drum. The students practice again and adjust.

The class discusses how the poem will be performed with the rhythmic ostinato and words, over the poem, with the dancing. The students identify when the rhythmic ostinato should be played, as well as when the movement phrase/dance should start and end. This is all determined within the context of the poem as read and spoken by the class. Some students practice reading the poem, some the rhythmic ostinato, and others the movement phrase. Students rehearse and adjust as needed. Students rotate through the various pieces to ensure everyone has had a chance to experience each part.

Some students are asked to add small percussion and additional timbres to create a tone poem. The students discuss and determine where the timbres/sounds can be played while the poem is read, and why those timbres are chosen in association with the words. These timbres will be played in addition to the rhythmic ostinato and the dance phrase.

The students as a class decide who wants to recite the poem, who wants to play small percussion to create the tone poem, who wants to play the drum ostinato, and who wants to dance.

The entire piece is practiced, adjusted, reflected upon, and performed.

A final discussion is held regarding the intent of the words of the poem and the class identifies how the resulting performance expressed this intent.

The Suzuki Method

Students, regardless of age or when they begin to be part of an ensemble, should begin to learn music the same way we acquire language. Humans acquire language first through listening, then trying to speak and create sounds, and only then after that learning to read words. This pedagogical approach is found in the Suzuki method. In the same way our brains acquire language, our students' brains can process the language of music. Students need opportunities to listen to music, and to learn how to listen and what to listen for. Students need auditory examples of the instrument they are learning to play. Students can envision the kind of sound they want to emulate and discover it within themselves or on their instrument. When students make the connection with sound and their ear, their minds can process written notation, traditional or symbolic, on a page or screen.

Elements of the Suzuki method work within the instrumental classroom setting. For example, in a beginning string class, students learn by ear and by rote to begin playing their instrument. They are focused on the sound and how the instrument feels in their hands, without attending to reading music in standard or iconic notation on a page. In the first few lessons, students learn to hold their bow and play various rhythms on open strings, echoing their teacher. They are able to discern a good tone and focus on the mechanics of playing. Students make connections about sounds and rhythms before seeing them on the page, developing an aural model that will aid in their string development throughout all their years in orchestra. As students start learning to read music, they are able to link their prior learning to the new symbol system.

The following snapshot is an example of using the Suzuki method in a beginning string class.



Snapshot: Suzuki Example in a Beginning String Class

PERFORMING—Anchor Standard 6: Convey meaning through the presentation of artistic work.

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

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

Process Component: Present

Performance Standard: Nov.MU:E.Pr6 a. Demonstrate attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.

Within the Suzuki method, listening plays a large role in development on a stringed instrument. At the Novice level, orchestra students need to build an aural model of what sound they want to create, as well as reflect on their own progress of developing their musicianship and technical skills on their instrument.

When beginning studying a new piece of music, orchestra students listen to a variety of recordings of the piece, such as the recording from the music publisher, and those of other ensembles their age and ability level. Individually or as a class, they write and discuss their ideas on what meaning they want to convey to the audience through their playing.

When they first start rehearsing, students record their practice, then reflect on what was played well and what they will need to do to improve. This process is repeated many times during the study of the piece, and students formally write about their analysis of their progress, and informally discuss their progress with one another. Based on their determinations, they plan their practice to bring the piece of music to a performance-ready point. Students discuss and determine criteria to decide when a piece of music is ready to perform, and what they will hear in their own recording which will reflect that they are ready.

World Music Pedagogy

World music pedagogy is “an emerging instruction approach that considers ‘how’ culturally diverse music can be included in the curriculum in ways that honor both the original cultural setting of the music and the new instructional culture that emerges when this music is brought to life in an educational setting” (Mellizo 2019). Teachers can seek out recognized culturally sensitive world music pedagogy resources, such as Smithsonian Folkways (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link3>), to expand their own knowledge of such pedagogies.

Using this type of pedagogy engages students in actively listening to music from cultures that may be unfamiliar to them; this can be through audio recordings, video recordings, allowing students to sing along, clap along, or pat along as they become familiar with the music. As students become confident in the music, they are given opportunities to recreate the music through their own performance, eventually composing or improvising sounds and structures of the musical culture being studied (Roberts and Beegle 2018).

When designing instruction to support all learners, teachers must determine the best approach, method, or pedagogy to use based on the needs, assumptions, abilities, tools, and, most importantly, the ultimate objective of the instruction.

Safe Studio/Creative Environments in Music

A music learning environment can be a safe space for students who may struggle in other areas academically or socially. Creative environments should be set to fit the needs of the arts discipline that is being taught. For music learning at the elementary level, this generally means ample open space. An ideal starting point for a creative environment is a designated space, which may be a classroom that allows teachers to control and alter the space to suit the need of each individual class.

If space is limited and music learning is “pushing in” to regular classrooms, changes must be made so the space can serve the purpose of a designated music classroom. Establishing procedures for rearranging rooms to serve as a musical learning space can be crucial to the stability of a classroom culture. Procedures can be as simple as entering the room

and coming to the carpet space or as complex as moving and arranging furniture in an orderly and safe fashion. It is important that students have the procedure modeled for them, followed by an opportunity to practice. As with most procedures, frequent review is needed for maximum effectiveness.

Creative environments need to be tailored for the creative activity. A music education learning setting should be a flexible space that allows for bodies to move and interact with equipment, without barriers. If there is not enough space for students to move or follow all directions, it is more efficient to pause a lesson and make the necessary changes rather than trying to persist with the limitation.

Creative environments should also fit the creators. While some classes are perfectly comfortable sitting on the carpet regardless of their age, other students can be uncomfortable or even embarrassed, which can be a barrier to developing a creative mindset. This also supports collaboration allowing students, regardless of the ensemble, to move about freely while listening and supporting their peers or break into smaller groups to work and learn flexibly.

Quality creative environments are intentionally planned to encourage dialogue, collaboration, and an authentic sharing of ideas, knowledge, and opinions. This environment is collaborative in nature and has a shared leadership that encourages all to step forward and be a part of the conversation and creation process. Members of the creative environment encourage others to share and they help one another fluidly, knowing that no single individual is more important than the next, but that together they create the strongest team or ensemble. All humans want to be seen and heard and to participate in a positive creative environment that supports these very needs.

Access to Technology for Multiple Musical Purposes

Music is universal. All cultures and humans create music, and as humans have evolved, so have the tools through which music is both made and recorded. From rocks to ancient vulture-bone flutes, mandolins, and electric guitars, to the progression of tools needed to document lyrics or record sound, each new generation brings with it the expressions, genres, culture, and sounds of the past and mixes these with those that are current and of the possible future (Owen 2009). Music technology is an integral part of the creative arts economy and contributes to the creative arts industries every day, such as recording businesses and commerce. Music making, creation, documentation, and recording as a part of culture all change, as do humans. With new tools come new responsibilities, while honoring the professional integrity, intellectual property, safety, and all areas connected to arts and creativity in the digital world. Because technology is constantly changing, it is imperative that all subject matter teach and continually reinforce media literacy skills to ensure positive use and engagement for all.

The use of technology as a digital instrument is also important for students with disabilities. Given that music should be for all students, digital instruments or tools can be the entry point

for those individuals who need extra supports to play various instruments because of the instrument's physical demand of the player. Digital instruments on tablets can be played with a touch and immediately integrate a student of any physical capability into an ensemble.

Computers, tablets, recording devices, and the internet provide a worldwide digital platform for performance, reflection, and assessment. Here, students share their work with their peers, family, and if desired or appropriate, the world. Students can also store and access their work for personal and ensemble reflection and assessment, and to maintain a portfolio to document learning and growth.

While students learn to effectively select technologies to express, communicate, and respond creatively to the world around them, the focus of the learning is not on the tool or software. Teachers must balance the time students spend on learning the "tool" with the time needed to develop artistic knowledge and sensibilities. Students must have time to experiment, innovate, and explore the possibilities technologies bring to creating to determine the best tool and approach to their creative work.

Materials and Equipment in Music

According to Hollie, "the classroom environment has to provide resources rich in context, in terms of instructional materials. This includes relevant, validating, and affirming high-interest instructional resources that enhance student engagement in the learning process" (2012). Proper materials for a music classroom/program include instruments, sheet music, resource books for teachers, music stands, appropriate chairs, and access to technology. Requirements for music materials and equipment at the elementary level can range from a simple tub or cabinet full of basic instruments to a fully funded 1:1 instrumental program. While there is a broad range of quality instruments from many cultural settings that captures the students' attention and fuels their imaginations, it is still possible to have an incredible music program with minimal supplies. When planning to provide resources for music classrooms, it is important to keep in mind that the quality of a program is not solely determined by its supplies—it is determined by the quality of instruction.

At the primary level students are intrigued by nearly anything that can be used to make music. Small percussion instruments, such as hand drums, rhythm sticks, tambourines, and found sounds, can be used by students to provide hands-on musical experiences and rhythmic accompaniments to classroom songs and games with almost immediate pay off. As students increase their musical skills and knowledge, the challenges must also increase in technical elements, expressive elements, and ensemble playing.

Elementary and middle school classrooms should be equipped with many different instruments. The classroom should have student- and teacher-created norms to ensure the proper and respectful use of the instruments as well as all materials and equipment. The norms should help students understand that learning in music requires respect, careful attention, and responsibility to the space, instruments, and other tools. Every classroom should have numerous timbres of relative pitched small percussion that will support

soundscapes, percussion ensembles, and creative music making as students learn to play in beginning ensembles that can also accompany spoken text or lyrics from songs. The drum is culturally universal, existing in almost all cultures in many different shapes made of materials unique to the environment. Hand drums of various sizes are the stepping-stones to larger ensembles and can also be used to accompany musicians and teach music of the world.

To support melodic and harmonic development, composition, and accompaniment, absolute pitched percussion instruments, such as the basic guitars, ukuleles, metallophones, xylophones, recorders, and keyboards should be in the classroom and available for use at any time. These standard instruments support music creation by and for all individuals and can be easily adapted for any student.

Additionally, digital devices that house digital instruments also have a place in the classroom and can be integrated easily into any ensemble, allowing new (or traditional) sounds and tools to be a part of music education. These digital instruments can also take the place of instruments that might not exist in the classroom due to budget constraints, and can be easily played and integrated into any acoustic ensemble with the proper amplification. Digital tools may also include computers, midi keyboards, push devices, tuners, monitors/speakers, and the infinite applications found on handheld devices that can support and enhance classroom instruction. Digital instruments also support learners who might otherwise be restricted by an instrument's physical demand of the player.

Computers and/or tablets are used as an instrument and tool for music composition and are as important as a physical instrument because the computer creates the music with student input. Music composition classes use computers and/or tablets for composing with additional programs or online platforms, and computers are the least-restrictive instrument and tool for all to access and take part in this art form.

The technology must match the intent of the course or the instructional unit. Teachers must determine if they have access to the appropriate equipment needed for their program. Some of the tools needed for a music course or class include tools that can record video, tripods, microphones (if sound is to be included and not accessible on the recording device), computers or other tools to be used in editing, and the necessary related software. Teachers may need a mix of digital technologies, computers, software, printers, paper, as well as physical tools to expand, combine, or hone the students' creative capacities. In these and other classes that are utilizing electronic tools, it is critical the classroom or studio space is set up with an appropriate number of power outlets that meet safety codes. Districts and schools can provide guidance related to local safety and fire codes. See chapter nine, "Implementing Effective Arts Education," for additional information related to safety considerations.

Teachers need to be able to determine when the highest-quality equipment is needed and when equipment of a lesser quality will function just as well for the intended learning. Most equipment providers to school situations have supports, guides, and often personnel that can be helpful to the teacher when determining equipment needs. Online websites

and educational journals can be sources of additional information and guidance on the selection of equipment.

With appropriate materials and equipment, students experience a safe and trusting classroom environment that is positive and open so that all learners can be themselves to share and express their ideas freely. A true creative environment invites everyone to brainstorm, generate, and share ideas, and to create and expand upon what is given or in place. Within this environment constructive support invites students to participate in the process of creating and refining their ideas and work to find the best possible solutions or outcomes for the individual and/or the ensemble. This free exchange of thoughts and creativity creates trust among all learners to engage with music on a level that is unique to each individual and beyond a black note on white paper. This exchange taps into the creative human potential, further developing personal ownership of music learning as it supports self-efficacy.

Appropriate Teaching and Performing Facilities in Music

The *California Arts Standards* in music require students to perform in a variety of venues. To accomplish this, schools and school districts must provide areas for students to present and perform their music, both formally and informally. Performance spaces that are acoustically appropriate for various instruments are ideal for music so that each expressive and technical aspect can be heard and communicated by the students. Performance and rehearsal spaces must include enough space for various decibel levels safe for hearing. The theater should be representative of what they would have in the professional world. A stage with curtains and lights with theater seating gives students a glimpse into a performing world outside of their school, and what they could aspire to continue doing throughout their lives.

Every music classroom needs safe and working teaching facilities that include the teaching items that are found in other academic classrooms, from LCD projectors and smart boards to projection devices and screen, and whiteboards for writing and posting work, outcomes, and assignments. Music rooms also need walls to display student work and easily accessible storage units that can hold the many unique instruments found in the classroom. Digital projection tools, screens, or monitors for viewing videos, and a quality sound system encourage and support student engagement and interaction with material and content and support the learner to hear and visualize the concepts of sounds into concrete representations. Teachers should also have their own voice projection system to support the continual talking and singing that happens in every music classroom. This will also help students hear the teacher in the various spaces where classes are held.

Every class needs to have a functioning space that will allow the students to move, create, and make music, as well as chairs and lap boards for writing. Ensembles need appropriate posture chairs and music stands that will hold the music and the weight of classroom music books or reading devices. In addition to the size of the space, the height of the room

to hold or disperse the dynamic level of sound is important. Small rooms with low ceilings and loud ensembles can cause hearing damage over time and require hearing protection for both students and teachers. The Occupational Safety and Health Administration (OSHA) fact sheet, "Laboratory Safety Noise (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link4>)," provides guidance for proper hearing care. Music education requires a space and place that will invite students to engage in music using their bodies and instruments and to create, learn, and play safely.

Without a dedicated music room in a school, many of the creative opportunities for students may be stifled because the teacher will not have a place to safely store resources, such as music scores and instruments. Without a classroom, single-subject music teachers may not have access to a place to safely store technology, such as computers, recording equipment, or other devices.

Primary Sources in Music

The historical and cultural connection with music is vast and documented through thousands of primary sources. These valuable resources are available in numerous books, museums, and websites. Primary sources include creative works, original documents, and artifacts that define a culture and provide insight on a time and place in history. The largest holding of primary sources in the world that is accessible to the general public is held in the Library of Congress, with "millions of books, recordings, photographs, newspapers, maps, and manuscripts" (n.d.a). Primary music sources provide a glimpse of the real life, culture, and history of music, and bring life to the study of music.

With primary sources, students and teachers can understand an event, item in time, construct knowledge, integrate information, and create connections to people and events to illuminate history as a living moment. Using primary sources also encourages students to think critically and further research information surrounding the music or topic, as music, art, or artifacts rarely stand in isolation and are usually connected to additional significant events. This critical thinking process requires students to view and identify academically oriented websites and determine if sources are authentic, and, if so, understand how is this determined.

Primary sources also invite the student to make personal connections and empathize, helping to foster understanding of people and situations with a wider perspective. This connection of the learner to the actual creator of the music brings students closer to the person who created the music, which develops empathy as the composer or performer is placed in real time with the music.

Primary sources in music provide a cache of knowledge for students. When given the opportunity to work with primary sources, students can experience living history and expand their minds into the world outside the walls of their classroom. Access to these raw primary sources, such as original musical manuscripts, historical recordings, journal entries, diaries, letters, or historical newspaper articles, allows students to deepen their understanding of the musical concept, period, piece, or idea they are studying.

Library of Congress

There are many ways for students and teachers to freely access primary sources, such as the Library of Congress. The Library of Congress has a deep trove of primary sources for teachers and students to dive into, which can bring music history alive in the classroom. The National Association for Music Education (NAfME) has also worked with the Library of Congress to develop units of study for each of the five sets of performance standards for music, at each grade level or proficiency. NAfME began this work in 2016, using the artistic process of responding from the 2014 National Core Arts Standards, on which the *California Arts Standards* are based. Through these units, “students are engaged in listening to, analyzing, and responding via written work, dialogue, research, composition, and performance to music” (National Association for Music Education 2019a).

Using and analyzing these primary sources, according to the Library of Congress, “gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills” (n.d.b).

The following vignette is selected from one of five levels of orchestra units developed by the National Association for Music Education. Note, the enduring understandings, essential questions, and performance standards used in this vignette remain the same as in the *California Arts Standards* Ensemble Responding performance standards. The NCAS Ensemble Connecting performance standards are different than the *California Arts Standards* Connecting, which were changed to fit the California context.



Vignette: Orchestra Responding Sample Unit—Proficient Level

Sources: Developed by NAfME as part of the Teaching with Primary Sources Project (2019a); Library of Congress (n.d.c)

Overview of NAfME/Library of Congress Responding Units

These units are based on the 2014 National Music Standards. These standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three artistic processes of Creating, Performing, and Responding while aligning with the ideals of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress Teaching with Primary Sources Unit is aligned with the artistic process of Responding, defined as understanding and evaluating how music conveys meaning. Through use of inquiry-based instructional strategies linked to

essential questions inherent in the Responding process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each unit explores a different aspect of storytelling through music.

Overview of Orchestra Responding Unit, Proficient Level

All music tells a story, and music has always been part of the history of humanity and storytelling. The story can change depending on the listener, the performer, or the context of the piece. Throughout this unit, students will explore the ideas of how music can tell their own personal story, determine the story and intent a composer wants to convey through a piece of music, and decide how to express story through their own ensemble performance using musical choice and the elements of music. Students will be challenged to continually ask the compelling question: What story are we telling? Students will also explore the idea that a story can be programmatic and suggestive within a music piece, or it can be completely subjective within other pieces of music. By the end of this unit, students will have a deep understanding of the richness that music brings to our lives through the varying stories it tells, how it influences their own musical choices and understandings, and how it influences the purpose of a performance of their own ensemble. Students will ultimately rediscover how music tells their own individual story, and that music is part of who they are.

This unit contains six lessons, varying in length from about 30–60 minutes each, that are designed to be embedded within a traditional ensemble rehearsal schedule. These lessons are flexible and can be split apart and done over the course of several days as time allows within rehearsal. This unit includes optional extension opportunities to further student learning and opportunities to create, perform, connect, and explore. These lessons will enrich students' understanding of the role of music as their own story and inform their performance as an ensemble to tell a story to their audience.

Prerequisite Skills

For students to be successful in the unit, they will need prior knowledge and experiences in the following:

- Students can make musical selections and justify and describe the reasoning for their selections.

- Students understand how music is influenced by interests, experiences, understandings, and purposes.
- Students know the musical elements of tempo, form, dynamics, tonality, instrumentation, articulation, melody, and harmony.
- Students have basic research and inquiry skills, and know how to access credible sources.
- Students have access to technology for word processing or video.

Proficient Level Descriptors

Students at the Proficient level have developed the foundational, technical, and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation, make appropriate choices with some support, and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture, and other learning.

Embedded Inquiry Model

Inquiry for this unit is deeply tied to the essential questions and enduring understandings inspired by the NAFME core arts responding standards. The goal of inquiry-based learning is to encourage students to observe, question, and reflect. They can ask Who? What? Where? When? Why? How? They can hypothesize, investigate, explain, and collaborate with others. They can think critically about assumptions and share and receive feedback from peers. This exploration supports students in developing musical understanding and the twenty-first century dispositions of inquisitiveness, persistence, collaboration, flexibility, creativity, openness, and self-reflection.

The formative and summative assessment resource sheets included in this unit utilize the **Visible Thinking** inquiry model (hear, think, wonder) and **KWL strategies** (Know, Wonder, Learn).

National Coalition for Core Arts Standards (2014)

The responding artistic processes addressed in this lesson unit are displayed below.

Select: *Choose music appropriate for a specific purpose or context.*

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

- Essential Question
 - How do individuals choose music to experience?
- Responding Standard
 - *Mu:Re7.1.E.HSI* Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

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

- Enduring Understanding
 - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Essential Question
 - How does understanding the structure and context of music inform a response?
- Responding Standard
 - *Mu:Re7.2.E.HSI* Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

Interpret: *Support an interpretation of musical works that reflect creators'/performers' expressive intent.*

- Enduring Understanding
 - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Essential Question
 - How do we discern the musical creators' and performers' expressive intent?
- Responding Standard
 - *MU:Re8.1.E.HSI* Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

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

- Enduring Understanding
 - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Essential Question
 - How do we judge the quality of musical work(s) and performance(s)?
- Responding Standard
 - *MU:Re9.1.E.HSI* Evaluate works and performances based on personally or collaboratively developed criteria, including analysis and interpretation of the structure and context.

Connecting: *Synthesize and relate knowledge and personal experiences to make music.*

- Enduring Understanding
 - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Essential Question
 - How do musicians make meaningful connections to creating, performing, and responding?
- Connecting Standard
 - *MU: Cn10.0.E.HSI* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Assessments

Embedded in lessons, such as:

- Formative:
 - Initial Impressions with KWL
 - Listening guides and reflection questions
 - Teacher observations/anecdotal evidence
 - Student discussions
 - Post-it idea board
 - Exit slip

- Summative:
 - Performance task: developing program notes

Examples of Materials and Library of Congress Research Links Embedded in this Unit

- Library of Congress *Teacher’s Guide: Analyzing Sound Recordings* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link5>)(PDF)
- Library of Congress *Teacher’s Guide: Analyzing Sheet Music and Song Sheets* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link6>)(PDF)
- “Largo” from *New World Symphony* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link7>) by Antonín Dvořák (Library of Congress sound recording)
- Chicago Symphony Orchestra *Program Notes: Antonín Dvořák – Symphony No. 7 in D Minor, Op. 70* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link8>)
- “Song of Hiawatha” (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link9>) by Henry Wadsworth Longfellow (pp. 163–164)
- “Waltz of the Flowers” (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link10>) by Pyotr Ilyich Tchaikovsky (Library of Congress sound recording)
- Tchaikovsky portrait (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link11>) (Library of Congress photo)
- *West Side Story: Birth of a Classic* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link12>) (Library of Congress exhibition page)
- Leonard Bernstein’s annotated copy of *The Tragedy of Romeo and Juliet* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link13>) (Library of Congress photo)

Lesson One—Music Tells a Story (30 minutes)

Objectives

- I can select a piece of music that is my current theme song, which reflects where I am in my life right now.
- I can analyze and explain why this song reflects me at this moment, citing elements of music used, such as tempo, form, tonality, dynamics, voicing, or instrument choice.
- I can evaluate the purpose of this music, from the composer’s or singer’s intent, justifying my evaluation with musical elements within the piece of music.

Responding Standards

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

- *MU:Cn10.0.E.HSI* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedures

- Prior to teaching this lesson, choose one piece of music that reflects you as a teacher.
- Inquiry question to discuss or reflect to begin: How can we use music to tell a story?
- Introduce students to the idea that all music tells a story, and that they, as performers and listeners, can express or determine what story music evokes.
- Introduce students to the Library of Congress *Teacher's Guide to Analyzing Sound Recordings* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link14>)(PDF) and discuss what they may be listening for whenever they listen to music. This guide can be revisited as needed throughout the unit to guide students' listening. Some questions from this Library of Congress guide have been included on this lesson's student listening guide to aid students in their thought process. (5 min.)
- Play your chosen song for the students. (2 min.)
- Ask students: What did you notice first about this piece of music? What do you think the purpose of this song was? What do you wonder about? (3 min.)
- Have students share their impressions and ideas (either pairs or whole class). (3 min.)
- Explain how you chose this song as a reflection of your story and who you are. (2 min.)
- Ask students to choose their own song that reflects their story at present, and write about their reasoning using the elements of music. (10 min.)
- Students can share their song in pairs or with the whole class as time allows. (5 min.)

Student Extension Activities

- Create a class playlist based on all the songs chosen by the students.
- Create a word cloud question using a polling app or software asking students to choose one word that describes their theme song. Observe recurring themes or diverse ideas among the ensemble.
- To explore more of these resources, see the NAFME Teaching with Primary Sources Curriculum Units for the 2014 Music Standards page (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link15>).

National Archives

The National Archives (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link16>) has an abundance of primary sources designed for students and educators. Students can discover photographs, sheet music, and original manuscripts, and also discover what was happening in the world when the piece of music they are studying was composed or performed. As students explore and study primary sources, they should continue to have a spirit of inquiry to keep forming questions to direct their own learning.

Many online libraries and universities also have pages for students to access a variety of primary sources, such as the University of California, San Diego Guide to Online Primary Sources: Arts (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link17>). Students should be given opportunities to explore many different online or local libraries and discover a variety of primary resources. As students study primary sources over the years, they will continue to develop an understanding of the world from a unique perspective and gain empathy to understand others and how history has shaped the music they love.

Use of Religious Music in School

The *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve* states that “much of history, art, music, literature, and contemporary life are unintelligible without an understanding of the major religious ideas and influences that have shaped the world’s cultures and events (California Department of Education 2017, 783). Additionally, according to California *Education Code* Section 51511:

Nothing in this code shall be construed to prevent, or exclude from the public schools, references to religion or references to or the use of religious literature, dance, music, theatre, and visual arts or other things having a religious significance when such references or uses do not constitute instruction in religious principles or aid to any religious sect, church, creed, or sectarian purpose and when such references or uses are incidental to or illustrative of matters properly included in the course of study.

The NAFME position statement on sacred music in schools (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link18>) states, “the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience” (2019b). Questions that music educators should ask when considering the use of religious content, ceremony, or celebration as a primary source in the classroom are included in the NAFME position statement:

- What is the purpose of the activity? Is the purpose secular in nature, that is, studying music of a particular composer’s style or historical period?
- Does the teaching of music with sacred text focus on musical and artistic considerations?
- Are the traditions of different people shared and respected?

- Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
- Are all local and school policies regarding religious holidays and the use of sacred music observed?
- Is the use of sacred music and religious symbols or scenery avoided?
- Is performance in devotional settings avoided?
- Is there sensitivity to the various religious beliefs represented by the students and parents? (2019b)

A substantial portion of music literature, especially choral music, comes from a sacred text or from a religious origin and has an important place in music history. It should and must have an important place in K–12 music education. The *California History–Social Science Framework* adds:

Though at first glance it may appear challenging, teaching about religion and its influence on history and culture is fascinating and motivating for students. Doing so with the First Amendment as a foundation is one of the most important things that schools can do to build a generation of Americans who understand enough about the ideas and values of others that they can continue to promulgate a society that protects rights and respectful interactions among its peoples. (California Department of Education 2016, 789)

Artistic Citizenship in Music

As performing artists in music, students have unique opportunities in class to share and experience firsthand the feeling and outcomes of artistic experiences. In music education, there is a performance expectation that is articulated in the standards, and sharing learning with others is uniquely fundamental to music learning. This means that educators must provide the educational opportunities to experience, on both a small and large scale, what it is like to share their music making to a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform, or longer, allowing individuals to download the performance. Music making and performance are very rarely private. As such, students must be taught to understand the conditions, ethics, and legalities of sharing across the web.

With technology, individuals can also make connections through social media, online platforms, email, messaging services, or websites that will expand students' knowledge and increase real-world music learning. Students using music technology engage in music sharing, creation, and exploration fluidly, where the creative process is enhanced by the ease and access to the technology at hand. Music technology is used to support both the process and product of music education. These can be audio/video recorded rehearsals or individual playing skills that the students are invited to share and reflect on and refine, or pictures and/or videos of students to support quality posture, proper technique, or applying the targeted skills. In addition to using music technology within the confines of

the classroom, music technology can be used live during class to connect to the outside world. It is vital to teach media literacy as an important aspect of music technology while connecting to the outside world with digital tools. Media literacy invites the user to think critically and wisely while using the various tools, and supports students to know how and where to look for applications, programs, articles, and information that can be used within the classroom. The possibilities are endless and will continue to expand to support music education, creation, and documentation of music that will define our current and future culture in the arts.

Professional Integrity

Professional integrity builds a foundation for trust in relationships inside and outside the classroom. Music teachers have unique opportunities and responsibilities to professionally engage with students, peers, others who support arts education, and the larger world of music through multiple mediums and modalities. With digital tools, immediate access and connection to the larger world is simple. With such ease of communication educators must act responsibly and judiciously to model professional and educational excellence with a high degree of personal integrity. Professional integrity also includes building healthy and ethical interpersonal relationships, expanding the teachers' credibility and connections to the larger world of music.

Intellectual Property

Digital tools have provided an easier access to music making and recording, and expose students and teachers to infinite resources. The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, music educators should note that each song, musical composition, lyric, arrangement and other musical work, as well as each choreographic, literary, dramatic, artistic and architectural work, and each image, graphic, audio and video recording, and text is the intellectual property of its creator. While content is easy to view and download, music educators should demonstrate professionalism and follow the appropriate steps when using the intellectual property of others as a primary source in the classroom. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property in daily instruction, to teach and reinforce that they, themselves, regardless of age, are the creators of such valuable property. This becomes relevant as students brainstorm ideas in class or as they create music while improvising or composing music.

Developing Artistic Entrepreneurs

“Artists of today can be inspired by the past, but they have to apply present methods if they want a future in music.”

—Loren Weisman, branding strategist

Musically literate students who love music can turn their passion into a career in myriad ways. California’s creative economy provides a multitude of avenues for students of music through their adulthood to engage in music as entrepreneurs. Students may choose to enter the music industry, by becoming a music publisher, business manager, booking agent, sound technician, or copyright administrator. The entertainment industry also has many options for music-related careers, such as film score composer, sound engineer or mixer, or music director. Students could also become conductors, conducting a community band or the opera in their city. Creative companies, such as Apple, Disney, and Google, are looking for the characteristics in employees that music will have developed in students, like creativity, resilience, problem solving, empathy, and teamwork. The passion for music that students cultivate in their formative years can transfer into a lifelong career doing what they love every day.

Music education can open the doors to hundreds of jobs that exist in the music industry and related careers. Each of these careers require an understanding of music, its language, and the expressive power music. With this knowledge and personal understanding, musicians in the workforce can serve their clients and how music connects to the desired need. With an education in music, students can discover their passion and identify how they can serve their passion while addressing a greater need in the world. As technology changes, there are many new music-related jobs and careers. A few of these occupations include studio musician, music production, music therapy, music technology, blogger, composer, educator, private instructor, publisher, performer, road hand, audio technician, recording engineer, record producer, music director, sound technician, music lawyer, studio owner, music marketing, and instrument repair technician.

Students should be encouraged to research the possible various careers and identify those who work in the music industry to gain insight into the role. Teachers can contact the individuals and invite them to video chat with the class to share their story and work with students. The walls of the traditional classroom must be removed to bring outside resources to students to support the continual expansion of the music industry. One such resource is the Careers in Music web page (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link19>), which has information about music careers, getting into the industry, and finding schools and universities that support music education. Showing students where to find opportunities to advance their music education contributes to their future and the future of music being a vital and thriving art in the United States.

Conclusion

“[I learned] the value of disciplined study, or repetitive learning, for creativity. You cannot be creative on a bassoon if you don’t know it inside out, and you cannot be creative in science if you don’t have a deep knowledge of the details. ... I learned to value traditions as a musician, but at the same time the importance of trying to transcend tradition. The tradition is the basis that allows you to progress, the starting point, but it cannot become a limitation, because then both in music and in science creativity and progress end.

—Thomas Südhof, Nobel Prize winner in Physiology or Medicine
(Romine 2013)

All California students must have opportunities and access to a rigorous, sequential, comprehensive, standards-based music education that leads to artistic literacy in music. Through a TK–12 sequential, standards-based education in music, students become increasingly fluent in music literacy and exercise the practices of creating music, recreating it, performing it, and responding to it. Students are able to connect, synthesize, and relate their new musical knowledge and personal experiences to engaging in and with music while deepening their understanding of the world as inquisitive, self-motivated, lifelong learners.

Glossary of Terms for California Arts Standards: Music

The glossary for the *California Arts Standards* is intended to define select terms essential to understanding and communicating about the standards. The glossary contains only those terms that are highlighted in each artistic discipline's performance standards. The glossary definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. Glossary definitions are not meant to be an exhaustive list or used as curriculum.

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 nondigital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

analysis: (See **analyze**.)

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

arrangement: Setting or adaptation of an existing musical composition.

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.

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.

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, 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).

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, 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.

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 nonlocomotor (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.

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, nontechnical 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.

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.

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: 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**.)

theoretical: (See **fundamentals of music theory**.)

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

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

Works Cited

- American Institutes for Research (AIR). 2019. How Can ESSA Help Students with Disabilities? <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link20>.
- American Institutes for Research (AIR). 2019. National Center on Safe Supportive Learning Environments. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link21>.
- Blanchard, Becky. 1999. "The Social Significance of Rap and Hip-Hop Culture." Ethics of Development in a Global Environment (EDGE). <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link22>.
- California Department of Education. 2020. *Health Education Framework for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, CA: California Department of Education.
- California Department of Education. 2019. *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link23>.
- California Department of Education. 2017. *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link24>.
- California Department of Education. 2015. *English Language Arts/English Language Development Framework for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link25>.
- California Department of Education. 2013. *California Common Core State Standards English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link26>.
- Careers in Music. 2019. Careers in Music. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link27>.
- CAST. 2018. About Universal Design for Learning. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link28>.
- Comer, James P. 1995. Lecture given at Education Service Center, Region IV. Houston, TX.
- Freer, Patrick K. 2010. "Two Decades of Research on Possible Selves and the 'Missing Males' Problem in Choral Music." *International Journal of Music Education* 28 (1): 17–30. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link29>.
- The Gordon Institute for Music Learning. 2019. Audiation. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link30>.

- Green, Lucy. 2016. *Music, Informal Learning and the School: A New Classroom Pedagogy*. New York, NY: Routledge.
- Hamlin, Peter J. 2017. Music Assessment Strategies. SmartMusic. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link31>.
- Hammel, Alice M., and Ryan M. Hourigan. 2017. *Teaching Music to Students with Special Needs: A Label-Free Resource*. 2nd ed. New York, NY: Oxford University Press.
- Hollie, Sharroky. 2012. *Culturally and Linguistically Responsive Teaching and Learning: Classroom Practices for Student Success*. Huntington Beach, CA: Shell Educational Publishing.
- Johnson, Jr., Joseph F., Lynne G. Perez, and Cynthia L. Uline. 2013. *Teaching Practices from America's Best Urban Schools: A Guide for School and Classroom Leaders*. New York, NY: Routledge.
- Kern, Petra, Mark Wolery, and David Aldridge. 2007. "Use of Songs to Promote Independence in Morning Greeting Routines for Young Children with Autism." *Journal of Autism and Developmental Disorders* 37: 1264–1271. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link32>.
- Kruse, Adam J. 2016. "Being Hip-Hop: Beyond Skills and Songs." *General Music Today* 30 (1): 53–58. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link33>.
- Library of Congress. n.d.a. About the Library. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link34>.
- Library of Congress. n.d.b. Getting Started with Primary Sources. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link35>.
- Library of Congress. n.d.c. About This Program. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link36>. Note: Many Library of Congress teacher resources referenced in this chapter can be found through this page and the Teacher's Guides and Analysis Tool page at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link37>. Other Library of Congress resources include:
- Analyzing Sound Recordings at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link38>
 - Analyzing Sheet Music and Song Sheets at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link39>
 - Professional Development Videos at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link40>
 - National Jukebox at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link41>
- Lind, Vicki R., and Constance L. McKoy. 2016. *Culturally Responsive Teaching in Music Education from Understanding to Application*. New York, NY: Routledge.

- Mellizo, Jennifer M. 2019. "Demystifying World Music Education: From Guiding Principles to Meaningful Practice." *General Music Today* 32 (2): 18–23. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link42>.
- National Association for Music Education (NAfME). 2019a. NAfME Teaching with Primary Sources Curriculum Units for the 2014 Music Standards. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link43>.
- National Association for Music Education (NAfME). 2019b. Sacred Music in Schools (Position Statement). <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link44>.
- National Coalition for Core Arts Standards (NCCAS). 2014. National Core Arts Standards: Dance, Media Arts, Music, Theatre and Visual Arts. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link45>.
- Opland, Mike. 2019. Eight Ways to Create Flow According to Mihaly Csikszentmihalyi. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link46>.
- Owen, James. 2009. Bone Flute is Oldest Instrument, Study Says. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link47>.
- Roberts, J. Christopher, and Amy C. Beegle. 2018. *World Music Pedagogy, Vol. II: Elementary Music Education*. New York, NY: Routledge.
- Romine, Ryan D. 2013. "From Bassoonist to Nobel Laureate: An Interview with Thomas Sūd Hof." *The Double Reed* 36 (4): 53–58. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link48>.
- Sand, Barbara L. 2000. *Teaching Genius: Dorothy DeLay and the Making of a Musician*. Portland, OR: Amadeus Press.
- Thibeault, Matthew D. 2010. "Hip-Hop, Digital Media, and the Changing Face of Music Education." *General Music Today* 24 (1): 46–49. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link49>.
- United States Census Bureau. 2016. Quick Facts: California. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link50>.
- Yale School of Music. 2018. *Declaration on Equity in Music for City Students*. New Haven, CT: Yale School of Music. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link51>.

Long Descriptions of Graphics for Chapter Five

Figure 5.1: Multiple Entry Points

The artistic processes and their related process components—Creating (evaluate, refine, imagine, plan, make present); Performing (select, analyze, present, rehearse, evaluate, refine); Responding (select, interpret, evaluate, analyze); and Connecting (synthesize, relate)—offer multiple entry points into music. [Return to figure 5.1.](#)