

ARKANSAS FINE ARTS
ACADEMIC STANDARDS

MUSIC



DIVISION OF ELEMENTARY
& SECONDARY EDUCATION

2020

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The Arkansas Department of Education's Vision for Teaching and Learning

The Arkansas Department of Education's Vision for Excellence in Education is transforming Arkansas to lead the nation in student-focused education. Implementation of this vision drives significant changes as the department identifies student learning to be a defining characteristic of effective teaching.

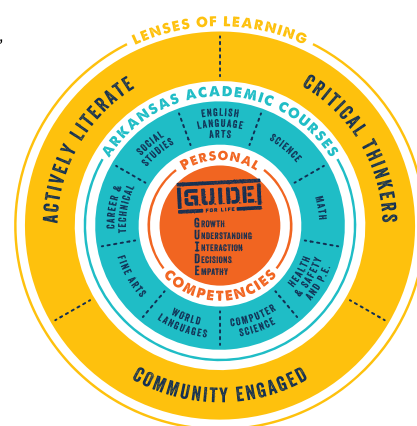
Arkansas is committed to students exhibiting evidence of learning through three lenses of application that move students toward competency in multiple disciplines. In order for Arkansas students to graduate college and be career ready, they must be **actively literate**, **critical thinkers**, and **engaged in the community**. The ADE Lenses of Learning outline how students exhibit evidence of their learning and how teachers provide opportunities for students to demonstrate their learning.

At the core of all instruction are content-based academic standards. These standards set the bar for what each student should know and be able to do. In an effort to encourage student-focused outcomes and allow teachers flexibility to meet students where they are in their learning, the ADE has updated the design and presentation of the Arkansas Academic Standards. The Standards are divided into domains which represent clusters of big ideas. In some instances, the domains are organized across K-12, while in other cases they are arranged across smaller grade-bands, depending on the age-appropriateness of the content. The revised format allows districts that are transitioning to a competency-based system to more easily move students through the levels of learning as they master grade-level expectations.

In order to be successful, students will also need a strong foundation of life skills – those intangible abilities that help people interact with others, communicate well, and make positive contributions in the workplace and beyond. These skills are critical to students building and maintaining a strong foundation in

academic knowledge and personal competencies. ADE has created the **G.U.I.D.E. for Life**, a set of personal competency standards, to develop the requisite skills for outstanding job performance and successful personal relationships.

ADE's Vision for Teaching and Learning exemplifies the commitment to student-focused education through its bold development of the ADE Lenses of Learning, reimagined academic standards, and the G.U.I.D.E. for Life. Outside-the-box thinking has led to the creation and implementation of these innovative tools, which can now be used as levers to realize Arkansas' transformational vision to lead the nation in student-focused education.



Arkansas Fine Arts Academic Standards

The Arkansas Department of Education Division of Elementary and Secondary Education's (DESE's) Vision for Excellence is to transform Arkansas to lead the nation in student-focused education. The DESE offers these Arkansas Fine Arts Academic Standards to outline learning expectations for students in the study of fine arts. The standards encourage student-focused outcomes and the flexibility to identify where students are in their learning. In arts education, personalized experiences help all our students grow, regardless of their chosen field. A student's unique creativity, a product of student-focused arts education, develops the ability to understand a problem, think of multiple solutions, evaluate the best idea, and then implement it. This ability leads students to become creative change agents in the future.

The Arkansas Fine Arts Academic Standards set the expectations for all schools in the state for teaching and learning in the artistic disciplines of **dance, theatre, visual art, and music**. The revised standards are presented in four volumes, one for each of these artistic disciplines. Additionally, opportunities and resources are provided for teachers to address both DESE's Vision for Teaching and Learning and DESE's G.U.I.D.E. for Life and other related programs as they apply to the study of fine arts.

The Arkansas Fine Arts Academic Standards allow students to participate in the four artistic processes, both cognitive and physical, with which artists in every discipline learn and make art: **creating, performing or presenting, responding, and connecting**. These are the basis of the four domains that stretch across all disciplines, grade levels, and courses in the standards.

The Arkansas Fine Arts Academic Standards were prepared by a diverse committee of educators from all over the state. DESE commends

them for their expertise and thanks them for the effort that will benefit the students of Arkansas for years to come.

The Rules Governing Standards for Accreditation require that students receive instruction in fine arts. For grades K-8, all students must receive instruction annually in visual art and music. In grades 7-8, all students must receive instruction annually in either visual art or a performing art. As part of the minimum graduation requirements, all students must successfully complete one-half credit of fine arts.

 CR	 PR	 RE	 CN
CREATING	PERFORMING/ PRESENTING	RESPONDING	CONNECTING
Anchor Standard 1 Generate and conceptualize artistic ideas and work.	Anchor Standard 4 Select, analyze and interpret artistic work for presentation.	Anchor Standard 7 Perceive and analyze artistic work.	Anchor Standard 10 Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 2 Organize and develop artistic ideas and work.	Anchor Standard 5 Develop and refine artistic techniques and work for presentation.	Anchor Standard 8 Interpret intent and meaning in artistic work.	Anchor Standard 11 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard 3 Refine and complete artistic work.	Anchor Standard 6 Convey meaning through the presentation of artistic work.	Anchor Standard 9 Apply criteria to evaluate artistic work.	

Philosophical Foundations and Lifelong Goals of Arts Education

According to the [National Core Arts Standards](#), the philosophical foundations and lifelong goals of a rich arts education establish the basis for the academic standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education. The philosophical foundations represent the core principles on which the standards are based; the lifelong goals represent knowledge and skill outcomes that a quality arts education will produce over a lifetime.

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
THE ARTS AS COMMUNICATION	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
THE ARTS AS CREATIVE PERSONAL REALIZATION	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.
THE ARTS AS MEANS TO WELLBEING	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
THE ARTS AS COMMUNITY ENGAGEMENT	
The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together.	Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.

G.U.I.D.E. for Life and the Arts

The Division of Elementary and Secondary Education has identified five guiding principles that support educators, business leaders, communities, and students in their efforts to help all Arkansans develop these critical skills. The principles represent skills needed to thrive at home, school, on the job, and in the community:

Growth (manage yourself); **Understanding** (know yourself); **Interaction** (build relationships); **Decisions** (make responsible choices); and **Empathy** (be aware of others). Research shows that learning in and through the arts offers rich opportunities for students and teachers to interact in unique ways that develop these essential life skills.



Growth: Manage Yourself

- Develop problem-solving skills.
- Practice mindfulness.
- Persevere.

Growth: The Goals

- As an Arkansas graduate, I am:
- Reflective about my personal needs and manage my emotions effectively.
 - An effective choice-maker and able to demonstrate increasing levels of independence in setting goals and achieving them for college, career, and community engagement.
 - Able to manage time in order to set tasks and goals and achieve them.

Growth as a product of arts education:

Arts students develop the ability to solve problems by participating in the artistic process of creating as they source ideas, collaborate to make artistic choices, and organize their artistic work. In the artistic process of performing or presenting, art students learn to persevere by practicing technical skills, revising, and rehearsing until a final product is polished and ready to share with a viewer or audience.



Understanding: Know Yourself

- Increase self-awareness.
- Know your strengths and weaknesses.
- Develop critical thinking skills.

Understanding: The Goals

- As an Arkansas graduate, I am:
- Able to clearly articulate information I want to share.
 - Growth-minded, curious, and inquisitive.
 - Reflective.
 - Resourceful.

Understanding as a product of arts education:

The arts provide a natural place to develop characteristics associated with self-awareness. As students participate in art making, they experiment and grapple with new ideas and are asked to communicate both their strengths and weaknesses with the confidence that understanding themselves as an artist and a person will be the result. In the artistic process of responding, arts students apply critical thinking to evaluate their own artistic work and that of others.



Interaction: Build Relationships

- Treat others with respect.
- Communicate effectively.
- Seek out and offer help when needed.

Interaction: The Goals

As an Arkansas graduate, I am:

- An effective cross-cultural communicator.
- An active listener.
- A supporter of others.

Interaction as a product of arts education:

In the arts, students work as part of a creative team and support the artistic work of peers in the artistic processes of creating and performing. Through the artistic processes of responding and connecting, students respectfully observe, consider, and comment on the artistic work of their peers and of other cultures. They are given the opportunity to offer, receive, and apply constructive criticism and practice open discussion and collaboration with peers in both creating and revising their artistic work.



Decisions: Make Responsible Choices

- Consider personal beliefs, safety, and the situation.
- Think through potential consequences.
- Put your best self forward.

Decisions: The Goals

As an Arkansas graduate, I am:

- A self-directed learner.
- A responsible citizen.
- Able to identify, set, and accomplish goals.

Decision-making as a product of arts education:

As they refine artistic techniques in the artistic process of performing, art students must make responsible choices in the selection, use, and care of the materials needed for their craft. The art student must also make lifestyle choices that allow him or her to remain healthy, manage time, and work hard to become a better practitioner of an artistic discipline. Additionally, art students are required to identify, set, and accomplish goals for every art work or performance.



Empathy: Be Aware of Others

- See other perspectives.
- Value the feelings of others.
- Appreciate diversity.

Empathy: The Goals

As an Arkansas graduate, I am:

- Empathetic to others' feelings.
- Socially aware of cultural issues and differences.
- A collaborative team player.

Empathy as a product of arts education:

The arts are intertwined with feelings and emotions. In the artistic processes of creating and responding to art, students strive to understand the feelings and emotions of the audience, and to generate that understanding in the audience as well. This relationship requires the ability to interpret the needs of another person. Learning about cultural diversity is at the heart of every artistic discipline, and is the foundation of the artistic process of connecting.

RESOURCES:

- [PlayEQ Education 2020](#)
- [Engaging Empathy \(Crystal Bridges Museum of American Art\)](#)
- More information about the G.U.I.D.E. for Life can also be found on the [DESE website](#).

Community Service Learning and the Arts

Community Service Learning (CSL) in Arkansas is specific to the implementation of Act 648 of 1993 which combines service to the community with student learning in a way that improves both the student and the community. CSL is best defined as volunteering or serving in a worthwhile capacity in the community while making a conscious effort to reflect, through some thoughtfully designed method, on what is learned from the service experience. CSL is an approach to

teaching and learning in which students use academic knowledge and skills to address genuine community needs. It fosters civic responsibility and benefits the community in some way.

Act 648 of 1993 states that beginning with the 1996-97 school year, “a student who has completed a minimum of seventy-five (75) clock hours of documented community service in grades nine (9) through twelve (12), at any certified service agency or a part of a service-learning school program shall be eligible to receive one (1) academic credit that may be applied toward graduation.”



Community Service Learning is one indicator of a school district’s School Quality and Student Success. **To establish a CSL program, school districts are asked to complete a district plan and submit it to the DESE through the Course Approval System.**

For a list of nonprofit arts organizations and other community-based organizations that might be interested in partnering with your district in a CSL program, see the [Arkansas Arts Council’s list of nonprofit organizations](#). These organizations provide opportunities and resources statewide, regionally, and locally. Before partnering with any organization, be sure you have secured local board approval. Once local board approval is secured, please submit a partner site application if students are not working under the supervision of licensed district personnel.

[More information about Community Service Learning can be found on the DESE website.](#)

ESSA and the Arts

The Every Student Succeeds Act (ESSA) requires a well-rounded education for every student, and the arts are integral to a well-rounded education.

ESSA and Well-Rounded Education: Title VIII, Section 8002 - Definition

“(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local education agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

ESSA AND FUNDING FOR THE ARTS

Title IV Part A is ESSA’s “well-rounded funding” and is especially supportive of arts education. Title IV Part A funds educational technology, safe and healthy students, and a well-rounded education. It is distributed annually by each state to each district through a funding formula.

To learn about Title IV Part A funding and the arts, familiarize yourself with your district’s guidelines for federal funding. Consult with district leadership for options for Title IV Part A funding that might include arts program needs such as sheet music, art supplies, artist residencies, or subject-specific professional development for fine arts teachers. Develop a funding request that clearly explains how the requested funds will address the needs of your students, your program, and your school.

RESOURCES:

- [Title IV Part A Technical Assistance Center](#)
- [Everything ESSA \(National Association for Music Educators\)](#)
- [EdTA's Guide to Theatre Education Opportunities \(Educational Theatre Association\)](#)
- [Review of Evidence: Arts Education Through the Lens of ESSA](#)
- More information about ESSA can be found on the [U.S. Department of Education website](#).



INTRODUCTION TO MUSIC STANDARDS

“The theory of relativity occurred to me by intuition, and music is the driving force behind this intuition. My parents had me study the violin from the time I was six. My new discovery is the result of musical perception.”

– *Albert Einstein*

“Music education has powerful and undeniable effects on student learning, achievement, and lifelong success. Music represents the complexity and meaning of a culture, society, and history. Learning music is a discipline that compels one to have a depth of understanding and offers an opportunity for advanced skill development... The body of evidence that identifies music’s positive impact on student success continues to grow and support the findings that music education (1) equips students with foundational skills to learn, (2) bolsters student engagement and achievement in other academic subjects, and (3) develops the abilities essential for lifelong success... Early and sustained educational experiences in music deliver skills that can be effective predictors of long-term success in college, careers, and citizenship.”

– *[“Music Matters: How Music Education Helps Students Learn, Achieve, and Succeed”](#)*.
[Arts Education Partnership](#)

Introduction to Music Standards

In 2015, the Every Student Succeeds Act affirmed that the study of music and the arts is essential in the development of well-rounded students in preparation for life beyond their K-12 experience. The standards that follow are a guide to assist music teachers in delivering an education in music that is based on the National Core Arts Standards and the National Standards for Music Education. The Arkansas Academic Standards for Music provide a framework for General Music K-8, Instrumental Ensemble 6-12 (Band and Orchestra), Vocal Ensemble 6-12 (Choir and other ensemble groups), Jazz Band 6-12, and an assortment of other high school offerings.

A vital part of music education is music literacy. Literacy in the music classroom is being able to read, write, and perform music. Just as the study of various languages promotes overall literacy, reading and writing musical notation, expressive markings, and harmonic structure unlocks new patterns of thought, exploring the analytical, mathematical, and linguistic centers of the mind. The language of music encompasses kinesthetic, visual, and aural learning. These processes demand the student to balance their physical and intellectual actions and personal discipline in ways not explored in other academic areas.

The activities of vocal and instrumental music provide students with opportunities for varied levels of critical thinking. Students of music develop a second written language and artistically enhanced physical skills. They learn to work independently and within

groups as critical thinkers, problem solvers, and contributing members of a larger unit. Problem solving in the music classroom is immediate and continuous as the music is being produced. Creative decision making, individually and in groups, results in final artistic products. Music instruction cultivates an individual who is capable of multitasking, managing time, working alone, and collaborating with others.



The Four Artistic Processes for Music

The four artistic processes of **creating**, **performing** or **presenting**, **responding**, and **connecting** have been established across all grades and disciplines in the Arkansas Fine Arts Academic Standards, including in the study of music. Creating in the arts involves conceiving and developing new artistic ideas and work, relying on imagination, collaboration, and self-reflection. In the artistic process of performing or presenting, the student realizes artistic ideas and shares artistic

work through performance or presentation to an audience. Responding to one's own work and the work of others guides the artist in understanding and evaluating how the arts convey meaning. In the connecting process, artistic ideas and work are related to personal meaning and to external contexts such as society, culture, or history. These artistic processes occur simultaneously in art-making and multiple processes can be combined in one learning activity.

CR

CREATING
MUSICAL IDEAS

- CR.1** Generating MUSICAL IDEAS
- CR.2** Forming MUSICAL IDEAS
- CR.3** Refining MUSICAL IDEAS

CREATING WORDS

- CR.1** Improvise, Imagine, Riff, Explore, Echo, Brainstorm, Listen, Experiment, Call, Respond
- CR.2** Compose, Harmonize, Notate, Arrange, Collaborate, Plan, Integrate, Orchestrate, Transcribe, Record
- CR.3** Revise, Reflect, Share, Assess, Modify, Incorporate, Accompany

PR

PERFORMING
MUSICAL WORK

- PR.4** Interpreting MUSICAL WORK
- PR.5** Developing MUSICAL TECHNIQUES and WORK
- PR.6** Performing MUSICAL WORK for others

PERFORMING WORDS

- PR.4** Hear, Sight-read, Choose, Select, Classify, Explain
- PR.5** Rehearse, Apply, Prepare, Vocalize, Modulate, Articulate, Manipulate, Practice
- PR.6** Express, Conduct, Refine, Demonstrate, Communicate, Engage

RE

RESPONDING
TO MUSICAL WORK

- RE.7** Analyzing MUSICAL WORK
- RE.8** Discerning MUSICAL INTENT
- RE.9** Evaluating MUSICAL WORK

RESPONDING WORDS

- RE.7** Discuss, Research, Differentiate, Cite, Support, React, Dissect, Separate, Perceive
- RE.8** Experience, Describe, Determine
- RE.9** Critique, Judge, Defend, Justify

CN

CONNECTING
MUSICAL WORK

- CN.10** Bringing knowledge and personal experience to MUSIC MAKING
- CN.11** Relating MUSIC to a variety of contexts

CONNECTING WORDS

- CN.10** Synthesize, Blend, Impact, Influence
- CN.11** Compare, Link, Understand, Associate, Empathize

The Eleven Anchor Standards

Under the four **artistic processes** are eleven **anchor standards** that indicate the goal for student learning by the end of grade 12. There are also overarching **essential questions** that teachers can use to guide student learning when they are designing lessons or planning activities. The artistic processes, anchor standards, and essential questions are drawn from the [National Core Arts Standards](#) and parallel arts education across the United States.

More than in any other content area, students enter fine arts instruction with a wide range of prior training, knowledge, and ability. The grade or year, designation, and/or level of learning in the continuum bands provide a guide for approximating when students should reach learning expectations while giving the teacher the flexibility to meet students at their current level. The **student learning objectives**, written as “I can” statements, are provided for each level of learning. This format allows districts that have transitioned to a competency-based system of reporting to easily move students through the levels when they are ready. Each grade band, course, or continuum is subdivided into different levels of learning. This division is intended to illustrate how student learning might progress over time and indicate when a student might be ready to move on to the next level of learning.

Also provided is **teacher guidance** in the form of “For example, students might” statements that could be used to inspire ideas when writing lessons for the standard. Additional online resources have been identified to support teachers with planning ideas. These instructional examples and resources are not required to be used as a part of the curriculum, but rather provide educators with various ways for students to demonstrate their understanding or competency.

The four artistic processes are addressed separately in the Music Standards (creating, performing, responding, and connecting) but occur simultaneously in the actual practice of the discipline. As a result, aspects of multiple standards can be combined within a learning activity: students can learn a skill, apply it, make creative decisions while in rehearsal, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings. Thus the standards may be taught in any sequence and in an integrated manner. Some music courses will require a heavier emphasis in certain artistic processes and anchor standards than others, and the individual instructor has the flexibility to make these decisions. **It is important to note, however, that the anchor standards and student learning objectives (“I Can”) are required to be addressed, whereas the teacher guidance statements (“For example, students might”) are offered only as suggestions to spark ideas for instructional strategies.**

	Artistic Process	Anchor Standard	Essential Question
Grade or Year and Designation	CR.1 CREATING Students will generate and conceptualize artistic ideas and work. How do musicians develop creative ideas?		
Level of Learning	K-2: BEGINNER 3-5: EMERGING 6-8: INTERMEDIATE		
Student Learning Objective	A I can generate and create original musical ideas and explore musical forms and styles, and how to communicate musical ideas. B I can experiment creatively and improvisationally with expression and elements of music. C I can recognize a musical idea using musical and rhythmic patterns. D I can use rhythmic patterns, songs, or words to create a musical idea. E I can improvise through collaboration by combining rhythmic and melodic ideas. F I can describe musical ideas within given guidelines.	C I can improvise through collaboration by combining rhythmic and melodic ideas. D I can describe musical ideas within given guidelines. E I can improvise through collaboration by combining rhythmic and melodic ideas. F I can describe musical ideas within given guidelines.	E I can improvise and create musical ideas using rhythmic and melodic ideas. F I can improvise and create musical ideas using rhythmic and melodic ideas.
Teacher Guidance	For example, students might <ul style="list-style-type: none"> • describe and experiment with a song, movement, and body percussion. • determine a vocal melodic line using questions. • demonstrate a steady beat in various forms. • analyze and experiment the difference between high and low with voices, body movements, or instruments. • analyze rhythmic patterns. 	For example, students might <ul style="list-style-type: none"> • create musical ideas with three rhythmic patterns, or accompaniment patterns. • create improvisation through self and musical question and answer. • explore melodic lines of call-and-response through singing or playing. • explore melodic and rhythmic patterns through improvisation, and create musical ideas within given guidelines. • begin to experience musical terminology such as intervals, dynamics, tempo, and volume. 	For example, students might <ul style="list-style-type: none"> • use a variety of forms to create and present an original composition with parts or individuality. • analyze more complex musical structures such as 18th century, 19th century, and 20th century. • use more complex musical structures such as 18th century, 19th century, and 20th century. • analyze and explain why they chose musical ideas.

Overview of Music Anchor Standards and Essential Questions

CR CREATING

Conceiving and developing new artistic ideas and work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CR.1** **Improvise:** Students will generate and conceptualize artistic ideas and work.
How do musicians develop creative ideas?
- CR.2** **Compose:** Students will organize and develop artistic ideas and work.
How do musicians make creative decisions? What tools do musicians need to make creative decisions?
- CR.3** **Refine:** Students will refine and complete artistic work.
How do musicians improve the quality of their creative work? When is creative work ready to share?

PR PERFORMING

Interpreting and sharing artistic work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- PR.4** **Express:** Students will analyze, interpret, and select artistic work for presentation.
How do musicians select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?
- PR.5** **Rehearse:** Students will develop and refine artistic techniques and work for presentation.
How do musicians improve the quality of their performance? How does understanding the structure and context of musical work(s) inform context?
- PR.6** **Present:** Students will convey meaning through the presentation of artistic work.
When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

RE RESPONDING

Understanding and evaluating how the arts convey meaning.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- RE.7** **Observe:** Students will perceive and analyze artistic work.
How do individuals choose music to experience? How do individuals analyze the music they experience? How does understanding the structure and context of music inform a response?
- RE.8** **Interpret:** Students will interpret intent and meaning in artistic work.
How do we discern the expressive intent of musicians and performers?
- RE.9** **Critique:** Students will apply criteria to evaluate artistic work.
How do we judge the quality of musical work(s) and performance(s)?

CN CONNECTING

Relating artistic ideas and work with personal meaning and external context.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CN.10** **Synthesize:** Students will synthesize and relate knowledge and personal experiences to make art.
How do musicians make meaningful connections to creating, performing, and responding?
- CN.11** **Relate:** Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
How do other arts disciplines, contexts, and daily life inform creating, performing, and responding to music?



GENERAL MUSIC K-8 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	General Music K-8
Course/Unit Credit:	N/A
Course Number:	Grade 5: 355560, Grade 6: 366560, Grade 7: 377560, Grade 8: 388560
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	K-8
Prerequisites:	No prerequisites are required for General Music K-8.

General Music K-8 fulfills the Standards of Accreditation requirement that students have 40 minutes of instruction per week (or its equivalent over the course of the school year) in music and art in Grades 1-6 and annual instruction in visual art or performing art in Grades 7-8 (§6-16-130).

Division of Elementary and Secondary Education approval is not required for General Music K-8.

Course Description: General Music K-8

The General Music K-8 Standards are designed to accurately align student learning, performance, and achievement, while allowing music teachers to provide evidence of student

growth. The standards support teacher flexibility to address diverse student needs in both instruction and assessment. The standards are intended to prepare the student for

participation in upper level music courses, as well as to become well-rounded individuals and lifelong learners of music.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians develop creative ideas?

K-2: BEGINNER

A

I can explore and create short melodic and rhythmic patterns by sight and sound.

I can experiment vocally and instrumentally with expression and elements of music.

B

I can improvise a musical idea using melodic and rhythmic patterns.

I can use rhythm patterns, songs, or words to create a musical idea.

For example, students might

- explore and experience beat in song, movement, and body percussion.
- improvise a vocal response to a sung question.
- demonstrate a steady beat at various tempi.
- explore and understand the differences between high and low with voices, body movements, or instruments.
- imitate/echo melodic patterns.

3-5: EMERGING

C

I can improvise through collaboration to arrange rhythmic and melodic ideas.

I can create musical ideas within given guidelines.

D

I can improvise rhythmic, melodic, and harmonic ideas.

I can use ostinato to arrange rhythmic and melodic ideas.

For example, students might

- create musical ideas with given rhythms, melodies, or accompaniment patterns.
- explore improvisation through call and response/question and answer.
- explore multiple types of ostinati through singing, saying, and playing.
- experience duple and triple meter through singing, moving, and playing.
- explore a variety of dynamic levels and tempo changes.
- begin to experience musical terminology such as crescendo, decrescendo, allegro, and adagio.

6-8: INTERMEDIATE

E

I can improvise through collaboration to arrange a variety of musical styles.

I can integrate musical ideas within guidelines.

F

I can improvise and explain intent using melody, rhythm, and harmony.

I can integrate more complex musical ideas within guidelines.

For example, students might

- use a specific form to create and present an original composition with peers or individually.
- experience more complex meters such as 6/8 meter.
- use a variety of dynamic levels and tempo changes such as *lento*, *presto*, *fortissimo*, and *pianissimo*.
- use more complex music terminology such as *vivace*, *ritardando*, and *accelerando*.
- improvise and explain why they made musical choices.

K-2: BEGINNER

A

I can explore found sounds, body percussion, and instruments.

I can identify high and low sounds, as well as silence.

I can understand steady beat and identify quarter notes and quarter rests.

B

I can create rhythmic patterns with ideas I've explored.

I can recognize the staff, treble clef, half notes, half rests, paired eighth notes and tell the difference between line and space notes.

I can recognize forte and piano.

For example, students might

- experiment with found sounds enhancing the meaning of songs, poems, or stories.
- echo patterns following the teacher's example.
- explore sound through movement.
- use icons to distinguish between high and low sounds.
- use a floor staff where students physically move to lines and spaces.
- use manipulatives such as heartbeats or popsicle sticks to indicate rhythm and combinations of rhythmic values.

3-5: EMERGING

C

I can create short melodic patterns with ideas I've explored.

I can name the lines and spaces of the treble clef.

I can identify repeat signs, bar lines, dynamic levels, dotted half notes, whole notes and whole rests.

D

I can create a phrase with ideas I've explored using musical expression.

I can identify four sixteenth notes and triplets and compose using a variety of rhythmic patterns.

I can distinguish between the treble and bass clef.

For example, students might

- explore different rhythmic patterns and dynamic levels by singing, moving, or playing.
- collaborate to create a short musical work using singing or playing.
- name treble clef notes.
- write various types of music notation.
- identify music notation such as dotted half note, whole note and whole rest, sixteenth notes, and triplets.

6-8: INTERMEDIATE

E

I can create a musical piece based on a simple (AB) form.

I can name the lines and spaces of the bass clef.

I can create a musical piece using notation.

F

I can create a musical piece based on an extended (rondo) form.

I can create a musical piece using more complex notation.

For example, students might

- using notation when appropriate, compose using a variety of rhythmic patterns such as syncopation.
- create choreography to demonstrate form.
- use instruments from different groups to demonstrate AB form (e.g., A-drums, B-bar instruments).
- utilize a variety of dynamic levels such as pianissimo, mezzo piano, mezzo forte, fortissimo, and decrescendo.
- using staff paper or available technology, write using standard notation.

K-2: BEGINNER

A

I can explore my own musical ideas.

I can share my own musical ideas.

B

I can change my musical ideas based on feedback.

I can share revised personal musical ideas.

For example, students might

- perform a pattern they have created using body percussion and modify based on feedback.
- work in pairs to create and share a short piece using found sounds and share their ideas.
- use emojis to indicate their feelings when they hear the work of their peers.
- explain their work before performing it and answer questions from their peers about their work.

3-5: EMERGING

C

I can improve my musical ideas based on feedback.

I can create and share a composition based on personal musical ideas.

D

I can revise my musical work based on teacher and peer feedback.

I can share a personal composition using the correct sequence.

For example, students might

- create a short piece with singing or playing and modify based on peer feedback.
- use a peer rubric to critique and improve their compositions.
- create a story and then write a piece of music to accompany it.
- add sound effects or small motifs to a narrated story and perform.
- create a piece for the recorder and perform it for the class.
- present to an audience using a beginning, middle, and end.

6-8: INTERMEDIATE

E

I can evaluate my work using a teacher-provided rubric.

I can share a personal composition using expression and correct technique.

F

I can evaluate my work and apply revisions independently.

I can share an original composition and explain my choices.

For example, students might

- create a piece based on instructions from the teacher.
- work in groups to create a collaborative piece.
- use a rubric to critique and improve their compositions.
- use expressive elements in their compositions.

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will analyze, interpret, and select artistic work for presentation.

ESSENTIAL
QUESTION*How do performers select repertoire?*

K-2: BEGINNER

A

I can explore vocal and instrumental sounds.**I can** explore patterns in music.**I can** show personal interest in music I choose

B

I can identify different types of sound.**I can** recognize simple forms.**I can** explain to others why I like the music I choose.**For example, students might**

- experiment with comparing and contrasting environmental and electronic sounds.
- understand the difference between different types of sound (timbre).
- vary their movement according to the form (AB) of a piece.
- talk with their peers about musical choices, discussing their likes and dislikes.
- share their favorite songs.

3-5: EMERGING

C

I can identify musical instruments by sight and sound.**I can** recognize forms.**I can** explain to others the context of the music I choose.

D

I can hear differences in musical texture.**I can** recognize more complex forms.**I can** select music to perform based on personal influence and technical skill.**For example, students might**

- sing or play an ABA song or a call and response song.
- identify pictures of instruments, including instruments from other cultures.
- recognize more complex forms such as theme and variations and rondo and create movement for each section.
- discuss what influences someone to choose certain music.
- explain the skill needed to perform certain music.

6-8: INTERMEDIATE

E

I can identify voice type by sound.**I can** compare and contrast musical forms.**I can** select music to perform based on personal influence and technical skill with my teacher's help.

F

I can analyze individual voice and instrumental sounds and musical forms.**I can** select music of different styles to perform with the help of my peers and teacher.**I can** explain the influence of expressive elements and technical challenges of my choice.**For example, students might**

- classify soprano, alto, tenor, and bass voices and listen to an SATB selection to hear how they work together.
- listen to a work such as Beethoven's "Moonlight Sonata" to determine the form.
- select music to perform in a formal or informal setting such as in the classroom or in a concert.
- select music to perform for an event such as Veteran's Day, Earth Day, or Music In Our Schools Month.
- explain the elements of the music they select.

PR.5

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL
QUESTION

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

K-2: BEGINNER

A

I can sing and play a variety of simple music.

B

I can sing and play a variety of music with expression.

I can identify simple music symbols.

For example, students might

- learn folk songs in various tempi.
- sing or play with expression various types of songs, including music from other cultures.
- choose certain tempi, dynamics, and accompaniments according to their interpretation of a song.

3-5: EMERGING

C

I can sing and play a variety of music with expression with guidance.

I can identify music symbols.

D

I can sing and play a variety of music with expression independently.

I can use music symbols and terms in preparing for a performance.

For example, students might

- develop musicianship by adding more expression to their pieces.
- explore more complex rhythms in their work.
- sing rounds and partner songs.

6-8: INTERMEDIATE

E

I can sing and play a variety of complex musical works with expression.

I can read complex music symbols and terms in preparing for a performance.

F

I can sing and play a variety of complex musical works with expression and explain my choices.

I can interpret complex music symbols and terms in preparing for a performance.

For example, students might

- sight-read printed music.
- identify flats, sharps, naturals, and notes on the staff.
- prepare for a performance in various environments such as classroom, concert, or recital.

PR.6

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ESSENTIAL
QUESTION

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

K-2: BEGINNER

A

I can identify the role of the conductor and follow his or her cues.

I can use manners with guidance in rehearsal, as an audience member, or as a performer.

B

I can respond to my conductor's cues.

I can use manners in rehearsal, as an audience member, or as a performer.

For example, students might

- watch the teacher for musical cues.
- practice respectful audience behavior.
- discuss their experiences after watching a performance.

3-5: EMERGING

C

I can identify simple conducting patterns.

I can demonstrate with guidance appropriate stage and listening skills in rehearsal, as an audience member, or as a performer.

D

I can respond to simple conducting patterns.

I can demonstrate with guidance appropriate performance standards in rehearsal or on stage.

For example, students might

- respond to differences in conducting cues.
- place instruments in a location assigned by the teacher when not in use during a performance.
- remain quiet while another section of the ensemble is rehearsing with the teacher.

6-8: INTERMEDIATE

E

I can demonstrate simple conducting patterns.

I can demonstrate appropriate listening skills and performance standards in rehearsal, as an audience member, or as a performer.

F

I can respond to and demonstrate artistic conducting.

I can adjust appropriate listening skills and performance standards to different environments.

For example, students might

- conduct the class in a musical work.
- explain the difference between performance etiquette and audience etiquette.
- provide supportive comments to peers in rehearsal.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

*How do individuals choose music to experience?
How does understanding the structure and context of music inform a response?*

K-2: BEGINNER

A

I can choose music based on what I like.

I can tell why a musical idea is used.

B

I can tell why I like or dislike a piece of music.

I can explore how a musical idea supports different styles of music.

For example, students might

- visually respond about their likes and dislikes.
- select a piece of music, discuss it, and explain why they like or dislike the piece.
- explore the feelings expressed in compositions.
- discuss how different feelings impact music.
- listen to various pieces of music and discuss with their peers what they perceive to be the intent of the composer.

3-5: EMERGING

C

I can choose music based on specific musical ideas.

I can explore how a musical idea supports different styles of music.

D

I can choose music for listening based on experience and context.

I can tell why I respond to music based on specific musical ideas.

For example, students might

- select a piece of music based on the purpose (e.g., "I chose this piece because it made me excited").
- select a piece of music to reflect an experience. (e.g., "I chose this piece because it reminded me of that time we went to the lake").
- listen to a piece of music and respond personally (e.g., "I liked the music because...", "I did not like the music because...").
- listen to a piece of music and respond based on how someone else may respond (e.g., "Someone else may like it because...", "Someone else may not like it because...").

6-8: INTERMEDIATE

E

I can use evidence from music to explain why it was selected.

I can explain how others might respond to music based on specific musical ideas.

For example, students might

- demonstrate the connections learned from a reflection, a collaborative group, or a performance.
- describe how expression and structure impact a piece of music.
- create a diagram to organize ideas for students to be able to compare and contrast the music.
- explore different cultures and societal norms and how they impact music.
- listen to and experience the music of historical periods.
- describe how the order of a concert affects the audience experience.

F

I can use evidence to explain connections between selected music.

I can describe how the elements of music, expressive qualities, and the context of music relate to the structure of the musical ideas.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

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

K-2: BEGINNER

A

I can explore the creator's choices of ideas and sounds in his or her music.

B

I can identify musical concepts and how they support the creator's choices.

For example, students might

- indicate whether the music is fast or slow, loud or quiet.
- use movement to reflect use of slow or fast tempo.
- discuss how the composer's choices affect the listeners' feelings.

3-5: EMERGING

C

I can explain the creator's expressive choices using musical terms.

D

I can describe how personal interpretations and the performer's interpretations reflect expressive intent.

For example, students might

- use elements of expression such as dynamics, tempo, timbre, and articulation to explain a performer's intent.
- discuss with peers how elements of expression show a performer's intent.
- discuss why a flute is used to imitate a bird or bassoon to imitate a grandfather as in *Peter and the Wolf*.
- choose movements to reflect articulations such as staccato or legato.

6-8: INTERMEDIATE

E

I can interpret how a composition shows expressive intent through the elements of music and context.

I can identify composers' and performers' use of the elements of music and expressive qualities to convey intent.

F

I can communicate and defend my personal interpretation of contrasting works.

I can explain composers' and performers' use of the elements of music and expressive qualities to convey intent.

For example, students might

- evaluate two performances of the same piece to contrast the performers' intent.
- use movement to show major and minor keys, dynamics, and tempo changes.
- research the order of pieces in a concert to explain the choice of the conductor.
- view printed music and identify dynamics, tempo, and expressive notation.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

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

K-2: BEGINNER

A

I can explore and identify personal and expressive choices of music, using a rating system.

B

I can explain personal and expressive preferences with guidelines, using a rating system.

For example, students might

- determine if the music is happy or sad, using a thumbs up or thumbs down rating.
- assign one to five stars to indicate how much they like the music.

3-5: EMERGING

C

I can use guidelines to evaluate musical works and performances and describe why the music sounds the way it does.

D

I can use a teacher-provided rubric to evaluate musical works or performances.

For example, students might

- explain why music sounds the way it does (e.g., "The music sounds happy, because...").
- explain the "why" by citing evidence in the piece of music (e.g., "When the tempo changes from allegro to adagio, the emotion of the piece changed from excited to sad").
- explain appropriate context of works (e.g., "Does this song belong at a birthday party? Why or why not?").
- evaluate the accuracy of a performance using a teacher created rubric.

6-8: INTERMEDIATE

E

I can use a student-created rubric to evaluate musical works and performances.

F

I can justify the selection of criteria to evaluate musical works and performances.

For example, students might

- use a rubric to evaluate a performance.
- create a rubric to help evaluate a performance or a piece of music.
- explain appropriate context of works (e.g., "Why would Beethoven write a sad piece?").

K-2: BEGINNER

A

I can share a story that could become music.

B

I can identify and discuss with others a personal story that could become music.

For example, students might

- create a melody in the refrain portion of the story.
- choose instruments to create sound stories.

3-5: EMERGING

C

I can discuss the manner in which other people's experiences inspire musical works.

D

I can discuss the manner in which my experiences influence my interpretation of the work of others.

For example, students might

- talk about how other's experiences influence a song.
- discuss how their personal experiences relate to their interpretation of a song.

6-8: INTERMEDIATE

E

I can research the manner in which individual experiences and influences impact a musical work.

F

I can analyze and evaluate individual experiences and influences that provide context for personal musical work.

I can analyze and evaluate the impact of a musical performance.

For example, students might

- research composers and historical events to determine the inspiration of the music.
- reflect on individual experiences and historical events to determine the inspiration of the music.
- decide why individual experiences and historical events determine the inspiration of the music.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

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

K-2: BEGINNER

A

I can link music to other subjects.

I can explore different cultures through listening, singing, moving, and playing with teacher guidance.

I can identify careers in music.

B

I can identify basic connections between art forms and subjects.

I can explore different periods of history through listening, singing, moving, and playing with teacher guidance.

I can list several careers in music.

For example, students might

- make instruments with high or low sounds and relate to the study of science.
- learn a folk dance from another culture.
- as a group, list different careers that involve music.

3-5: EMERGING

C

I can identify connections between art forms and subjects.

I can experience different cultures through listening, singing, moving, and playing.

I can share stories of people who work in the field of music.

D

I can identify multiple connections between art forms and subjects.

I can experience different periods of history through listening, singing, moving, and playing.

I can identify career opportunities in music.

For example, students might

- listen to music of another culture while viewing art or learning a folk dance from that culture.
- read a folk tale and add music from that culture to the story.
- talk to guest speakers who work in careers that involve music.

6-8: INTERMEDIATE

E

I can identify in-depth connections between art forms and subjects.

I can explore events from a variety of cultures through listening, singing, moving, and playing.

I can research career opportunities in music.

F

I can interpret in-depth connections between art forms and subjects.

I can experience events from a variety of cultures through listening, singing, moving, and playing.

I can compare and contrast career opportunities in music.

For example, students might

- demonstrate music in cross-curricular subjects, such as using fractions while discussing note values.
- participate in a folk dance.
- listen to musical excerpts from different cultures, historical events, and time periods.
- play and sing music from different cultures and time periods and in different languages.
- give a presentation to the class about a favorite composer or performer.
- compare and contrast various music careers.



VOCAL ENSEMBLE 6-12 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Vocal Ensemble 6-12</p> <p>Course/Unit Credit: 1 unit per course in Grades 9-12</p> <p>Course Number: Vocal Ensemble 6-8 (Combination): 368100, Vocal Ensemble Grade 6: 366530, Vocal Ensemble Grade 7: 377530, Vocal Ensemble Grade 8: 388530, Vocal Ensemble I: 452000, Vocal Ensemble II: 452040, Vocal Ensemble III: 452050, Vocal Ensemble IV: 452060, Specialized Vocal Ensemble I: 452070, Specialized Vocal Ensemble II: 452080, Specialized Vocal Ensemble III: 452090, Specialized Vocal Ensemble IV: 452100</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 6-12</p> <p>Prerequisites: For students below Grade 9, there is no prerequisite for Vocal Ensemble. For students in Grades 9-12, there is no prerequisite for Vocal Ensemble I or Specialized Vocal Ensemble I. Students entering Vocal Ensemble II, III, or IV or Specialized Vocal Ensemble II, III, or IV should successfully complete the preceding year of study.</p>	<p>Vocal Ensemble I or Specialized Vocal Ensemble I fulfills the 0.5 unit fine arts requirement for graduation.</p> <p>Division of Elementary and Secondary Education approval is not required for Vocal Ensemble 6-12 or Specialized Vocal Ensemble 6-12.</p>
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Course Description: Vocal Ensemble 6-12

Vocal Ensemble 6-12 are two-semester courses designed for traditional and emerging ensembles. Vocal music students can develop competency in a variety of Specialized Vocal Ensemble courses including but not limited to Tenor/Bass Choir, Treble Choir, Chamber Singers, Madrigals, A Capella Choir, and Concert Choir. In these ensemble courses, the major weight and work of the discipline falls in the performing process. Although the artistic

processes of creating, responding, and connecting are important, the concepts covered in these processes are accessible only after students are thoroughly versed in the fundamental skills necessary to perform in an ensemble.

Vocal music students will demonstrate an ability to apply music fundamentals and vocal techniques in the production, performance, analysis, and critique of vocal music performance. Students are expected to apply

sight-reading skills, improvisational skills, and performance techniques in solo, small group, and large group settings. Vocal music students will critique vocal music performances and deeply reflect upon the impact of vocal music on society as well as societal influences on vocal music. Students will regularly perform vocally in a variety of settings and will demonstrate successful completion of student learning expectations in vocal music.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Imagine: Students will organize and develop artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians make creative decisions?

6-8: INTERMEDIATE

E

I can improvise a short rhythmic and/or melodic pattern.

F

I can create a motive.

For example, students might

- respond to or lead an echo or call-and-response musical activity.
- perform spontaneous musical ideas using familiar rhythms, notes, and melodies.

I: NOVICE

G

I can create and notate a rhythmic and/or melodic pattern, using technology when available.

II: PROFICIENT

H

I can create and notate a short rhythmic and/or melodic phrase based on a motive, using technology when available.

For example, students might

- complete written notation assignments with teacher guidance such as creating a four-measure rhythmic pattern or a five-note melody.
- notate musical ideas that they can then produce.

III: ACCOMPLISHED

I

I can compose and improvise ideas for melodies and rhythmic passages, using technology when available.

IV: ADVANCED

J

I can compose and improvise ideas for arrangements, sections, and short compositions, using technology when available.

For example, students might

- create musical ideas and have an impromptu performance.
- compose short pieces for their madrigal group, a cappella choir, tenor/bass choir, treble choir, or any other vocal ensemble.
- create musical arrangements for their chamber choir, a cappella choir, tenor/bass choir, treble choir or any other vocal ensemble.
- sing an improvisation over a chord progression.

6-8: INTERMEDIATE

I: NOVICE

II: PROFICIENT

III: ACCOMPLISHED

IV: ADVANCED

E

F

G

H

I

J

I can develop and preserve a rhythmic or melodic idea or motive.

I can select, develop, and preserve draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristics of music or text(s).

I can select, develop, and preserve draft melodies or rhythmic passages for specific purposes that demonstrate understanding of characteristics of music or text(s).

I can select, develop, and preserve draft melodies and rhythmic passages for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods.

I can select, develop, and preserve draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods.

I can select, develop, and preserve arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures.

For example, students might

- create a 2-4 measure rhythm and record it through writing it down, recording it with an audio device, or notating with music-writing software.
- create a short melody and rhythm using standard notation and record it.

For example, students might

- create a vocal warm-up with the characteristics of music being rehearsed in their chamber choir, a cappella choir, tenor/bass choir, treble choir, or madrigal choir and write it down or record it.
- create a short composition in the Baroque style and write it down or record it.

For example, students might

- create an arrangement of a traditional piece of music and write it down or record it.
- compose their own piece of music for performance.

6-8: INTERMEDIATE

E

I can share and reflect on a short rhythmic and/or melodic pattern.

F

I can share, reflect on, and refine motives using teacher-provided criteria.

For example, students might

- respond to teacher- or student-led echo and call-and-response musical activities in varied methods such as thumbs up/down, like/dislike response, or group discussion.
- discuss performed spontaneous musical ideas that include familiar rhythms, notes, or melodies.
- assess an original work with a teacher-provided rubric.

I: NOVICE

G

I can share, reflect on, and refine extended rhythmic and/or melodic patterns, using collaboratively developed criteria, using technology when available.

II: PROFICIENT

H

I can share, reflect on, and refine short rhythmic and/or melodic phrases built on a motive, using collaboratively developed criteria, using technology when available.

For example, students might

- create and share with the class an original composition using computer software such as Garage Band, Noteflight, Finale, or Sibelius.
- develop rubrics in groups for reflecting on original musical works.
- share original musical works.

III: ACCOMPLISHED

I

I can share, reflect on, and refine ideas for melodies, rhythmic passages, and arrangements, using personally developed criteria, using technology when available.

IV: ADVANCED

J

I can share, reflect on, and refine ideas for arrangements, sections, and short compositions, using personally developed criteria, using technology when available.

For example, students might

- write a self-reflection piece on an impromptu performance of a created musical idea.
- develop a rubric used to refine short compositions for a cappella choir, chamber choir, tenor/bass choir, treble choir, or madrigal choir.
- share an original composition during a performance.

PR.4

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL QUESTION

How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

PR.4.1

SUPPORTING STANDARD

Select: Students will develop and refine artistic techniques and work for presentation.

6-8: INTERMEDIATE

E

I can explore a variety of vocal repertoire, based on interest, music-reading skill, and vocal skill of the individual or ensemble for a potential performance.

F

I can select, with guidance, passages, excerpts, or sections of a vocal work, based on interest, music-reading skill, and vocal skill of the individual or ensemble for a potential performance.

For example, students might

- listen to various recordings of music, at the appropriate difficulty level, and choose a piece based on interest.
- use a provided rubric to select an 8-measure passage from a teacher-selected vocal work for performance.

I: NOVICE

G

I can select, with guidance, varied repertoire to study, based on interest, music-reading skill, and vocal skill of the individual or ensemble for a potential performance.

For example, students might

- select from two examples a piece of music for performance based on teacher-selected criteria.
- through independent study, offer suggestions for possible performance pieces for their ensemble.

II: PROFICIENT

H

I can select varied repertoire based on music-reading skills and vocal skill of the individual or ensemble for a potential performance.

III: ACCOMPLISHED

I

I can explain the manner in which self-selected music addresses the music-reading skill and vocal skill of the individual or ensemble for a potential performance.

For example, students might

- present selections to their a cappella choir, chamber choir, madrigal choir, tenor/bass choir, treble choir or any other vocal ensemble and defend the appropriateness of the selection.
- develop a rubric for selecting a vocal piece appropriate for their ensemble.

IV: ADVANCED

J

I can develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

PR.4.2

SUPPORTING
STANDARD

Analyze: Students will analyze and interpret artistic work for performance.

6-8: INTERMEDIATE		I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
E	F	G	H	I	J
<p>I can identify, with guidance, the elements of music and their purpose within a vocal work.</p>	<p>I can identify, with limited guidance, the elements of music and their purpose within a vocal work.</p>	<p>I can identify and interpret, with guidance, expressive elements in a varied repertoire of music in preparation for performance.</p>	<p>I can explain the manner in which the elements of music contribute to the composer's intent for performance.</p>	<p>I can demonstrate understanding and application of expressive qualities in a varied repertoire of music through performance.</p>	<p>I can analyze, document, and demonstrate the manner in which the elements of music and context contribute to the composer's intent for performance.</p>
<p>For example, students might</p> <ul style="list-style-type: none"> after listening to short song excerpts, write down the dynamics being used. listen to a choral work with various elements and, with teacher guidance, identify how the elements impact the piece. 		<p>For example, students might</p> <ul style="list-style-type: none"> delineate expressive qualities within their choral works through varied methods such as highlighting, marking elements, and using symbols. provide examples of composer's intent through an explanation of the elements used. 		<p>For example, students might</p> <ul style="list-style-type: none"> demonstrate, by singing within their a cappella choir, chamber choir, madrigal choir, tenor/bass choir, treble choir, or other vocal ensemble, the expressive elements of a piece of music. write a short explanation of composer's intent. 	

PR.5

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Students will develop and refine artistic work.

ESSENTIAL QUESTION

How do performers improve the quality of their performance?

PR.5.1

SUPPORTING STANDARD

Sight-read: Students will read music notation.

6-8: INTERMEDIATE

E

I can identify basic musical notation with teacher guidance.

F

I can read and sing, alone and with others, basic musical notation based on appropriate time signatures.

I: NOVICE

G

I can sing and/or sight-sing, alone and with others, increasingly complex musical notation based on appropriate time signatures, key signatures, and symbols.

II: PROFICIENT

H

I can sing and/or sight-sing, alone and with others, increasingly complex musical notation based on appropriate time signatures, key signatures, symbols, and terminology.

III: ACCOMPLISHED

I

I can sing and/or sight-sing, alone and with others, advanced musical notation based on appropriate time signatures, key signatures, symbols, and terminology in various languages.

IV: ADVANCED

J

I can sing and/or sight-sing, alone and with others, increasingly advanced musical notation based on appropriate time signatures, key signatures, symbols, terminology in various languages, and using non-traditional notation.

For example, students might

- identify pitches in either treble or bass clef as required for their voice part by writing them down or recognizing them verbally.
- sing a four-measure rhythm in simple time.

For example, students might

- read and sight-read new pitches as they are introduced.
- identify key signatures for music performed by labeling the tonic.
- sing, demonstrating their understanding of musical symbols such as dynamics, tempos, articulations, with peers in chamber choir, a cappella choir, madrigals, or other vocal ensembles.

For example, students might

- read and sight-read rhythms in compound meter such as 6/8.
- read and sight-read music in mixed or asymmetrical meters.
- read and sight-read atonal works or those containing non-traditional notation.
- read, sight-read, and apply the meaning of text appearing in music to their performance, including languages other than English.

PR.5.2

SUPPORTING STANDARD

Rehearse: Students will refine vocal technique.

6-8: INTERMEDIATE		I: NOVICE	II: PROFICIENT	III: ACCOMPLISHED	IV: ADVANCED
E	F	G	H	I	J
<p>I can explore beginning concepts of vocal technique in a choral setting with teacher guidance.</p>	<p>I can demonstrate beginning concepts of vocal technique in a choral setting.</p>	<p>I can demonstrate increasingly complex concepts of vocal technique in a choral setting.</p>	<p>I can use teacher and peer feedback to refine elements of vocal technique, musical expression, and ensemble technique in varied repertoire.</p>	<p>I can use teacher and peer feedback and self-reflection to refine elements of vocal technique, musical expression, and ensemble technique in varied repertoire.</p>	<p>I can develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.</p>
<p>For example, students might</p> <ul style="list-style-type: none"> demonstrate correct posture, breathing, intonation, diction, and tone quality based on appropriate stylistic practices. engage in a variety of breathing exercises and warm-ups in vocal ensemble settings. imitate appropriate vowel production and placement, using strategies such as technology, teacher modeling, or peer demonstration. 		<p>For example, students might</p> <ul style="list-style-type: none"> sing challenging repertoire that includes extended phrases, increasing vocal ranges, contrasting dynamics, varied languages, and cultural diversities. respond to teacher feedback with suggestions to address problems with the balance or blend of the ensemble. listen to a recording from ensemble rehearsal; evaluate and discuss as a group any technique issues and how to correct them. 		<p>For example, students might</p> <ul style="list-style-type: none"> sing in small groups such as quartets, evaluate one another, self-reflect on techniques, and discuss the evaluations. listen to recordings of their a cappella, chamber, madrigal choir, or other vocal ensemble and evaluate techniques used and respond with feedback through discussion or written response. lead sectionals or full-ensemble rehearsals. 	

PR.6

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Rehearse: Students will convey meaning through the presentation of artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can demonstrate beginning understanding of correct vocal technique in a formal or informal performance.

I can develop, with guidance, proper stage and listening etiquette and performance standards for individuals and ensembles.

F

I can sing expressively with attention to dynamics, phrasing, and articulation, utilizing correct vocal technique in a formal or informal performance.

I can practice, with limited guidance, proper stage and listening etiquette and performance standards for individuals and ensembles.

For example, students might

- use a variety of techniques to practice proper breath control in daily rehearsal according to their skill level.
- practice listening skills and/or concert etiquette at a school performance.

I: NOVICE

G

I can sing expressively with attention to dynamics, phrasing, articulation, blend, and balance, utilizing correct vocal technique in a formal or informal performance.

I can practice stage and listening etiquette and performance standards for individuals and ensembles.

For example, students might

- critique their ability to sing expressively.
- follow conducting directions of teacher to demonstrate expressive elements.
- practice entering and leaving the choral risers.

II: PROFICIENT

H

I can demonstrate attention to technical accuracy and expressive elements in performance across a varied repertoire of music, utilizing correct vocal technique.

I can discuss the reasons for practicing appropriate stage and listening etiquette and performance standards.

III: ACCOMPLISHED

I

I can demonstrate consistent attention to technical accuracy and expressive elements in performance across a varied repertoire of increasingly complex music, representing diverse cultures and styles, and utilizing correct vocal technique, while relating to particular audiences.

I can explain the impact on the performance of practicing appropriate listening etiquette and performance standards.

For example, students might

- perform a selected piece, demonstrating stylistic phrasing and musical expression.
- discuss onstage behaviors that contributed to the success of their performance.

IV: ADVANCED

J

I can demonstrate mastery of the technical demands and expressive elements across a varied repertoire of increasingly complex music in multiple types of performing ensembles, representing diverse cultures and styles, and utilizing correct vocal technique, while relating to particular audiences.

I can model proper stage and listening etiquette and performance standards for individuals and ensembles.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Select: Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

*How do individuals choose music to experience?
How does understanding the structure and context of the music influence a response?*

6-8: INTERMEDIATE

E

I can identify, with guidance, reasons for selecting music based on characteristics of the music and personal interest.

F

I can identify, with limited guidance, reasons for selecting music based on characteristics of the music and personal interest.

For example, students might

- tell why a piece “fits” their choir or their program.
- differentiate between appropriate selections for a pop concert versus a formal concert.

I: NOVICE

G

I can discuss reasons for selecting music based on characteristics of the music and personal interest.

II: PROFICIENT

H

I can explain reasons for selecting music, citing characteristics of the music and connections to interest, purpose, and context.

For example, students might

- compare two selections and justify why one is a better choice for their ensemble.
- analyze the structure of a piece of music using a listening map.

III: ACCOMPLISHED

I

I can use provided criteria to justify choices made when selecting music.

IV: ADVANCED

J

I can use research and provided criteria to justify choices made when selecting music by citing knowledge of the music and the specified purpose and context.

For example, students might

- select a piece of music for chamber choir, madrigals, or other ensemble groups for an event or performance, using a teacher-provided rubric.
- defend their reasons for choosing a particular piece of music, using research and teacher-generated criteria.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Interpret: Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

How do we discern the expressive intent of musicians and performers?

6-8: INTERMEDIATE

E

I can identify, with guidance, elements of music, interests, purpose, and context in a selected work.

F

I can identify elements of music, interests, purpose, and context in a selected work.

For example, students might

- indicate by raising their hand when staccato is heard.
- listen to a piece of music and respond with their emotional reaction to the piece.

I: NOVICE

G

I can interpret the expressive intent of musical works, referencing the musical elements.

II: PROFICIENT

H

I can analyze elements of music, interests, purpose, and context in a selected work.

For example, students might

- explain the purpose of a piece of music after listening to it and give text and musical examples that support their explanation.
- dissect the composer's intent using musical references after being given a piece of music.

III: ACCOMPLISHED

I

I can develop criteria to use when analyzing music, based on elements of music, interests, purpose, and context.

For example, students might

- create a rubric to evaluate selected musical works.
- perform in small groups for their a cappella choir, madrigal choir, or other vocal ensemble and discuss their interpretive choices.

IV: ADVANCED

J

I can support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, setting of the text, and varied researched sources.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Critique: Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

How do we judge the quality of musical works and performances?

6-8: INTERMEDIATE

E

I can evaluate musical selections using teacher-generated criteria.

F

I can establish independently generated criteria to evaluate musical selections.

For example, students might

- use a teacher-provided rubric to evaluate the performance level of a selected piece of literature.
- work in groups or as a whole class to create a rubric for evaluating the appropriateness of a piece of music for assessment.

I: NOVICE

G

I can apply independently generated criteria to evaluate musical selections.

II: PROFICIENT

H

I can explain how experiences, analysis, and the context of a musical work influence the interest in and evaluation of the piece.

For example, students might

- create a rubric to evaluate their own performance.
- use a rubric to describe their evaluations of a piece of music.
- share opinions of a performance comparing their onstage experience with their post-concert video evaluation.

III: ACCOMPLISHED

I

I can evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

For example, students might

- work in groups to develop a rubric for evaluating performances and works.
- research other performance rubrics and their effectiveness.

IV: ADVANCED

J

I can evaluate works and performances based on research, as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Connect: Students will synthesize and relate knowledge and personal experiences to make art.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify how personal experiences influence musical performances.

F

I can explain how personal knowledge, skills, and experiences influence musical performances.

For example, students might

- choose a piece of music that represents them and share the reason for choosing it.
- explain what dynamic or tempo they would use to express a specific line of text within a piece of music.

I: NOVICE

G

I can connect personal knowledge, skills, and experiences to musical performances.

II: PROFICIENT

H

I can apply personal knowledge, skills, and experiences to interpret the composer's intent.

For example, students might

- work in small groups to dissect the text of a piece of music and decide how to convey its meaning through singing.
- listen to a madrigal piece and explain the use of word painting and how it relates to the composer's intent or purpose.

III: ACCOMPLISHED

I

I can evaluate the quality of a musical performance using personal knowledge, skills, and experiences that convey the composer's intent.

For example, students might

- debate personal interpretations of musical works in a variety of ways such as class discussion or persuasive writing.
- collaborate on how to most effectively perform a piece of music with composer's intent in mind.

IV: ADVANCED

J

I can defend my interpretation of a musical work that conveys the composer's intent.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can explore with guidance connections between musical works, other art forms, and other contexts.

F

I can independently identify connections between musical works, other art forms, and other contexts.

I: NOVICE

G

I can explain connections between musical works, other art forms, and other contexts.

II: PROFICIENT

H

I can evaluate the connections between musical works, other art forms, and other contexts.

III: ACCOMPLISHED

I

I can research and analyze the historical and cultural relationships between musical works, other art forms, and other contexts.

IV: ADVANCED

J

I can research and analyze a specific piece of music in terms of its time period, region, and culture.

For example, students might

- watch a music video and discuss, with teacher guidance, how the video and music relate to one another.
- experience music from other cultures through varied methods such as technology, instruments, or singing.

For example, students might

- explain the relationship between a painting and a piece of music from the same time period.
- evaluate a choral piece to determine how the music conveys the meaning of the text.

For example, students might

- research the relationship between World War II and Big Band music or Cool Jazz and the Cold War.
- create stories inspired by the music that incorporate history, culture, or social elements.
- after listening to a piece of music, classify it according to time period or culture, applying their knowledge of the characteristics of musical eras.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can explore with guidance connections between musical works, other art forms, and other contexts.

F

I can independently identify connections between musical works, other art forms, and other contexts.

I: NOVICE

G

I can explain connections between musical works, other art forms, and other contexts.

II: PROFICIENT

H

I can evaluate the connections between musical works, other art forms, and other contexts.

III: ACCOMPLISHED

I

I can research and analyze the historical and cultural relationships between musical works, other art forms, and other contexts.

IV: ADVANCED

J

I can research and analyze a specific piece of music in terms of its time period, region, and culture.

For example, students might

- watch a music video and discuss, with teacher guidance, how the video and music relate to one another.
- experience music from other cultures through varied methods such as technology, instruments, or singing.

For example, students might

- explain the relationship between a painting and a piece of music from the same time period.
- evaluate a choral piece to determine how the music conveys the meaning of the text.

For example, students might

- research the relationship between World War II and Big Band music or Cool Jazz and the Cold War.
- create stories inspired by the music that incorporate history, culture, or social elements.
- after listening to a piece of music, classify it according to time period or culture, applying their knowledge of the characteristics of musical eras.

READING MUSIC NOTATION: SIGHT-SINGING

SCOPE & SEQUENCE

NOVICE

Rhythmic Concepts

- 4/4 time signature
- Whole note, quarter note, half note, dotted-half note, eighth note
- Quarter rest, half rest

Melodic Concepts

- Key signatures of C, F, G, D, and Bb
- Intervals of seconds, thirds, and fifths within a major key

PROFICIENT

Rhythmic Concepts

- 3/4 time signature
- Dotted quarter note, sixteenth note
- Whole rest, eighth rest

Melodic Concepts

- All major keys
- Intervals of sixths and octaves in major keys
- Accidentals


ADVANCED

Rhythmic Concepts

- 6/8 time signature
- All note types
- All rest types
- Complex rhythms (e.g., triplets, hemiolas, syncopation)

Melodic Concepts

- All key signatures
- Stepwise movement
- All intervals



**INSTRUMENTAL
ENSEMBLE 6-12 STANDARDS
— AND —
TEACHER GUIDANCE**

Standards for Accreditation Information

<p>Course Title: Instrumental Ensemble 6-12</p> <p>Course/Unit Credit: 1 unit per course in Grade 9-12</p> <p>Course Number: Instrumental Ensemble 6-8 (Combination): 368540, Instrumental Ensemble Grade 6: 366540, Instrumental Ensemble Grade 7: 377540, Instrumental Ensemble Grade 8: 388540, Orchestra I: 451100, Orchestra II: 451110, Orchestra III: 451120, Orchestra IV: 451130, Band I: 451000, Band II: 451040, Band III: 451050, Band IV: 451060</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 6-12</p> <p>Prerequisites: For students below Grade 9, there is no prerequisite for Instrumental Ensemble 6-12. For students in Grades 9-12, there is no prerequisite for Orchestra I or Band I. Students entering subsequent years of Instrumental Ensemble classes should successfully complete the preceding year of study of Instrumental Ensemble.</p>	<p>Band I or Orchestra I fulfills the 0.5 unit fine arts requirement for graduation.</p> <p>Division of Elementary and Secondary Education approval is not required for Instrumental Ensemble 6-12.</p>
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Course Description: Instrumental Ensemble 6-12

Instrumental Ensemble 6-12, including Band I-IV and Orchestra I-IV, are two-semester courses designed for traditional and emerging ensembles. Ensemble students will demonstrate an ability to apply music fundamentals and instrumental techniques

in the production, performance, analysis, and critique of instrumental music performance. Students are expected to apply sight-reading skills, improvisational skills, and performance techniques in solo, small group, and large group settings. Ensemble students will critique music

performances and deeply reflect upon the impact of instrumental music on society as well as societal influences on instrumental music. Students will regularly perform in a variety of settings and will demonstrate successful completion of student learning expectations.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians generate creative ideas?

6-8: INTERMEDIATE

E

I can improvise a short rhythmic and/or melodic pattern with teacher guidance.

F

I can improvise a motive with teacher guidance.

For example, students might

- participate in teacher- or student-led call-and-response musical activities.
- share spontaneous musical ideas using familiar rhythms, notes, and/or melodies.

I: NOVICE

G

I can improvise a rhythmic and/or melodic pattern with limited teacher guidance.

II: PROFICIENT

H

I can improvise a short rhythmic and/or melodic phrase based on a motive with limited teacher guidance.

For example, students might

- share a spontaneous four-measure rhythmic pattern or a five-note melody.
- create a full melodic phrase generated from a given rhythmic pattern.

III: ACCOMPLISHED

I

I can independently improvise ideas for melodies and rhythmic passages.

IV: ADVANCED

J

I can independently improvise ideas for arrangements, sections, and/or short compositions.

For example, students might

- share student-created musical ideas in an impromptu fashion.
- improvise over a chord progression.

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians make creative decisions?

6-8: INTERMEDIATE

I: NOVICE

II: PROFICIENT

III: ACCOMPLISHED

IV: ADVANCED

E

F

G

H

I

J

I can create and notate a rhythmic or melodic idea with teacher guidance.

I can create and notate a motive with teacher guidance.

I can develop and notate a rhythmic and/or melodic pattern, with limited teacher guidance, using technology when available.

I can develop and notate a short rhythmic and/or melodic phrase based on a motive with limited teacher guidance, using technology when available.

I can independently compose ideas for melodies and rhythmic passages, using technology when available.

I can independently compose ideas for arrangements, sections, and/or short compositions, using technology when available.

For example, students might

- compose a two-measure or four-measure rhythmic and/or melodic pattern.
- identify basic musical notation symbols.

For example, students might

- notate musical ideas they can then perform.
- audio record their musical ideas.
- notate musical ideas using technological tools.

For example, students might

- compose short compositions for ensembles of various sizes such as string quartets or horn sections.
- create musical arrangements inspired by literature such as folk tales or poetry.

6-8: INTERMEDIATE

E

I can share and reflect on short rhythmic and/or melodic patterns.

F

I can share, reflect on, and refine motives, with guidance, based on teacher-provided criteria.

For example, students might

- respond to teacher or student-led echo and call-and-response musical activities.
- discuss performed spontaneous musical ideas using familiar rhythms, notes, and/or melodies.
- use a teacher-provided rubric to assess an original work.

I: NOVICE

G

I can share, reflect on, and refine a rhythmic and/or melodic pattern based on collaboratively-developed criteria, using technology when available.

II: PROFICIENT

H

I can share, reflect on, and refine short rhythmic and/or melodic phrases based on a motive applying collaboratively-developed criteria, using technology when available.

For example, students might

- create an original composition based on a rhythmic pattern using technology and share with the class.
- develop rubrics in groups for assessing original musical works.
- share original musical works.
- share notation of original musical works by making paper copies, posting in classroom, or projecting digitally for classroom use.

III: ACCOMPLISHED

I

I can share, reflect on, and refine ideas for melodies and rhythmic passages based on personally-developed criteria, using technology when available.

IV: ADVANCED

J

I can share, reflect on, and refine ideas for arrangements, sections, and/or short compositions based on personally developed criteria, using technology when available.

For example, students might

- reflect on impromptu performances of student-created musical ideas.
- create a rubric to refine short compositions for ensembles of various sizes.
- write a short reflection on the process of revising an original work.

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL
QUESTION

How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

6-8: INTERMEDIATE

E

I can distinguish between music in contrasting styles with limited guidance.

I can identify basic elements of music with limited teacher guidance.

F

I can independently explain the differences between music in contrasting styles.

I can independently describe basic elements of music.

For example, students might

- listen to music of contrasting styles and discuss the differences between them.
- listen to a teacher-provided musical piece and describe the basic elements of music (e.g., pitch, timbre, texture, volume, duration, form) within it.

I: NOVICE

G

I can identify and apply criteria for the selection of music based on technical and expressive skills of the individual or ensemble with teacher guidance.

I can identify more complex compositional devices and expressive qualities with teacher guidance.

For example, students might

- articulate the characteristics of expressive and technical musical skills of an ensemble that might inform the selection of its repertoire.
- listen to an excerpt from an orchestral composition such as *Peter and the Wolf* and analyze the compositional devices.

II: PROFICIENT

H

I can independently develop criteria for the selection of music based on technical and expressive skills of the individual or ensemble.

I can independently analyze more complex compositional devices and expressive qualities.

III: ACCOMPLISHED

I

I can identify and apply criteria for the selection of music based on theoretical and structural characteristics and/or technical and expressive challenges with teacher guidance.

I can explain how compositional devices, theoretical and formal characteristics, and/or expressive qualities may inform performances with limited teacher guidance.

For example, students might

- analyze the technical challenges of a musical score for the purpose of selecting appropriate repertoire for an ensemble, using a teacher-provided rubric.
- analyze the manner in which musical devices interact to inform a live or recorded performance.

IV: ADVANCED

J

I can independently develop criteria for the selection of music based on theoretical and structural characteristics and/or technical and expressive challenges.

I can independently critique how compositional devices, theoretical and formal characteristics, and/or expressive qualities may inform performances.

PR.5

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL
QUESTION

How do musicians improve the quality of their performance?

6-8: INTERMEDIATE

E

I can read and play basic musical notes.

I can improve my tone quality, pitch, and contributions to ensemble sound with limited teacher guidance.

I can play basic written articulations with limited teacher guidance.

F

I can read and play basic musical notation and time signatures.

I can independently improve my tone quality, pitch, and contributions to ensemble sound.

I can independently play basic written articulations.

I: NOVICE

G

I can read, play, and sight-read increasingly complex musical notation, time signatures, key signatures, and symbols.

I can perform with a characteristic tone quality and identify issues with intonation and ensemble sound with limited teacher guidance.

I can play increasingly complex articulations at various tempos with limited teacher guidance.

II: PROFICIENT

H

I can read, play, and sight-read increasingly complex musical notation, time signatures, key signatures, symbols, and terminology.

I can independently perform with a characteristic tone quality and identify issues with intonation and ensemble sound.

I can independently play increasingly complex articulations at various tempos.

III: ACCOMPLISHED

I

I can read, play, and sight-read advanced musical notation, time signatures, key signatures, symbols, and terminology in various languages.

I can assess and adjust tone quality, intonation, and ensemble sound, using collaboratively created criteria.

I can play complex articulation patterns at various tempos with increased accuracy.

IV: ADVANCED

J

I can read, play, and sight-read increasingly advanced musical notation, time signatures, key signatures, symbols, terminology in various languages, and non-traditional notation.

I can assess and adjust tone quality, intonation, and ensemble sound, using personally developed criteria.

I can play complex articulation patterns at various tempos at a superior level.

For example, students might

- read music in a clef as required by their instrument.
- produce a characteristic tone on their instrument.
- identify characteristics of ensemble sound.
- execute staccato or legato in band.
- execute slur, arco, or pizzicato in orchestra.

For example, students might

- read and sight-read rhythms in compound meter and interpret musical terminology.
- achieve accurate intonation using a tuner, when available.
- contribute appropriately to the ensemble sound.
- execute tenuto, accents, or combinations of articulations with increased accuracy.
- refine the technique of hooked bow in orchestra.

For example, students might

- read, sight-read, and apply the meaning of text appearing in music to their performance, including languages other than English.
- identify characteristic tone and accurate intonation without the assistance of technology.
- adjust their sound to blend with the ensemble sound as they play.
- match articulation within sections and across the ensemble in band.
- match bow strokes within sections and across the ensemble in orchestra.

PR.6

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Students will convey meaning through the presentation of artistic work.

ESSENTIAL QUESTION

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

6-8: INTERMEDIATE

E

I can perform basic phrasing and expression with teacher guidance.

I can develop proper stage and listening etiquette and performance standards with teacher guidance.

F

I can independently perform basic phrasing and expression.

I can practice proper stage and listening etiquette and performance standards with limited teacher guidance.

I: NOVICE

G

I can perform increasingly complex phrasing and expression with teacher guidance.

I can independently practice stage and listening etiquette and performance standards.

II: PROFICIENT

H

I can independently perform increasingly complex phrasing and expression.

I can discuss the reasons for practicing appropriate stage and listening etiquette and performance standards.

III: ACCOMPLISHED

I

I can assess and adjust phrasing and expression in musical performances using collaboratively created criteria.

I can explain the impact of practicing appropriate listening etiquette and performance standards on the performance.

IV: ADVANCED

J

I can assess and adjust phrasing and expression in musical performances using personally developed criteria.

I can model proper stage and listening etiquette and performance standards.

For example, students might

- demonstrate piano, mezzo forte, and forte when performing in a concert for their peers.
- practice listening skills and/or concert etiquette at a school performance.

For example, students might

- demonstrate pianissimo and fortissimo in a selected musical piece that emphasizes a broad range of expression.
- convey the composer's intent through appropriate phrasing in performance.

For example, students might

- perform a selected piece, demonstrating stylistic phrasing and musical expression.
- discuss onstage behaviors that contributed to the success of their performance.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

*How do individuals choose music to experience?
How does understanding the structure and context of the music influence a response?*

6-8: INTERMEDIATE

E

I can identify reasons for selecting music based on characteristics of the music and personal interest with teacher guidance.

F

I can independently identify reasons for selecting music based on characteristics of the music and personal interest.

For example, students might

- identify rhythmic or melodic patterns in the music.
- explore similarities, differences, and repetition in musical contexts.
- differentiate between appropriate selections for a pop concert versus a formal concert.

I: NOVICE

G

I can discuss reasons for selecting music based on characteristics of the music and personal interest.

II: PROFICIENT

H

I can explain reasons for selecting music, citing characteristics of the music and connections to interest, purpose, and context.

For example, students might

- discuss rhythmic or melodic patterns in the music.
- compare two selections and justify why one is a better choice for their ensemble.

III: ACCOMPLISHED

I

I can use provided criteria to justify choices made when selecting music.

IV: ADVANCED

J

I can use research and provided criteria to justify choices made when selecting music by citing knowledge of the music and the specified purpose and context.

For example, students might

- defend their reasons for choosing a particular piece of music, using research and teacher-generated criteria.
- analyze how musical structure and context apply to a performance.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify the meaning of music and the composer's intent in a musical work with teacher guidance.

F

I can independently identify the meaning of music and the composer's intent in a musical work.

For example, students might

- after listening to contrasting pieces of music, discuss the feelings evoked by each.
- after listening to a piece of classical music and sharing what it means to them, compare and contrast it to the instructor's explanation of the meaning.

I: NOVICE

G

I can interpret the meaning of music and the composer's intent with teacher guidance.

II: PROFICIENT

H

I can independently interpret the meaning of music and the composer's intent.

For example, students might

- after listening to a symphony, articulate their emotional response to the music.
- after listening to a selected musical work, discuss the manner in which musical elements are used to convey the composer's intent.

III: ACCOMPLISHED

I

I can analyze the meaning of music and the composer's intent using collaboratively created criteria.

IV: ADVANCED

J

I can analyze the meaning of music and the composer's intent using personally developed criteria.

For example, students might

- discern musical meaning and composer's intent by reading notation before performance.
- collaborate on how to most effectively perform a piece of music with composer's intent in mind.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify criteria to evaluate music with teacher guidance.

F

I can independently identify criteria to evaluate music.

For example, students might

- participate in a group discussion of the criteria needed to evaluate music for different contexts.

I: NOVICE

G

I can develop criteria to evaluate music with teacher guidance.

II: PROFICIENT

H

I can independently develop criteria to evaluate music.

For example, students might

- create a rubric to evaluate their own performance.
- share opinions of a performance comparing their onstage experience with their post-concert video evaluation.

III: ACCOMPLISHED

I

I can evaluate music using collaboratively created criteria.

IV: ADVANCED

J

I can evaluate music using personally developed criteria.

For example, students might

- evaluate performances based on research, including analysis of the structure and context of the music.
- evaluate live performances of diverse musical styles and ensembles of various instrumentation.

6-8: INTERMEDIATE

I: NOVICE

II: PROFICIENT

III: ACCOMPLISHED

IV: ADVANCED

E

F

G

H

I

J

I can identify how personal experiences influence musical performances.

I can explain how personal experiences, knowledge, and skills influence musical performances.

I can connect personal knowledge, skills, and experiences to musical performances.

I can apply personal knowledge, skills, and experiences to interpret the composer's intent.

I can evaluate the quality of a musical performance using personal knowledge, skills, and experiences that convey the composer's intent.

I can defend my interpretation of a musical work that conveys the composer's intent.

For example, students might

- choose a piece of music that represents them and share their reasons for choosing it.
- respond to a piece of music by explaining how it relates to their lives or experiences.

For example, students might

- listen to a piece of music and answer questions connecting their personal background to the music.
- listen to a musical work and use their knowledge of musical devices to interpret the composer's intent or purpose.

For example, students might

- use knowledge and experiences to evaluate the composer's intent and its overall effect.
- debate personal interpretations of musical works.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify, with guidance, connections between musical works and the other arts and other contexts.

F

I can independently identify connections between musical works and the other arts and other contexts.

For example, students might

- listen to a piece of music and the teacher's explanation of the meaning, allowing them to establish a connection to prior knowledge.
- experience music from other cultures using technology, instruments, and/or singing.

I: NOVICE

G

I can explain connections between musical works and the other arts and other contexts.

II: PROFICIENT

H

I can analyze connections between musical works and the other arts and other contexts.

For example, students might

- discuss the manner in which music is one of the characteristics by which a time period and/or culture is identified.
- make connections between musical time signatures and fractions.

III: ACCOMPLISHED

I

I can research and analyze the historical and cultural relationships between music and other disciplines.

IV: ADVANCED

J

I can research and analyze a specific piece of music in respect to its time period, region, and culture.

For example, students might

- research the connection between the music and paintings of the Renaissance.
- create stories inspired by the music that incorporate history, culture, and social elements.



JAZZ BAND 6-12 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Jazz Band 6-12</p> <p>Course/Unit Credit: 1 unit per course in Grades 9-12</p> <p>Course Number: Instrumental Music 6-8 (Combination): 368540, Instrumental Music Grade 6: 366540, Instrumental Music Grade 7: 377540, Instrumental Music Grade 8: 388540, Jazz Band I: 451200, Jazz Band II: 451210, Jazz Band III: 451220, Jazz Band IV: 451230</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 6-12</p> <p>Prerequisites: For students below Grade 9, there is no prerequisite for Jazz Band 6-12. For students in Grades 9-12, there is no prerequisite for Jazz Band I. Students entering subsequent years of Jazz Band should successfully complete the preceding year of study of Jazz Band.</p>	<p>Jazz Band I fulfills the 0.5 unit fine arts graduation requirement.</p> <p>Division of Elementary and Secondary Education approval is not required for Jazz Band I.</p>
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Course Description: Jazz Band 6-12

Jazz Band 6-12 are two-semester courses designed for traditional and emerging ensembles. Jazz Band 6-12 students will demonstrate an ability to apply music fundamentals and instrumental techniques in the production, performance, analysis, and

critique of jazz music performance. Students are expected to apply sight-reading skills, improvisational skills, and performance techniques in solo, small group, and large group settings. Jazz Band 6-12 students will critique music performances and deeply reflect upon

the impact of jazz music on society as well as societal influences on jazz music. Students will regularly perform in a variety of settings and will demonstrate successful completion of student learning expectations.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians generate creative ideas?

6-8: INTERMEDIATE

E

I can improvise, through various media, simple rhythms and note patterns in the jazz style with teacher guidance.

F

I can independently improvise, through various media, simple rhythms and note patterns in the jazz style.

For example, students might

- perform simple call-and-response.
- improvise over a 12-bar blues rhythm pattern.

I: NOVICE

G

I can improvise, through various media, moderately complex rhythms and note patterns in the jazz style with teacher guidance.

II: PROFICIENT

H

I can independently improvise, through various media, moderately complex rhythms and note patterns in the jazz style.

For example, students might

- improvise using jazz scales and modes.
- improvise over a ii-V-I pattern.

III: ACCOMPLISHED

I

I can improvise, through various media, advanced rhythms and note patterns in the jazz style with teacher guidance.

IV: ADVANCED

J

I can independently improvise, through various media, advanced rhythms and note patterns in the jazz style.

For example, students might

- improvise in various jazz styles.
- improvise over complex chord changes.

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians make creative decisions?

6-8: INTERMEDIATE

E

I can identify jazz notation and chord symbols in varied styles with teacher guidance.

F

I can independently identify jazz notation and chord symbols in varied styles.

For example, students might

- analyze a head chart from a fake book.
- identify chords indicated by symbols while sight-reading.

I: NOVICE

G

I can write jazz notation and chord symbols in varied styles with teacher guidance.

II: PROFICIENT

H

I can independently write jazz notation and chord symbols in varied styles.

For example, students might

- transcribe a simple melody.

III: ACCOMPLISHED

I

I can compose using advanced jazz notation and chord symbols in varied styles with teacher guidance.

IV: ADVANCED

J

I can compose using advanced jazz notation and chord symbols in varied styles.

For example, students might

- compose an original jazz work with appropriate notation to be played by peers as a classroom exercise.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ESSENTIAL
QUESTION

How do musicians improve the quality of their creative work? When is creative work ready to share?

6-8: INTERMEDIATE

E

I can improvise and refine solos over simple chord progressions with teacher guidance.

F

I can independently improvise and refine solos over simple chord progressions.

For example, students might

- play a solo using a blues scale.

I: NOVICE

G

I can improvise and refine solos over moderately complex chord progressions with teacher guidance.

II: PROFICIENT

H

I can independently improvise and refine solos over moderately complex chord progressions with teacher guidance.

For example, students might

- play a solo on "Take the A Train".

III: ACCOMPLISHED

I

I can improvise and refine solos over advanced chord progressions with teacher guidance.

IV: ADVANCED

J

I can independently improvise and refine solos over advanced chord progressions.

For example, students might

- play a solo on "All the Things You Are".

PR.4

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL
QUESTION

How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

6-8: INTERMEDIATE

E

I can explore and sight-read jazz music in contrasting styles.

F

I can identify the characteristic of and sight-read jazz music in contrasting styles.

For example, students might

- listen to and identify characteristics of swing and/or Latin music.

I: NOVICE

G

I can analyze and sight-read jazz music in contrasting styles with teacher guidance.

II: PROFICIENT

H

I can independently analyze and sight-read jazz music in contrasting styles.

For example, students might

- explain the differences between bossa, samba, and calypso music.
- discuss reasons for selecting jazz repertoire to be performed.

III: ACCOMPLISHED

I

I can apply the nuances of jazz music in contrasting styles to sight-reading and playing with teacher guidance.

For example, students might

- play jazz music in various jazz styles in an informal setting with peers.
- emulate the performance style of Count Basie's orchestra.

IV: ADVANCED

J

I can independently apply the nuances of jazz music to contrasting styles in sight-reading and playing.

PR.5

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL
QUESTION

How do musicians improve the quality of their performance?

6-8: INTERMEDIATE

E

I can improve my jazz tone quality, pitch, and contributions to ensemble sound with limited teacher guidance.

I can identify basic instrument-specific jazz techniques.

I can play basic jazz drum set patterns or jazz scales in various modes.

F

I can independently improve my jazz tone quality, pitch, and contributions to ensemble sound.

I can demonstrate basic instrument-specific jazz techniques.

I can play basic jazz drum set patterns or jazz scales in various modes from memory.

I: NOVICE

G

I can play with a characteristic jazz tone quality and identify issues with intonation and ensemble sound with limited teacher guidance.

I can demonstrate increasingly complex, instrument-specific jazz techniques.

I can play more complex jazz drum set patterns or jazz scales in various modes.

II: PROFICIENT

H

I can independently play with a characteristic jazz tone quality and identify issues with intonation and ensemble sound.

I can refine the execution of increasingly complex, instrument-specific jazz techniques.

I can play more complex jazz drum set patterns or jazz scales in various modes from memory.

III: ACCOMPLISHED

I

I can assess and adjust jazz tone quality, intonation, and ensemble sound using collaboratively created criteria.

I can execute advanced instrument-specific jazz techniques.

I can play advanced jazz drum set patterns or jazz scales in various modes.

IV: ADVANCED

J

I can assess and adjust jazz tone quality, intonation, and ensemble sound using self-created criteria.

I can refine the execution of advanced instrument-specific jazz techniques.

I can play advanced jazz drum set patterns or jazz scales in various modes from memory.

For example, students might

- listen to instrument-specific artists.
- demonstrate falls individually and as an ensemble.
- play swing, rock, and/or ballad styles on the drum set.
- play blues, Dorian and/or mixolydian modes on rhythm or wind instruments.

For example, students might

- emulate the sound of artists on their own instrument.
- demonstrate scoops individually and as an ensemble.
- play samba, funk, and/or bossa nova styles on the drum set.
- play Lydian and/or Aeolian rhythm or wind instruments.

For example, students might

- develop and refine the replication of the sound of instrument-specific artists.
- demonstrate doits individually and as an ensemble.
- play Dixieland, waltz, and/or shuffle styles on the drum set.
- play Phrygian and/or combinations of modes on rhythm or wind instruments.

PR.6

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can demonstrate elements and principles of jazz phrasing and expression through basic jazz articulations and styles with teacher guidance.

I can develop proper stage and listening etiquette and performance standards with teacher guidance.

F

I can independently demonstrate elements and principles of jazz phrasing and expression through basic jazz articulations and styles.

I can practice proper stage and listening etiquette and performance standards with limited teacher guidance.

I: NOVICE

G

I can demonstrate elements and principles of jazz phrasing and expression through more complex jazz articulations and styles with teacher guidance.

I can independently practice stage and listening etiquette and performance standards.

II: PROFICIENT

H

I can independently demonstrate fundamental elements and principles of jazz phrasing and expression through more complex jazz articulation and styles.

I can discuss the reasons for practicing appropriate stage and listening etiquette and performance standards.

III: ACCOMPLISHED

I

I can demonstrate elements and principles of jazz phrasing and expression through advanced jazz articulation and styles with teacher guidance.

I can explain the impact on the performance of practicing appropriate listening etiquette and performance standards.

IV: ADVANCED

J

I can independently demonstrate elements and principles of jazz phrasing and expression through advanced jazz articulation and styles.

I can model proper stage and listening etiquette and performance standards.

For example, students might

- play long accents, short accents, tenuto, and staccato as marked.
- practice listening skills and/or concert etiquette at a school performance.

For example, students might

- play bend and glissando as appropriate.
- convey the composer's intent through appropriate phrasing in performance.

For example, students might

- play flips as appropriate.
- discuss onstage behaviors that contributed to the success of their performance.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION

How do individuals choose music to experience? How does understanding the structure and context of the music influence a response?

6-8: INTERMEDIATE

E

I can identify reasons for selecting music based on contexts and elements of jazz music and personal interest with teacher guidance.

F

I can independently identify reasons for selecting music based on contexts and elements of jazz music and personal interest.

For example, students might

- identify rhythmic or melodic patterns in jazz.
- explore similarities, differences, and repetition in musical contexts.

I: NOVICE

G

I can discuss reasons for selecting music based on contexts and elements of jazz music and personal interest.

II: PROFICIENT

H

I can explain reasons for selecting music, citing connections to interest, purpose, and context.

For example, students might

- discuss rhythmic or melodic patterns in jazz.
- compare two selections and justify why one is a better choice for their ensemble.

III: ACCOMPLISHED

I

I can use provided criteria to justify choices made when selecting jazz music.

IV: ADVANCED

J

I can use research and provided criteria to justify choices made when selecting jazz music by citing knowledge of the music and the specified purpose and context.

For example, students might

- defend their reasons for choosing a particular piece of music, using research and teacher-generated criteria.
- analyze how musical structure and context apply to a performance.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify the expressive intent of different jazz styles with teacher guidance.

F

I can independently identify the expressive intent of different jazz styles.

I: NOVICE

G

I can articulate the expressive intent of different jazz styles with teacher guidance.

II: PROFICIENT

H

I can independently articulate the expressive intent of different jazz styles.

III: ACCOMPLISHED

I

I can compare and contrast the expressive intent of different jazz styles.

IV: ADVANCED

J

I can defend a personal interpretation of the expressive intent of different jazz styles.

For example, students might

- listen to recordings of Louis Armstrong and Dizzy Gillespie and identify the expressive characteristics of each.

For example, students might

- after listening to recordings of various jazz styles, describe the expressive elements used by the composer to create his or her intended effect on the listener.

For example, students might

- research two jazz styles, compare and contrast significant performances of each style, and present findings related to expressive intent to the class.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify criteria to evaluate group performances and individual improvisation with teacher guidance.

F

I can independently identify criteria to evaluate group performances and individual improvisation.

For example, students might

- participate in a group discussion of the criteria needed to evaluate jazz music.

I: NOVICE

G

I can develop criteria to evaluate group performances and individual improvisation with teacher guidance.

II: PROFICIENT

H

I can independently develop criteria to evaluate group performances and individual improvisation.

For example, students might

- create a rubric to evaluate their own performance.
- evaluate recorded individual improvisation and ensemble performances.

III: ACCOMPLISHED

I

I can use collaboratively-developed criteria to evaluate group performances and individual improvisation.

IV: ADVANCED

J

I can use independently-developed criteria to evaluate group performances and individual improvisation.

For example, students might

- evaluate jazz performances based on research, including analysis of the structure and context of the music.
- evaluate live performances of diverse jazz styles, individual artists, and ensembles of various instrumentation.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate personal experiences to make art.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify how personal experiences influence musical performances.

F

I can explain how personal experiences, knowledge, and skills influence musical performances.

For example, students might

- choose a piece of music that represents them and share their reasons for choosing it.
- respond to a piece of music by explaining how it relates to their lives or experiences.

I: NOVICE

G

I can connect personal knowledge, skills, and experiences to musical performances.

II: PROFICIENT

H

I can apply personal knowledge, skills, and experiences to interpret the composer's intent.

For example, students might

- listen to a piece of music and answer questions connecting their personal background to the music.
- listen to a musical work and use their knowledge of musical devices to interpret the composer's intent or purpose.

III: ACCOMPLISHED

I

I can evaluate the quality of a musical performance using personal knowledge, skills, and experiences that convey the composer's intent.

For example, students might

- use knowledge and experiences to evaluate the composer's intent and its overall effect.
- debate personal interpretations of musical works.

IV: ADVANCED

J

I can defend my interpretation of a musical work that conveys the composer's intent.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL
QUESTION

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

6-8: INTERMEDIATE

E

I can identify, with guidance, connections between musical works and the other arts and other contexts.

F

I can independently identify connections between musical works and the other arts and other contexts.

For example, students might

- listen to a piece of music and the teacher's explanation of the meaning, allowing them to establish a connection to prior knowledge.
- experience music from other cultures using technology, instruments, and/or singing.

I: NOVICE

G

I can explain connections between musical works and the other arts and other contexts.

II: PROFICIENT

H

I can analyze connections between musical works and the other arts and other contexts.

For example, students might

- discuss the manner in which music is one of the characteristics by which a time period and/or culture is identified.
- make connections between musical time signatures and fractions.

III: ACCOMPLISHED

I

I can research and analyze the historical and cultural relationships between musical works, other art forms, and other contexts.

IV: ADVANCED

J

I can research and analyze a specific piece of music in respect to its time period, region, and culture.

For example, students might

- research the connection between jazz music and the events of the 1940s.
- create stories inspired by the music that incorporate history, culture, and social elements.



MUSIC APPRECIATION STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Music Appreciation</p> <p>Course/Unit Credit: 0.5 unit</p> <p>Course Number: 453030</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 9-12</p> <p>Prerequisites: There is no prerequisite for Music Appreciation.</p>	<p>Music Appreciation fulfills the 0.5 credit fine arts requirement for graduation.</p> <p>Division of Elementary and Secondary Education approval is not required for Music Appreciation.</p>
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Course Description: Music Appreciation

Music Appreciation is a one-semester course designed to teach students the basic elements, principles, processes, materials, and inherent qualities of music. Students will examine a

broad range of methods and will conduct critical analyses of the creative processes involved in music. Students will reflect on the connections between society and music. Music

Appreciation students will develop perceptual awareness and aesthetic sensitivity as well as a foundation for a lifelong relationship with music.

<p>MUSIC APPRECIATION</p> <h1>CR.1</h1>	ARTISTIC PROCESS	Creating
	ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
	ESSENTIAL QUESTION	<i>How do musicians generate creative ideas?</i>

<p>I can describe, demonstrate, and document short musical ideas that represent personal experiences, moods, texts, visual images, and/or story lines.</p> <p>I can improvise individually or in a group, using vocal and percussive sounds.</p> <p>I can experiment with a variety of selected elements of music using vocal and percussive sounds.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> improvise in a group using body percussion to imitate specific rhythms or sounds. create a visual map of the melody they wish to create. utilize different dynamics, deciding which is most appropriate for an improvised melody.
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<p>MUSIC APPRECIATION</p> <h1>CR.2</h1>	ARTISTIC PROCESS	Creating
	ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
	ESSENTIAL QUESTION	<i>How do musicians make creative decisions?</i>

<p>I can compose a rhythmic or melodic motif.</p> <p>I can experiment with the elements of music to explore a coherent idea.</p> <p>I can organize a musical idea using invented or standard notation.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> compose a short rhythm using invented notation. develop a musical idea based on a theme into a musical phrase. vary tempo or dynamics to explore the effect on a familiar song.
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MUSIC APPRECIATION

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL
QUESTION

*How do performers select repertoire?
How does understanding the structure and context of musical works inform performance?*

I can investigate musical works based on interest or teacher recommendation.

I can compare selected musical works to narrow the choices for presentations.

I can defend and describe repertoire choices using appropriate musical vocabulary.

For example, students might

- research, using technology if available, a song by a favorite performer.
- select musical works of a composer highlighting the historical significance of the chosen works.
- justify their choices of music by the composer's treatment of musical elements.

MUSIC APPRECIATION

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic work for presentation.

ESSENTIAL
QUESTION

How do students improve the quality of their presentations about music?

I can research selected musical works for information to share with peers.

I can organize presentations that have a clear focus and purpose, using appropriate musical vocabulary.

I can apply a teacher-provided self-assessment tool to refine presentations for peers.

For example, students might

- report on tempo changes in a selected musical work.
- use available technology to create a slide presentation on the process of composing a symphony.
- use a teacher-provided scoring rubric as a checklist to be certain all major areas are addressed when preparing for a presentation.

<p>MUSIC APPRECIATION</p> <h1>RE.7</h1>	ARTISTIC PROCESS	Responding
	ANCHOR STANDARD	Students will perceive and analyze artistic work.
	ESSENTIAL QUESTION	<i>How do individuals analyze the music they experience?</i>

<p>I can classify musical instruments according to sight and sound.</p> <p>I can compare vocal classifications.</p> <p>I can analyze aurally various musical forms and styles.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> attend a band rehearsal to experience the demonstration of instruments. experience a SATB quartet performing in class. listen to a musical example and classify it as binary or ternary.
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<p>MUSIC APPRECIATION</p> <h1>RE.8</h1>	ARTISTIC PROCESS	Responding
	ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
	ESSENTIAL QUESTION	<i>How do we discern the musical creators' and performers' expressive intent?</i>

<p>I can discuss the emergence of musical genres.</p> <p>I can compare the relationship of musical characteristics to composer's intent in musical work from a variety of genres.</p> <p>I can analyze the context of selected works from a variety of genres.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> study the migration of jazz up the Mississippi River. after listening to a piece of music, explain the purpose of it and give text and musical examples to support their explanations. compare a classical love song to a modern country love song.
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<p>MUSIC APPRECIATION</p> <h1>CN.10</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experience to make art.
	ESSENTIAL QUESTION	<i>How do musicians make meaningful connections to creating, performing, and responding?</i>

<p>I can demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> explain in a presentation to the class why a particular artist or genre appeals to them based on their experience or interests.
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<p>MUSIC APPRECIATION</p> <h1>CN.11</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
	ESSENTIAL QUESTION	<i>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</i>

<p>I can identify representative composers and songwriters from a variety of time periods and genres.</p> <p>I can explain the transmission of culture through music.</p> <p>I can compare the relationship between music and events within and across time periods.</p> <p>I can differentiate the roles of music and musicians in various cultures and disciplines throughout history.</p> <p>I can describe the characteristics of varied genres of music including music and composers from Arkansas, program music, and world music.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> make a list of German lieder composers of the Romantic period. discuss the importance of religious music in cultures. research and discuss Tchaikovsky's reason for composing the "1812 Overture". describe the manner in which the rise of the middle class contributed to the development of professional musicians. create a class presentation following the progression of the development of blues music from the spiritual or work song into jazz.
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MUSIC LAB I-IV STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Music Lab I-IV
Course/Unit Credit:	1 unit per course
Course Number:	Music Lab I: 451500, Music Lab II: 451510, Music Lab III: 451520, Music Lab IV: 451530
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Music Lab I. The student entering Music Lab II, III, or IV should successfully complete the preceding year of Music Lab and/or have the instructor's approval through audition.

Music Lab I fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Music Lab I, II, III, or IV.

Course Description: Music Lab I-IV

Music Lab I-IV are two-semester courses of study designed to provide instruction in any harmonizing instrument (musical instruments capable of producing harmonies as well as melodies), including but not limited to piano, guitar, banjo, general keyboards, synthesizers, iPads, or various technological media. It

encapsulates the basic through advanced concepts that are germane to these musical media and empowers the educator to contour the fundamental dictates of instruction to the appropriate instrument(s). Through the processes of creating, performing, and analyzing music for these instruments, the

student will develop the knowledge, skills, and attitudes for lifelong playing and listening to music. Music Lab I-IV creates opportunities for personal musical expression through choosing, discussing, and sculpting the musical experiences.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD**Imagine:** Students will generate and conceptualize artistic ideas and work.ESSENTIAL
QUESTION*How do musicians generate creative ideas?*

I: NOVICE

G

I can generate melodic, rhythmic, and harmonic ideas for simple melodies.

For example, students might

- create a short melody on the piano, guitar, or other harmonizing instrument.
- create a rhythm.

II: PROFICIENT

H

I can generate melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions.

For example, students might

- create a melody on their harmonizing instrument over a given chord progression.

III: ACCOMPLISHED

I

I can generate melodic, rhythmic, and harmonic ideas for improvisations, compositions, and three-or-more-chord accompaniments in a variety of patterns.

For example, students might

- create a short chord progression then improvise over it on their harmonizing instrument.
- compose a short melody for piano, guitar, or other harmonizing instruments.

IV: ADVANCED

J

I can generate melodic, rhythmic, and harmonic ideas for a collection of compositions, improvisations in several different styles, and stylistically appropriate harmonization for given melodies.

For example, students might

- create a composition for piano with accompanying chords in bluegrass style.
- create a composition for guitar with accompanying chords in country style.

I: NOVICE**G**

I can document drafts of simple melodic, rhythmic, and harmonic ideas for simple melodies.

For example, students might

- write down on notebook paper a generated rhythm.
- use notation software to document a short melodic or rhythmic composition.

II: PROFICIENT**H**

I can document drafts of melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions.

For example, students might

- record a short composition on a harmonizing instrument using audio/video equipment.
- create a melody over a chord progression and document it by writing it down.

III: ACCOMPLISHED**I**

I can document melodic, rhythmic, and harmonic ideas for improvisations, compositions, and three-or-more-chord accompaniments in a variety of patterns.

For example, students might

- write down a chord progression that will be used for peers to improvise over on the piano, guitar, or other harmonizing instrument.

IV: ADVANCED**J**

I can document melodic, rhythmic, and harmonic ideas for a collection of compositions, improvisations in several different styles, and stylistically appropriate harmonization for given melodies.

For example, students might

- create a composition that includes chord progression, melody, and harmony in a specific style such as rock, classical, or jazz.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL
QUESTION*How do musicians improve the quality of their creative work? When is creative work ready to share?*

CR.3.1

SUPPORTING
STANDARD**Evaluate and Refine:** Students will evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

I: NOVICE

G

I can apply teacher-provided criteria to critique and refine drafts of simple melodic, rhythmic, and harmonic ideas for simple melodies.

For example, students might

- use a teacher-provided rubric to critique their short composition for guitar, piano, or other harmonizing instrument.
- respond to the teacher's critique to revise their composition.

II: PROFICIENT

H

I can apply teacher-provided criteria to critique and refine drafts of melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions.

For example, students might

- use a teacher-provided rubric to identify problems with their composition and improve it.

III: ACCOMPLISHED

I

I can develop and apply criteria to critique and refine melodic, rhythmic, and harmonic ideas for improvisations, compositions, and three-or-more-chord accompaniments in a variety of patterns.

For example, students might

- create a rubric to critique a teacher-provided or peer-created composition.
- refine their composition using a personally created rubric.

IV: ADVANCED

J

I can develop and apply criteria to critique and refine melodic, rhythmic, and harmonic ideas for a collection of compositions, improvisations in several different styles, and stylistically appropriate harmonization for given melodies.

For example, students might

- create a rubric to critique and improve a composition in the style of reggae.

CR.3.2

SUPPORTING STANDARD

Share: Students will share creative musical work that conveys intent, demonstrates artistry, and exhibits originality.

I: NOVICE

G

I can share final versions of simple melodic, rhythmic, and harmonic ideas for simple melodies.

For example, students might

- share short, original compositions for each other during class.
- record their composition to be shared with another class.

II: PROFICIENT

H

I can share final versions of melodic, rhythmic, and harmonic ideas for melodies over specified chord progressions.

For example, students might

- share on piano, guitar, or other harmonizing instrument an original composition over a chord progression.

III: ACCOMPLISHED

I

I can share final versions of melodic, rhythmic, and harmonic ideas for improvisations, compositions, and three-or-more-chord accompaniments in a variety of patterns.

For example, students might

- share an original composition and allow a classmate to improvise with them on a harmonizing instrument.

IV: ADVANCED

J

I can share final versions of melodic, rhythmic, and harmonic ideas for a collection of compositions, improvisations in several different styles, and stylistically appropriate harmonization for given melodies.

For example, students might

- share an original jazz composition and improvise a jazz solo during the piece.

PR.4

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ESSENTIAL QUESTION

How do performers select repertoire? How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?

PR.4.1

SUPPORTING STANDARD

Select: Students will select musical works to present based on interest, knowledge, technical skills, and context.

I: NOVICE

G

I can select, with guidance, passages, excerpts, or sections of a musical work, based on interest, music-reading skill, and technical skill for a potential performance.

For example, students might

- select musical work from a list provided by the teacher based on their interests.

II: PROFICIENT

H

I can select, with limited guidance, varied repertoire based on interest, music-reading skills, and technical skill for a potential performance.

For example, students might

- select musical works to study and perform from a computer search of grade-level appropriate music that they are interested in.

III: ACCOMPLISHED

I

I can explain the manner in which self-selected music addresses the music-reading skill and technical skill for a potential performance.

For example, students might

- write an explanation of why they selected a piece of music and how it is appropriate for their instrument, music-reading skill, and technical skill.

IV: ADVANCED

J

I can develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.

For example, students might

- develop a rubric for selecting appropriate musical works for performance.

PR.4.2

SUPPORTING
STANDARD

Interpret: Students will interpret musical works based on elements of music and expressive qualities.

I: NOVICE

G

I can identify, with guidance, the elements of music and their purpose within a musical work.

For example, students might

- listen to a musical work on a piano or other harmonizing instrument and determine the elements being used and how they impact the piece.

II: PROFICIENT

H

I can identify and interpret, with guidance, expressive elements in a varied repertoire of music in preparation for performance.

For example, students might

- delineate expressive qualities within a musical work through a variety of methods such as highlighting, marking elements, or using symbols.

III: ACCOMPLISHED

I

I can demonstrate understanding and application of expressive qualities in a varied repertoire of music through performance.

For example, students might

- explore the use of expressive elements by varying their application in the same piece of music on piano, guitar, or other harmonizing instrument.

IV: ADVANCED

J

I can analyze, document, and demonstrate the manner in which a composer employs the elements of music and context to interpret the composer's intent for performance.

For example, students might

- choose an element of music such as rhythm and discuss how it changes over the course of a piece of music.
- research and lead a class discussion based on the composer's intent in a famous symphony.

PR.5

ARTISTIC
PROCESS

Performing

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ESSENTIAL
QUESTION

How do musicians improve the quality of their performance?

PR.5.1

SUPPORTING
STANDARD

Read: Students will read music notation.

I: NOVICE

G

I can read and play, alone and with others, basic music notation based on appropriate time signatures.

For example, students might

- identify pitches in either treble or bass clef as required.
- play a 4-measure rhythm in simple time.
- identify and explain the function of accidentals.

II: PROFICIENT

H

I can read and/or sight read alone and with others, increasingly complex music notation based on appropriate time signatures, key signatures, symbols, and terminology.

For example, students might

- read or sight read a chord chart or tablature for guitar.
- identify key signatures for music performed.
- play piano, guitar, or other harmonizing instrument to demonstrate understanding of musical symbols such as dynamics, tempos, and articulations.

III: ACCOMPLISHED

I

I can read and/or sight read, alone and with others, advanced music notation based on appropriate time signatures, key signatures, symbols, and terminology in various languages.

For example, students might

- read and sight read rhythms in compound meter such as 6/8.
- read or sight read a piece for piano, demonstrating attention to the various elements of music indicated in the piece.

IV: ADVANCED

J

I can read and/or sight read, alone and with others, increasingly advanced music notation based on appropriate time signatures, key signatures, symbols, terminology in various languages, and non-traditional notation.

For example, students might

- read and sight read music in mixed or asymmetrical meters.
- read and sight read atonal works or those containing non-traditional notation.

PR.5.2

SUPPORTING
STANDARD

Rehearse and Refine: Students will refine proper technique.

I: NOVICE

G

I can apply teacher-provided criteria to critique individual performances of a varied repertoire of music and apply practice strategies to address performance challenges and refine techniques.

For example, students might

- use a teacher-provided rubric to evaluate their own performance and correct issues or mistakes.

II: PROFICIENT

H

I can apply teacher-provided criteria to critique individual and small group performances of a varied repertoire of music in a variety of patterns and apply rehearsal strategies to address performance challenges and refine techniques.

For example, students might

- use a teacher-provided rubric to evaluate their peer's technique on guitar and address issues with proper strumming technique.

III: ACCOMPLISHED

I

I can develop and apply criteria to critique individual and small group performances of a varied repertoire of music in a variety of styles, and create rehearsal strategies to address performance challenges and refine techniques.

For example, students might

- create a rubric to evaluate a ragtime piano duet and address issues with stylistic technique.

IV: ADVANCED

J

I can develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine techniques.

For example, students might

- share with the class their own techniques for memorizing piano music for performance.

PR.6

ARTISTIC PROCESS

Performing

ANCHOR STANDARD

Present: Students will convey meaning through the presentation of artistic work.

ESSENTIAL QUESTION

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

I: NOVICE

G

I can play expressively with attention to dynamics, phrasing, and articulation, using correct technique.

I can exhibit proper etiquette in rehearsal, performance, and audience settings.

For example, students might

- play a piece of music in guitar class demonstrating proper left hand facility in both single lines and chordal structures.
- practice correct rehearsal etiquette in a classroom setting while students take turns performing for the teacher.

II: PROFICIENT

H

I can demonstrate attention to technical accuracy and expressive elements in performance across a varied repertoire of music, using correct technique.

I can exhibit proper etiquette in rehearsal, performance, and audience settings.

For example, students might

- play a short piano sonata demonstrating attention to varied dynamic markings.
- practice correct performance etiquette while listening to each other in a class recital.

III: ACCOMPLISHED

I

I can demonstrate consistent attention to technical accuracy and expressive elements in performance across a varied repertoire of increasingly complex music, representing diverse cultures and styles, using correct technique while relating to particular audiences.

I can exhibit proper etiquette in rehearsal, performance, and audience settings.

For example, students might

- play a piano piece practicing proper fingering and pedal usage.
- play a rock song on guitar using proper strum patterns and power chords.
- attend a concert with their class and exhibit proper audience etiquette.

IV: ADVANCED

J

I can demonstrate mastery of the technical demands and expressive elements across a varied repertoire of complex music, representing diverse cultures and styles and using correct technique while relating to particular audiences.

I can exhibit proper etiquette in rehearsal, performance, and audience settings.

For example, students might

- play a song on piano that employs advanced technique such as chromatic scales, arpeggiation, and octaves.
- perform a classical piece of music on guitar using proper picking technique.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Select and Analyze: Students will convey meaning through the presentation of artistic work.

ESSENTIAL
QUESTION

How do individuals choose music to experience? How does understanding the structure and context of the music influence a response?

I: NOVICE

G

I can identify reasons for selecting music based on personal interest and characteristics of the music.

For example, students might

- compare two selections and justify why one is a better choice for their instrument.

II: PROFICIENT

H

I can explain reasons for selecting music, citing characteristics of the music and connections to interest, purpose, and context.

For example, students might

- analyze the structure of a piece of music using a listening map.

III: ACCOMPLISHED

I

I can use provided criteria to justify choices made when selecting music.

For example, students might

- use a teacher-provided rubric to select a piece of music for their instrument.

IV: ADVANCED

J

I can use research and provided criteria to justify choices made when selecting music by citing knowledge of the music and the specified purpose and context.

For example, students might

- defend their reasoning for choosing a particular piece of music using research and teacher-generated criteria.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD**Interpret:** Students will interpret intent and meaning in artistic work.ESSENTIAL
QUESTION*How do we discern the musical creators' and performers' expressive intent?*

I: NOVICE

G

I can identify elements of music, interests, purpose, and context in a selected work.

For example, students might

- indicate by raising their hand that dynamic changes are heard.

II: PROFICIENT

H

I can analyze elements of music, interests, purpose, and context in a selected work.

For example, students might

- explain the purpose of a piece of music after listening to it and give musical examples that support their explanation.

III: ACCOMPLISHED

I

I can develop criteria to use when analyzing music, based on elements of music, interests, purpose, and context.

For example, students might

- create a rubric to evaluate selected musical works.

IV: ADVANCED

J

I can support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, setting of the text, and varied researched sources.

For example, students might

- compare and contrast two different interpretations of a musical work.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD**Evaluate:** Students will apply criteria to evaluate artistic work.ESSENTIAL
QUESTION*How do we judge the quality of musical work(s) and performance(s)?*

I: NOVICE

G

I can establish collaboratively generated criteria to evaluate musical selections.

For example, students might

- work in groups or as a whole class to create a rubric for evaluating performances on a selected instrument of study.

II: PROFICIENT

H

I can establish personally developed criteria to evaluate musical selections based on experiences, analysis, and the context of a musical work.

For example, students might

- create a rubric to evaluate their own performance on piano, guitar, or other harmonizing instruments.
- use a rubric to describe to each other their evaluations of a piece of music.

III: ACCOMPLISHED

I

I can evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

For example, students might

- conduct a group critique of an observed ensemble performance, using a collaboratively developed rubric.

IV: ADVANCED

J

I can evaluate works and performances based on research, as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

For example, students might

- use a variety of performance rubrics to evaluate a work, comparing and contrasting the effectiveness of each.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD**Synthesize:** Students will synthesize and relate knowledge and personal experiences to make art.ESSENTIAL
QUESTION*How do musicians make meaningful connections to creating, performing, and responding?*

I: NOVICE

G

I can explain how personal experiences, knowledge, and skills influence musical performances.

For example, students might

- choose a piece of music written for their selected instrument of study that represents them and share the reason for choosing it.

II: PROFICIENT

H

I can connect personal knowledge, skills, and experiences to musical performances.

For example, students might

- listen to a piano or guitar performance and answer questions connecting their personal background to the music.

III: ACCOMPLISHED

I

I can evaluate the quality of a musical performance using personal knowledge, skills, and experiences that convey the composer's intent.

For example, students might

- listen to a violin concerto and use their knowledge of musical devices to assess the composer's intent or purpose.

IV: ADVANCED

J

I can defend my interpretation of a musical work that conveys the composer's intent.

For example, students might

- debate personal interpretations of musical works in class discussion or persuasive writing.
- collaborate on how to most effectively perform a piece of music with the composer's intent in mind.

CN.11

ARTISTIC PROCESS

Connecting

ANCHOR STANDARD

Relate: Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ESSENTIAL QUESTION

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

I: NOVICE

G

I can identify connections between musical works and other art forms and contexts.

For example, students might

- identify technical advances in their instrument of study that have affected their instrument both positively and negatively.

II: PROFICIENT

H

I can evaluate connections between musical works and other art forms and contexts.

For example, students might

- explain the relationship between a painting and a piece of music from the same time period.
- describe the effect of guitar advancements on the development of various musical genres.

III: ACCOMPLISHED

I

I can identify the historical and cultural relationships between music and other disciplines.

For example, students might

- identify historically significant musicians specializing in a selected instrument of study and discuss how they impacted the evolution of music written for that instrument.
- create stories, inspired by the music, that incorporate history, culture, and social elements.

IV: ADVANCED

J

I can classify a piece of music in respect to time period, region, or culture.

For example, students might

- use their knowledge of the elements of music to listen to a piece and classify it into the correct time period or culture.



MUSIC TECHNOLOGY STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Music Technology
Course/Unit Credit:	1 unit
Course Number:	459020
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Music Technology.

Music Technology fulfills the 0.5 unit fine arts graduation requirement.

Division of Elementary and Secondary Education approval is not required for Music Technology.

Course Description: Music Technology

Music Technology is a two-semester course designed for the study of technologies used to create, manipulate, perform, record, and share music. The course will introduce the

student to the constantly changing resources and possibilities available to them for personal musical expression. Course activities may involve smartphones, tablets, computers, and

cloud-based resources, along with the voice and available acoustic, analog, electronic, and digital instruments.

CR.1

Creating

Students will generate and conceptualize artistic ideas and work.

How do musicians generate creative ideas?

I can improvise a variety of musical ideas alone and with others.

I can manipulate the elements of music and expressive elements using digital tools to produce artistic work, alone and with others.

For example, students might

- cue sounds over a loop for improvisation.
- using software or hardware, manipulate volume and timbre of prerecorded music or sound.

CR.2

Creating

Students will organize and develop artistic ideas and work.

How do musicians make creative decisions?

I can develop multiple musical ideas to reflect purpose and personal aesthetics using digital tools alone and with others.

I can arrange accompaniment of a musical work for a soloist or group using digital tools alone and with others.

For example, students might

- create a loop to use as ostinato for vocal or instrumental improvisation.
- use MIDI format to change the key or tempo or add or delete tracks.

MUSIC TECHNOLOGY

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic ideas and work.
ESSENTIAL QUESTION	<i>How do musicians improve the quality of their creative work? When is creative work ready to share?</i>

<p>I can evaluate and edit an original composition using digital tools based on reflection, peer feedback, and teacher feedback.</p> <p>I can enhance accompaniment of a musical work to be performed by a soloist or group using digital tools, based on reflection, peer feedback, and teacher feedback.</p> <p>I can compare and contrast personally created works with those of peers, other performers, artists, or composers.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • using music software, make adjustments to musical work. • add or delete tracks or instruments to the accompaniment to enhance overall musical work. • using a digital forum, share music for others to listen to and provide comments.
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Creating Notes:

Favorite Resources:

<p>MUSIC TECHNOLOGY</p> <p>PR.4</p>	ARTISTIC PROCESS	Performing
	ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
	ESSENTIAL QUESTION	<i>How do performers select repertoire? How does understanding the structure and context of musical works inform performance?</i>

<p>I can analyze music for performance using student-generated criteria.</p> <p>I can manipulate music for personal expression using technology.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> stream multiple performances from a digital platform and analyze them based on a student created rubric. using samples only, create a musical work to depict an emotion.
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<p>MUSIC TECHNOLOGY</p> <p>PR.5</p>	ARTISTIC PROCESS	Performing
	ANCHOR STANDARD	Students will develop and refine artistic work for presentation.
	ESSENTIAL QUESTION	<i>How do musicians improve the quality of their performance?</i>

<p>I can articulate a systematic process for manipulating and refining a musical work using chosen technologies.</p> <p>I can produce a written record of work sessions including software, apps, names of works, file names of phrases, and questions or problems to explore.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> create an instruction manual for basic editing using specified software or applications. keep a digital journal, write a blog, or maintain a personal notebook to document artistic work when preparing for a presentation.
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<p>MUSIC TECHNOLOGY</p> <hr/> <h1>RE.7</h1>	ARTISTIC PROCESS	Responding
	ANCHOR STANDARD	Students will perceive and analyze artistic work.
	ESSENTIAL QUESTION	<i>How do individuals choose music to experience? How does understanding the structure and context of the music inform a response?</i>

<p>I can analyze a variety of musical selections based on personal preference.</p> <p>I can analyze a variety of musical selections based on the manipulation of the elements of music and expressive elements.</p> <p>I can justify inclusion of pieces of music in a playlist for personal listening or for a specific purpose.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • share examples of favorite musical works selected by subject matter, artist, or style. • discuss the use of analog, electronic, and/or digital sounds to create expression. • create a playlist for a social function or for a tablet ensemble concert.
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<p>MUSIC TECHNOLOGY</p> <hr/> <h1>RE.8</h1>	ARTISTIC PROCESS	Responding
	ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
	ESSENTIAL QUESTION	<i>How do we discern the musical creators' and performers' expressive intent?</i>

<p>I can support a personal interpretation based on the technologies used in the artist's manipulation of the elements of music and expressive elements, citing evidence from the musical work.</p> <p>I can support a personal interpretation based on the lyrics, cultural and/or historical context, and previous works of the composer and/or performer, citing evidence from the musical work.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • write in a journal about personal effects of the artist's use of technology on the elements of music and expressive elements. • compare and contrast musical works of the same composer over his or her career by connection to historical, cultural, and personal events.
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MUSIC TECHNOLOGY

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ESSENTIAL QUESTION	<i>How do we judge the quality of musical work(s) and performance(s)?</i>

<p>I can evaluate, using student-generated criteria, a variety of music based on personal interest, personal aesthetics, and understanding of purpose and context.</p> <p>I can evaluate, using student-generated criteria, a variety of music based on aural features and manipulation of the elements of music and expressive elements.</p> <p>I can evaluate, using student-generated criteria, a variety of solo and small group performances, displaying sensitivity to performers.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> individually create a list of criteria for evaluating musical works based on personal interest and personal aesthetics. collaborate with peers to list criteria for evaluating the technological aspects of music specifically produced in analog, digital, and/or electronic formats. apply criteria to various live, digital, and analog performances of varying ensemble sizes.
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Responding Notes:

Favorite Resources:

<p>MUSIC TECHNOLOGY</p> <hr/> <h1>CN.10</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
	ESSENTIAL QUESTION	<i>How do musicians make meaningful connections to creating, performing, and responding?</i>

<p>I can discuss the influence of personal interests, knowledge, and skills on musical listening preferences, referencing supporting evidence and specific artistic works.</p> <p>I can discuss the impact of personal interests, knowledge, and skills on original composition and performance of music, referencing supporting evidence and specific artistic works.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • create a digital class forum to keep a record of the different influences of personal interests, knowledge, and skills used for listening. • use polling software to judge the impact of personal interests, knowledge, and skills on varying musical works.
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<p>MUSIC TECHNOLOGY</p> <hr/> <h1>CN.11</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
	ESSENTIAL QUESTION	<i>How do the arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</i>

<p>I can interpret relationships between music and the other arts, other disciplines, popular culture, historical and cultural contexts, consumer behaviors, and daily life.</p> <p>I can discuss the development of generative technologies and empowerment of diverse participants in creating and sharing personal musical works.</p> <p>I can discuss current copyright law as it relates to personal works of music and options for sharing and licensing.</p> <p>I can research diverse career opportunities in music technology and the music industry.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • discuss the influence of new developments in music technology on social media or television commercials. • create a loop on a smartphone, organize a flash mob with smartphones and tablets, or participate in streaming concerts. • discuss the legal implications of using another artist's work and of protecting their own work in downloading, uploading, and streaming files. • present research to the class on a career such as a studio manager, music producer, copyright lawyer, studio technician, acoustic consultant, sound designer, or audio engineer.
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MUSIC THEORY STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Music Theory
Course/Unit Credit:	1 unit
Course Number:	459010
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	Band I, Orchestra I, Jazz Band I, Music Lab I, or Vocal Ensemble I

Music Theory does not require Division of Elementary and Secondary Education approval.

Course Description: Music Theory

Music Theory is a two-semester advanced course designed to expand and enhance the skills of the serious high school musician. Students in Music Theory examine components of music composition, melodic practices,

theories of harmony, and other musical concepts. Students analyze music from different stylistic periods and develop notation, aural, and sight-reading skills. Emphasis is placed on the application of rhythm, melody, harmony, form,

and other compositional devices into original compositions. One year of formal training in music at the high school level is a prerequisite for this course.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians generate creative ideas?

I can experiment with expressive elements to create sounds and short musical ideas that represent personal experiences and/or storylines.

I can experiment with expressive elements to create sounds and short musical ideas that represent moods, visual images, and abstract ideas.

I can experiment with the elements of music to create sounds and short musical ideas that represent personal experiences and/or storylines.

I can experiment with the elements of music to create sounds and short musical ideas that represent moods, visual images, and abstract ideas

For example, students might

- compose a short motive that tells a personal experience and add dynamics to enhance the story.
- take a famous artwork and create a short motive to express the meaning of the artwork, possibly incorporating 21st century sounds.
- create an ostinato that tells a storybook tale such as “Three Little Pigs”.
- use music software to create a four-measure piece incorporating dissonant harmonic sounds to represent anger.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ESSENTIAL
QUESTION

How do musicians make creative decisions?

I can organize sounds or short musical ideas to create drafts of music using selected experiences, moods, images, or storylines within simple forms.

I can compose music in common practice style, including the use of non-harmonic tones.

I can utilize note names, standard notation, and musical symbols on the grand staff when creating drafts of music.

I can notate scales in various key signatures on the grand staff including chromatic scales, major scales, and natural, harmonic, and melodic minor scales.

For example, students might

- draft a musical theme for a favorite fairy tale in simple one part, cyclical, binary, ternary, or rondo form.
- compose a short 2 to 1 counterpoint using passing tones.
- compose a short piece of music using standard notation.
- write down minor scales for a peer to use in practice sessions.

MUSIC THEORY

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic ideas and work.
ESSENTIAL QUESTION	<i>How do musicians improve the quality of their creative work? When is creative work ready to share?</i>

<p>I can apply teacher-provided criteria to assess and refine a draft musical composition.</p> <p>I can use notation, technology, or live or recorded performance to complete a musical composition.</p> <p>I can apply feedback during the personal creative process.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • review a composition they've created using a teacher-provided rubric. • use Finale to notate the final draft of a musical composition. • record a short composition to review or share later. • perform a short composition for peers and make corrections to the piece after receiving feedback from them.
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Creating Notes:

Favorite Resources:

<p>MUSIC THEORY</p> <hr/> <p>PR.4</p>	ARTISTIC PROCESS	Performing
	ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
	ESSENTIAL QUESTION	<i>How do performers select repertoire? How does understanding the structure and context of musical works inform performance?</i>

<p>I can analyze the elements of music for selecting musical works for performance.</p> <p>I can explain the manner in which the elements of music reflect style and mood in selected works.</p> <p>I can explain the manner in which the elements of music affect performance of music.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> listen to a piece of music and mark the form in the score provided. listen to a piece of classical music and write a short explanation of how the harmony helps determine it is in the classical style. watch a performance on YouTube.com of a selected group and write a short description of how the rhythm of the music affects the performance.
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<p>MUSIC THEORY</p> <hr/> <p>PR.5</p>	ARTISTIC PROCESS	Performing
	ANCHOR STANDARD	Students will develop and refine artistic work for presentation.
	ESSENTIAL QUESTION	<i>How do musicians improve the quality of their performance?</i>

<p>I can define musical work in terms of the elements of music, style, and mood, using established criteria and feedback.</p> <p>I can transcribe short rhythmic and melodic phrases as dictated.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> play an original composition for the teacher and then use feedback from the teacher to refine the melodic and harmonic lines within the piece. listen to a peer clap two measures in 4/4 time and write it in standard notation.
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MUSIC THEORY

PR.6

ARTISTIC PROCESS	Performing
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ESSENTIAL QUESTION	<i>When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</i>

I can discuss effective uses of the elements of music to convey meaning in live or recorded performance.

- For example, students might**
- listen to a recording of Ravel's *Bolero* and discuss the overall effectiveness of the ostinato.
 - view a video of Mozart's *Symphony #40 in D Minor* and discuss the effect of the falling 2nd and the minor key.

Performing Notes:

Favorite Resources:

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ESSENTIAL
QUESTION*How do individuals choose music to experience? How does understanding the structure and context of the music influence a response?*

I can compare major, minor, and atonal tonality in selected musical examples.

I can distinguish between music of different genres and time periods using the elements of music.

I can analyze rhythmic patterns and note values, including dotted notes, in a variety of meters and tempos.

I can analyze selected musical compositions for chord structure and progression, key signature, form, and other compositional devices.

I can identify harmonic and melodic intervals aurally and visually.

I can identify voice-leading conventions for writing four-part harmony.

For example, students might

- identify by raising their hands when "Spring" in Vivaldi's *Four Seasons* shifts from major to minor.
- aurally identify the difference between a selected piece of Baroque music and Classical music.
- label all the triplets in a given piece of music.
- label the tonic and dominant chords in a piece of music.
- distinguish between 2nd, 3rd, consonant, dissonant, Perfect 4th, and Perfect 5th intervals when played on the piano.
- identify incorrect voice-leading in a selected piece of music.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ESSENTIAL
QUESTION*How do we discern the musical creators' and performers' expressive intent?*

I can articulate the composer's intent in varied works, citing evidence based on the elements of music and expressive elements in a selected work.

I can justify a personal interpretation of varied works, citing evidence based on the elements of music and expressive elements in a selected work.

I can explain the influence of an audience's response to a composition on future compositions.

For example, students might

- explain how McGillivray incorporated the "rocking of the accompaniment" in "Away From the Roll of the Sea" to interpret the music.
- defend their interpretation of a piece of music based on the style of the piece, specifically citing how the dynamics, rhythm, and harmony confirm the interpretation.
- write a short explanation of how communism affected composers' work due to the fear of being branded "formalistic."

RE.9ARTISTIC
PROCESS**Responding**ANCHOR
STANDARD**Students will interpret intent and meaning in artistic work.**ESSENTIAL
QUESTION***How do we judge the quality of musical work(s) and performance(s)?***

I can apply student-developed criteria based on common practice style to evaluate artistic work.

I can apply student-developed criteria based on the elements of music and expressive elements to evaluate artistic work.

For example, students might

- work with a group of peers to establish a rubric to evaluate artistic work.
- critique a piece of music using a peer-developed rubric.

Responding Notes:

Favorite Resources:

<p>MUSIC THEORY</p> <hr/> <h1>CN.10</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experience to make art.
	ESSENTIAL QUESTION	<i>How do musicians make meaningful connections to creating, performing, and responding?</i>

<p>I can explain the relationship between personal experience and the composition, performance, and appreciation of music.</p> <p>I can explain the relationship between musical knowledge and the composition, performance, and appreciation of music.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> listen to a popular Christmas song and write a reflective narrative about a memory they have that relates to the song in some way. discuss with a partner how a composer's knowledge of music affects the type of music he or she writes.
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<p>MUSIC THEORY</p> <hr/> <h1>CN.11</h1>	ARTISTIC PROCESS	Connecting
	ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
	ESSENTIAL QUESTION	<i>How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</i>

<p>I can evaluate contributions of musical composers from a variety of time periods and cultures.</p> <p>I can discuss legal issues in relation to music performance, production, and publishing.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> listen to musical selections from multiple countries and compare and contrast the elements of music within the pieces. discuss copyright laws from the perspective of sharing one's original work and the perspective of using another musician's work.
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GLOSSARY

NATIONAL COALITION FOR CORE ARTS STANDARDS:

- [Glossary for National Core Arts: Music Standards](#)



RESOURCES

PROFESSIONAL:

- [American Orff-Schulwerk Association \(AOSA\)](#)
- [Arkansas Music Educators Association \(ArkMEA\)](#)
- [Arkansas School Band and Orchestra Association \(ASBOA\)](#)
- [Arkansas State Teachers Association \(ASTA\)](#)
- [Arkansas Choral Directors Association \(ArkCDA\)](#)
- [Arkansas American Choral Directors Association \(ACDA\)](#)
- [Arkansas Bandmasters Association \(ABA\)](#)
- [National Association for Music Educators \(NAfME\)](#)

- [NCCAS](#)

- [Play It Again Arkansas](#)

MORE RESOURCES:

- More resources for Music can be found on the DESE website on the [Fine Arts Music Resources page](#).

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