

New York State Learning Standards for the

# ARTS

PRESENT  
TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT  
PRODUCE



# Musica

At-A-Glance Standards

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MUSIC

At-A-Glance Standards

# NYS Learning Standards for the Arts Revision Committee MUSIC

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Music Strands	Pk	K	1	2	3	4	5	6	7	8	HSII	HSII	HSIII
General Music	•	•	•	•	•	•	•	•	•	•			
Harmonizing Instruments							•	•	•	•	•	•	•
Traditional and Emerging Ensembles							•	•	•	•	•	•	•
Composition and Theory											•	•	•
Technology											•	•	•

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## NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters

DA=Dance MA=Media Arts MU=Music TH=Theatre VA=Visual Arts

Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter

Cr Creating  
Pr Performing/Presenting/Producing  
Re Responding  
Cn Connecting

Each anchor standard is assigned a number

Creating  
1. Generate and conceptualize artistic ideas and work.  
2. Organize and develop artistic ideas and work.  
3. Refine and complete artistic ideas and work.

Performing/Presenting/Producing  
4. Analyze, interpret and select artistic work for presentation.  
5. Develop and refine artistic techniques and work for presentation.  
6. Convey meaning through the presentation of artistic work.

Responding  
7. Perceive and analyze artistic work.  
8. Interpret intent and meaning in artistic work.  
9. Apply criteria to evaluate artistic work.

Connecting  
10. Synthesize and relate knowledge and personal experiences to make art.  
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**NOTE:** The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1, 1.2**. ".1" follows the AS number *even when there is only one* Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral

PK = Pre-Kindergarten K = Kindergarten 1,2,3,4,5,6,7,8 for grades 1-8  
HSI = HS Proficient HSII = HS Accomplished HSIII = HS Advanced

Each Performance Indicator (PI) is assigned a lower case letter *even when there is only one*. The first performance indicator is "a", the next "b", and so on.

For special Music Strands (only) there is another set of codes, indicated with an upper case letter

\* does not apply to General Music, Pk-8

H = Harmonizing Instruments E = Traditional and Emerging Ensembles  
C = Composition and Theory T = Technology

# SECTION 1

## General Music

- Pk-8
- Harmonizing Instruments
- Novice (5/6)
- Intermediate (7/8)

## Music Coding Examples for Section 1

### Pk-8

- **First** position indicates the discipline. It is always followed by a colon (:).
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- **Fourth** position indicates the Grade Level.
- **Fifth** position indicates the Performance Indicator.

MU – Music  
Cr – Creating  
1.1 – Anchor Standard + Enduring Understanding  
4 – Grade Level  
a – Performance Indicator

4th  
MU:Cr1.1.4  
a. **Generate rhythmic and melodic** ideas, and **describe connection** to specific **purpose and context**. (such as **social and cultural**).

Italicized words or phrases indicate increased rigor from the previous level in a particular cognitive or skill area.

Performance Indicators are coded with a lower case alpha (a, b, c) even when there is only one in a column.

Bold words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary (separate publication).

### Special Strands

- **First** position indicates the discipline. It is always followed by a colon (:).
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- **Fourth** position indicates the STRAND
- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

Novice ~ MU:Cr1.1.H5  
a. **Generate melodic, rhythmic, and harmonic** ideas for **melodies** (such as two-phrase).

MU – Music  
Cr – Creating  
1.1 – Anchor Standard + Enduring Understanding  
H – Harmonizing Instruments Strand  
5 – Novice level, Combined Grades 5/6  
a – Performance Indicator

### Strand Levels

- are different than grade levels
- **Novice** is indicated by the number 5, but includes Grades 5-6
  - **Intermediate** is indicated by the number 8, but includes Grades 7-8
  - **HSI (Proficient), HSII (Accomplished), and HSIII (Advanced)** indicate expected performance levels as students progress through a 1-3 unit sequence or 1-5 unit sequence

# MUSIC ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 1

## Anchor Standard 1 Generate and conceptualize artistic ideas and work.

**Enduring Understanding 1.1** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question** • How do musicians generate creative ideas?

**Artistic Process** • **CREATING**  
**Process Component** • **IMAGINE**

Pre-K MU:Cr1.1.PK	Kindergarten MU:Cr1.1.K	1st MU:Cr1.1.1	2nd MU:Cr1.1.2	3rd MU:Cr1.1.3	4th MU:Cr1.1.4	5th MU:Cr1.1.5	6th MU:Cr1.1.6	7th MU:Cr1.1.7	8th MU:Cr1.1.8
a. With substantial <b>guidance, explore</b> and experience a variety of music.	a. With <b>guidance, explore</b> and experience <b>music concepts</b> (such as <b>beat</b> and <b>melodic contour</b> ).	a. With <i>limited</i> <b>guidance, create musical ideas</b> (such as answering a musical question) for a specific <b>purpose</b> .	a. <b>Generate rhythmic and melodic patterns</b> and <b>musical ideas</b> for a specific <b>purpose</b> .	a. <b>Generate rhythmic and melodic</b> ideas, and <b>identify connection</b> to specific <b>purpose</b> and/or <b>context</b> (such as <b>personal</b> and <b>social</b> ).	a. <b>Generate rhythmic and melodic</b> ideas, and <b>describe connection</b> to specific <b>purpose</b> and <b>context</b> (such as <b>social</b> and <b>cultural</b> ).	a. <b>Generate rhythmic and melodic</b> ideas and <b>explain connection</b> to specific <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic</b> ideas over given <b>harmonic accompaniments</b> within <b>AB</b> and <b>ABA forms</b> , and identify <b>connection</b> to <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic phrases</b> over given or <b>generated harmonic accompaniments</b> within <b>AB</b> and <b>ABA forms</b> , and <b>describe connection</b> to <b>purpose</b> and <b>context</b> .	a. <b>Generate rhythmic and melodic phrases</b> and <b>harmonic accompaniments</b> within <b>expanded forms</b> (including introductions and codas), and <b>explain connection</b> to <b>purpose, context, and/or expressive intent</b> .
-----	b. With <b>guidance, generate musical ideas</b> (such as <b>movements</b> or <b>motifs</b> ).	b. With <i>limited</i> <b>guidance, generate musical ideas</b> in <b>multiple tonalities</b> (such as <b>major</b> and <b>minor</b> ) and <b>meters</b> (such as <b>duple</b> and <b>triple</b> ).	b. <b>Generate musical ideas</b> and patterns <b>within the context</b> of a given <b>tonality</b> (such as <b>major</b> and <b>minor</b> ) and <b>meter</b> (such as <b>duple</b> and <b>triple</b> ).	b. <b>Generate musical ideas</b> (such as <b>rhythms</b> and <b>melodies</b> ) within a given <b>tonality</b> and <b>meter</b> .	b. <b>Generate musical ideas</b> (such as <b>rhythms, melodies, and simple accompaniment patterns</b> ) within <b>tonalities</b> (such as <b>major</b> and <b>minor</b> ) and <b>meters</b> .	b. <b>Generate musical ideas and phrases</b> within specific <b>tonalities</b> and <b>meters</b> .	-----	-----	-----

### Harmonizing Instruments

#### Novice ~ MU:Cr1.1.H.5

- a. **Generate melodic, rhythmic, and harmonic** ideas for **melodies** (such as two-**phrase**).
- b. **Generate** simple chordal accompaniments for teacher-provided **melodies**.

#### Intermediate ~ MU:Cr1.1.H.8

- a. **Generate melodic and rhythmic phrases** that exhibit **cohesiveness** within **forms** (such as **AB, ABA, song form**) over given **chord progressions**.
- b. **Generate** chordal accompaniments for teacher-provided or **self-composed melodies**.

\* **Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

# MUSIC ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 2

## Anchor Standard 2 Organize and develop artistic ideas and work.

**Enduring Understanding 2.1** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question** • How do musicians make creative decisions?

**Artistic Process • CREATING**  
**Process Components • PLAN, MAKE**

**Pre-K MU:Cr2.1.PK**

a. With substantial **guidance, explore** favorite **musical ideas** (such as **movements, vocalizations,** or instrumental accompaniments).

b. With substantial **guidance,** select and keep track of the order for performing original **musical ideas,** using **iconic notation** and/or **recording technology.**

**Kindergarten MU:Cr2.1.K**

a. With **guidance, demonstrate** and select favorite **musical ideas.**

b. With **guidance, organize** personal **musical ideas,** using **iconic notation** and/or **recording technology.**

**1st MU:Cr2.1.1**

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

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

**2nd MU:Cr2.1.2**

a. **Demonstrate** and *identify* personal reasons for selecting *patterns and ideas* for music that represent **expressive intent.**

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

**3rd MU:Cr2.1.3**

a. **Demonstrate** and *identify* selected **musical ideas** for a *simple arrangement or composition* to **express intent,** and *identify* **connection** to a *specific purpose* and/or **context.**

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

**4th MU:Cr2.1.4**

a. **Demonstrate** selected and *organized* **musical ideas** for an **arrangement and composition** to **express intent,** and *describe* **connection** to **purpose** and **context.**

b. Use **standard notation** and/or **recording technology** to combine, *sequence,* and document **musical ideas.**

**5th MU:Cr2.1.5**

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

b. Use **standard notation** and/or **recording technology** to combine, *sequence,* and document **musical ideas.**

**6th MU:Cr2.1.6**

a. Organize and/or **demonstrate** developed **musical ideas** for **arrangements or compositions** that **express intent** and have a clear beginning, middle, and end (such as in **AB** or **ABA form**).

b. Use **standard notation** and/or audio/video **recording** to combine, *sequence,* and document **musical ideas.**

**7th MU:Cr2.1.7**

a. Organize and/or **demonstrate** developed **musical ideas** for **arrangements or compositions** that **express unity and variety** (such as in **AB** or **ABA form**) and convey **expressive intent.**

b. Use **standard notation** and/or audio/video **recording** to combine, *sequence,* and document **musical phrases.**

**8th MU:Cr2.1.8**

a. Organize and/or **demonstrate** developed **musical ideas** for **arrangements or compositions** that **express unity and variety** (including **theme and variations**), and **tension and release** in *expanded forms* (including *introduction and coda*) and convey **expressive intent.**

b. Use **standard notation** and/or audio/video **recording** to combine, *sequence,* and document **musical phrases** and **harmonic accompaniments.**

<b>Harmonizing Instruments</b>	<b>Novice ~ MU:Cr2.1.H.5</b>	<b>Intermediate ~ MU:Cr2.1.H.8</b>
	<p>a. Select, develop, and arrange <b>harmonic</b> ideas and chordal accompaniments for teacher-provided <b>melodies,</b> and <b>rhythmic or melodic</b> ideas for <b>melodies</b> (such as two-phrase) and <i>explain</i> <b>connection</b> to <b>purpose</b> and <b>context.</b></p> <p>b. Use <b>standard notation</b> and/or <b>recording technology</b> to combine, <i>sequence,</i> and document <b>musical ideas.</b></p>	<p>a. Select, develop, and arrange <b>rhythmic, melodic, and harmonic</b> ideas to <b>generate</b> multi-chord accompaniments to <b>melodies</b> with <b>simple forms</b> (such as <b>AB</b> or <b>ABA</b>), and <b>melodic phrases</b> over specified <b>chord progressions</b> to <b>express intent.</b></p> <p>b. Use <b>standard notation</b> or <b>recording technology</b> to document drafts of <b>musical ideas.</b></p>

\* **Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

# MUSIC ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 3

## Anchor Standard 3 Refine and complete artistic work.

**Enduring Understanding 3.1** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

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

**Artistic Process Components** • **CREATING**  
• **EVALUATE, REFINE**

**Pre-K**  
**MU:Cr3.1.PK**

a. With substantial **guidance**, consider personal, peer, and teacher **feedback** when **demonstrating** and **refining musical ideas**.

**Kindergarten**  
**MU:Cr3.1.K**

a. With **guidance**, *apply* personal, peer, and teacher **feedback** in **refining musical ideas**.

**1st**  
**MU:Cr3.1.1**

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

**2nd**  
**MU:Cr3.1.2**

a. **Interpret** and apply personal, peer, and teacher **feedback** to *revise music*.

**3rd**  
**MU:Cr3.1.3**

a. Evaluate, **refine**, and *document* revisions to **music**, *applying* **teacher-provided criteria** and **feedback**.

**4th**  
**MU:Cr3.1.4**

a. Evaluate, **refine**, and document revisions to music, applying **teacher-provided** and **collaboratively selected criteria** and **feedback**.

**5th**  
**MU:Cr3.1.5**

a. Evaluate, **refine**, and document revisions to music, applying **teacher-provided** and **collaboratively developed criteria** and **feedback**, and *describe the rationale for changes*.

**6th**  
**MU:Cr3.1.6**

a. Evaluate, **refine**, and document revisions to music, applying **criteria** and **feedback** (related to areas such as **elements of music**), and *explain* the rationale for changes.

**7th**  
**MU:Cr3.1.7**

a. Evaluate, **refine**, and document revisions to music, applying **criteria** and **feedback** (related to areas such as **style and form**), and *explain* the rationale for changes.

**8th**  
**MU:Cr3.1.8**

a. Evaluate, **refine**, and document revisions to music, applying **criteria** and **feedback** (related to appropriate *application of compositional techniques*), and *explain* the rationale for changes.

### Harmonizing Instruments

#### Novice ~ MU:Cr3.1.H.5

- a. Apply **teacher-provided criteria** to evaluate and **refine** drafts of simple **melodies** (such as two-**phrase**) and chordal accompaniments to short or simple **melodies**.
- b. Explain the rationale for changes.

#### Intermediate ~ MU:Cr3.1.H.8

- a. Apply **teacher-provided** and **collaboratively developed criteria** to evaluate and **refine** drafts of **melodies** (created over specified **chord progressions** or **AB/ABA forms**) and two to three chord accompaniments to short or simple **melodies**.
- b. Explain the rationale for changes, *based on evaluation criteria*.

\* **Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

## Anchor Standard 3 (cont'd)

**Enduring Understanding 3.2** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Questions**

- How does sharing creative musical ideas demonstrate expressive intent?
- What personal purpose does sharing creative musical ideas serve?

**Artistic Process Component • CREATING • PRESENT**

**Pre-K  
MU:Cr3.2.PK**

a. With substantial **guidance, share** revised **musical ideas** with peers.

**Kindergarten  
MU:Cr3.2.K**

a. With **guidance, demonstrate** a final version of **musical ideas** to peers.

**1st  
MU:Cr3.2.1**

a. With *limited* **guidance, present** a final version of **musical ideas** for a specific **purpose** to peers or an *informal audience* that conveys **expressive intent** for a specific **purpose**.

**2nd  
MU:Cr3.2.2**

a. **Present** a final version of **musical ideas** for a specific **purpose** to peers or an informal audience that conveys **expressive intent** for a specific **purpose**.

**3rd  
MU:Cr3.2.3**

a. **Present** the final version of created music to others, and *describe* **connection to expressive intent**.

**4th  
MU:Cr3.2.4**

a. **Present** the final version of created music to others, and *explain* **connection to expressive intent**.

**5th  
MU:Cr3.2.5**

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

**6th  
MU:Cr3.2.6**

a. **Present** the final version of their documented **composition** or **arrangement**, using **craftsmanship** and originality to demonstrate an effective beginning, middle, and ending, and convey **expressive intent**.

**7th  
MU:Cr3.2.7**

a. **Present** the final version of their documented **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate **unity and variety**, and convey **expressive intent**.

**8th  
MU:Cr3.2.8**

a. **Present** the final version of their documented **composition**, song, or **arrangement**, using **craftsmanship** and originality to demonstrate the application of **compositional techniques** for creating **unity and variety, tension and release**, and *balance* to convey **expressive intent**.

<b>Harmonizing Instruments</b>	<b>Novice ~ MU:Cr3.2.H.5</b>	<b>Intermediate ~ MU:Cr3.2.H.8</b>
	<p>a. <b>Share</b> completed chordal accompaniments to short or simple <b>melodies</b> (such as two-<b>phrase</b>).</p> <p>b. <b>Demonstrate</b> and explain <b>expressive intent</b>, and development and organization of <b>musical ideas</b>.</p>	<p>a. <b>Share</b> completed multi-chord accompaniments to <i>teacher-provided or self-composed</i> <b>melodies</b> and <b>melodic phrases</b> (created over specified <b>chord progressions</b> or <b>AB/ABA forms</b>).</p> <p>b. <b>Demonstrate</b> and explain <b>expressive intent</b>, and development and organization of <b>musical ideas</b>, based on evaluation <b>criteria</b> and <b>craftsmanship</b>.</p>
<p><b>* Proficient, Accomplished, &amp; Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.</b></p>		



# MUSIC ~ Performing ~ Realizing artistic ideas and work through interpretation and presentation ~ 4

## Anchor Standard 4 Select, analyze, and interpret artistic work for presentation.

**Enduring Understanding 4.1** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context of a performance influence the selection of repertoire.

**Essential Question** • How do performers select repertoire?

**Artistic Process** • **PERFORM**  
**Process Component** • **SELECT**

<p><b>Pre-K</b>  <b>MU:Pr4.1.PK</b></p> <p>a. With substantial <b>guidance, demonstrate</b> and state preference for varied musical selections provided by the teacher.</p>	<p><b>Kindergarten</b>  <b>MU:Pr4.1.K</b></p> <p>a. With <b>guidance, demonstrate</b> and state <i>personal interest</i> in varied musical selections provided by the teacher.</p>	<p><b>1st</b>  <b>MU:Pr4.1.1</b></p> <p>a. With <i>limited guidance, demonstrate</i> and discuss <i>personal interest</i> in, <i>knowledge of, and purpose</i> of varied musical selections provided by the teacher.</p>	<p><b>2nd</b>  <b>MU:Pr4.1.2</b></p> <p>a. <b>Demonstrate</b> and <i>explain</i> <i>personal interest</i> in, <i>knowledge of, and purpose</i> of varied musical selections provided by the teacher.</p>	<p><b>3rd</b>  <b>MU:Pr4.1.3</b></p> <p>a. <b>Demonstrate</b> and explain <i>how the music that they selected to perform (from teacher- or student-provided options) is influenced by personal interest, knowledge, purpose, and context.</i></p>	<p><b>4th</b>  <b>MU:Pr4.1.4</b></p> <p>a. <b>Demonstrate</b> and explain how the music that they selected to <b>perform (from teacher- or student-provided options)</b> is influenced by personal interest, knowledge, <b>purpose, context, and technical skill.</b></p>	<p><b>5th</b>  <b>MU:Pr4.1.5</b></p> <p>a. <b>Demonstrate</b> and explain how the music that they selected to <b>perform (from teacher- or student-provided options)</b> is influenced by personal interest, knowledge, <b>purpose, context, and their own and others' technical skill.</b></p>	<p><b>6th</b>  <b>MU:Pr4.1.6</b></p> <p>a. Apply <b>established criteria</b> for selecting music to <b>perform (from teacher- or student-provided options)</b> for a specific <b>purpose</b> and/or <b>context</b>, and explain why each was chosen.</p>	<p><b>7th</b>  <b>MU:Pr4.1.7</b></p> <p>a. Apply <b>established</b> and <b>collaboratively developed criteria</b> for selecting music of <b>contrasting styles</b> for a <b>program (from teacher- or student-provided options)</b> with a specific <b>purpose</b> and/or <b>context</b> and discuss <b>expressive qualities.</b></p>	<p><b>8th</b>  <b>MU:Pr4.1.8</b></p> <p>a. Apply <b>established, collaboratively, and personally developed criteria</b> for selecting music of <b>contrasting styles</b> for a <b>program (from teacher- or student-provided options)</b> with a specific <b>purpose</b> and/or <b>context</b>, and explain <b>expressive qualities, technical challenges,</b> and reasons for choices.</p>
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<p><b>Harmonizing Instruments</b></p>	<p><b>Novice ~ MU:Pr4.1.H.5</b></p>	<p><b>Intermediate ~ MU:Pr4.1.H.8</b></p>
	<p>a. Apply <b>teacher-provided criteria</b> to explain and <b>demonstrate</b> how the music that they selected to <b>perform (from teacher- or student-provided options)</b> is influenced by personal interest, knowledge, <b>purpose, context,</b> and <i>their own and others'</i> <b>technical skill.</b></p>	<p>a. Apply <b>teacher-</b> and <b>collaboratively developed criteria</b> to explain and <b>demonstrate</b> how a <b>repertoire</b> of music <i>representing contrasting styles</i> is selected (from teacher- or student-provided options), based on personal interest, knowledge, personal and others' <b>technical skills,</b> and the <b>purpose</b> and/or <b>context</b> of the <b>performance(s).</b></p>

\* **Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments** are located in **Section 3: High School Classroom Standards.**

## Anchor Standard 4 (cont'd)

**Enduring Understanding 4.2** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

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

**Artistic Process** • **PERFORMING Process Component** • **ANALYZE**

Pre-K MU:Pr4.2.PK	Kindergarten MU:Pr4.2.K	1st MU:Pr4.2.1	2nd MU:Pr4.2.2	3rd MU:Pr4.2.3	4th MU:Pr4.2.4	5th MU:Pr4.2.5	6th MU:Pr4.2.6	7th MU:Pr4.2.7	8th MU:Pr4.2.8
a. With substantial <b>guidance, explore</b> and <b>demonstrate</b> awareness of musical contrasts.	a. With <b>guidance, explore</b> and <b>demonstrate</b> awareness of music <i>contrasts</i> (such as <i>high/low, loud/soft, same/different</i> ) in a variety of music selected for <b>performance</b> .	a. With <i>limited</i> <b>guidance, demonstrate</b> <i>knowledge</i> of music <b>concepts</b> (such as <b>beat</b> and <b>melodic contour</b> ) in music selected for <b>performance</b> .	a. <b>Demonstrate</b> knowledge of music <b>concepts</b> (such as <i>major/minor tonality</i> and <i>meter</i> ) in music selected for <b>performance</b> .	a. <b>Demonstrate</b> knowledge of the <b>elements of music</b> (such as <i>rhythm</i> and <i>pitch</i> ) in music selected for <b>performance</b> .	a. <b>Demonstrate</b> knowledge of the <b>elements of music</b> (such as <b>rhythm, pitch, and form</b> ) in music selected for <b>performance</b> .	a. <b>Demonstrate</b> knowledge of the <b>elements of music</b> (such as <b>rhythm, pitch, form, and harmony</b> ) in music selected for <b>performance</b> .	a. <i>Explain and demonstrate</i> how the <b>structure</b> and the <b>elements of music</b> are used in music selected for <b>performance</b> .	a. Explain and demonstrate the <b>structure</b> of <i>contrasting pieces of music</i> selected for <b>performance</b> and how <b>elements of music</b> are used.	a. <i>Compare</i> the <b>structure</b> of contrasting pieces of music selected for <b>performance</b> , explaining how the <b>elements of music</b> are used in each.
-----	-----	b. When <b>analyzing</b> selected music, read and <b>perform rhythmic patterns</b> , using <b>iconic</b> or <b>standard notation</b> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, read and <b>perform rhythmic and melodic patterns</b> , using <b>iconic</b> or <b>standard notation</b> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, read and <b>perform rhythmic and melodic patterns</b> , using <b>standard notation</b> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, read and <b>perform, using standard notation</b> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, read and <b>perform, using standard notation</b> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, <i>use grade-level standard notation to read and identify musical symbols and functions</i> , as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, use grade-level <b>standard notation</b> to read and identify musical symbols and functions, as appropriate to the musical tradition.	b. When <b>analyzing</b> selected music, <i>sight-read</i> , on the staff, <b>simple rhythmic, melodic, and/or harmonic notation</b> , as appropriate to the musical tradition.
-----	-----	-----	-----	c. Describe how <b>context</b> (such as <b>personal</b> and <b>social</b> ) can inform a <b>performance</b> .	c. <i>Explain</i> how <b>context</b> (such as <b>social</b> and <b>cultural</b> ) informs a <b>performance</b> .	c. Explain how <b>context</b> (such as <b>social, cultural, and historical</b> ) informs <b>performances</b> .	c. Explain how <b>social, cultural, and historical context</b> inform <b>performances</b> .	c. Explain how <b>social, cultural and historical contexts</b> inform <b>performances</b> and result in <i>different musical choices</i> .	c. Explain how <b>social, cultural and historical contexts</b> inform <b>performances</b> and result in <i>different musical interpretations</i> .

Harmonizing Instruments	Novice ~ MU:Pr4.2.H.5	Intermediate ~ MU:Pr4.2.H.8
	<p>a. Identify prominent <b>elements of music</b> (such as <b>form</b> and <b>harmony</b>) in a varied <b>repertoire</b> of music.</p> <p>b. Use aural skills and <b>standard notation</b> when <b>analyzing</b> selected music.</p> <p>c. Explain how <b>elements of music</b> inform <b>prepared</b> or <b>improvised performance(s)</b>.</p>	<p>a. Identify and compare prominent <b>elements of music</b> (such as <b>form</b> and <b>harmony</b>) in a <b>repertoire</b> of music <i>representing contrasting styles</i>.</p> <p>b. Use aural skills and <b>standard notation</b> (<b>rhythmic, melodic, and harmonic</b>) when <b>analyzing</b> selected music.</p> <p>c. Explain how <b>elements of music</b> and <b>social, cultural, and/or historical context(s)</b> inform <b>prepared</b> or <b>improvised performance(s)</b>.</p>

\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in the Section 3: High School Classroom Standards.

## Anchor Standard 4 (cont'd)

**Enduring Understanding 4.3** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question** • How do performers interpret musical works?

**Artistic Process • PERFORMING Process Component • INTERPRET**

Pre-K MU:Pr4.3.PK	Kindergarten MU:Pr4.3.K	1st MU:Pr4.3.1	2nd MU:Pr4.3.2	3rd MU:Pr4.3.3	4th MU:Pr4.3.4	5th MU:Pr4.3.5	6th MU:Pr4.3.6	7th MU:Pr4.3.7	8th MU:Pr4.3.8
a. With substantial <b>guidance, explore</b> music's <b>expressive qualities</b> (such as voice quality, <b>dynamics</b> , and <b>tempo</b> ).	a. With <b>guidance, demonstrate</b> awareness of <b>expressive qualities</b> (such as voice quality, <b>dynamics</b> , and <b>tempo</b> ) that support the <b>creators' expressive intent</b> .	a. <b>Demonstrate and describe</b> music's <b>expressive qualities</b> (such as <b>dynamics</b> and <b>tempo</b> ).	a. <b>Demonstrate knowledge of expressive qualities</b> (such as <b>dynamics</b> and <b>tempo</b> ) and how <b>creators use them to convey expressive intent</b> .	a. <b>Demonstrate and identify</b> the <b>context</b> and how <b>intent</b> is conveyed through <b>expressive qualities</b> (such as <b>dynamics</b> and <b>tempo</b> ).	a. <b>Demonstrate and identify</b> the <b>context</b> and how <b>intent</b> is conveyed through <b>interpretive decisions</b> (such as <b>dynamics</b> and <b>tempo</b> ).	a. <b>Demonstrate and identify</b> the <b>context</b> and how <b>intent</b> is conveyed through <b>interpretive decisions</b> (such as <b>dynamics</b> and <b>tempo</b> ).	a. <b>Demonstrate</b> a selected piece of music that shows how their <b>interpretations of the elements of music and the expressive qualities</b> (such as <b>dynamics, tempo, timbre, articulation/style, and phrasing</b> ) convey <b>intent</b> and are appropriate to the <b>context</b> .	a. <b>Demonstrate contrasting pieces</b> of music that show their <b>interpretations of the elements of music and expressive qualities</b> (such as <b>dynamics, tempo, timbre, articulation/style, and phrasing</b> ) that convey <b>intent</b> and are appropriate to the <b>context</b> .	a. <b>Demonstrate contrasting pieces</b> of music that show their <b>interpretations of the elements of music and expressive qualities</b> (such as <b>dynamics, tempo, timbre, articulation/style, and phrasing</b> ), and explain how they convey <b>intent</b> and are appropriate to the <b>context</b> .

### Harmonizing Instruments

#### Novice ~ MU:Pr4.3.H.5

a. **Demonstrate** and explain how **intent** and consideration of performance **context(s)** are conveyed through **interpretive decisions** and **elements of music** (such as **form** and **harmony**) in a varied **repertoire** of music.

#### Intermediate ~ MU:Pr4.3.H.8

a. **Demonstrate** and explain how **intent** and consideration of the **social, cultural, and/or historical performance context(s)** are conveyed through **interpretive decisions** and **elements of music** (such as **form** and **harmony**) in a **repertoire** of music representing **contrasting styles**.

**\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in the Section 3: High School Classroom Standards.**

# MUSIC ~ Performing ~ Realizing artistic ideas and work through interpretation and presentation ~ 5

## Anchor Standard 5 Develop and refine artistic techniques and work for presentation.

**Enduring Understanding 5.1** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Questions**

- When is a performance judged ready to present?
- How do musicians improve the quality of their performance?

**Artistic Process • PERFORMING**  
**Process Components • REHEARSE, EVALUATE, REFINE**

Pre-K MU:Pr5.1.PK	Kindergarten MU:Pr5.1.K	1st MU:Pr5.1.1	2nd MU:Pr5.1.2	3rd MU:Pr5.1.3	4th MU:Pr5.1.4	5th MU:Pr5.1.5	6th MU:Pr5.1.6	7th MU:Pr5.1.7	8th MU:Pr5.1.8
<p>a. With substantial <b>guidance</b>, practice and <b>demonstrate</b> what they like about their own <b>performances</b>.</p> <p>b. With substantial <b>guidance</b>, apply personal, peer, and teacher <b>feedback</b> to <b>refine performances</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. With <b>guidance</b>, apply personal, teacher, and peer <b>feedback</b> to <b>refine performances</b>.</p> <p>b. With <b>guidance</b>, use <i>suggested strategies in rehearsal</i> to improve the <b>expressive qualities</b> of music.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. With <i>limited guidance</i>, apply personal, teacher, and peer <b>feedback</b> to <b>refine performances</b>.</p> <p>b. With <i>limited guidance</i>, use suggested strategies in rehearsal to address <b>interpretive challenges</b> of music.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Apply <b>established criteria</b> to judge the <b>accuracy, expressiveness, and effectiveness</b> of <b>performances</b>.</p> <p>b. Rehearse, <i>identify</i> and apply strategies to address <b>interpretive, performance, and technical challenges</b> of music.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Apply <b>established criteria</b> and <b>feedback</b> to evaluate <b>accuracy of performances</b>.</p> <p>b. Identify and apply <i>appropriate rehearsal strategies</i> and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Apply <b>established</b> or <b>collaboratively selected criteria</b> and <b>feedback</b> to evaluate <b>accuracy and expressiveness</b> of <b>performances</b>.</p> <p>b. Identify and apply appropriate rehearsal strategies and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Apply <b>established</b> and <b>collaboratively developed criteria</b> and <b>feedback</b> to evaluate the <b>accuracy and expressiveness</b> of <b>performances</b>.</p> <p>b. Identify and apply appropriate rehearsal strategies and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <i>Discuss and</i> apply <b>established</b> and <b>collaboratively developed criteria</b> and <b>feedback</b> to evaluate the <b>accuracy and expressiveness</b> of <b>performances</b>.</p> <p>b. Identify and apply appropriate rehearsal strategies and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Discuss and apply <b>established</b> and <b>collaboratively developed criteria</b> and <b>feedback</b> to evaluate the <b>accuracy and expressiveness</b> of <b>performances</b>.</p> <p>b. Identify and apply appropriate rehearsal strategies and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. Discuss and apply <b>established, collaboratively developed, and personally developed criteria</b> and <b>feedback</b> to evaluate the <b>accuracy and expressiveness</b> of <b>performances</b>.</p> <p>b. Identify and apply appropriate rehearsal strategies and show <b>readiness to present</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>

Harmonizing Instruments	Novice ~ MU:Pr5.1.H.5	Intermediate ~ MU:Pr5.1.H.8
	<p>a. Apply self-reflection and <b>teacher-provided criteria</b> to evaluate <b>prepared</b> or <b>improvised ensemble</b> and personal <b>performances</b>.</p> <p>b. Implement rehearsal strategies to address challenges, <b>refine technical accuracy</b> and <b>elements of music</b> (such as <b>form</b> and <b>harmony</b>), and show improvement over time.</p> <p>c. Respond appropriately to teacher-provided cues.</p>	<p>a. Apply self-reflection and <b>teacher-provided</b> and <b>collaboratively developed criteria</b> to evaluate <b>prepared</b> or <b>improvised ensemble</b> and personal <b>performances</b>.</p> <p>b. Implement rehearsal strategies to address challenges, <b>refine technical accuracy</b> and <b>elements of music</b> (such as <b>form</b> and <b>harmony</b>), show improvement over time, and <i>determine when the music is ready to perform</i>.</p> <p>c. Respond appropriately to aural and visual cues.</p>

\* **Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

# MUSIC ~ Performing ~ Realizing artistic ideas and work through interpretation and presentation ~ 6

## Anchor Standard 6 Convey meaning through the presentation of artistic work.

**Enduring Understanding 6.1** Musicians judge expression and technique in prepared performances by using criteria that vary across time, place, and culture. The context and how a work is presented influence the audience response.

**Essential Questions**

- How are expressive intent and technical accuracy demonstrated through the sharing of prepared musical work?
- How do context and the manner in which musical work is presented influence audience response?

**Artistic Process Component** • **PERFORMING** • **PRESENT**

Pre-K MU:Pr6.1.PK	Kindergarten MU:Pr6.1.K	1st MU:Pr6.1.1	2nd MU:Pr6.1.2	3rd MU:Pr6.1.3	4th MU:Pr6.1.4	5th MU:Pr6.1.5	6th MU:Pr6.1.6	7th MU:Pr6.1.7	8th MU:Pr6.1.8
<p>a. With substantial <b>guidance, perform</b> music with <b>expression</b>.</p> <p>b. Respond appropriately to aural and visual cues.</p> <p>-----</p>	<p>a. With <b>guidance, perform</b> music with <b>expression</b>.</p> <p>b. <b>Perform</b> appropriately for the audience.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. With <i>limited</i> <b>guidance, perform</b> music for a specific <b>purpose</b> with <b>expression</b>.</p> <p>b. <b>Perform</b> appropriately for the audience and <b>purpose</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music for a specific <b>purpose</b> with <b>expression</b> and <b>technical accuracy</b>.</p> <p>b. <b>Perform</b> appropriately for the audience and <b>purpose</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <b>expression</b> and <b>technical accuracy</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, and context, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <b>expression</b> and <b>technical accuracy</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, context, and genre, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <b>expression, technical accuracy, and interpretation</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, context, genre, and style, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <i>stylistic</i> <b>expression, technical accuracy, and interpretation</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, context, genre, and style, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <i>stylistic</i> <b>expression, technical accuracy, interpretation, and/or culturally authentic practices</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, context, genre, and style, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>	<p>a. <b>Perform</b> music with <i>stylistic</i> <b>expression, technical accuracy, interpretation, and culturally authentic practices</b>.</p> <p>b. <b>Perform</b> appropriately for the audience, <b>venue, context, genre, and style, demonstrating performance decorum</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>

Harmonizing Instruments	Novice ~ MU:Pr6.1.H.5	Intermediate ~ MU:Pr6.1.H.8
	<p>a. Perform a varied <b>repertoire</b> of <b>prepared or improvised</b> music, alone or with others, with <b>technical accuracy</b> and appropriate <b>interpretation</b>.</p> <p>b. <b>Demonstrate performance decorum</b> and <b>audience etiquette</b> appropriate for the <b>context, venue, genre, and style</b>.</p> <p>c. Respond appropriately to teacher-provided cues.</p>	<p>a. Perform a <b>repertoire</b> of <b>prepared or improvised</b> music <i>representing contrasting styles</i>, alone or with others, with <b>expression, technical accuracy</b>, and appropriate <b>interpretation</b>.</p> <p>b. <b>Demonstrate performance decorum</b> (such as stage presence and behavior) and <b>audience etiquette</b> appropriate for the <b>context, venue, genre, and style</b>.</p> <p>c. Respond appropriately to aural and visual cues.</p>

**\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

# MUSIC ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 7

## Anchor Standard 7 Perceive and analyze artistic work.

**Enduring Understanding 7.1** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question** • How do individuals choose music to experience?

**Artistic Process • RESPONDING Process Component • SELECT**

**Pre-K  
MU:Re7.1.PK**

a. With substantial **guidance**, state personal interests and **demonstrate** why they prefer some teacher-provided music selections over others.

**Kindergarten  
MU:Re7.1.K**

a. With **guidance**, list personal interests and experiences and **demonstrate** why they prefer some teacher-provided music selections over others.

**1st  
MU:Re7.1.1**

a. With *limited guidance*, identify and **demonstrate** how personal interests and experiences influence selection of teacher-provided music for specific **purposes**.

**2nd  
MU:Re7.1.2**

a. Explain and **demonstrate** how personal interests and experiences influence selection of teacher-provided music for specific **purposes**.

**3rd  
MU:Re7.1.3**

a. **Demonstrate** and identify how selected music (from teacher or student-provided options) connects to and is influenced by specific interests, experiences, or **purposes**.

**4th  
MU:Re7.1.4**

a. **Demonstrate** and describe how selected music (from teacher or student-provided options) connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.

**5th  
MU:Re7.1.5**

a. **Demonstrate** and explain how selected music (from teacher- or student-provided options) connects to and is influenced by specific interests, experiences, **purposes**, or **contexts**.

**6th  
MU:Re7.1.6**

a. Select and explain how *contrasting musical works* (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, **purposes**, or **contexts**.

**7th  
MU:Re7.1.7**

a. Select and *compare* how contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, **purposes**, or **contexts**.

**8th  
MU:Re7.1.8**

a. Select and compare how a set of contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, **purposes**, or **contexts**.

**Harmonizing Instruments**

**Novice ~ MU:Re7.1.H.5**

a. **Demonstrate** and describe how selected music (from teacher- or student-provided options), based on characteristics found in the music, connects to and is influenced by interest, **purpose**, or personal experience.

**Intermediate ~ MU:Re7.1.H.8**

a. **Demonstrate** and compare, using **teacher-developed criteria**, how selected music (from teacher- or student-provided options) connects to and is influenced by interest, **purpose**, or personal experience.

**\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

## Anchor Standard 7 (cont'd)

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

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

**Artistic Process Component** • **RESPONDING**  
• **ANALYZE**

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

Harmonizing Instruments	Novice ~ MU:Re7.2.H.5	Intermediate ~ MU:Re7.2.H.8
	a. Identify and <b>demonstrate</b> , giving examples, the use of repetition, similarities, and contrasts in musical selections.  b. Identify how <b>social</b> or <b>cultural context</b> informs a response.	a. <b>Demonstrate</b> and describe, giving examples, how the <b>elements of music</b> are manipulated in musical selections.  b. Identify how <b>social, cultural,</b> and/or <b>historical context</b> informs a response.

\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.

# MUSIC ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 8

## Anchor Standard 8 Interpret meaning in artistic work.

**Enduring Understanding 8.1** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

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

**Artistic Process • RESPONDING Process Component • INTERPRET**

### Pre-K MU:Re8.1.PK

a. With substantial **guidance, explore** music's **expressive qualities** (such as **dynamics** and **tempo**).

### Kindergarten MU:Re8.1.K

a. With **guidance, demonstrate** awareness of **expressive qualities** (such as **dynamics** and **tempo**) that reflect **creators'**/ **performers' expressive intent**.

### 1st MU:Re8.1.1

a. With *limited* **guidance, demonstrate** and identify **expressive qualities** (such as **dynamics** and **tempo**) that reflect **creators'**/ **performers' expressive intent**.

### 2nd MU:Re8.1.2

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

### 3rd MU:Re8.1.3

a. **Demonstrate** and identify how the **expressive qualities** (such as **dynamics** and **tempo**) are used in **performers' interpretations** to reflect **expressive intent**.

### 4th MU:Re8.1.4

a. **Demonstrate** and describe how the **expressive qualities** (such as **dynamics, tempo, and timbre**) are used in **performers' interpretations** to reflect **expressive intent**.

### 5th MU:Re8.1.5

a. **Demonstrate** and explain how the **expressive qualities** (such as **dynamics, tempo, timbre, and articulation**) are used in **performers' interpretations** to reflect **expressive intent**.

### 6th MU:Re8.1.6

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

### 7th MU:Re8.1.7

a. Describe a personal **interpretation** of **contrasting works** and explain how **creators** and **performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, conveys expressive intent**.

### 8th MU:Re8.1.8

a. Support a personal **interpretation** of **contrasting sets of musical works** and explain how **creators** or **performers** apply the **elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent**.

### Harmonizing Instruments

#### Novice ~ MU:Re8.1.H.5

a. Identify and **demonstrate** how the **expressive qualities** and **social or cultural context** influence **performers' interpretations** to reflect **expressive intent**.

#### Intermediate ~ MU:Re8.1.H.8

a. Identify and *explain* how the **expressive qualities; elements of music; and social, cultural, and/or historical context** influence **performers' interpretations** to reflect **expressive intent**.

\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.



# MUSIC ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 9

## Anchor Standard 9 Apply criteria to evaluate artistic work.

**Enduring Understanding 9.1** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

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

**Artistic Process Component** • **RESPONDING** • **EVALUATE**

**Pre-K  
MU:Re9.1.PK**

a. With substantial **guidance**, talk about personal and **expressive** preferences in music.

**Kindergarten  
MU:Re9.1.K**

a. With **guidance**, apply *personal and expressive preferences in the evaluation of music.*

**1st  
MU:Re9.1.1**

a. With *limited guidance*, apply personal and **expressive** preferences in the evaluation of music for specific **purposes**.

**2nd  
MU:Re9.1.2**

a. Apply personal and **expressive** preferences in the evaluation of music for specific **purposes**.

**3rd  
MU:Re9.1.3**

a. Apply **established criteria** to evaluate *musical works and performances*, identifying appropriateness to the **context**.

**4th  
MU:Re9.1.4**

a. Apply **established criteria** to evaluate **musical works and performances**, describing appropriateness to the **context**.

**5th  
MU:Re9.1.5**

a. Apply **established criteria** to evaluate **musical works and performances**, explaining appropriateness to the **context**.

**6th  
MU:Re9.1.6**

a. Apply **established criteria** to evaluate **musical works and performances**, citing evidence, explaining appropriateness to the **context**.

**7th  
MU:Re9.1.7**

a. Apply **established and collaboratively developed criteria** to evaluate **musical works and performances**, citing evidence, explaining appropriateness to the **context**.

**8th  
MU:Re9.1.8**

a. Apply **established, collaboratively, and personally developed criteria** to evaluate **musical works and performances**, citing evidence, explaining appropriateness to the **context**.

**Harmonizing Instruments**

**Novice ~ MU:Re9.1.H.5**

a. Identify and describe how interest, experiences, and **personal** or **social contexts** affect evaluation, and apply these in **interpreting** music.

**Intermediate ~ MU:Re9.1.H.8**

a. *Explain* how interest, experiences, and **personal, social, and/or historical contexts** affect evaluation, and apply these in **interpreting a varied repertoire** of music.

**\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

# MUSIC ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~10

## Anchor Standard 10 Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

**Enduring Understanding 10.1** The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.

**Essential Questions**

- How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration?
- What inspires and informs the creative work of musicians?

**Artistic Process • CONNECTING**  
**Process Component • RELATE**

Pre-K MU:Cn10.1.PK	Kindergarten MU:Cn10.1.K	1st MU:Cn10.1.1	2nd MU:Cn10.1.2	3rd MU:Cn10.1.3	4th MU:Cn10.1.4	5th MU:Cn10.1.5	6th MU:Cn10.1.6	7th MU:Cn10.1.7	8th MU:Cn10.1.8
<p>a. <b>Explore</b> and imitate sounds found in the environment.</p> <p>b. <b>Imagine</b> and describe places, times, and reasons for making and listening to music.</p> <p>c. Illustrate <b>musical ideas</b> through <b>movements</b> (such as dramatizations of books or stories).</p> <p>d. Manipulate <b>music concepts</b> (such as <b>tempo</b> and <b>dynamics</b>) in order to <b>express</b> ideas.</p>	<p>a. <b>Explore</b> and imitate sounds found in the environment.</p> <p>b. <b>Imagine</b> and describe places, times, and reasons for making and listening to music.</p> <p>c. Illustrate <b>musical ideas</b> through <b>movements</b> (such as dramatizations of books or stories).</p> <p>d. Manipulate <b>music concepts</b> (such as <b>tempo</b> and <b>dynamics</b>) in order to <b>express</b> ideas.</p>	<p>a. <b>Explore</b> and imitate sounds found in the environment.</p> <p>b. <b>Imagine</b> and describe places, times, and reasons for making and listening to music.</p> <p>c. Illustrate <b>musical ideas</b> through <b>movements</b> (such as dramatizations of books or stories).</p> <p>d. Manipulate <b>music concepts</b> (such as <b>tempo</b>, <b>dynamics</b>, and <b>articulations</b>) in order to <b>express</b> ideas.</p>	<p>a. <b>Generate</b> <i>musical soundscapes</i> to portray stories, characters, emotions, and/or ideas.</p> <p>b. <i>Identify</i> places, times, and reasons for making and listening to music.</p> <p>c. Illustrate <b>musical ideas</b> through <b>movements</b> (such as dramatizations of books or stories).</p> <p>d. Manipulate <b>music concepts</b> in order to <b>express</b> ideas.</p>	<p>a. <b>Generate</b> musical <b>soundscapes</b> to portray stories, characters, emotions, and/or ideas.</p> <p>b. <i>Describe</i> places, times, and reasons for making and listening to music.</p> <p>c. <b>Perform</b> folk dances from a variety of <b>cultures</b>.</p> <p>d. Manipulate <b>music concepts</b> in order to <b>express</b> ideas.</p>	<p>a. <b>Create</b> <i>musical ostinati and/or sounds</i> to accompany or portray events, a story, or to illustrate an abstract idea.</p> <p>b. Describe places, times, and reasons for making and listening to music.</p> <p>c. <b>Perform</b> folk dances from a variety of <i>time periods</i> and/or <b>cultures</b>.</p> <p>d. Manipulate <b>music concepts</b> in order to <b>express</b> ideas.</p>	<p>a. <b>Create</b> musical <b>ostinati</b> and/or <b>motifs</b> to accompany or portray events, a story, or to illustrate an abstract idea.</p> <p>b. Describe places, times, and reasons for making and listening to music.</p> <p>c. <b>Perform</b> folk dances from a variety of time periods and <b>cultures</b>.</p> <p>d. <i>Identify how sound is created on a variety of instruments and other sound sources</i>.</p>	<p>a. <b>Create</b> musical <b>ostinati</b> and <b>motifs</b> to accompany or portray events, a story, or to illustrate an abstract idea.</p> <p>b. <i>Relate music to personal accomplishments and experiences</i>.</p> <p>c. <b>Express</b> and/or <b>share</b> a <b>musical idea</b> or emotion by using <b>technological resources</b>.</p> <p>d. Identify how sound is created on a variety of instruments and other sound sources.</p>	<p>a. <i>Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music</i>.</p> <p>b. Relate music to personal accomplishments and experiences.</p> <p>c. <b>Express</b> and/or <b>share</b> an original <b>musical idea</b> or emotion by using <b>technological resources</b>.</p> <p>d. <i>Describe</i> how sound is created on a variety of instruments and other sound sources.</p>	<p>a. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.</p> <p>b. <i>With teacher guidance, identify the <b>musical qualities</b> that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.</i></p> <p>c. <b>Express</b> and <b>share</b> an original <b>musical idea</b> or emotion using <b>technological resources</b>.</p> <p>d. <i>Explain</i> how sound is created on a variety of instruments and other sound sources.</p>

\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.

### Harmonizing Instruments

#### Novice ~ MU:Cn10.1.H.5

- Improvise musical **ostinati** and/or **motifs** to accompany or portray events, a story, or to illustrate an abstract idea.
- Discuss places, times, and reasons for making and listening to music.
- Consider personal accomplishments and experiences in shaping new musical goals.
- Identify how sound is created on a familiar instrument and other sound sources.

#### Intermediate ~ MU:Cn10.1.H.8

- Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.
- With teacher **guidance**, identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.
- Describe effective strategies for reaching a musical goal that is of importance to you.
- Express** and **share** an original **musical idea** or emotion using instrumental resources.

# MUSIC ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~11

## Anchor Standard 11 Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

**Enduring Understanding 11.1** Creating, performing, and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.

**Essential Questions**

- How does music help us understand the lives of people of different times, places, and cultures?
- How does music help preserve personal and cultural insights and values?

**Artistic Process • CONNECTING**  
**Process Component • INTERRELATE**

Pre-K MU:Cn11.1.PK	Kindergarten MU:Cn11.1.K	1st MU:Cn11.1.1	2nd MU:Cn11.1.2	3rd MU:Cn11.1.3	4th MU:Cn11.1.4	5th MU:Cn11.1.5	6th MU:Cn11.1.6	7th MU:Cn11.1.7	8th MU:Cn11.1.8
<p>a. <b>Perform/Explore</b> folk music from a variety of <b>cultures</b>.</p> <p>b. With <b>substantial guidance, explore</b> personal preferences for varied musical <b>styles</b> and <b>repertoire</b>.</p>	<p>a. <b>Explore</b> folk music from a variety of <b>cultures</b> and <i>discuss the music's culture of origin</i>.</p> <p>b. With <b>guidance</b>, <i>discuss</i> preferences for varied musical <b>styles</b> and <b>repertoire</b>.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b> and discuss the music's <b>culture</b> of origin.</p> <p>b. With <i>limited guidance</i>, <i>state</i> preferences for varied musical <b>styles</b> and <b>repertoire</b>.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b> and <i>identify</i> the music's <b>culture</b> of origin.</p> <p>b. <i>Describe and document</i> preferences for varied musical <b>styles</b> and <b>repertoire</b>.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b> and <i>identify the music's role(s) or meaning</i> in its <b>culture</b> of origin.</p> <p>b. <i>Document and preserve musical ideas or insights from varied musical styles and repertoire, using standard notation, as appropriate to the musical tradition</i>.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b> and <i>identify</i> the music's role(s) and meaning in its <b>culture</b> of origin.</p> <p>b. Document and preserve <b>musical ideas</b> or insights from varied musical <b>styles</b> and <b>repertoire</b>, using <b>standard notation</b> as appropriate to the musical tradition.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b>, <i>including some in foreign languages</i>, and <i>identify</i> the music's role(s) and meaning in its <b>culture</b> of origin.</p> <p>b. Document and preserve <b>musical ideas</b> or insights from varied musical <b>styles</b> and <b>repertoire</b>, using <b>standard notation</b> as appropriate to the musical tradition.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b>, including some in foreign languages, and <i>describe</i> the music's role(s) and meaning in its <b>culture</b> of origin.</p> <p>b. Use <b>technological resources</b> to preserve <b>musical ideas</b> from varied musical <b>styles</b> and <b>repertoire</b> as appropriate to the musical tradition.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b>, including some in foreign languages, and <i>explain</i> the music's role(s) and meaning in its <b>culture</b> of origin.</p> <p>b. <i>Identify the cultural, social, and political uses for music</i>.</p> <p>c. <b>Explore</b> the skills and knowledge necessary to pursue a musical role in the community.</p>	<p>a. <b>Perform</b> folk music from a variety of <b>cultures</b>, including some in foreign languages, and <i>explain</i> the music's role(s) and meaning in its <b>culture</b> of origin, <i>citing sources</i>.</p> <p>b. <i>Identify ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or of a society</i>.</p> <p>c. <b>Explore</b> career opportunities in the field of music.</p>

Harmonizing Instruments	Novice ~ MU:Cn11.1.H.5	Intermediate ~ MU:Cn11.1.H.8
	<p>a. <b>Perform</b> and listen to music from various times and <b>cultures</b> and describe how that music reflects those times and <b>cultures</b>.</p> <p>b. Identify the <b>cultural</b> and <b>social</b> uses for music.</p> <p>c. Identify ways in which music is used to represent and reflect group identity.</p>	<p>a. <b>Explore</b> the skills and knowledge necessary to pursue vocational and avocational opportunities in the musical community.</p> <p>b. Identify the <b>cultural, social, and political</b> uses for music.</p> <p>c. Explain ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or of a society.</p>

**\* Proficient, Accomplished, & Advanced Levels of Harmonizing Instruments are located in Section 3: High School Classroom Standards.**

## NYS Arts Standards Coding System

**Each discipline is assigned an alphabetic abbreviation using uppercase letters**

**DA**=Dance **MA**=Media Arts **MU**=Music **TH**=Theatre **VA**=Visual Arts

**Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter**

**Cr** Creating  
**Pr** Performing/Presenting/Producing  
**Re** Responding  
**Cn** Connecting

**Each anchor standard is assigned a number**

Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic ideas and work.

Performing/Presenting/Producing

4. Analyze, interpret and select artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**NOTE:** The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1, 1.2**. ".1" follows the AS number *even when there is only one* Enduring Understanding.

**Each grade level is indicated by a letter, number, or HS+Roman numeral**

PK = Pre-Kindergarten K = Kindergarten 1,2,3,4,5,6,7,8 for grades 1-8  
 HSI = HS Proficient HSII = HS Accomplished HSIII = HS Advanced

**Each Performance Indicator (PI) is assigned a lower case letter** *even when there is only one*. The first performance indicator is "a", the next "b", and so on.

**For special Music Strands (only) there is another set of codes, indicated with an upper case letter**

*\* does not apply to General Music, Pk-8*

H = Harmonizing Instruments E = Traditional and Emerging Ensembles  
 C = Composition and Theory T = Technology

## SECTION 2

### Traditional & Emerging Ensembles

- Novice (5/6)
- Intermediate (7/8)
- Proficient (HSI)
- Accomplished (HSII)
- Advanced (HSIII)

### Music Coding Example for Section 2

#### Special Strands

- **First** position indicates the discipline. It is always followed by a colon (:).
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- **Fourth** position indicates the STRAND
- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

**MU** – Music  
**Cr** – Creating  
**1.1** – Anchor Standard + Enduring Understanding  
**E** – Traditional and Emerging ENSEMBLES Strand  
**HSI** – Proficient Level, High School  
**a** – Performance Indicator

#### Strand Levels

*are different than grade levels*

- **Novice** is indicated by the number 5, but includes Grades 5-6
- **Intermediate** is indicated by the number 8, but includes Grades 7-8
- **HSI (Proficient), HSII (Accomplished), and HSIII (Advanced)** indicate expected performance levels as students progress through a 1-3 unit sequence or 1-5 unit sequence

**MU:Cr1.1.E.HSI**

**a. Generate melodic, rhythmic, and timbral ideas for contrasting phrases.**

Performance Indicators are coded with a lower case alpha (a, b, c) even when there is only one in a column.

**Bold** words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary (separate publication).

*Italicized* words or phrases indicate increased rigor from the previous level in a particular cognitive or skill area.

**Anchor Standard 1**      **Generate and conceptualize artistic ideas and work.**

**Artistic Process**      **CREATING**  
**Process Component**      **IMAGINE** ~ *Generate musical ideas for various purposes and contexts.*

**Enduring Understanding 1.1**      The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question**      • How do musicians generate creative ideas?

<b>Novice - 5th</b> MU:Cr1.1.E.5	<b>Intermediate - 8th</b> MU:Cr1.1.E.8	<b>HS Proficient</b> MU:Cr1.1.E.HSI	<b>HS Accomplished</b> MU:Cr1.1.E.HSII	<b>HS Advanced</b> MU:Cr1.1.E.HSIII
a. Generate melodic, rhythmic, and timbral ideas.	a. Generate melodic, rhythmic, and timbral ideas, based on characteristic(s) of music or text(s) studied in rehearsal.	a. Generate melodic, rhythmic, and timbral ideas for contrasting phrases.	a. Generate melodic, rhythmic, and timbral ideas for use in a complete passage of music.	a. Generate melodic, rhythmic, timbral, and implied harmonic ideas for compositions.

**Anchor Standard 2**      **Organize and develop artistic ideas and work.**

**Artistic Process**      **CREATING**  
**Process Components**      **PLAN, MAKE** ~ *Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding 2.1**      Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question**      • How do musicians make creative decisions?

<b>Novice - 5th</b> MU:Cr2.1.E.5	<b>Intermediate - 8th</b> MU:Cr2.1.E.8	<b>HS Proficient</b> MU:Cr2.1.E.HSI	<b>HS Accomplished</b> MU:Cr2.1.E.HSII	<b>HS Advanced</b> MU:Cr2.1.E.HSIII
a. Select from and develop previously generated ideas into musical patterns.	a. Select from and develop previously generated ideas into musical patterns that demonstrate particular content of music or texts studied in rehearsal.	a. Select from and develop previous ideas to create contrasting phrases.	a. Select from and develop previous ideas to create complete passages of music.	a. Select from and develop previous ideas to create compositions, improvisations, and arrangements.
b. Preserve drafts of creative work through standard notation and/or recording technology.	b. Preserve drafts of creative work through standard notation and/or recording technology.	b. Preserve drafts of creative work through standard notation and recording technology.	b. Preserve drafts of creative work through standard notation and recording technology.	b. Preserve drafts of creative work through standard notation and recording technology.

**Anchor Standard 3**      **Refine and complete artistic work.**

**Artistic Process**      **CREATING**  
**Process Components**      **EVALUATE, REFINE** ~ *Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.*

**Enduring Understanding 3.1**      Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

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

<b>Novice - 5th</b> MU:Cr3.1.E.5	<b>Intermediate - 8th</b> MU:Cr3.1.E.8	<b>HS Proficient</b> MU:Cr3.1.E.HSI	<b>HS Accomplished</b> MU:Cr3.1.E.HSII	<b>HS Advanced</b> MU:Cr3.1.E.HSIII
a. Evaluate and refine created patterns based on teacher-provided criteria.	a. Evaluate and refine created musical patterns that demonstrate particular content of music or texts studied in rehearsal, based on collaboratively selected criteria.	a. Evaluate and refine created contrasting phrases, based on feedback and collaboratively developed criteria.	a. Evaluate and refine created musical passages, based on feedback and collaboratively developed criteria.	a. Evaluate and refine compositions, improvisations and arrangements, based on feedback and personally identified goals.

**Artistic Process**      **CREATING**  
**Process Component**      **PRESENT** ~ *Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

**Enduring Understanding 3.2**      Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question**      • When is creative work ready to share?

<b>Novice - 5th</b> MU:Cr3.2.E.5	<b>Intermediate - 8th</b> MU:Cr3.2.E.8	<b>HS Proficient</b> MU:Cr3.2.E.HSI	<b>HS Accomplished</b> MU:Cr3.2.E.HSII	<b>HS Advanced</b> MU:Cr3.2.E.HSIII
a. Share created patterns, individually or as an ensemble.	a. Share created patterns that demonstrate particular melodic and rhythmic content of music or texts studied in rehearsal, individually or as an ensemble.	a. Share created contrasting phrases, individually or as an ensemble.	a. Share created musical passages, individually or as an ensemble.	a. Share compositions, improvisations, and arrangements, individually or as an ensemble.

**Anchor Standard 4 Select, analyze, and interpret artistic work for presentation.**

**Artistic Process Process Component** **PERFORMING SELECT** ~ *Select varied musical works to present, based on interest, knowledge, technical skill, and context.*

**Enduring Understanding 4.1** Performers' interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.

**Essential Question** • How do performers select repertoire?

**Novice - 5th**  
**MU:Pr4.1.E.5**

a. Select varied **repertoire** to study (*from teacher- or student-provided options*) based on interest, **music literacy**, an understanding of the **structure** of the music, **context**, and the **technical skill** of the individual or **ensemble**.

**Intermediate - 8th**  
**MU:Pr4.1.E.8**

a. Select varied **repertoire** to study (*from teacher- or student-provided options*) based on **music literacy**, *an understanding of formal design* in the music, **context**, and the **technical skill** of the individual and **ensemble**.

**HS Proficient**  
**MU:Pr4.1.E.HSI**

a. Select varied **repertoire** to study (*from teacher- or student-provided options*) based on **music literacy**, an understanding of **formal design** in the music, **context**, and the **technical skill** of the individual and **ensemble**.

**HS Accomplished**  
**MU:Pr4.1.E.HSII**

a. *Explain the criteria used to select varied repertoire to study (from teacher- or student-provided options) based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.*

**HS Advanced**  
**MU:Pr4.1.E.HSIII**

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

**Anchor Standard 4 cont'd Select, analyze, and interpret artistic work for presentation.**

**Artistic Process Process Component** **PERFORMING ANALYZE** ~ *Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding 4.2** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

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

**Novice - 5th**  
**MU:Pr4.2.E.5**

a. Compare **phrases**, using aural indication and **notation**, in a **piece** of music to discover **simple forms** and inform **performance**.

**Intermediate - 8th**  
**MU:Pr4.2.E.8**

a. Use **standard notation and aural skills** to identify *how knowledge of simple forms, in varied styles,* informs **performance**.

**HS Proficient**  
**MU:Pr4.2.E.HSI**

a. Use **standard notation** and aural skills to identify how the **form and structural aspects** of a **piece** affect and inform its **performance**.

**HS Accomplished**  
**MU:Pr4.2.E.HSII**

a. **Demonstrate** how **compositional devices** and **structural aspects** of **musical works** may affect **performances**.

**HS Advanced**  
**MU:Pr4.2.E.HSIII**

a. *Document and demonstrate* how **compositional devices** and **structural aspects** of **musical works** may affect **performances**.

**Artistic Process Process Component** **PERFORMING INTERPRET** ~ *Develop personal interpretations that consider creators' intent.*

**Enduring Understanding 4.3** Performers make interpretive decisions based on their understanding of context and intent.

**Essential Question** • How do performers interpret musical works?

**Novice - 5th**  
**MU:Pr4.3.E.5**

a. Identify **expressive qualities** in a varied **repertoire** of music that can be **demonstrated** through **prepared** and/or **improvised performances**.

**Intermediate - 8th**  
**MU:Pr4.3.E.8**

a. **Demonstrate** *understanding and application of expressive qualities* in a varied **repertoire** of music through **prepared** and/or **improvised performances**.

**HS Proficient**  
**MU:Pr4.3.E.HSI**

a. **Demonstrate** an understanding of **context** in a varied **repertoire** of music through **prepared** and/or **improvised performances**.

**HS Accomplished**  
**MU:Pr4.3.E.HSII**

a. **Demonstrate** how understanding *the style, genre, and context* of a varied **repertoire** of music influences **prepared** and/or **improvised performances**, and the performers' **ability** to *connect with the audience*.

**HS Advanced**  
**MU:Pr4.3.E.HSIII**

a. **Demonstrate** how understanding the **style, genre, and context** of a varied **repertoire** of music *informs prepared and/or improvised performances* and the performers' **ability** to connect with the audience.

**Anchor Standard 5 Develop and refine artistic techniques and work for presentation.**

**Artistic Process Process Components** **PERFORMING REHEARSE, EVALUATE, REFINE** ~ Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**Enduring Understanding 5.1** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

- Essential Questions**
- How do musicians improve the quality of their performance?
  - When is musical work ready to present?

**Novice - 5th MU:Pr5.1.E.5**

a. Use teacher-provided **feedback** and strategies to **refine** individual and **ensemble performances**.

b. Respond appropriately to specific aural and visual cues (such as entrances, **dynamics**, and fermatas.)

**Intermediate - 8th MU:Pr5.1.E.8**

a. Use teacher and student **feedback** to develop strategies that address **technical challenges** to **refine performances**.

b. Respond appropriately to specific aural and visual cues (such as **phrasing, expression, and articulations**).

**HS Proficient MU:Pr5.1.E.HSI**

a. Use teacher and student **feedback** to develop strategies that address **expressive** challenges to **refine performances**.

b. *Identify the need* for aural and visual cues.

**HS Accomplished MU:Pr5.1.E.HSII**

a. Develop, *apply, and evaluate appropriate rehearsal strategies to address individual and ensemble challenges* in a varied **repertoire** of music.

b. *Initiate* aural and visual cues.

**HS Advanced MU:Pr5.1.E.HSIII**

a. Develop, apply, evaluate, and **refine** appropriate rehearsal strategies to address individual and **ensemble** challenges in a varied **repertoire** of music.

b. *Conduct or lead by providing* aural and visual cues.

**Anchor Standard 6 Convey meaning through the presentation of artistic work.**

**Artistic Process Process Component** **PERFORMING PRESENT** ~ Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

**Enduring Understanding 6.1** The effectiveness of a performance is based on criteria that vary across time, place, and cultures.

- Essential Question**
- How does a musician convey artistry in a public performance?

**Novice - 5th MU:Pr6.1.E.5**

a. **Demonstrate** attention to **technical accuracy** in **prepared** and/or **improvised performances**.

**Intermediate - 8th MU:Pr6.1.E.8**

a. **Demonstrate** attention to **technical accuracy** and **expressive qualities** in **prepared** and/or **improvised performances**.

**HS Proficient MU:Pr6.1.E.HSI**

a. **Demonstrate** attention to **technical accuracy** and **expressive qualities** in **prepared** and/or **improvised performances** of varied **repertoire**.

**HS Accomplished MU:Pr6.1.E.HSII**

a. **Demonstrate** *mastery of the technical demands and an understanding of the expressive qualities* of the music in **prepared** and/or **improvised performances** of a varied **repertoire** representing diverse **cultures, styles, genres, and historical periods**.

**HS Advanced MU:Pr6.1.E.HSIII**

a. **Demonstrate** an *understanding and mastery* of the **technical** demands and the **expressive qualities** of the music through **prepared** and/or **improvised performances** of a varied **repertoire** representing diverse **cultures, styles, genres, and historical periods** in *multiple types of ensembles*.

**Anchor Standard 7 Perceive and analyze artistic work.**

**Artistic Process Process Component** **RESPONDING SELECT** ~ Choose music appropriate for a specific purpose or context.

**Enduring Understanding 7.1** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question**

- How do individuals choose music to experience?

<b>Novice - 5th</b> <b>MU:Re7.1.E.5</b>	<b>Intermediate - 8th</b> <b>MU:Re7.1.E.8</b>	<b>HS Proficient</b> <b>MU:Re7.1.E.HSI</b>	<b>HS Accomplished</b> <b>MU:Re7.1.E.HSII</b>	<b>HS Advanced</b> <b>MU:Re7.1.E.HSIII</b>
a. Identify reasons for selecting music (from teacher- or student- provided options), based on characteristics found in the music, <b>connection</b> to interest, and <b>purpose</b> or <b>context</b> .	a. Explain reasons for selecting music (from teacher- or student- provided options) by <i>citing</i> characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Apply <b>criteria</b> for selecting music (from teacher- or student- provided options) for <b>specified purposes</b> , supporting choices by citing characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Apply <b>criteria</b> for selecting music (from teacher- or student- provided options) for a <b>variety of purposes</b> , justifying choices by <i>citing knowledge of the music and the specified purpose</i> and <b>context</b> .	a. Use <b>research and personally-developed criteria</b> to justify choices made when selecting music by citing knowledge of the music, and <b>individual and ensemble purpose</b> and <b>context</b> .

**Artistic Process Process Component** **RESPONDING ANALYZE** ~ Analyze how the structure and context of varied musical works inform the response.

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

**Essential Question**

- How does understanding the structure and context of music inform a response?

<b>Novice - 5th</b> <b>MU:Re7.2.E.5</b>	<b>Intermediate - 8th</b> <b>MU:Re7.2.E.8</b>	<b>HS Proficient</b> <b>MU:Re7.2.E.HSI</b>	<b>HS Accomplished</b> <b>MU:Re7.2.E.HSII</b>	<b>HS Advanced</b> <b>MU:Re7.2.E.HSIII</b>
a. Identify how knowledge of <b>context</b> and the use of repetition, similarities, and contrasts inform the response to music.	a. Describe how <b>understanding context</b> and the way that the <b>elements of music</b> are manipulated informs the response to music.	a. Explain how the <b>analysis of passages</b> and understanding the way that the <b>elements of music</b> are manipulated informs the response to music.	a. Explain how the <b>analysis of structures and contexts</b> informs the response to music.	a. <b>Demonstrate</b> and justify how the <b>analysis of structures, contexts, and performance decisions</b> informs the response to music.

**Anchor Standard 8 Interpret meaning of artistic work.**

**Artistic Process Process Component** **RESPONDING INTERPRET** ~ Support interpretations of musical works that reflect creators'/performers' expressive intent.

**Enduring Understanding 8.1** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

**Essential Question**

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

<b>Novice - 5th</b> <b>MU:Re8.1.E.5</b>	<b>Intermediate - 8th</b> <b>MU:Re8.1.E.8</b>	<b>HS Proficient</b> <b>MU:Re8.1.E.HSI</b>	<b>HS Accomplished</b> <b>MU:Re8.1.E.HSII</b>	<b>HS Advanced</b> <b>MU:Re8.1.E.HSIII</b>
a. Identify <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , referring to the <b>elements of music, contexts</b> , and (when appropriate) the <b>setting of the text</b> .	a. Identify and support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , <i>citing as evidence the treatment of the elements of music, contexts</i> , and (when appropriate) the <b>setting of the text</b> .	a. Explain and support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , citing as evidence the treatment of the <b>elements of music, contexts</b> , and (when appropriate) the <b>setting of the text</b> .	a. Support <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> , citing as evidence the treatment of the <b>elements of music, contexts</b> , and (when appropriate) the <b>setting of the text</b> , and <i>research</i> .	a. Justify <b>interpretations</b> of the <b>expressive intent</b> and meaning of <b>musical works</b> by <i>comparing and synthesizing</i> varied researched sources, including <i>reference to other art forms</i> .

**Anchor Standard 9 Apply criteria to evaluate artistic work.**

**Artistic Process Process Component** **RESPONDING EVALUATE** ~ Support evaluations of musical works and performances, based on analysis, interpretation, and established criteria.

**Enduring Understanding 9.1** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

**Essential Question**

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

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



**Anchor Standard 10** **Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.**

**Artistic Process Process Component** **CONNECTING**  
**RELATE** ~ *Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding 10.1** The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.

**Essential Questions**

- How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration?
- What inspires and informs the creative work of musicians?

Novice - 5th MU:Cn10.1.E.5	Intermediate - 8th MU:Cn10.1.E.8	HS Proficient MU:Cn10.1.E.HSI	HS Accomplished MU:Cn10.1.E.HSII	HS Advanced MU:Cn10.1.E.HSIII
a. <b>Improvise</b> musical <b>motifs</b> to accompany or portray events, a story, or to illustrate an abstract idea.	a. Describe effective strategies for reaching a musical goal that is of importance to you.	a. Reflect on past and current musical interests, people, and ideas that have influenced your journey and accomplishments, and identify topics that you would like to <b>explore</b> .	a. Identify and implement ways to use music to serve others, and describe the effect of the experience.	a. Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience.
b. Relate musical experiences to personal accomplishments in order to create new goals.	b. Design, implement, and reflect on a strategy for expanding one's knowledge of unfamiliar music.	-----	-----	-----
-----	c. With teacher <b>guidance</b> , identify the musical qualities that give persuasive music (such as soundtracks, commercials, protest songs) its effect on the perspectives and beliefs of the listener.	-----	-----	-----

**Anchor Standard 11** **Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.**

**Artistic Process Process Component** **CONNECTING**  
**INTERRELATE** ~ *Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding 11.1** Creating, performing, and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.

**Essential Questions**

- How does music help us understand the lives of people of different times, places, and cultures?
- How does music help preserve personal and cultural insights and values?

Novice - 5th MU:Cn11.1.E.5	Intermediate - 8th MU:Cn11.1.E.8	HS Proficient MU:Cn11.1.E.HSI	HS Accomplished MU:Cn11.1.E.HSII	HS Advanced MU:Cn11.1.E.HSIII
a. Perform and listen to music from various times and <b>cultures</b> and describe how that music reflects those times and <b>cultures</b> .	a. Identify the <b>cultural, social,</b> and political uses for music.	a. Describe the role of music in significant <b>social</b> and <b>historical</b> events.	a. <b>Appraise</b> the effect of a musician or a group of musicians on a society, and identify the contributing factors to their ability to have that effect.	a. <b>Plan</b> and develop pathways for contribution, support, or participation in the community's musical future.
b. Identify ways in which music is used to represent and reflect group identity.	b. <b>Explore</b> the skills and knowledge necessary to pursue a musical role in the community. Identify ways in which music is used to inform or change the beliefs, values, or behaviors of an individual or society.	b. Investigate how <b>cultural</b> perspectives, community ideas, and individual beliefs affect a musical work.	b. Investigate and explain a specific music vocation and its role in society.	b. Identify multiple instances of small and large scale musical <b>innovation</b> , determine root causes that may have prompted the <b>innovation</b> , and describe the reaction of the prevailing <b>culture</b> to the <b>innovation</b> .
-----	c. <b>Explore</b> career opportunities in the field of music.	c. Identify and describe the contributions of community organizations that promote music.	c. Apply the understanding of <b>social, cultural,</b> and <b>historical context</b> in developing musical <b>interpretations</b> .	-----
-----	-----	d. Investigate a broad range of career opportunities in the field of music, (e.g., production, promotion, administration, etc.).	-----	-----

## NYS Arts Standards Coding System

**Each discipline is assigned an alphabetic abbreviation using uppercase letters**

DA=Dance MA=Media Arts MU=Music TH=Theatre VA=Visual Arts

**Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter**

Cr Creating  
Pr Performing/Presenting/Producing  
Re Responding  
Cn Connecting

**Each anchor standard is assigned a number**

Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic ideas and work.

Performing/Presenting/Producing

4. Analyze, interpret and select artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

**NOTE:** The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1, 1.2**. ".1" follows the AS number *even when there is only one* Enduring Understanding.

**Each grade level is indicated by a letter, number, or HS+Roman numeral**

PK = Pre-Kindergarten K = Kindergarten 1,2,3,4,5,6,7,8 for grades 1-8  
HSI = HS Proficient HSII = HS Accomplished HSIII = HS Advanced

**Each Performance Indicator (PI) is assigned a lower case letter** *even when there is only one*. The first performance indicator is "a", the next "b", and so on.

**For special Music Strands (only) there is another set of codes, indicated with an upper case letter**

*\* does not apply to General Music, Pk-8*

H = Harmonizing Instruments E = Traditional and Emerging Ensembles  
C = Composition and Theory T = Technology



## SECTION 3 HS Classroom Music

### Composition & Theory Harmonizing Instruments Technology

- Proficient (HSI)
- Accomplished (HSII)
- Advanced (HSIII)

### Music Coding Example for Section 3

H = Harmonizing Instruments

C = Composition and Theory

T = Technology

#### Special Strands

- **First** position indicates the discipline. It is always followed by a colon (:).
- **Second** position (following the colon) indicates the Artistic Process.
- **Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a "."
- **Fourth** position indicates the STRAND
- **Fifth** position indicates the expected level of performance
- **Sixth** position indicates the Performance Indicator

MU – Music  
Cr – Creating  
3.1 – Anchor Standard + Enduring Understanding  
T – Technology Strand  
HSIII – Advanced Level, High School  
a – Performance Indicator

#### Strand Levels

- are different than grade levels*
- **Novice** is indicated by the number 5, but includes Grades 5-6
  - **Intermediate** is indicated by the number 8, but includes Grades 7-8
  - **HSI (Proficient), HSII (Accomplished), and HSIII (Advanced)** indicate expected performance levels as students progress through a 1-3 unit sequence or 1-5 unit sequence

**MU:Cr3.1.T.HSIII**

a. *Research, identify, explain,* and apply **student-developed criteria** to assess and **refine the technical and expressive aspects** of evolving drafts leading to final versions.

Performance Indicators are coded with a lower case alpha (a, b, c) even when there is only one in a column.

**Bold** words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary (separate publication).

*Italicized* words or phrases indicate increased rigor from the previous level in a particular cognitive or skill area.

**Anchor Standard 1**      **Generate and conceptualize artistic ideas and work.**

**Artistic Process**      **CREATING**  
**Process Component**      **IMAGINE** ~ *Generate musical ideas for various purposes and contexts.*

**Enduring Understanding 1.1**      The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question**      • How do musicians generate creative ideas?

<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Cr1.1.C.HSI  a. <b>Generate melodic and rhythmic</b> ideas for <b>improvisations and compositions</b> (such as <b>one-part, cyclical, or binary</b> ).	<b>HS Accomplished</b> MU:Cr1.1.C.HSII  a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for <b>improvisations and compositions</b> (such as <b>binary, rondo, or ternary</b> ).	<b>HS Advanced</b> MU:Cr1.1.C.HSIII  a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for use in <b>moderately complex or complex forms</b> .
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Cr1.1.H.HSI  a. <b>Generate</b> single-line <b>melodic, rhythmic, and implied harmonic</b> ideas for <b>improvisations and compositions</b> (forms such as <b>theme and variation</b> or <b>12-bar blues</b> ).  b. <b>Generate</b> a variety of <b>harmonic</b> patterns using <b>three or more chords</b> for given melodies.	<b>HS Accomplished</b> MU:Cr1.1.H.HSII  a. <b>Generate melodic, rhythmic, and implied harmonic</b> ideas for <b>compositions</b> (forms such as <b>rounded binary or rondo</b> ), <b>improvisation, and accompaniment patterns in a variety of styles</b> .  b. <b>Generate harmonizations</b> for given <b>melodies</b> .	<b>HS Advanced</b> MU:Cr1.1.H.HSIII  a. <b>Generate melodic, rhythmic, and implied harmonic</b> ideas for <b>compositions</b> (representing a variety of <b>forms and styles</b> ), and <b>improvisations in several different styles</b> .  b. <b>Generate stylistically appropriate harmonizations</b> for given <b>melodies</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Cr1.1.T.HSI  a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for <b>compositions or improvisations, using digital tools</b> .	<b>HS Accomplished</b> MU:Cr1.1.T.HSII  a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for <b>compositions and improvisations, using digital tools and digital resources</b> .	<b>HS Advanced</b> MU:Cr1.1.T.HSIII  a. <b>Generate melodic, rhythmic, and harmonic</b> ideas for <b>compositions and improvisations in variety of forms and styles</b> that incorporate <b>digital tools, digital resources, and digital systems</b> .

**Anchor Standard 2**      **Organize and develop artistic ideas and work.**

**Artistic Process**      **CREATING**  
**Process Components**      **PLAN, MAKE** ~ *Select and develop musical ideas for defined purposes and contexts.*

**Enduring Understanding 2.1**      Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question**      • How do musicians make creative decisions?

<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Cr2.1.C.HSI  a. Select, develop, and organize <b>melodic and rhythmic</b> ideas in drafts of music within <b>simple forms</b> (such as <b>one-part, cyclical, or binary</b> ) and describe their development.	<b>HS Accomplished</b> MU:Cr2.1.C.HSII  a. Select, develop, and organize <b>melodic, rhythmic, and harmonic</b> ideas in drafts of music within a variety of <b>simple or moderately complex forms</b> (such as <b>binary, rondo, or ternary</b> ) and <b>explain</b> their development.	<b>HS Advanced</b> MU:Cr2.1.C.HSIII  a. Select, develop, and organize <b>melodic, rhythmic, and harmonic</b> ideas in drafts of music within a variety of <b>moderately complex or complex forms</b> and <b>analyze</b> their development.
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Cr2.1.H.HSI  a. Select, develop, and use <b>standard notation and recording technology</b> to document <b>melodic, rhythmic, and harmonic</b> ideas for drafts of <b>compositions</b> (forms such as <b>theme and variation</b> or <b>12-bar blues</b> ), <b>improvisations, and three-or-more-chord accompaniments in a variety of patterns</b> .	<b>HS Accomplished</b> MU:Cr2.1.H.HSII  a. Select, develop, and use <b>standard notation and recording technology</b> to document <b>melodic, rhythmic, and harmonic</b> ideas for drafts of <b>compositions</b> (forms such as <b>rounded binary or rondo</b> ), <b>improvisations, and accompaniment patterns in a variety of styles, and harmonizations</b> for given <b>melodies</b> .	<b>HS Advanced</b> MU:Cr2.1.H.HSIII  a. Select, develop, and use <b>standard notation and recording technology</b> to document <b>melodic, rhythmic, and harmonic</b> ideas for drafts of <b>compositions</b> (representing a variety of <b>forms and styles</b> ), <b>improvisations in several different styles, and stylistically appropriate harmonizations</b> for given <b>melodies</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Cr2.1.T.HSI  a. Select, develop, and organize <b>melodic, rhythmic, and harmonic</b> ideas into a larger work, using <b>digital and analog tools</b> .	<b>HS Accomplished</b> MU:Cr2.1.T.HSII  a. Select, develop, and organize <b>melodic, rhythmic, and harmonic</b> ideas into a larger work <b>that exhibits unity and variety, using digital and analog tools, and digital resources</b> .	<b>HS Advanced</b> MU:Cr2.1.T.HSIII  a. Select, develop, and organize <b>melodic, rhythmic, and harmonic</b> ideas into a larger work <b>that exhibits unity, variety, complexity, and coherence, using digital and analog tools, digital resources, and digital systems</b> .

\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 3 Refine and complete artistic work.**

**Artistic Process** **CREATING**  
**Process Components** **EVALUATE, REFINE** ~ Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.

**Enduring Understanding 3.1** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

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

<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Cr3.1.C.HSI  a. Identify, describe, and apply <b>teacher-provided criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.	<b>HS Accomplished</b> MU:Cr3.1.C.HSII  a. Identify, describe, and apply <i>selected</i> <b>teacher-provided</b> and/or <b>student-developed criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.	<b>HS Advanced</b> MU:Cr3.1.C.HSIII  a. <i>Research</i> , identify, <i>explain</i> , and apply <b>student-developed criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Cr3.1.H.HSI  a. Identify, describe, and apply <b>established criteria</b> to assess and <b>refine</b> drafts of <b>improvisations, compositions (forms</b> such as <b>theme and variation</b> or <b>12-bar blues</b> ) and three-or-more-chord accompaniments in a variety of patterns.	<b>HS Accomplished</b> MU:Cr3.1.H.HSII  a. Identify, describe, and apply <i>selected</i> <b>teacher-provided</b> and/or <b>student-developed criteria</b> to assess and <b>refine</b> drafts of <b>compositions (forms</b> such as <b>rounded binary</b> or <b>rondo</b> ), <b>improvisations, accompaniment patterns</b> in a variety of <b>styles</b> , and <b>harmonizations</b> for given <b>melodies</b> .	<b>HS Advanced</b> MU:Cr3.1.H.HSIII  a. <i>Research</i> , identify, <i>explain</i> , and apply student-developed <b>criteria</b> to assess and <b>refine</b> drafts of <b>compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations</b> for given <b>melodies</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Cr3.1.T.HSI  a. Identify, describe, and apply <b>teacher-provided criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.	<b>HS Accomplished</b> MU:Cr3.1.T.HSII  a. Identify, describe, and apply <i>selected</i> <b>teacher-provided</b> and/or <b>student-developed criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.	<b>HS Advanced</b> MU:Cr3.1.T.HSIII  a. <i>Research</i> , identify, <i>explain</i> , and apply <b>student-developed criteria</b> to assess and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of evolving drafts leading to final versions.

**Anchor Standard 3 cont'd Refine and complete artistic work.**

**Artistic Process** **CREATING**  
**Process Component** **PRESENT** ~ Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

**Enduring Understanding 3.2** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question** • When is creative work ready to share?

<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Cr3.2.C.HSI  a. <b>Share</b> music through the use of <b>notation, performance, or technology</b> , and <b>demonstrate</b> how the <b>elements of music</b> have been employed to realize <b>expressive intent</b> .	<b>HS Accomplished</b> MU:Cr3.2.C.HSII  a. <b>Share</b> music through the use of <b>notation, performance, or technology</b> , and <b>demonstrate</b> how the <b>elements of music</b> and <b>compositional techniques</b> have been employed to realize <b>expressive intent</b> .	<b>HS Advanced</b> MU:Cr3.2.C.HSIII  a. <b>Share</b> music through the use of <b>notation, performance, or technology</b> , and demonstrate how the <b>elements of music, compositional techniques and processes</b> have been employed to realize <b>expressive intent</b> .
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Cr3.2.H.HSI  b. Describe the given <b>context</b> and <b>performance</b> medium for <b>presenting</b> personal works, and how they affect the final <b>composition</b> and <b>presentation</b> .	<b>HS Accomplished</b> MU:Cr3.2.H.HSII  b. Describe the <i>selected</i> <b>contexts</b> and <b>performance</b> media for <b>presenting</b> personal works, and <i>explain why</i> they <i>successfully</i> affect the final <b>composition</b> and <b>presentation</b> .	<b>HS Advanced</b> MU:Cr3.2.H.HSIII  b. Describe a <i>variety of possible</i> <b>contexts</b> and <b>media</b> for <b>presenting</b> personal works, and <i>explain and compare how each could affect the success of</i> the final <b>composition</b> and <b>presentation</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Cr3.2.T.HSI  a. <b>Perform</b> final versions of <b>compositions (forms</b> such as <b>theme and variation</b> or <b>12-bar blues</b> ), <b>improvisations</b> , and three-or-more-chord accompaniments in a variety of patterns, demonstrating <b>technical skill</b> in applying principles of <b>composition/improvisation</b> and originality in developing and organizing <b>musical ideas</b> .	<b>HS Accomplished</b> MU:Cr3.2.T.HSII  a. <b>Perform</b> final versions of <b>compositions (forms</b> such as <b>rounded binary</b> or <b>rondo</b> ), <b>improvisations, accompaniment patterns</b> in a variety of <b>styles</b> , and <b>harmonizations</b> for given <b>melodies</b> , demonstrating <b>technical skill</b> in applying principles of <b>composition/improvisation</b> and originality in developing and organizing <b>musical ideas</b> .	<b>HS Advanced</b> MU:Cr3.2.T.HSIII  a. <b>Perform</b> final versions of a <i>collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations</i> for given <b>melodies</b> , demonstrating <b>technical skill</b> in applying principles of <b>composition/improvisation</b> and originality in developing and organizing <b>musical ideas</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Cr3.2.T.HSI  a. <b>Share compositions</b> or <b>improvisations</b> that <b>demonstrate</b> musical and <b>technological craftsmanship</b> through the use of <b>analog</b> and <b>digital tools</b> .	<b>HS Accomplished</b> MU:Cr3.2.T.HSII  a. <b>Share compositions</b> and <b>improvisations</b> that <b>demonstrate</b> musical and <b>technological craftsmanship</b> through the use of <b>analog</b> and <b>digital tools, and digital resources</b> .	<b>HS Advanced</b> MU:Cr3.2.T.HSIII  a. <b>Share</b> a <i>collection of musical creations representing varied styles and genres</i> that <b>demonstrates</b> musical and <b>technological craftsmanship</b> through the use of <b>digital</b> and <b>analog tools, digital resources, and digital systems</b> .

\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 4 Select, analyze, and interpret artistic work for presentation.**

**Artistic Process** **PERFORMING**  
**Process Component** **SELECT** ~ *Select varied musical works to present, based on interest, knowledge, technical skill, and context.*

**Enduring Understanding 4.1** Performers' interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.

**Essential Question** • How do performers select repertoire?

Anchor Standard	HS Proficient	HS Accomplished	HS Advanced
<b>Composition and Theory (C)</b>	<b>MU:Pr4.1.C.HSI</b>  a. Select, using <b>teacher-developed criteria</b> , specific <b>passages</b> of music, based on <b>theoretical</b> and <b>structural</b> characteristics, interest, and an understanding of the performer's <b>technical skill</b> .	<b>MU:Pr4.1.C.HSII</b>  a. Select, using <b>teacher-developed and/or student-developed criteria</b> , specific <b>passages and sections</b> , based on <b>theoretical</b> and <b>structural</b> characteristics, interest, and an understanding of the performer's <b>technical skill</b> .	<b>MU:Pr4.1.C.HSIII</b>  a. Select, using <b>student-developed criteria</b> , specific <b>movements or entire works</b> , based on <b>theoretical</b> and <b>structural</b> characteristics, interest, and an understanding of the performer's <b>technical skill</b> .
<b>Harmonizing Instruments (H)</b>	<b>MU:Pr4.1.H.HSI</b>  a. Select, using <b>established criteria</b> , a varied <b>repertoire</b> of music for individual or small group <b>performances</b> , based on an understanding of <b>theoretical</b> and <b>structural</b> characteristics of the music, personal interest, knowledge, personal and others' <b>technical skills</b> , as well as the <b>purpose</b> and/or <b>context</b> of the <b>performance(s)</b> .	<b>MU:Pr4.1.H.HSII</b>  a. <i>Explain the criteria used</i> in selecting a varied <b>repertoire</b> of music for individual and small group <b>performances</b> , based on an understanding of <b>theoretical</b> and <b>structural</b> characteristics of the music, <b>expressive challenges</b> , personal interest, knowledge, personal and others' <b>technical skills</b> , as well as the <b>purpose</b> and/or <b>context</b> of the <b>performance(s)</b> .	<b>MU:Pr4.1.H.HSIII</b>  a. <i>Develop and apply individually developed criteria</i> for selecting a varied <b>repertoire</b> for a <b>program of music</b> for individual and small group <b>performances</b> , based on an understanding of <b>theoretical</b> and <b>structural</b> characteristics of the music, <b>expressive challenges</b> , personal interest, knowledge, personal and others' <b>technical skills</b> , as well as the <b>purpose</b> and/or <b>context</b> of the <b>performance(s)</b> .
<b>Technology (T)</b>	<b>MU:Pr4.1.T.HSI</b>  a. Select, using <b>teacher-developed criteria</b> , a varied <b>repertoire</b> of music, based on interests, and an understanding of the performer's <b>technical</b> and <b>technological skill</b> .	<b>MU:Pr4.1.T.HSII</b>  a. Select, using <b>teacher-developed and/or student-developed criteria</b> , a varied <b>repertoire</b> of music, based on interests, an <i>understanding of the theoretical and structural characteristics of the music</i> , and the performer's <b>technical skill</b> , using <b>digital tools and digital resources</b> .	<b>MU:Pr4.1.T.HSIII</b>  a. Select, using <b>student-developed criteria</b> , <i>varied programs</i> , based on interests, an understanding of the <b>theoretical</b> and <b>structural</b> characteristics, <i>as well as expressive challenges in the music</i> , and the performer's <b>technical skill</b> , using <b>digital tools, digital resources, and digital systems</b> .

**Anchor Standard 4 cont'd Select, analyze, and interpret artistic work for presentation.**

**Artistic Process** **PERFORMING**  
**Process Component** **ANALYZE** ~ *Analyze the structure and context of varied musical works and their implications for performance.*

**Enduring Understanding 4.2** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

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

Anchor Standard	HS Proficient	HS Accomplished	HS Advanced
<b>Composition and Theory (C)</b>	<b>MU:Pr4.2.C.HSI</b>  a. Describe how <b>structural</b> aspects and the <b>elements of music</b> inform <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.C.HSII</b>  a. Explain how <b>structural</b> aspects and the <b>elements of music</b> relate to the <b>style, function, and context</b> and inform <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.C.HSIII</b>  a. <i>Analyze</i> how the <b>structural aspects, elements of music, and compositional techniques</b> of selected works relate to the <b>style, function, and context</b> , and inform <b>prepared and improvised performances</b> .
<b>Harmonizing Instruments (H)</b>	<b>MU:Pr4.2.H.HSI</b>  a. Identify and describe important <b>theoretical</b> and <b>structural</b> characteristics and <b>context</b> in a varied <b>repertoire</b> of music and the implications for <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.H.HSII</b>  a. Identify, describe, and <b>demonstrate</b> how <b>theoretical</b> and <b>structural</b> characteristics and <b>context</b> in a varied <b>repertoire</b> of music <i>inform and influence</i> <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.H.HSIII</b>  a. <i>Examine, evaluate, and critique</i> how <b>theoretical</b> and <b>structural</b> characteristics and <b>context</b> in a varied <b>repertoire</b> of music <i>selected for performance programs</i> inform and influence <b>prepared and improvised performances</b> .
<b>Technology (T)</b>	<b>MU:Pr4.2.T.HSI</b>  a. Describe how <b>context, structural</b> aspects of the music, and <b>digital tools</b> inform <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.T.HSII</b>  a. Describe and <b>demonstrate</b> how <b>context, theoretical</b> and <b>structural</b> aspects of the music, and <b>digital tools</b> <i>inform and influence</i> <b>prepared and improvised performances</b> .	<b>MU:Pr4.2.T.HSIII</b>  a. <i>Examine, evaluate and critique</i> how <b>context, theoretical</b> and <b>structural</b> aspects of the music, and <b>digital tools</b> inform and influence <b>prepared and improvised performances</b> .

\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 4 cont'd Select, analyze and interpret artistic work for presentation.**

**Artistic Process** **PERFORMING**  
**Process Component** **INTERPRET** ~ *Develop personal interpretations that consider creators' intent.*

**Enduring Understanding 4.3** Performers make interpretive decisions based on their understanding of context and intent.  
**Essential Question** • How do performers interpret musical works?

	<b>HS Proficient</b> <b>MU:Pr4.3.C.HSI</b>	<b>HS Accomplished</b> <b>MU:Pr4.3.C.HSII</b>	<b>HS Advanced</b> <b>MU:Pr4.3.C.HSIII</b>
<b>Composition and Theory (C)</b>	a. Develop <b>interpretations</b> of works based on an understanding of the use of <b>elements of music, style, and mood</b> , explaining how the <b>interpretive</b> choices reflect the <b>creators' intents</b> .	a. Develop <b>interpretations</b> of works, based on an understanding of the use of <b>elements of music, style, mood, function, and context</b> , explaining and <b>supporting</b> how the <b>interpretive</b> choices reflect the <b>creators' intents</b> .	a. Develop <b>interpretations</b> of works, based on an understanding of the use of <b>elements of music (including form), compositional techniques, style, function, and context</b> , explaining and <b>justifying</b> how the <b>interpretive</b> choices reflect the <b>creators' intents</b> .
<b>Harmonizing Instruments (H)</b>	a. <b>Demonstrate</b> how understanding the <b>context</b> and <b>expressive intent</b> in a varied <b>repertoire</b> of music influences <b>prepared or improvised performances</b> .	a. <i>Explain and support</i> how understanding the <b>context</b> and <b>expressive intent</b> in a varied <b>repertoire</b> of music influences <b>prepared or improvised performances</b> and the <i>performers' ability to connect with audiences</i> .	a. Explain and <b>present interpretations</b> that demonstrate how the <b>context</b> and <i>an understanding of the creators' intents</i> in a varied <b>repertoire</b> of music, <i>inform</i> and influence <b>prepared or improvised performances</b> and the <i>performers' ability to connect with audiences</i> .
<b>Technology (T)</b>	a. <b>Demonstrate</b> how understanding the <b>context, expressive</b> challenges, and use of <b>digital tools</b> in a varied <b>repertoire</b> of music influences <b>prepared or improvised performances</b> .	a. <i>Explain and support</i> how understanding the <b>style, genre, context</b> , and use of <b>digital tools</b> and <b>digital resources</b> in a varied <b>repertoire</b> of music influences <b>prepared or improvised performances</b> and the <i>performers' ability to connect with audiences</i> .	a. Explain and <b>present interpretations</b> that <b>demonstrate</b> an understanding of how the <b>style, genre, context</b> , and <i>integration of digital technologies</i> in a varied <b>repertoire</b> of music <i>informs</i> and influences <b>prepared and improvised performances</b> and their <i>ability to connect with audiences</i> .



\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 5 Develop and refine artistic techniques and work for presentation.**

**Artistic Process Process Components** **PERFORMING REHEARSE, EVALUATE, REFINE** ~ Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**Enduring Understanding 5.1** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Questions**

- How do musicians improve the quality of their performance?

Composition and Theory (C)	HS Proficient MU:Pr5.1.C.HSI	HS Accomplished MU:Pr5.1.C.HSII	HS Advanced MU:Pr5.1.C.HSIII
	a. Using <b>established criteria</b> and teacher <b>feedback</b> , identify the way(s) in which the <b>elements of music, style,</b> and <b>mood</b> are conveyed in <b>performances</b> .	a. Using <b>established criteria</b> and teacher and/or student <b>feedback</b> , identify the ways in which the <b>formal design, style, and historical/ cultural context</b> of a work is conveyed in <b>performances</b> .	a. Using <b>established criteria</b> and various sources of <b>feedback</b> , identify the ways in which the <b>formal design, style, historical/cultural context,</b> and <b>compositional techniques</b> of a work are conveyed in <b>performances</b> .
	b. Identify and implement strategies for improving the <b>technical</b> and <b>expressive aspects</b> of a work.	b. Identify and implement strategies for improving the <b>technical</b> and <b>expressive aspects</b> of <i>varied</i> works.	b. Identify, <i>compare</i> , and implement strategies for improving the <b>technical</b> and <b>expressive aspects</b> of <i>multiple contrasting</i> works.
	c. Describe the way(s) in which critiquing others' work and receiving <b>feedback</b> from others can be applied in the personal creative process.	c. Describe ways in which critiquing others' work and receiving <b>feedback</b> from others <i>have been specifically</i> applied in the personal creative process.	c. Describe <i>and evaluate</i> ways in which critiquing others' work and receiving <b>feedback</b> from others have been specifically applied in the personal creative process.

\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 5 cont'd Develop and refine artistic techniques and work for presentation.**

**Artistic Process Process Components** **PERFORMING REHEARSE, EVALUATE, REFINE** ~ Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

**Enduring Understanding 5.1** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question**

- How do musicians improve the quality of their performance?

Harmonizing Instruments (H)	HS Proficient MU:Pr5.1.H.HSI	HS Accomplished MU:Pr5.1.H.HSII	HS Advanced MU:Pr5.1.H.HSIII
	a. Identify and apply <b>established criteria</b> and teacher <b>feedback</b> to critique individual and small group <b>performances</b> of a variety of music.	a. <i>Develop</i> and apply <b>established criteria</b> and <b>feedback</b> from teacher and/or students to critique individual and small group <b>performances</b> of a variety of <b>styles</b> of music.	a. <i>Develop</i> and apply <b>criteria</b> , including <b>feedback</b> from <i>multiple sources</i> , to critique a <b>program</b> of music in <i>contrasting styles</i> that was selected for individual and small group <b>performance</b> .
	b. Identify and implement strategies to address <b>performance</b> challenges and <b>refine</b> performances.	b. <b>Create</b> and implement rehearsal strategies to address <b>performance</b> challenges and <b>refine</b> performances.	b. <b>Create</b> and implement <i>varied</i> rehearsal strategies to address <b>performance</b> challenges and <b>refine</b> the <b>programs</b> .
	c. Identify the need for aural and visual cues and respond appropriately.	c. <i>Initiate</i> aural and visual cues.	c. <i>Conduct or lead</i> by providing aural and visual cues.
Technology (T)	HS Proficient MU:Pr5.1.T.HSI	HS Accomplished MU:Pr5.1.T.HSII	HS Advanced MU:Pr5.1.T.HSIII
	a. Identify and apply <b>established criteria</b> and teacher <b>feedback</b> to improve the <b>technical</b> and <b>expressive aspects</b> of <b>prepared</b> and <b>improvised performances</b> of a variety of music.	a. <i>Develop</i> and apply <b>established criteria</b> and <b>feedback</b> from teacher and/or students to improve <i>and refine</i> the <b>technical</b> and <b>expressive aspects</b> of <b>prepared</b> and <b>improvised performances</b> of a variety of <b>styles</b> of music.	a. <i>Develop</i> and apply <b>criteria</b> , including <b>feedback</b> from <i>multiple sources</i> , and implement <i>varied</i> strategies to improve and <b>refine</b> the <b>technical</b> and <b>expressive aspects</b> of <b>prepared</b> and <b>improvised performances</b> of a <b>program</b> of music of <i>contrasting styles</i> .

**Anchor Standard 6 Convey meaning through the presentation of artistic work.**

**Artistic Process** **PERFORMING**  
**Process Component** **PRESENT** ~ Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

**Enduring Understanding 6.1** The quality and effectiveness of a performance is based on criteria that vary across time, place, and cultures.  
**Essential Question**

- How does a musician convey (heighten) artistry in a public performance?

	<b>HS Proficient</b> <b>MU:Pr6.1.C.HSI</b>	<b>HS Accomplished</b> <b>MU:Pr6.1.C.HSII</b>	<b>HS Advanced</b> <b>MU:Pr6.1.C.HSIII</b>
<b>Composition and Theory (C)</b>	<p>a. <b>Share</b> live or recorded <b>performances</b> of works (both personal and others'), and explain how the <b>elements of music</b> are used to convey <b>intent</b>.</p> <p>b. Identify how <b>compositions</b> are appropriate for an audience or <b>context</b>, and how this might shape personal creative efforts.</p>	<p>a. <b>Share</b> live or recorded <b>performances</b> of works (both personal and others'), and explain how the <b>elements of music</b> and <b>compositional techniques</b> are used to convey <b>intent</b>.</p> <p>b. <i>Describe</i> how <b>compositions</b> are appropriate for <i>both</i> audience and <b>context</b>, and how this <i>will</i> shape personal creative efforts.</p>	<p>a. <b>Share</b> live or recorded <b>performances</b> of works (both personal and others'), and explain <i>and demonstrate</i> understanding of how the <b>expressive intent</b> of the music is conveyed.</p> <p>b. <i>Explain</i> how <b>compositions</b> are appropriate for a <i>variety of audiences and contexts</i>, and how this will shape personal creative efforts.</p>
<b>Harmonizing Instruments (H)</b>	<p><b>HS Proficient</b> <b>MU:Pr6.1.H.HSI</b></p> <p>a. <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and group <b>performances</b>, a variety of music.</p>	<p><b>HS Accomplished</b> <b>MU:Pr6.1.H.HSII</b></p> <p>a. <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and group <b>performances</b>, a variety of <b>styles</b> of music.</p>	<p><b>HS Advanced</b> <b>MU:Pr6.1.H.HSIII</b></p> <p>a. <b>Perform</b> with <b>expression</b> and <b>technical accuracy</b>, in individual and group <b>performances</b>, a <b>program</b> of music of <b>contrasting styles</b>.</p>
<b>Technology (T)</b>	<p><b>HS Proficient</b> <b>MU:Pr6.1.T.HSI</b></p> <p>a. Using <b>digital tools</b>, <b>demonstrate</b> attention to <b>technical accuracy</b> and <b>expressive qualities</b> in <b>prepared</b> and <b>improvised performances</b> of a variety of music.</p>	<p><b>HS Accomplished</b> <b>MU:Pr6.1.T.HSII</b></p> <p>a. Using <b>digital tools</b> and <b>digital resources</b>, <b>demonstrate technical accuracy</b> and <b>expressive qualities</b> in <b>prepared</b> and <b>improvised performances</b> of a variety of <b>styles</b> of music.</p>	<p><b>HS Advanced</b> <b>MU:Pr6.1.T.HSIII</b></p> <p>a. <i>Integrating digital and analog tools and digital resources</i>, <b>demonstrate an understanding of and attention to technical accuracy</b> and <b>expressive qualities</b> of the music in <b>prepared</b> and <b>improvised performances</b> of a <b>program</b> of music of <b>contrasting styles</b>.</p>



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Anchor Standard 7		Perceive and analyze artistic work.	
<b>Artistic Process</b> <b>Process Component</b>		<b>RESPONDING</b> <b>SELECT</b> ~ Choose music appropriate for a specific purpose or context.	
<b>Enduring Understanding 7.1</b>		Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.	
<b>Essential Question</b>		<ul style="list-style-type: none"> <li>How do individuals choose music to experience?</li> </ul>	
<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Re7.1.C.HSI	<b>HS Accomplished</b> MU:Re7.1.C.HSII	<b>HS Advanced</b> MU:Re7.1.C.HSIII
	a. Apply <b>teacher-developed criteria</b> for selecting music for specified <b>purposes</b> , supporting choices by citing characteristics found in the music, and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Use <i>researched criteria</i> to select music for a <i>variety of purposes</i> , supporting choices by citing characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Use research to <i>develop personal criteria</i> for selecting, describing, and <i>comparing a variety of</i> individual and small group musical <b>programs</b> that represent a variety of <b>cultures, genres, and historical periods</b> .
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Re7.1.H.HSI	<b>HS Accomplished</b> MU:Re7.1.H.HSII	<b>HS Advanced</b> MU:Re7.1.H.HSIII
	a. Apply <b>teacher-developed criteria</b> to select music for specified <b>purposes</b> , supporting choices by citing characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Use <i>researched criteria</i> to select music for a <i>variety of purposes</i> , supporting choices by citing characteristics found in the music and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Use research to <i>develop personal criteria</i> for selecting, describing, and <i>comparing a variety of</i> individual and small group musical <b>programs</b> that represent a variety of <b>cultures, genres, and historical periods</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Re7.1.T.HSI	<b>HS Accomplished</b> MU:Re7.1.T.HSII	<b>HS Advanced</b> MU:Re7.1.T.HSIII
	a. Apply <b>teacher-developed criteria</b> to select music for specified <b>purposes</b> , supporting choices by citing characteristics found in the music, <b>digital</b> and electronic aspects, and <b>connections</b> to interest, <b>purpose</b> , and <b>context</b> .	a. Use <i>researched criteria</i> to select music for a <i>variety of purposes</i> supporting choices <i>by citing knowledge of the music, understanding of digital and electronic aspects, and the specified purpose and context</i> .	a. Use research to <i>develop personal criteria</i> for selecting, describing, and <i>comparing a variety of programs</i> containing <b>digital</b> and electronic aspects.

Anchor Standard 7 <i>cont'd</i>		Perceive and analyze artistic work.	
<b>Artistic Process</b> <b>Process Component</b>		<b>RESPONDING</b> <b>ANALYZE</b> ~ Analyze how the structure and context of varied musical works inform the response.	
<b>Enduring Understanding 7.2</b>		Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.	
<b>Essential Question</b>		<ul style="list-style-type: none"> <li>How does understanding the structure and context of music inform a response?</li> </ul>	
<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Re7.2.C.HSI	<b>HS Accomplished</b> MU:Re7.2.C.HSII	<b>HS Advanced</b> MU:Re7.2.C.HSIII
	a. <b>Analyze notated</b> musical excerpts to determine how the <b>elements of music, context, and purpose</b> inform a response.	a. <b>Analyze aural and notated</b> musical excerpts to determine how the <b>elements of music, context, and purpose</b> inform a response.	a. <b>Analyze aural and notated</b> musical excerpts to determine how the <b>elements of music, context, and purpose</b> inform a response, <i>and explain how the analysis provides a model for compositional development</i> .
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Re7.2.H.HSI	<b>HS Accomplished</b> MU:Re7.2.H.HSII	<b>HS Advanced</b> MU:Re7.2.H.HSIII
	a. Compare <b>passages</b> in musical selections and explain how the <b>elements of music, context, and purpose</b> inform a response.	a. <i>Explain how the analysis of the structures and context of contrasting musical selections inform a response.</i>	a. <i>Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context and creative decisions inform a response.</i>
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Re7.2.T.HSI	<b>HS Accomplished</b> MU:Re7.2.T.HSII	<b>HS Advanced</b> MU:Re7.2.T.HSIII
	a. Compare <b>passages</b> in musical selections and explain how the <b>elements of music, technological aspects, context, and purpose</b> inform a response.	a. <i>Explain how the analysis of elements of music, technological aspects, context, and purpose of contrasting musical selections informs a response.</i>	a. <i>Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how the elements of music, technological aspects, context, and purpose inform a response.</i>

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Anchor Standard 8		Interpret meaning of artistic work.	
<b>Artistic Process</b>		<b>RESPONDING</b>	
<b>Process Component</b>		<b>INTERPRET</b> ~ Support interpretations of musical works that reflect creators'/performers' expressive intent.	
<b>Enduring Understanding 8.1</b>		Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.	
<b>Essential Question</b>		<ul style="list-style-type: none"> <li>How do we discern musical creators' and performers' expressive intent?</li> </ul>	
<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Re8.1.C.HSI	<b>HS Accomplished</b> MU:Re8.1.C.HSII	<b>HS Advanced</b> MU:Re8.1.C.HSIII
	a. Develop <b>interpretations</b> of varied works, demonstrating an understanding of composers' <b>intents</b> by citing <b>technical</b> and <b>expressive aspects</b> as well as the <b>style/genre</b> of each work.	a. <i>Explain and support interpretations</i> of varied works, <b>demonstrating</b> an understanding of composers' <b>intents</b> by citing <i>the use of elements of music (including form), compositional techniques, context,</i> and the <b>style/genre</b> of each work.	a. Explain and support <b>interpretations</b> of varied works, <b>demonstrating</b> understanding of composers' <b>intents</b> by citing <b>structural characteristics</b> of the musical work and <i>comparing and synthesizing varied researched sources, including reference to other art forms.</i>
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Re8.1.H.HSI	<b>HS Accomplished</b> MU:Re8.1.H.HSII	<b>HS Advanced</b> MU:Re8.1.H.HSIII
	a. Develop an <b>interpretation</b> of the <b>expressive intent</b> of musical selections based on the treatment of the <b>elements of music, structural characteristics, context</b> and <b>purpose</b> .	a. <i>Explain and support interpretations</i> of the <b>expressive intent</b> of musical selections, <i>citing as evidence</i> the treatment of the <b>elements of music, context,</b> and the <b>style/genre</b> of each work.	a. Explain and support <b>interpretations</b> of the <b>expressive intent</b> of musical selections by <i>comparing and synthesizing varied researched sources, including reference to examples from other art forms.</i>
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Re8.1.T.HSI	<b>HS Accomplished</b> MU:Re8.1.T.HSII	<b>HS Advanced</b> MU:Re8.1.T.HSIII
	a. Develop an <b>interpretation</b> of the <b>expressive intent</b> of musical selections based on treatment of the <b>elements of music, digital</b> and electronic features, and <b>purpose</b> .	a. <i>Explain and support interpretations</i> of the <b>expressive intent</b> of musical selections, <i>citing as evidence</i> the treatment of the <b>elements of music, digital</b> and electronic features, <b>context,</b> and <b>purpose</b> .	a. Explain and support <b>interpretations</b> of the <b>expressive intent</b> of musical selections by <i>comparing and synthesizing varied researched sources, including reference to examples from other art forms.</i>

Anchor Standard 9		Apply criteria to evaluate artistic work.	
<b>Artistic Process</b>		<b>RESPONDING</b>	
<b>Process Component</b>		<b>EVALUATE</b> ~ Support evaluations of musical works and performances, based on analysis, interpretation, and established criteria.	
<b>Enduring Understanding 9.1</b>		The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.	
<b>Essential Question</b>		<ul style="list-style-type: none"> <li>How do we judge the quality of musical work(s) and performance(s)?</li> </ul>	
<b>Composition and Theory (C)</b>	<b>HS Proficient</b> MU:Re9.1.C.HSI	<b>HS Accomplished</b> MU:Re9.1.C.HSII	<b>HS Advanced</b> MU:Re9.1.C.HSIII
	a. Identify the effective <b>technical</b> and <b>expressive aspects</b> of selected music and <b>performances</b> , demonstrating understanding of <b>fundamentals of music theory</b> .	a. <i>Explain</i> the effectiveness of the <b>technical</b> and <b>expressive aspects</b> of selected music and <b>performances</b> , demonstrating understanding of <b>music theory as well as compositional techniques and procedures</b> .	a. <i>Evaluate</i> the effectiveness of the <b>technical</b> and <b>expressive aspects</b> of selected music and <b>performances</b> , demonstrating understanding of <b>music theory</b> and <b>complex compositional techniques</b> and <b>procedures</b> .
<b>Harmonizing Instruments (H)</b>	<b>HS Proficient</b> MU:Re9.1.H.HSI	<b>HS Accomplished</b> MU:Re9.1.H.HSII	<b>HS Advanced</b> MU:Re9.1.H.HSIII
	a. Apply <b>established</b> and <b>teacher-provided criteria</b> and <b>personal preference</b> , based on <b>analysis</b> and <b>context</b> to evaluate <i>individual and small group musical selections for listening</i> .	a. Apply <b>personally-developed</b> and <b>established criteria</b> , based on <i>research, personal preference, analysis, interpretation, expressive intent, and musical qualities</i> to evaluate individual and small group musical selections for listening.	a. <i>Develop and justify</i> evaluations of a variety of individual and small group musical selections for listening based on <b>personally-developed</b> and <b>established criteria, personal decision making, and knowledge and understanding of context</b> .
<b>Technology (T)</b>	<b>HS Proficient</b> MU:Re9.1.T.HSI	<b>HS Accomplished</b> MU:Re9.1.T.HSII	<b>HS Advanced</b> MU:Re9.1.T.HSIII
	a. Evaluate music using <b>criteria</b> , based on <b>analysis, interpretation, digital,</b> and electronic features, and personal interests.	a. Evaluate music using criteria, based on <b>analysis, interpretation, artistic intent, digital,</b> electronic, and <b>analog features, and musical qualities</b> .	a. <i>Develop and justify</i> the evaluation of a variety of music, based on <b>established and personally developed criteria, digital,</b> electronic, and <b>analog features, and understanding of purpose and context</b> .

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**Anchor Standard 10**      **Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.**

**Artistic Process**      **CONNECTING**  
**Process Component**      **RELATE** ~ *Synthesize and relate knowledge and personal experiences to make music.*

**Enduring Understanding 10.1**      The multidimensional system of music allows us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.

**Essential Questions**

- How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration?
- What inspires and informs the creative work of musicians?

<p><i>All strands share the same Performance Indicators</i></p> <ul style="list-style-type: none"> <li>• <b>Composition and Theory (C)</b></li> <li>• <b>Harmonizing Instruments (H)</b></li> <li>• <b>Technology (T)</b></li> </ul>	<p><b>HS Proficient</b> MU:Cn10.1.C.HSI MU:Cn10.1.H.HSI MU:Cn10.1.T.HSI</p> <p>a. Reflect on past and current musical interests, people and ideas that have influenced your journey and accomplishments, and identify topics that you would like to <b>explore</b>.</p>	<p><b>HS Accomplished</b> MU:Cn10.1.C.HSII MU:Cn10.1.H.HSII MU:Cn10.1.T.HSII</p> <p>a. Identify and implement ways to use music to serve others, and describe the effects of the experience.</p>	<p><b>HS Advanced</b> MU:Cn10.1.C.HSIII MU:Cn10.1.H.HSIII MU:Cn10.1.T.HSIII</p> <p>a. Design and complete a capstone project that requires musical leadership and creativity.</p> <p>Reflect on the experience.</p>
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\* Novice and Intermediate Levels of Harmonizing Instruments are located in Section 1: Pk 8 Standards.

**Anchor Standard 11**      **Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.**

**Artistic Process**      **CONNECTING**  
**Process Component**      **INTERRELATE** ~ *Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

**Enduring Understanding 11.1**      Creating, performing and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.

**Essential Questions**

- How does music help us understand the lives of people of different times, places, and cultures?
- How does music help preserve personal and cultural insights and values?

<p><i>All strands share the same Performance Indicators</i></p> <ul style="list-style-type: none"> <li>• <b>Composition and Theory (C)</b></li> <li>• <b>Harmonizing Instruments (H)</b></li> <li>• <b>Technology (T)</b></li> </ul>	<p><b>HS Proficient</b> MU:Cn11.1.C.HSI MU:Cn11.1.H.HSI MU:Cn11.1.T.HSI</p> <p>a. Describe the role of music in significant <b>social</b> and <b>historical</b> events.</p>	<p><b>HS Accomplished</b> MU:Cn11.1.C.HSII MU:Cn11.1.H.HSII MU:Cn11.1.T.HSII</p> <p>a. <b>Appraise</b> the effect of a musician or a group of musicians on a society, and identify the factors that made their contributions possible.</p>	<p><b>HS Advanced</b> MU:Cn11.1.C.HSIII MU:Cn11.1.H.HSIII MU:Cn11.1.T.HSIII</p> <p>a. <b>Plan</b> and develop pathways for contribution to, support of, or participation in a community's musical future.</p>
	<p>b. Investigate how <b>cultural</b> perspectives, community ideas, and individual beliefs affect a musical work.</p>	<p>b. Investigate and explain a specific music vocation and its role in society.</p>	<p>b. Identify multiple instances of small and large scale musical <b>innovation</b>, determine root causes that may have prompted the <b>innovation</b>, and describe the reaction of the prevailing <b>culture</b> to the <b>innovation</b>.</p>
	<p>c. Identify and describe the contributions of community organizations that promote music.</p>	<p>c. Apply the understanding of <b>social, cultural, and historical context</b> in developing musical <b>interpretations</b>.</p>	<p>-----</p>
	<p>d. Investigate a broad range of career opportunities in the field of music, (e.g., production, promotion, administration, etc.).</p>	<p>-----</p>	<p>-----</p>