

# Content Standard #1

## Singing alone and with others, a varied repertoire of music

K-2	3-5	6-8	9-12 Proficient	9-12 Advanced
<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo.</p> <p>(B) Sing expressively, with appropriate dynamics, phrasing, and interpretation.</p> <p>(C) Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.</p> <p>(E) Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A)-----</p> <p>(B)-----</p> <p>(C) -----</p> <p>(D) Sing ostinatos, partner songs, rounds, and music written in two and three parts.</p> <p>(E) Sing in a choral ensemble with expression and technical accuracy a varied repertoire of vocal literature including songs performed from memory.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Sing accurately and with good breath control throughout appropriate singing ranges, alone and in small and large ensembles.</p> <p>(B) Sing with expression and technical accuracy a repertoire of vocal literature including some songs performed from memory.</p> <p>(C) Sing music representing diverse genres world languages, and cultures, with expression appropriate for the work being performed.</p> <p>(D) Sing music written in two and three parts independent of teacher, with and without accompaniment.</p> <p>(E) -----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----</p> <p>(B) Sing with expression and technical accuracy a large and varied repertoire of vocal literature including some songs performed from memory.</p> <p>(C) Sing four part music representing diverse genres, world languages &amp; cultures.</p> <p>(D) Sing music written in four parts or more, independent of teacher, with and without accompaniment.</p> <p>(E) Demonstrate well-developed ensemble skills.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A)-----                      --</p> <p>(B) Sing with expression and technical accuracy a large and varied repertoire of vocal literature.</p> <p>(C) -----                      --</p> <p>(D) Sing music written in four parts and more independent of teacher with and without accompaniment.</p> <p>(E) Sing in small ensembles with one student on a part.</p>

## Content Standard #1

### Singing alone and with others, a varied repertoire of music

#### KEY QUESTIONS

Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.

#### **K-2**

1. How is singing different from talking?
2. What skills do you need to use to sing well?
3. What does a conductor do?
4. Why do we sing alone and with others?

#### **3-5**

1. What are the conductor's responsibilities in regard to the musicians?
2. How is a male's voice different from a female's and why do you think so?
3. What is required in order to blend your voices when you sing as a group?
4. How does singing reflect the different cultures of the world?

#### **6-8**

1. What skills are being utilized when singing with other people?
2. What does a person need to know or do in order to sing properly with others in unison and in harmony?
3. How is expression gained through singing?
4. How does singing reflect the different cultures of the world?
5. How could a song sung in one language be understood by someone who speaks and understands another language?
6. How does singing in two or three part harmony reflect more emotion in a song?

#### **9-12 Proficient**

1. How do you produce an expressive, controlled voice?
2. Explain the role of the conductor as a collaborative artist.

#### **9-12 Advanced**

1. How would you teach a beginning student to produce an expressive, controlled voice?
2. Explain the role of the conductor as a collaborative artist.

## Content Standard #2

### Performing on instruments, alone and with others, a varied repertoire of music

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Explore simple rhythm, wind and string instruments.</p> <p>(B) Perform easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments.</p> <p>(C) Accompany a variety of recorded repertoire of music representing diverse cultures, genres, and styles with rhythmic, melodic, and harmonic classroom instruments.</p> <p>(D) Echo short rhythms and melodic patterns.</p> <p>(E) Perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of a conductor.</p> <p>(F) Perform simple independent instrumental parts while other students sing or play contrasting parts.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Perform simple rhythm and melodies, with appropriate dynamics and timbre, phrasing and articulation, and maintain a steady tempo on recorder (3<sup>rd</sup> grade) or band/ orchestral/ percussion instruments (4<sup>th</sup>/5<sup>th</sup>).</p> <p>(B) Perform easy rhythmic, melodic, and chordal patterns accurately and independently on recorders (3<sup>rd</sup> grade) or band/ orchestra/ percussion instruments. (4<sup>th</sup>/5<sup>th</sup>)</p> <p>(C) Accompany classroom music representing diverse cultures, genres and styles with rhythmic, melodic and harmonic classroom instruments.</p> <p>(D) Create and perform short rhythms and melodic patterns.</p> <p>(E) -----</p> <p>(F) Perform simple ostinato, partner songs and two-part music.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control.</p> <p>(B) Perform with expression and technical accuracy (on at least one string, wind, percussion, or classroom instrument) a repertoire of instrumental literature. (level of difficulty –3)</p> <p>(c) Perform music representing diverse genres and cultures, with expression appropriate for the work being performed.</p> <p>(D) Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument. (Call and Response exercises)</p> <p>(E) -----</p> <p>(F) Perform individually or with a section of musicians in a large ensemble.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----</p> <p>(B) Perform with expression and technical accuracy a large and varied repertoire of instrumental literature. (level of difficulty –4)</p> <p>(C) -----</p> <p>(D) -----</p> <p>(E) Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.</p> <p>(F) Perform in a small ensemble with one student on a part.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----                      Study a second instrument to develop performance skills, versatility &amp; awareness.</p> <p>(B) Perform with expression &amp; technical accuracy a large and varied repertoire. (level of difficulty –5)</p> <p>(C) -----                      -</p> <p>(D) -----                      -</p> <p>(E) -----</p> <p>(F) Rehearse and perform in a small ensemble without the aid of a conductor.</p>

**Content Standard #2**

**Performing on instruments, alone and with others, a varied repertoire of music**

**KEY QUESTIONS**

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

**K-2**

---

1. How does the sound of a trumpet make you feel different from the sound of a tuba?
2. Which instruments would you most enjoy playing? Why?

**3-5**

---

1. What skills do you need to use to play your recorder/violin/guitar/etc. well?
2. What does the sound of a (given) instrument make you think of?

**6-8**

---

1. What skills are being utilized when playing an instrument with other people?
2. What does a person need to know or do in order to play an instrument properly with others in unison and in harmony?
3. What techniques do you need to develop in order to play accurately, expressively, and with good intonation?
4. How is expression gained through the playing of an instrument?
5. How do you convey ideas and express emotions with your instrument without words?

**9-12 Proficient**

---

1. How do you develop facility on an instrument?
2. How do you practice techniques to play accurately, expressively, and with good intonation on your instrument?
3. How do you make improvements once you have technically learned a piece of music?

**9-12 Advanced**

---

1. How would you help student to develop facility on an instrument?
2. What elements of technique on your instrument are your strengths?
3. Demonstrate practice techniques are needed to improve your playing.
4. How do you identify mistakes and correct them?



## Content Standard #3

### Improvising melodies, variations, and accompaniments

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Improvise "answers" in the same style to given rhythmic and melodic phrases.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A)-----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----                      -</p>
<p>(B)Improvise simple rhythmic and melodic ostinato accompaniments.</p>	<p>(B) -----</p>	<p>(B) -----</p>	<p>(B) -----</p>	<p>(B) -----                      -</p>
	<p>(C) Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.</p>	<p>(C) Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys.</p>	<p>(C) Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.</p>	<p>(C) -----                      -</p>
	<p>(D) Improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.</p>	<p>(D)Improvise short melodies, unaccompanied and over given rhythmic accompaniments, each in a consistent style, meter, and tonality.</p>	<p>(D) Improvise original melodies over given chord progressions, each in a consistent style, meter, and tonality.</p>	<p>(D) -----                      -</p>
		<p>(E) Improvise simple harmonic accompaniments.</p>	<p>(E) Improvise stylistically appropriate harmonizing parts.</p>	<p>(E) Improvise stylistically appropriate harmonizing parts in a variety of styles.</p>

### Content Standard #3

#### Improvising melodies, variations, and accompaniments

#### KEY QUESTIONS

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

#### **K-2**

1. What is different about this (given) melody?
2. How can we use things in the classroom or at home to make music?
3. How can you change this melody to make a variation?
4. How can you change this rhythm to make a variation?
5. How can you play this instrument, make this sound, or sing this song as if you are glad? mad? scared? sad?
6. How can you use this instrument, this sound, or your voice to make the sound of rain? The sound of a train? The sound of a lion? The sound of lightning? The sound of a cat? Demonstrate.

#### **3-5**

1. What does it mean to improvise?
2. How is improvising similar to and different from composition?
3. How does the variation sound different from the melody?
4. How can you use instruments, your voice, or other sounds to add expression to a (given) poem or story?
5. How can you change the style of a song?

#### **6-8**

1. How does improvisation contribute to the expression of the piece?
2. Compare two student improvisations. How are they alike? How are they different? What did you like about each one?
3. What are important factors for consideration when you are playing accompaniment for another musician?

#### **9-12 Proficient**

1. How does a student learn to improvise and/or vary a melody and/or create an accompaniment?
2. How well do you think a student needs to know a melody in order to vary it or to create accompaniment for it?
3. How skilled do you think a student needs to be on an instrument in order to improvise with that instrument?
4. Can improvisations be revised? How?

#### **9-12 Advanced**

1. How does a student learn to improvise and/or vary a melody and/or create an accompaniment?
2. How can students practice improvising? What are some things that they can do on their own to become better at improvising?

## Content Standard #4

### Composing and arranging music within specified guidelines

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Achievement Standard</b>  <b>Students will:</b>            (A) Create and arrange music to accompany readings or dramatizations.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>            (A) -----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>            (A) Compose short pieces within specified guidelines demonstrating how elements of music are used to achieve unity and variety.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>            (A) Compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>            (A) Compose music, demonstrating imagination and technical skill in applying the principles of composition.</p>
	<p>(B) Create and arrange short songs and instrumental pieces within specified guidelines .</p>	<p>(B) Arrange simple pieces for voices or instruments other than those for which the piece was written.</p>	<p>(B) Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.</p>	<p>(B) Demonstrate an understanding of choral and instrumental scoring in composition.</p>
<p>(C) Use a variety of sound sources when composing.</p>	<p>(C) -----</p>	<p>(C) Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging.</p>	<p>(C) Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usage of the sound sources.</p>	<p>(C) Compose and arrange music for live theatre and dance pieces...collaborating with the artists, directors, and/ or choreographers.</p>
	<p>(D) Compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension and release and balance. (beginning grade 5)</p>	<p>(D) Compose short pieces within specified guidelines, demonstrating how the elements of music are used to achieve unity and variety, tension, release and balance.</p>	<p>(D) Compose music in several distinct styles using elements of music for expressive effect.</p>	<p>(D) -----</p>
		<p>(E) Utilize computer programs to facilitate composition &amp; printing.</p>	<p>(E) -----</p>	<p>(E) Use computer programs to assist in composition and transposition of individual parts.</p>

## Content Standard #4

### Composing and arranging music within specified guidelines

#### KEY QUESTIONS

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

#### **K-2**

1. How does the beat/ rhythm/ tempo of a song change the feeling or mood of a song?
2. What makes you choose certain instruments' sounds to represent the different characters in a story?

#### **3-5**

1. Why do most songs end on the tonic (I)?
2. What is the difference between the harmony and the melody?
3. How does changing the instruments that play a melody change the character of the melody? How does the melody make you feel when it is played by different instruments?

#### **6-8**

1. Why do people feel the need to compose a song or a piece of music?
2. How does your voice or the different instruments of the orchestra differ in their use of expression in a song or a piece?
3. How is unity achieved in a (given) composition? How is variety achieved in a (given) composition? How is tension achieved in a (given) composition? How is release achieved in a (given) composition? How is balance achieved in a (given) composition?
4. What techniques have you used in your compositions to achieve unity, variety, tension, release, and balance?

#### **9-12 Proficient**

1. What information will you need to be able to compose music using musical elements in a variety of styles?
2. What is your intent when you compose a particular piece? Do you want to help listeners meditate, to make them laugh, to make them want to dance, or to take them back to another time?
3. Describe the compositions of a composer you admire. What makes that person's music special to you?
4. How do you make decisions about style, key, technical difficulty, length, etc.?

#### **9-12 Advanced**

1. What information will you need to be able to compose music using musical elements in a variety of styles?
2. What is your intent when you compose a particular piece? Do you want to help listeners meditate, to make them laugh, to make them want to dance, or to take them back to another time?
3. How would you teach composition to a beginning student?
4. What do you think a beginning student needs to know about music, about instruments, and about notation in order to compose music?

## Content Standard #5

### Reading and notating music

K-2	3-5	6-8	9-12 Proficient	9-12 Advanced
<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Read whole, half, quarter, dotted half, eighth and sixteenth notes and rests with guided assistance.</p> <p>(B) Use a system (that is, syllables, numbers, or letters) to read simple pitch notation in the treble clef in major keys.</p> <p>(D) Use a symbol system to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teachers.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Read note and rest values independently in 2/4, ¾, 4/4, 6/8.</p> <p>(B) Read at sight simple melodies (2-4 measures) in treble and bass clef.</p> <p>(C) Identify symbols and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.</p> <p>(D) Use standard symbols to notate meter, rhythm, pitch and dynamics.</p> <p>(E) [Choral/instrumental ensemble/class] Sight-read, accurately and expressively- ostinatos, rounds, partner songs, and 2pt music. (grade 5)</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, ¾, 4/4, 6/8, 3/8, 9/8 and alla breve meter signatures.</p> <p>(B) Read at sight simple melodies (4-8 measures) in treble and bass clef.</p> <p>(C) Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p> <p>(D) Use standard notation to record their musical ideas and the musical ideas of others.</p> <p>(E) [Choral/instrumental ensemble/class] Sight-read, accurately and expressively- ostinatos, rounds, partner songs, 2pt and 3pt music. (difficulty level –2)</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.</p> <p>(B) Read at sight simple melodies (8-16 measures) in treble and bass clef including all intervals and their inversions.</p> <p>(C) -----</p> <p>(D) Interpret nonstandard notation symbols used by some 20<sup>th</sup>-century composers.</p> <p>(E) [Choral/instrumental ensemble/class] Sight-read, accurately and expressively- ostinatos, rounds, partner songs, 2pt, 3pt and 4pt music. (difficulty level –3)</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs.</p> <p>(B) Read seventh chords and inversions in arpeggiated form.</p> <p>(C) -----</p> <p>(D) -----</p> <p>(E) [Choral/instrumental ensemble/class] Sight-read, accurately and expressively- ostinatos, rounds, partner songs, and 2pt, 3pt and 4pt music. (difficulty level –4)</p>

## Content Standard #5

### Reading and notating music

### KEY QUESTIONS

**Please note:** These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.

#### **K-2**

1. How does changing the tempo of a song affect your feelings?
2. How can you tell when to play/sing and when to rest?

#### **3-5**

1. Why is it important to learn how to read music?
2. How can learning to write what you hear help you musically?
3. What aspects of music can be written in music notation?
4. How do you memorize a music interval and recognize it when you see or hear it?

#### **6-8**

1. How is musical notation similar to an alphabet?
2. Why is measuring time important in music?
3. How does a student learn to read and notate music?
4. How do music computer programs aid music reading?
5. What happens when you can hear music in your mind by reading the music with your eyes? (Audiation)

#### **9-12 Proficient**

1. Explain how reading and notating music can convey our ideas and emotions to others.
2. What different approaches need to be taken when writing and interpreting different types of music?

#### **9-12 Advanced**

1. Explain how reading and notating music can convey our ideas and emotions to others.
2. What different approaches need to be taken when writing and interpreting different types of music?
3. What kinds of information do non-standard notations symbols used by 20<sup>th</sup> century composers provide about the music?

## Content Standard #6

### Listening to, analyzing, and describing music

K-2	3-5	6-8	9-12 Proficient	9-12 Advanced
<p><b>Achievement Standard</b> <b>Students will:</b> (A) Identify simple music forms when presented aurally. Call and Response, Song and Verse, A B A.</p>	<p><b>Achievement Standard</b> <b>Students will:</b> (A) Identify and analyze simple forms (Rondo, Sonata, theme and variations) when presented aurally.  (B) Analyze and demonstrate perceptual skills by moving, by answering questions about, and by describing aural examples of music of various styles representing diverse cultures and analyze the use of elements in music in aural examples representing diverse genres and cultures.  (C) ----- Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music.  (D) ----- Identify and categorize by instrument family or voice quality a variety of instruments and voices by sight and sound.  (E) -----</p>	<p><b>Achievement Standard</b> <b>Students will:</b> (A) ----- Identify and analyze modulation, diminution, recapitulation, elaboration retrograde when presented aurally and in printed format.  (B) Describe specific musical elements in a given aural example, using appropriate terminology.  (C) -----  (D) -----  (E) -----</p>	<p><b>Achievement Standard</b> <b>Students will:</b> (A) -----  (B) Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices. Extensive knowledge of the technical vocabulary of music should be demonstrated.  (C) Identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques. (D) ----- Demonstrate the ability to perceive, describe and remember in detail significant musical elements occurring in a given aural example.  (E) -----</p>	<p><b>Achievement Standard</b> <b>Students will:</b> (A) -----  (B) ----- Write a paper analyzing and describing the uses of the elements of music in a given work that make it unique, interesting, and expressive.  (C) Compare and contrast two musical works of the same genre or style and present findings in an oral presentation with aural and visual aides.  (D) -----  (E) -----</p>
<p>(F) Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom rehearsal and performance settings.</p>		<p>(F) Listen to formal and informal performances with attention, showing understanding of the protocols of audience behavior appropriate to the style of the performance.</p>	<p>(F) Listen to performances of extended length and complexity with proper attention and audience protocol.</p>	

## Content Standard #6

### Listening to, analyzing, and describing music

#### KEY QUESTIONS

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

#### **K-2**

1. What do you like about your favorite song?
2. What is it you dislike about your least favorite song?

#### **3-5**

1. Keeping the elements of tempo, melody, rhythm, harmony, texture, and dynamics in mind, what characteristics about this (given) piece of music makes it unique and interesting?

#### **6-8**

1. What is the purpose of analyzing music?
2. Why do different people listening to the same piece of music have different listening experiences?
3. How does a person's culture and environment influence or contribute to their music?

#### **9-12 Proficient**

1. What listening skills are needed to analyze music?
2. What are the steps you would take to analyze a piece of music? Include your reasoning for the inclusion of each step.
3. What steps would you take to critique a piece of music for publication in a trade magazine? Include your reasoning for the inclusion of each step.
4. What factors besides musical knowledge affect musical analysis?

#### **9-12 Advanced**

1. What listening skills are needed to analyze music?
2. What are the steps you would take to analyze a piece of music? Include your reasoning for the inclusion of each step.
3. What steps would you take to critique a piece of music for publication in a trade magazine? Include your reasoning for the inclusion of each step.
4. What factors besides musical knowledge affect musical analysis?
5. How would you guide a peer or adult through a first listening of an unknown musical genre?

## Content Standard #7

### Evaluating music and music performances

**K-2**

**Achievement Standard  
Students will:**

(A) Devise criteria for evaluating performances and compositions.

(B) Explain personal preferences for specific musical works and styles using appropriate terminology.

**3-5**

**Achievement Standard  
Students will:**

(A) -----  
Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing i.e.- unity and variety, balance expressing characteristics, intonation, attack/release.

(B) -----  
Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

**6-8**

**Achievement Standard  
Students will:**

(A) Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing.

(B) Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

**9-12 Proficient**

**Achievement Standard  
Students will:**

(A) Evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria to their personal participation in music.

(B) Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

(C) Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.

**9-12 Advanced**

**Achievement Standard  
Students will:**

(A) Write a critique of a live musical concert including historical, musical and aesthetic references for support of your ideas.

(B) Complete a harmonic and structural analysis of a movement of a symphony or another comparable work with visual aids, verbal and musical examples.

(C) Evaluate a children's song in terms of educational and musical merits.

## Content Standard #7

### Evaluating music and music performances

#### KEY QUESTIONS

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

#### **K-2**

1. How are different singers different from each other?
2. What do you like about your favorite singer?
3. Can the same song be performed in two different styles? How might the two versions be different?

#### **3-5**

1. What makes one performance of a piece of music more effective or less effective than another performance of the same piece of music?

#### **6-8**

1. What is music?
2. What makes a piece of music good?
3. How is the structure of a composition recorded/documented for analysis?
4. What criteria would you use to evaluate two musicians playing the same piece?

#### **9-12 Proficient**

1. Name the elements in a performance or piece of music that may be evaluated.
2. Can people have differences in their evaluations of the same performances? Explain.

#### **9-12 Advanced**

1. Name the elements in a performance or piece of music that may be evaluated.
2. Can people have differences in their evaluations of the same performances? Explain.
3. How can evaluating a performance affect your performance of the same piece?
4. How can evaluating a performance affect your music making?

## Content Standard #8

### Understanding relationships between music, the other arts, and disciplines outside the arts

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A )Identify similarities and differences in the meanings of common terms used in the various arts.</p> <p>(B)Identify ways in which the principles and subject matter of the other disciplines taught in the school are interrelated with those of music.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) -----</p> <p>(B) -----</p> <p>(C) Compare &amp; describe how the terms- line, form, texture, symmetry, color, repetition, theme, dynamics- are utilized in music, dance, theatre, and visual arts.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A)Compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.</p> <p>(B)Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.</p> <p>(C) -----</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples. Define the terms Renaissance, Baroque, Classical, Impressionism, &amp; Modern as they relate to music and other arts.</p> <p>(B) Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.</p> <p>(C ) Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.</p> <p>(D) Explain how the role of creators, performers, and others involved in the production and presentation of the arts are similar to and different from one another in the various arts.</p>	<p><b>Achievement Standard</b>  <b>Students will:</b>                      (A) Compare the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.</p> <p>(B) -----</p> <p>(C) -----</p> <p>(D) -----</p>

## Content Standard #8

### Understanding relationships between music, the other arts, and disciplines outside the arts

#### KEY QUESTIONS

**Please note:** These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.

#### **K-2**

1. How does music connect to other things that you study in school?
2. How do you use and enjoy music in your life?
3. How is the beat in music similar to your heartbeat?

#### **3-5**

1. How does a (given) piece of music relate to the emotions and/or ideas conveyed in a (given) work of art

#### **6-8**

1. How does music play a part in television shows, radio broadcasts, and movies?
2. How does music relate to your studies in other classes?
3. What are shared elements and vocabulary in music and other art forms?

#### **9-12 Proficient**

1. How can we as musicians benefit from understanding other art disciplines?
2. How does music knowledge help us understand other art forms?
3. What are shared elements and vocabulary in music and other art forms?
4. Explain how music is used to influence thought in commercials, television shows, movies, elevators, etc.

#### **9-12 Advanced**

1. Discuss how craftsmanship of various artists (i.e. painter, writer, choreographer, composer) are used to create an image or emotion
2. Compare and contrast creators and performers involved in the production, exhibition or performance of art works.

## Content Standard #9

### Understanding music in relation to history and culture

<b>K-2</b>	<b>3-5</b>	<b>6-8</b>	<b>9-12 Proficient</b>	<b>9-12 Advanced</b>
<p><b>Achievement Standard</b> <b>Students will:</b></p> <p>(A) Identify, by genre or style, aural examples of music from various historical periods and cultures.</p> <p>(B) Describe in simple terms how elements of music are used in music examples from various cultures of the world.</p> <p>(C) Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.</p> <p>(D) Identify and describe roles of musicians in various music settings and cultures.</p> <p>(E) Demonstrate audience behaviors appropriate for the context and style of music performed.</p>	<p><b>Achievement Standard</b> <b>Students will:</b></p> <p>(A) -----</p> <p>(B) ----- Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary. (grade 5)</p> <p>(C) -----</p> <p>(D) Become familiar with varied repertoire of pieces including folk music, classical, contemporary, baroque, jazz, vocal and instrumental, large and small ensembles.</p> <p>(E) -----</p>	<p><b>Achievement Standard</b> <b>Students will:</b></p> <p>(A) ----- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>(B) Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary .</p> <p>(C) ----- Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.</p>	<p><b>Achievement Standard</b> <b>Students will:</b></p> <p>(A) Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music and explain the reasoning behind their classifications Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.</p> <p>(B) Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them.</p> <p>(C) Identify various roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements.</p> <p>(D) Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.</p> <p>(E) Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.</p>	<p><b>Achievement Standard</b> <b>Students will:</b></p> <p>(A) ----- -</p> <p>(B) -----</p> <p>(C) -----</p> <p>(D) ----- -</p> <p>(E) -----</p>

## Content Standard #9

### Understanding music in relation to history and culture

#### KEY QUESTIONS

**Please note: These questions are intended to be blueprints or guides for ongoing inquiry as any one of them might represent the focus of an educational unit. Some of the questions should not be posed to students until after the students have attained a level of familiarity with the topic.**

#### **K-2**

1. How do you recognize music from cultures other than your own?
2. What sounds give you clues to where this music started? (time and place)

#### **3-5**

1. What characteristics of this (given) piece of music enabled you to get the “flavor” of the culture?
2. How does a musical piece reflect a certain given event in history (historical reference can be from any culture)?

#### **6-8**

1. How does music reflect the issues that shaped our nation?
2. How does music reflect the issues that shaped the world?
3. Why is music called “the universal language?”

#### **9-12 Proficient**

1. How does history shape the way music develops?
2. What clues might you use to determine when a piece of music was written?
3. How might our history and culture be different without music?
4. How has American music been influenced by music and cultures from around the world?

#### **9-12 Advanced**

1. Listen to, analyze, compare and contrast three examples of music representing distinctive periods in history.
2. Discuss events in history and certain inventions which influenced the evolution of musical ideas and performances.
3. Discuss and demonstrate examples of musical works that show influences of cultural traditions.

## Music Standards

### Culminating Sample Products

#### **K-2**

##### **Student Poetry Slam**

In small groups, students will create and notate a performance in which they will play instruments that they have made to accompany the reading of a poem. Students will make a variety of both pitched and non-pitched instruments. They will choose a poem (students may use original poems that they have written, as well) and will create a master score using music notation to indicate each instrument's part in the musical accompaniment. With one student acting as reader and the other students in the group playing the instruments, students will present expressive performances of their poems and accompaniments in a class "Poetry Slam."

#### **3-5**

##### **Creating a Folk Song Recording**

Students will write a folk tale. With their teacher's assistance, they will write their story using rhyming words at the end of each line and a consistent scheme of stressed and unstressed syllables. Using scale degree numbers and basic rhythms, students will compose a simple melody for their folk song. Students will rehearse their performance of the song, and they will tape record rehearsals and discuss how they can improve their performance. Finally, students will participate in a "recording session" during which they will create a DAT or Minidisk recording of their folk song. Copies of their folk song recording, complete with "liner notes" including the student lyrics and student artwork, will be distributed to the school.

#### **6-8**

##### **Creating an Opera**

Working with their teacher and other musicians, students will create original music to set a familiar folk tale (or a story that the class has written) to music as an opera. Some of the music may be instrumental, and other music will be vocal. The class will produce the opera, with some students in the cast (some with speaking parts and some with singing parts), others in the crew, and others in the directing staff (with the assistance of their teacher). Students will present their opera to the school.

#### **9-12 Proficient**

##### **The Construction of a Monochord**

Students will have been studying the nature of sound (frequencies and vibrations) and sound production. They will have researched Pythagorus and his discovery that strings that varied in length in specific ratios generated specific tones which led to the development of the major diatonic scale. Students will produce a fretted monochord (matching the tones for fret placement with tones produced from a pitch pipe or available pitched instrument) on which a chromatic scale can be played. Students will compose, notate, and perform pieces of original music on their monochords.

#### **9-12 Advanced**

##### **A Compositional Tribute**

Students will research the music and lives of one or more of the following list of African American women composers:

Margaret Bonds  
Julia Amanda Perry  
Undine Smith Moore  
Betty Jackson King  
Irene Britton Smith  
Ameila Tilghman  
Florence Price  
Evelyn Pittman  
Shirley Graham Dubois  
Mary Lou Williams  
Phillippa Duke Schuyler  
Helen Hagan  
Lena McLin  
Eva Jessye  
Valerie Capers  
Mary Sinclair  
Tania Leon

After studying the composer's life and music, students will compose an original composition in the style of one of these composers. Students will present their composer's life and music, as well as a performance of their original composition, to the class.

Culminating Sample  
Products (continued)

**K-2**

**Creating a Train**

Using their voices, body percussion, instruments, and movement, students will create a group composition that portrays the sound of a train starting up, leaving the station, arriving at a station, and coming to a stop. Students will take turns acting as conductor for their classroom ensemble and will tape record, listen to, and discuss their performances and how they can be improved. With the teacher's assistance, the class will create a musical score using invented notation for their composition.

**3-5**

**Creating a Soundtrack for a Play**

Students will use instruments, their voices, and body percussion as accompaniment for a play or dialogue that will be performed by the class. Students will write "leitmotifs" for different characters by composing themes that are played each time the character appears. Each theme and the accompaniment figures that are composed by the students will be written out by the students in music notation. Students will present their play with its soundtrack for the school.

**6-8**

**The Poetry of Blues**

Students begin experimenting with basic I-IV-V (V7) I progressions, such as in the blues progression, to accompany both instrumental and vocal melodies in general music, band, orchestra, or chorus. Then students compose a melody to a poem or text, trying to complement the mood and style of the text. Their composition should have recognizable form, and be written using standardized musical notation.

**9-12 Proficient**

**Successful Ensemble Playing**

Members of a high school band develop a repertoire of classical, jazz, popular, folk, and contemporary works. Under the direction of their teacher/conductor and advanced musicians, players practice individually and in small instrumental groups and rehearse in a large group. In rehearsals, the conductor elicits individual and group feedback about how to improve the level of accuracy and the quality of expression. Student instrumental players are assessed according to their individual ability to read and play music accurately and expressively, their ability to improve their playing through rehearsal and reflection, and their ability to play as a member of an ensemble.

**9-12 Advanced**

**Reading and Conducting**

Students assume responsibility for choosing and studying the scores of a composition, rehearsing an ensemble of peers, and eventually conducting the piece in live performance. The students lead the class discussions about the works they have chosen for performance, assisting students in articulating their perception of music.