



# Illinois Arts Learning Standards

## Music Standards

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# Music

## CREATING

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

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

Essential Question: How do musicians generate creative ideas?

	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
	a. With guidance, explore and experience music concepts (for example, beat, melodic contour).	a. With limited guidance, create musical ideas (for example, answering a musical question) for a specific purpose.	a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.	a. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context (for example, personal, social).	a. Improvise rhythmic, melodic, and harmonic ideas and explain connection to specific purpose and context (for example, social, cultural).	a. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (for example, social, cultural, historical).

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

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

Essential Questions: How do musicians make creative decisions?

	Pre K MU:Cr2.1.PK	Kindergarten MU:Cr2.1.K	1st MU:Cr2.1.1	2nd MU:Cr2.1.2	3rd MU:Cr2.1.3	4th MU:Cr2.1.4
	a. With substantial guidance, explore favorite musical ideas (for example, movements, vocalizations, instrumental accompaniments).	a. With guidance, demonstrate and choose favorite musical ideas.	a. With limited guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	a. Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.	a. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.
			b. With limited guidance, use iconic or standard notation and/or recording technology to document and organize personal musical ideas.	b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.	b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

5th MU:Cr1.1.5	6th MU:Cr1.1.6	7th MU:Cr1.1.7	8th MU:Cr1.1.8	Introductory HS Levels MU:Cr1.1.I	Intermediate HS Levels MU:Cr1.1.II	Advanced HS Levels MU:Cr1.1.III
a. Compose simple rhythmic, melodic, and harmonic phrases within a given form that convey expressive intent.	a. Compose rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose increasingly complex rhythmic, melodic, and harmonic phrases over harmonic accompaniments within a given form(s) that convey expressive intent.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas for simple melodies and accompaniments for given melodies.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas and chordal accompaniments in a variety of patterns and styles.	a. Compose and/or improvise melodic, rhythmic, and harmonic ideas for compositions of increasing complexity and accompaniment patterns in a variety of styles.
5th MU:Cr2.1.5	6th MU:Cr2.1.6	7th MU:Cr2.1.7	8th MU:Cr2.1.8	Introductory HS Levels MU:Cr2.1.I	Intermediate HS Levels MU:Cr2.1.II	Advanced HS Levels MU:Cr2.1.III
a. Demonstrate selected and developed musical ideas for improvisations, arrangement, or compositions to express intent, and explain connection to purpose and context.	a. Select, organize, construct, and document personal musical ideas for arrangements and compositions within given form(s) that demonstrate effective beginning, middle, and ending, and convey expressive intent.	a. Select, organize, develop, and document personal musical ideas for arrangements, song, and compositions within a given form(s) that utilize compositional techniques and convey expressive intent.	a. Select, organize, and document musical ideas for arrangements, song, and compositions within expanded forms that utilize various compositional techniques and convey expressive intent.	a. Select, develop, and use notation and/or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies.	a. Select, develop, and use notation and/or audio/video recording to document draft melodies, harmonies, and rhythmic passages and accompaniments for given melodies.	a. Select, develop, and use notation and/or audio/video recording to document arrangements, sections, and short compositions, improvisations, and accompaniment patterns in a variety of styles and harmonizations for given melodies.
b. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and increasingly complex harmonic musical ideas.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic musical ideas.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.	b. Use standard and/or iconic notation and/or audio/video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.

# Music

## CREATING

**Anchor Standard 3:** Revise, refine, and complete artistic work.

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

Essential Question: How do musicians improve the quality of their creative work and decide when it's ready to share?

	Pre K MU:Cr3.1.PK	Kindergarten MU:Cr3.1.K	1st MU:Cr3.1.1	2nd MU:Cr3.1.2	3rd MU:Cr3.1.3	4th MU:Cr3.1.4
a. With substantial guidance, consider personal, peer, and teacher feedback when demonstrating and refining personal musical ideas.		a. With guidance, apply personal, peer, or teacher feedback in refining personal musical ideas.	a. With limited guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.	a. Interpret and apply personal, peer, and teacher feedback to revise personal music.	a. Document revisions to personal musical ideas, applying teacher-provided and collaboratively developed criteria and feedback.	a. Refine and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.
b. With substantial guidance, share revised personal musical ideas with peers.		b. With limited guidance, demonstrate a final version of personal musical ideas to peers.	b. With limited guidance, present a final version of personal musical ideas to peers.	b. Present a final version of personal musical ideas to peers or informal audience.	b. Present the final version of personal created music to others and describe connection to expressive intent.	b. Present the final version of personal created music to others and explain connection to expressive intent.

5th MU:Cr3.1.5	6th MU:Cr3.1.6	7th MU:Cr3.1.7	8th MU:Cr3.1.8	Introductory HS Levels MU:Cr3.1.I	Intermediate HS Levels MU:Cr3.1.II	Advanced HS Levels MU:Cr3.1.III
a. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback and explain rationale for changes.	a. Evaluate their own work, applying teacher-provided criteria.	a. Evaluate their own work, applying teacher- or student-developed criteria.	a. Evaluate their own work by selecting and applying criteria.	a. Evaluate, critique, and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	a. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	a. Evaluate and refine varied musical works of increasing complexity based on appropriate criteria, including the extent to which they address identified purposes and contexts.
b. Present the final version of personal created music to others that demonstrates musicianship and explain connection to expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to demonstrate an effective beginning, middle, and ending and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.	b. Present the final version of a personal composition or arrangement, using musicianship and originality to utilize various compositional techniques and convey expressive intent.
	c. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from the teacher.	c. Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teachers and peers).	c. Describe the rationale for refining works by explaining the choices based on evaluation criteria.	c. Share personally developed and refined melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in class.	c. Share personally developed and refined arrangements, sections, and short compositions of increasing complexity – individually or as an ensemble – that address identified purposes.	c. Share and explain varied, personally developed and refined musical works of increasing complexity – individually or as an ensemble – that address identified purposes and contexts.

# Music

## PERFORMING

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

Enduring Understanding: Performers' interest in and knowledge of musical works, context for performance, and understanding of their own musicianship influence the selection of repertoire.

Essential Question: How do performers select, analyze, and interpret musical works?

	Pre K MU:Pr4.1.PK	Kindergarten MU:Pr4.1.K	1st MU:Pr4.1.1	2nd MU:Pr4.1.2	3rd MU:Pr4.1.3	4th MU:Pr4.1.4
a. With substantial guidance, demonstrate and state preference for varied musical selections.	a. With guidance, demonstrate and state personal interest in varied musical selections.	a. With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and musicianship.	
b. With substantial guidance, explore and demonstrate awareness of musical contrasts (for example, high/low, loud/soft, same/different).	b. With guidance, explore and demonstrate awareness of musical contrasts (for example, high/low, loud/soft, same/different) in a variety of music selected for performance.	b. With limited guidance, demonstrate knowledge of musical concepts (for example, beat, melodic contour) in a variety of music selected for performance.	b. Demonstrate knowledge of musical concepts (for example, tonality, meter) in a variety of music for performance.	b. Demonstrate understanding of the structure in music selected for performance.	b. Demonstrate understanding of the structure and the elements of music in music selected for performance.	
c. With guidance, demonstrate awareness of expressive qualities (for example, voice quality, dynamics, tempo) that support the performers' expressive intent.	c. With guidance, demonstrate awareness of expressive qualities (for example, voice quality, dynamics, tempo) that support the performers' expressive intent.	c. When analyzing selected music, read and perform simple rhythmic and melodic patterns using iconic or standard notation.	c. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.	c. When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.	c. When analyzing selected music, read and perform using iconic and/or standard notation.	
		d. Demonstrate and describe music's expressive qualities (for example, dynamics, tempo).	d. Demonstrate understanding of expressive qualities (for example, dynamics, tempo) and how performers use them to convey expressive intent.	d. Demonstrate and describe how intent is conveyed through expressive qualities (for example, dynamics, tempo).	d. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (for example, dynamics, tempo, timbre).	

5th MU:Pr4.1.5	6th MU:Pr4.1.6	7th MU:Pr4.1.7	8th MU:Pr4.1.8	Introductory HS Levels MU:Pr4.1.I	Intermediate HS Levels MU:Pr4.1.II	Advanced HS Levels MU:Pr4.1.III
a. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context as well as the musicianship of self and others.	a. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.	a. Select varied repertoire to study based on interest, music reading skills where appropriate, understanding the structure of the music, context, and the technical skill of the individual or ensemble.	a. Select a varied repertoire to study based on music reading skills where appropriate, an understanding of form and tonality in the music, context, and the technical skill of the individual and ensemble.	a. Explain the teacher-selected criteria used to select a varied repertoire to study 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.	a. Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.	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.
b. Demonstrate understanding of the structure and the elements of music in music selected for performance.	b. Explain how understanding the structure and the elements of music are used in music selected for performance.	b. Demonstrate or analyze, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.	b. Demonstrate or analyze, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performance.	b. Demonstrate or analyze, using music reading skills, how compositional devices of musical works impact and inform prepared and improvised performances.	b. Document, demonstrate, and analyze, using music reading skills, how compositional devices of musical works may impact and inform prepared and improvised performances.	b. Demonstrate how understanding the notated and implied style, genre, and context of a varied repertoire of music inform prepared and improvised performances.
c. When analyzing selected music, read and perform using notation.	c. When analyzing selected music, read and identify by name or function standard musical symbols (for example, rhythm, pitch, articulation, dynamics).	c. Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	c. Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.	c. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	c. Demonstrate how understanding the notated style, genre, and context of a varied repertoire of music influences prepared and improvised performances.	c. Demonstrate how understanding the notated and implied style, genre, and context of a varied repertoire of music inform prepared and improvised performances.
d. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (for example, dynamics, tempo, timbre, articulation/style).	d. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	d. Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) convey intent.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing).	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.	d. Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (for example, dynamics, tempo, timbre, articulation/style, phrasing) as developmentally appropriate.

# Music

## PERFORMING

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

Enduring Understanding: To express their musical idea, 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?

Practice	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
	a. With substantial guidance, practice and demonstrate what they like about their own performances.	a. With guidance, apply personal, teacher, and peer feedback to refine performances.	a. With limited guidance, apply personal, teacher, and peer feedback to refine performances.	a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.	a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

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

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. Essential Questions: (a) How do musicians improve the quality of their performance? (b) How do context and the manner in which musical work is presented influence audience response?

	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
	a. With substantial guidance, perform music with expression.	a. With guidance, perform music with expression.	a. With limited guidance, perform music for a specific purpose with expression.	a. Perform music for a specific purpose with expression and technical accuracy.	a. Perform music with expression and technical accuracy.	a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
		b. Perform appropriately for the audience.	b. Perform appropriately for the audience and purpose.	b. Perform appropriately for the audience and purpose.	b. Perform appropriately for the audience and purpose.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.



5th MU:Pr5.1.5	6th MU:Pr5.1.6	7th MU:Pr5.1.7	8th MU:Pr5.1.8	Introductory HS Levels MU:Pr5.1.I	Intermediate HS Levels MU:Pr5.1.II	Advanced HS Levels MU:Pr5.1.III
a. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.	a. Identify and apply teacher-provided criteria to rehearse, refine, and determine when a piece is ready to perform.	a. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music selected for performance and refine the performances.	a. Apply teacher-provided criteria to critique individual performances of a varied repertoire of music selected for performance, identify practice strategies to address performance challenges, and refine the performances.	a. Develop criteria to critique individual and small-group performances of a varied repertoire of music, create rehearsal strategies to address performance challenges, and refine the performances.	a. Develop and apply criteria to critique individual and small-group performances of a varied repertoire of music, create rehearsal strategies to address performance challenges, and refine the performances.	a. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire selected for individual and small-group performances, create rehearsal strategies to address performance challenges, and refine the performances.
5th MU:Pr6.1.5	6th MU:Pr6.1.6	7th MU:Pr6.1.7	8th MU:Pr6.1.8	Introductory HS Levels MU:Pr6.1.I	Intermediate HS Levels MU:Pr6.1.II	Advanced HS Levels MU:Pr6.1.III
a. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.	a. Perform the music with technical accuracy to convey the creator's intent.	a. Perform the music with technical accuracy and stylistic expression to convey the creator's intent.	a. Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.	a. Demonstrate technical accuracy and expressive qualities, as well as an understanding of expressive intent, in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	a. Demonstrate understanding of the technical demands and an understanding of expressive qualities and intent of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	a. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	b. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.	b. Demonstrate performance decorum (for example, stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, and context.	b. Demonstrate performance decorum (for example, stage presence, attire, behavior) and audience etiquette appropriate for venue, purpose, context, and style.	b. Demonstrate technical accuracy and expressive qualities, as well as an understanding of expressive intent, in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	b. Demonstrate understanding of the technical demands and an understanding of expressive qualities and intent of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	b. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.

# Music

## RESPONDING

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

Enduring Understanding: Individuals choose music based on their interests, experiences, musical understanding, and each musical works' purpose.

Essential Question: How do individuals choose music to experience?

	Pre K MU:Re7.1.PK	Kindergarten MU:Re7.1.K	1st MU:Re7.1.1	2nd MU:Re7.1.2	3rd MU:Re7.1.3	4th MU:Re7.1.4
a. With substantial guidance, state personal interests and demonstrate why they prefer some music selections over others.	a. With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.	a. With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.	a. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.	a. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	
b. With substantial guidance, explore musical contrasts in music.	b. With guidance, demonstrate how a specific music concept (for example, beat, melodic direction) is used in music.	b. With limited guidance, demonstrate and identify how specific music concepts (for example, beat, pitch) are used in various styles of music for a purpose.	b. Describe how specific music concepts are used to support a specific purpose in music.	b. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (for example, personal, social).	b. Demonstrate and describe how responses to music are informed by the structure, the use of the elements of music, and context (for example, social, cultural).	

**Anchor Standard 8:** Construct meaningful interpretations of artistic work.

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

Essential Question: How do we discern the musical performers' emotions, thoughts, and ideas?

	Pre K MU:Re8.1.PK	Kindergarten MU:Re8.1.K	1st MU:Re8.1.1	2nd MU:Re8.1.2	3rd MU:Re8.1.3	4th MU:Re8.1.4
a. With substantial guidance, explore music's expressive qualities (for example, dynamics, tempo).	a. With guidance, demonstrate awareness of expressive qualities (for example, dynamics, tempo) that reflect performers' expressive intent.	a. With limited guidance, demonstrate and identify expressive qualities (for example, dynamics, tempo) that reflect performers' expressive intent.	a. Demonstrate knowledge of music concepts and how they support performers' expressive intent.	a. Demonstrate and describe how the expressive qualities (for example, dynamics, tempo) are used in performers' interpretations to reflect expressive intent.	a. Demonstrate and explain how the expressive qualities (for example, dynamics, tempo, timbre) are used in performers' and personal interpretations to reflect expressive intent.	

5th MU:Re7.1.5	6th MU:Re7.1.6	7th MU:Re7.1.7	8th MU:Re7.1.8	Introductory HS Levels MU:Re7.1.I	Intermediate HS Levels MU:Re7.1.II	Advanced HS Levels MU:Re7.1.III
a. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.	a. Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.	a. Identify reasons for selecting music based on musical characteristics, interest, purpose, or context.	a. Explain reasons for selecting music based on musical characteristics, interest, purpose or context.	a. Apply teacher-provided criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	a. Apply teacher-provided and/or personally developed criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	a. Apply researched or personally developed criteria to select, describe, and compare a variety of musical selections based on characteristics and knowledge of the music and the purpose and context of the works.
b. Demonstrate and describe, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (for example, social, cultural, historical).	b. Describe how the elements of music and expressive qualities relate to the structure of the pieces.	b. Describe how knowledge of context and the use of musical elements inform the response to music.	b. Describe how understanding context and the elements of music inform the response to music.	b. Compare passages in musical selections and explain how the elements of music and context inform the response.	b. Explain how the analysis of the musical works and context of contrasting selections inform the response.	b. Demonstrate and justify how a variety of musical works function, and distinguish how context and creative decisions inform the response.
	c. Identify the context of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.	c. Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods as developmentally appropriate.
5th MU:Re8.1.5	6th MU:Re8.1.6	7th MU:Re8.1.7	8th MU:Re8.1.8	Introductory HS Levels MU:Re8.1.I	Intermediate HS Levels MU:Re8.1.II	Advanced HS Levels MU:Re8.1.III
a. Demonstrate and explain how the expressive qualities are used in performers' and personal interpretations to reflect expressive intent.	a. Describe a personal interpretation of how performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.	a. Identify the meaning of musical selections, referring to the elements of music and context.	a. Identify and support the meaning of musical works, citing as evidence the musical elements and context.	a. Explain and support the meaning of musical works, citing as evidence the elements of music, context, and personal research.	a. Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the elements of music, context, and varied researched sources.	a. Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.

# Music

## RESPONDING

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

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and teacher- or student-established criteria. Essential Question: How do we judge the quality of musical work(s) and performance(s)?

	Pre K MU:Re9.1.PK	Kindergarten MU:Re9.1.K	1st MU:Re9.1.1	2nd MU:Re9.1.2	3rd MU:Re9.1.3	4th MU:Re9.1.4
	With substantial guidance, talk about personal and expressive preferences in music.	With guidance, apply personal and expressive preferences in the evaluation of music.	With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.	Apply personal and expressive preferences in the evaluation of music for specific purposes.	Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.	Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

## CONNECTING

**Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

	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
	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.

**Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

	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
	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.

5th MU:Re9.1.5	6th MU:Re9.1.6	7th MU:Re9.1.7	8th MU:Re9.1.8	Introductory HS Levels MU:Re9.1.I	Intermediate HS Levels MU:Re9.1.II	Advanced HS Levels MU:Re9.1.III
Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.	Apply teacher-provided criteria to evaluate musical works or performances.	Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on collaboratively developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research, as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, research, and understanding of contexts.

5th MU:Cn10.1.5	6th MU:Cn10.1.6	7th MU:Cn10.1.7	8th MU:Cn10.1.8	Introductory HS Levels MU:Cn10.1.I	Intermediate HS Levels MU:Cn10.1.II	Advanced HS Levels MU:Cn10.1.III
a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.	a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music as developmentally appropriate.

5th MU:Cn11.1.5	6th MU:Cn11.1.6	7th MU:Cn11.1.7	8th MU:Cn11.1.8	Introductory HS Levels MU:Cn11.1.I	Intermediate HS Levels MU:Cn11.1.II	Advanced HS Levels MU:Cn11.1.III
a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.	a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life as developmentally appropriate.

# Music Glossary

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

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

**Ability:** Natural aptitude in specific skills and processes; what the student is apt to do, without formal instruction.

**Academic vocabulary:** Words that traditionally are used in academic dialogue and text.

**Analog tools:** Category of musical instruments and tools that are nondigital (that is, do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

**Analysis:** (See “Analyze”)

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

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

**Arranger:** Person who creates alternative settings or adaptations of existing music.

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

**Artistic literacy:** Knowledge and understanding required to participate authentically in the arts.

**Atonality:** Music in which no tonic or key center is apparent.

**Audiate:** Hear and comprehend sounds in one’s head (inner hearing), even when no sound is present.

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

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

**Benchmark:** Pre-established definition of an achievement level, designed to help measure student progress toward a goal or standard, expressed either in writing or as an example of scored student work (also known as “anchor set”).

**Binary form:** (See “AB”)

**Body percussion:** Use of the human body as an instrument to create percussive/rhythmic sounds such as stomping, patsching (patting thighs), clapping, clicking, and snapping.

**Bordun:** Accompaniment created by sounding two tones, five notes apart, continuously throughout a composition; can be performed in varying ways, such as simultaneously or alternating.

**Chant:** Most commonly, the rhythmic recitation of rhymes or poems without a sung melody; a type of singing, with a simple, unaccompanied melody line and free rhythm.

**Chart:** Jazz or popular music score, often abbreviated, with a melody (including key and time signature) and a set of chord changes.

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

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

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

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

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

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

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

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

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

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

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

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

**Context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**Context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

**Context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

**Context, social environment:** Surrounding something or someone’s creation or intended audience that reflects and influences how people use and interpret the musical experience.

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

**Create:** Conceive and develop new artistic ideas, such as an improvisation, composition, or arrangement, into a work.

**Creative intent:** Shaping of the elements of music to express and convey emotions, thoughts, and ideas.

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

**Criteria:** Guidelines used to judge the quality of a student’s performance (see “Rubric”).

**Cultural context:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

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

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

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

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

**Diatonic:** Seven-tone scale consisting of five whole steps and two half steps.

**Digital environment:** Simulated place made or created through the use of one or more computers, sensors, or equipment.

**Digital notation:** A visual image of musical sound created by using computer software applications, intended either as a record of sound heard or imagined, or as a set of visual instructions for performers.

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

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

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

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

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

**Enduring understanding:** Overarching or “big” ideas that are central to the core of the music discipline and may be transferred to new situations.

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

**Essential question:** Question that is central to the core of a discipline – in this case, music – and promotes investigation to uncover corresponding enduring understanding(s).

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

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

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

**Expression:** Feeling conveyed through music.

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

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

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

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

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

**Fret:** Thin strip of material placed across the fingerboard of some stringed instruments, such as guitar, banjo, and mandolin; the fingers press the strings against the frets to determine pitch.

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

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

**Fusion:** Type of music created by combining contrasting styles into a new style.

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

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

**Harmonic sequences:** Series of two or more chords commonly used to support the melody or melodies.

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

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

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

**Heterophonic:** Musical texture in which slightly different versions of the same melody sound simultaneously.

**Historical context:** Conditions of the time and place in which music was created or performed and that provide meaning and influence the musical experience.

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

**Homophonic:** Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.

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

**Imagine:** Generate musical ideas for various purposes and contexts.

**Imagination:** Ability to generate ideas, concepts, sounds, and images in the mind that are not physically present and may not have been previously experienced (see “Audiate”) **Improvisation:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

**Improviser:** One who creates music spontaneously or “in-the-moment.”

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

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

**Interpret:** Determine and demonstrate music’s expressive intent and meaning when responding and performing.

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

**Intervals:** Distance between two tones, named by counting all pitch names involved; harmonic interval occurs when two pitches are sounded simultaneously, and melodic interval when two pitches are sounded successively.

**Intonation:** Singing or playing the correct pitch in tune.

**Key signature:** Set of sharps or flats at the beginning of the staff, following the clef sign, that indicates the primary pitch set or scale used in the music and provide clues to the resting tone and mode.

**Lead-sheet notation:** System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.

**Lyrics:** Words of a song.

**Major scale:** Scale in which the ascending pattern of whole and half steps is whole, whole, half, whole, whole, whole, half.

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

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

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

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



# Music Glossary

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

**Minor scale:** Scale in which one characteristic feature is a half step between the second and third tones; the three forms of the minor scale are natural, harmonic, and melodic.

**Modal:** Music based on a mode other than major or minor.

**Modes:** Seven-tone scales that include five whole steps and two half steps; the seven possible modes – Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian – were used in the Medieval and Renaissance periods and served as the basis from which major (Ionian) and minor (Aeolian) scales emerged.

**Model cornerstone assessment:** Suggested assessment process, embedded within a unit of study, that includes a series of focused tasks to measure student achievement within multiple process components.

**Moderately complex formal structure:** Musical form with three or more sections (for example, rounded binary, rondo, or other novel design), in which section closure is somewhat nuanced or ambiguous, and the rhythmic, melodic, harmonic, and/or other musical materials across sections may be more distantly related while remaining coherent in some way.

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

**Monophonic:** Musical texture consisting of a single, unaccompanied melodic line.

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

**Movement:** Act of moving in nonlocomotor (for example, clapping, finger snapping) and locomotor (for example, walking, running) patterns to represent and interpret musical sounds.

**Music literacy:** Knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the artistic processes of creating, performing, and responding.

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

**Music vocabulary:** Domain-specific words traditionally used in performing, studying, or describing music (see “Academic vocabulary”).

**Musical criteria:** Traits relevant to assessing music attributes of a work or performance.

**Musical idea:** Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece  
**Musical range:** Span between the highest and lowest pitches of a melody, instrument, or voice.

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

**Nonpitched instruments:** Instruments, such as woodblocks, whistles, electronic sounds, that do not have definite pitches or tones.

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

**One-part formal structure:** Continuous form, with or without an interruption, in which a singular instance of formal closure is achieved only at or near the end of the piece; also known as through-composed.

**Open-ended assessment:** Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting.

**Pentatonic scale:** Five-tone scale often identified with the pattern of the black keys of a keyboard, although other five-tone arrangements are possible.

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

**Performing, performance:** Experience of engaging in the act of presenting music in a classroom or private or public venue.

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

**Performance practice:** Performance and presentation of a work that reflect established norms for the style and social, cultural, and historical contexts of that work.

**Performance technique:** Personal technical skills developed and used by a performer.

**Personal context:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.

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

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

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

**Piece:** General, nontechnical term referring to a composition or musical work.

**Pitch:** Identification of a tone or note with respect to highness or lowness (that is, frequency).

**Plan:** Select and develop musical ideas for creating a musical work.

**Polyphonic:** Musical texture in which two or more melodies sound simultaneously.

**Polytonal:** Music in which two or more tonalities (keys) sound simultaneously.

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

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

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

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

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

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

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

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

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

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

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

**Scale:** Pattern of pitches arranged in ascending or descending order and identified by their specific arrangement of whole and half steps.

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

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

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

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

**Set:** Sequence of songs or pieces performed together by a singer, band, or disc jockey and constituting or forming part of a live show or recording.



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

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

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

**Sight-reading:** First attempt to perform a notated musical work.

**Simple formal structure:** Musical form with a small number of distinct or clearly delineated sections, (for example, simple binary, ternary, or other novel design), using closely related rhythmic, melodic, and harmonic materials across the sections.

**Social context:** Environment surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

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

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

**Stage presence:** Performer's ability to convey music content to a live audience through traits such as personal knowledge of the repertoire, exhibited confidence, decorum, eye contact, and facial expression.

**Staging:** Environmental considerations, such as lighting, sound, seating arrangement, and visual enhancements, that contribute to the impact of a musical performance.

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

**Storyline:** Extramusical narrative that inspires or explains the structure of a piece of music.

**Strophic form:** Vocal music in which the music repeats with a new set of text each time.

**Structural:** (See "Structure").

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

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

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

**Tablature:** System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.

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

**Technical aspects:** Characteristics enabling the accurate representation/presentation of musical ideas.

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

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

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

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

**Ternary form:** (See "ABA")

**Texture:** Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.

**Theme and variations:** Musical form in which a melody is presented and then followed by two or more sections presenting variations of that melody.

**Theoretical:** (See "Fundamentals of music theory").

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

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

**Tonality:** Tonic or key tone around which a piece of music is centered.

**Transfer:** Use music knowledge and skills appropriately in a new context.

**Unity:** Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (see "Variety").

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

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

**Vocables:** Audible sounds and/or nonsense syllables used by vocalists to convey musical ideas or intent.

**Vocalizations:** Vocal exercises that include no text and are sung to one or more vowels.



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