

■ Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts ■

Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre



Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts

■ Music · Theatre · Visual Arts · Dance · Media Arts · Music · Theatre · Visual Arts · Dance · Media Arts ■

# Music

## GRADES K-12

### Overview

Music and the arts provide an important foundation for the creative, innovative, and intellectual capacities for all students regardless of musical or artistic aptitude. Music fosters confidence, healthy expression of emotions, and positive peer relationships, which are valuable life skills for future success. Its overarching goal is comprehensive music literacy, which is part of a well-rounded education.

Comprehensive music literacy consists of the knowledge, understanding, and skills required to participate authentically in the discipline of music. Musically literate individuals can independently carry out the Artistic Processes of Creating, Performing, Responding, and Connecting. This framework reflects these four processes, which are the cognitive and physical actions by which musical learning and music-making are realized. Musicians have used these processes for generations, connecting through music to self and society.

The standards cultivate a student's ability to carry out the processes of creating, performing, responding, and connecting. Steps for each process are outlined by eleven anchor standards, which are parallel across arts disciplines and grade levels. Two or three anchor standards support each process, and each anchor standard has process components, steps for achieving each Artistic Process, corresponding Enduring Understandings and Essential Questions.

Essential Questions (EQs) aim to stimulate thought, to provoke inquiry, and to spark more questions. An EQ cannot be answered in a brief sentence; EQs use higher order thinking skills and guide students to uncover the Enduring Understandings (EUs). EUs are big, meaningful ideas inspired by engagement in a variety of active musical experiences. EUs synthesize what students should come to understand as a result of studying a particular content area. They articulate what students should value about the content area over the course of their lifetimes. EUs enable students to make connections to other disciplines beyond music. See Appendix F for Essential Questions and Enduring Understandings.

The Mountain Brook Band Program (MBBP) meets the four levels of the Traditional and Emerging Ensemble through bands or ensembles specifically designed to meet the needs of individual students. Every band or ensemble represents a specific level of achievement for each student musician.

The Mountain Brook Choral Program expands on the foundation of music literacy established in the elementary schools by applying those skills to a performance-based experience. Each student has the opportunity to engage in the artistic process at the appropriate level with the objective of progressing to the next level from year to year. Choirs in Mountain Brook foster understanding and appreciation of other cultures and viewpoints through the study and performance of choral music from throughout history and the world.

# General Music Kindergarten

Most children enter kindergarten with a repertoire of songs they may have learned from family members or from childcare or preschool experiences. These songs are the basis from which music educators begin, moving the student from the familiar to new learning experiences in the area of music. Through the four Artistic Processes, students will experience, with guidance, the following six concepts of music:

KINDERGARTEN	
Music Concept	Objectives
Rhythm	steady beat, long/short
Melody	high/low, upward/downward, so/mi
Form	echo, same/different
Timbre	speaking, singing, shouting, whispering voices
Harmony	texture, one sound/more than one sound, accompaniment/no accompaniment, thick/thin
Expression	loud/soft

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), creating, reading/writing, and listening/responding/evaluating.

*Students can:*

## CREATING

### Imagine

1. Explore and experience music concepts.

Examples:

- Explore steady beat.
- Explore singing voice.

2. Generate musical ideas.

Examples:

- Create movement to demonstrate a steady beat.
- Improvise on barred instruments set in pentaton.

### Plan and Make

3. Demonstrate and choose favorite musical ideas.

Example:

- Offer students the opportunity to select appropriate instruments for a sound story.

4. Organize personal musical ideas using iconic notation and/or recording technology, with guidance.

Example:

- Use a series of pictures to represent sounds in a song.
- Use pictures to show melodic direction.

**Evaluate and Refine**

5. Apply personal, peer, and teacher feedback in refining personal musical ideas.

**Present**

6. Demonstrate a final version of personal musical ideas to peers.

**PERFORMING****Select**

7. Demonstrate and state personal interest in varied musical selections.

**Analyze**

8. Explore and achieve awareness of music contrasts in a variety of music selected for performance.

Examples:

- Demonstrate high/low, loud/soft, or same/different

**Interpret**

9. Demonstrate awareness of expressive qualities that support the creators' expressive intent.

**Rehearse, Evaluate, and Refine**

10. Apply personal, teacher, and peer feedback to refine performances.

11. Use suggested strategies in rehearsal to improve the expressive qualities of music.

**Present**

12. Perform music with expression.
13. Perform appropriately for the audience.

**RESPONDING****Select**

14. List personal interests and experiences and demonstrate why they prefer some music selections over others.

**Analyze**

15. Demonstrate how a specific music concept is used in music.

**Interpret**

16. Demonstrate awareness of expressive qualities that reflect creators'/performers' expressive intent.

**Evaluate**

17. Apply personal and expressive preferences in the evaluation of music.

**CONNECTING**

18. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

19. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.



# General Music

## Grade 1

In first grade, students' listening skills are more refined, as is their ability to be expressive through singing. Fine motor skills are becoming more developed, and cognitive skills increase through active learning experiences. Throughout the four Artistic Processes, students will experience, with limited guidance, the following six concepts of music:

FIRST GRADE	
Music Concept	Objectives
Rhythm	beat/rhythm, quarter note, eighth note, quarter rest, meter
Melody	step/skip/repeated pitches, so/mi/la
Form	AB, ABA
Timbre	shakers, scrapers, woods, metals, skins, pitched percussion
Harmony	texture, <i>bordun</i>
Expression	<i>legato, staccato</i>

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), creating, reading/writing, and listening/responding/evaluating.

*Students can:*

### CREATING

#### **Imagine**

1. Create musical ideas for a specific purpose.
2. Generate musical ideas in multiple tonalities and meters.

#### **Plan and make**

3. Demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.
4. Organize personal musical ideas using iconic notation and/or recording technology

#### **Evaluate and Refine**

5. Discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.

#### **Present**

6. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

## PERFORMING

### **Select**

7. Demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.

### **Analyze**

8. Demonstrate knowledge of music concepts in music from a variety of cultures selected for performance.

9. Read and perform rhythmic patterns using iconic or standard notation.

### **Interpret**

10. Demonstrate and describe music's expressive qualities.

### **Rehearse, Evaluate, and Refine**

11. Apply personal, teacher, and peer feedback to refine performances.

12. Recall and apply suggested strategies in rehearsal.

### **Present**

13. Perform music for a specific purpose with expression.

14. Perform appropriately for the audience and specific occasion.

## RESPONDING

### **Select**

15. Identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### **Analyze**

16. Demonstrate and identify how specific music concepts are used in various styles of music for a purpose.

### **Interpret**

17. Demonstrate and identify expressive qualities that reflect creators'/performers' expressive intent.

### **Evaluate**

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

## CONNECTING

19. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

20. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.





# General Music

## Grade 2

In second grade, students are beginning to exhibit more independence in their thought processes and are able to understand more complex concepts. They exhibit independence in using acquired knowledge to form opinions and personal choices. However, they continue to need teacher guidance and monitoring. In the music classroom, second-grade students are refining their musical skills by accomplishing increasingly rigorous standards. Throughout the four Artistic Processes, students will experience the following six concepts of music:

<b>SECOND GRADE</b>	
<b>Music Concept</b>	<b>Objectives</b>
Rhythm	eighth note/rest, half note/rest, whole note/rest
Melody	do/re/mi/so/la
Form	AAB, AABA, rondo
Timbre	strings, woodwinds, brass
Harmony	texture, <i>ostinato</i>
Expression	<i>p, f, crescendo, decrescendo</i>

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), creating, reading/writing, and listening/responding/evaluating.

*Students can:*

### CREATING

#### **Imagine**

1. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.
2. Generate musical patterns and ideas within the context of a given tonality and meter.

#### **Plan and Make**

3. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.
4. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas.

#### **Evaluate and Refine**

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

#### **Present**

6. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or informal audience.

## PERFORMING

### Select

7. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

### Analyze

8. Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance.  
Example: Respond with purposeful movement to reflect the tonality of a piece of music.
9. Read and perform rhythmic and melodic patterns using iconic or standard notation.

### Interpret

10. Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.  
Example: Identify dynamic changes in Haydn's Symphony No. 94, "*Surprise*," through movement.

### Rehearse, Evaluate, and Refine

11. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.
12. Identify, rehearse, and apply strategies to address interpretive, performance, and technical challenges of music.

### Present

13. Perform music for a specific purpose with expression and technical accuracy.
14. Perform appropriately for the audience, purpose, and specific occasion.

## RESPONDING

### Select

15. Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

### Analyze

16. Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context (such as personal and social).

### Interpret

17. Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.  
Example: Play instruments to reflect dynamics, articulation, or mood.

### Evaluate

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

## CONNECTING

19. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
20. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life.



# General Music

## Grade 3

In third grade, students are active, curious, and eager to learn. They need greater independence as they progress in cognitive, social, emotional, and physical development. Students remain primarily concrete learners, acquiring knowledge through multi-sensory and hands-on experiences. The learning environment of the third-grade music classroom is one that reflects the energy and enthusiasm of its students. Students work together as a community of learners in an atmosphere in which their ideas and contributions are valued. This environment promotes self-confidence, and is one in which students are more receptive to suggestions for improvement. Throughout the four Artistic Processes, students will experience the following six concepts of music:

<b>THIRD GRADE</b>	
<b>Music Concept</b>	<b>Objectives</b>
Rhythm	syncopation, dotted half note/rest, sixteenth notes
Melody	octave, low <i>la</i> , low <i>so</i>
Form	
Timbre	
Harmony	texture, partner songs, canons, <i>ostinato</i>
Expression	<i>pp, mp, mf, ff, allegro, adagio</i>

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), reading/writing, and listening/responding/evaluating.

*Students can:*

### CREATING

#### **Imagine**

1. Improvise rhythmic and melodic ideas and describe connection to specific purpose and context.  
Example: Explore instrumental/vocal timbres to create a sound carpet to accompany the story, "The Three Little Pigs."
2. Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.  
Example: Perform rhythmic accompaniments using pitched instruments or body percussion.

#### **Plan and Make**

3. Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.
4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas.

### **Evaluate and Refine**

5. Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback.

### **Present**

6. Present the final version of personally created music to others and describe its expressive intent.

## PERFORMING

### **Select**

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.

### **Analyze**

8. Demonstrate understanding of the structure in music selected for performance.

### **Interpret**

9. Read and perform rhythmic patterns and melodic phrases using iconic and standard notation.
10. Describe how context can inform a performance.  
Example: Describe the emotional impact of performing for an authentic audience, such as veterans.
11. Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).  
Example: Experiment with dynamics and articulation and discuss how they change the impact of a piece.

### **Rehearse, Evaluate, and Refine**

12. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.  
Example: Assess an ensemble performance using a predetermined rubric.
13. Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

### **Present**

14. Perform music with expression and technical accuracy.
15. Demonstrate performance decorum and audience etiquette appropriate for the context and venue.

## RESPONDING

### **Select**

16. Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

### **Analyze**

17. Demonstrate and describe how a response to music can be informed by its structure, the use of the elements of music, and context.  
Example: Listen and respond to a theme and variations and discuss why variations evoke different responses.

### **Interpret**

18. Demonstrate and describe how expressive qualities are used in performers' interpretations to reflect expressive intent.  
Example: Sing music with expressive qualities and intent.

**Evaluate**

19. Evaluate musical works and performances, applying established criteria, and describe appropriateness to the context.

Example: Write a review of a live musical performance.

**CONNECTING**

20. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
21. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.



# General Music

## Grade 4

Students in Grade 4 are becoming more expressive. They are developing both socially and emotionally and often look to their peers for social acceptance. Fourth grade students are intrigued with the varied sounds they make with their voices and find opportunities to use their speaking and singing voices with proper pitch, phrasing, pace, modulation, and gestures. To nurture this interest, the classroom environment promotes the active engagement of students in their own learning through independent and group projects. Throughout the four Artistic Processes, students will experience the following six concepts of music:

FOURTH GRADE	
Music Concept	Objectives
Rhythm	
Melody	<i>ti, fa</i>
Form	phrase markings, theme and variations
Timbre	choral and instrumental ensembles
Harmony	texture, counter melody, I-V
Expression	

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), creating, reading/writing, and listening/responding/evaluating.

*Students can:*

### CREATING

#### Imagine

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social and cultural purposes and contexts.

Example: Use a variety of found, pitched, and rhythmic instruments to orchestrate primary components of a story.

2. Generate musical ideas within related tonalities and meters.

Example: Notate simple rhythms and melodies within a specified meter and tonality.

#### Plan and Make

3. Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent and explain the connection to purpose and context.

4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas.

#### Evaluate and Refine

5. Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback to show improvement over time.



**Present**

6. Present the final version of personally created music to others and explain expressive intent.

**PERFORMING****Select**

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.

**Analyze**

8. Demonstrate understanding of the formal structure and the rudimentary elements of music in music selected for performance.

Example: Describe the emotional impact of performing for an authentic audience, such as veterans.

9. Read and perform with increased fluency, using iconic and/or standard notation.

10. Explain how context informs a performance.

**Interpret**

11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.

Example: Experiment with instrumentation to explore the impact on a known piece.

**Rehearse, Evaluate, and Refine**

12. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.

13. Rehearse to refine technical accuracy and expressive qualities and address performance challenges.

**Present**

14. Perform music, alone or with others, with expression and technical accuracy.

15. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre.

**RESPONDING****Select**

16. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**Analyze**

17. Demonstrate and explain how responses to music are informed by its structure, the use of the elements of music, and context.

**Interpret**

18. Demonstrate and explain how expressive qualities, including dynamics and tempo, are used in performers' and personal interpretations to reflect expressive intent.

Example: Sing music with expressive qualities and summarize expressive intent.

19. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context.

Example: Write a detailed review of a live musical performance.

**CONNECTING**

20. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating,

performing, and responding to music.

21. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# General Music

## Grade 5

Students in Grade 5 are experiencing rapid emotional and social development. As they become more aware of their surroundings, their interest in the expanded environment begins to emerge. Students need guidance to recognize relationships between music and other disciplines as they develop a more sophisticated sense of music, using it to reflect their feelings and emotions. The fifth-grade music classroom provides a positive learning environment that encourages students to participate in classroom activities. Throughout the four Artistic Processes, students will experience the following six concepts of music:

FIFTH GRADE	
Music Concept	Objectives
Rhythm	combinations of eighth and sixteenth notes, dotted eighth note/rest
Melody	low <i>ti</i> , whole and half steps <i>fa</i>
Form	
Timbre	
Harmony	texture, major/minor, three-part round, I-IV-V
Expression	slurs versus ties

These concepts will be experienced through the following skills: performing (singing, moving, and playing instruments), creating, reading/writing, and listening/responding/evaluating.

*Students can:*

### CREATING

#### **Imagine**

1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific social, cultural, and historical purposes and contexts.  
Example: Improvise using culture-appropriate instruments to create a sound carpet for a Native American folk tale.
2. Generate musical ideas within specific related tonalities, meters, and simple chord changes.  
Example: Create music combining rhythms and melodies, as well as various tonalities and meters.

#### **Plan and Make**

3. Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
4. Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

#### **Evaluate and Refine**

5. Evaluate, refine, and document revisions to personal music, applying teacher-provided and

collaboratively-developed criteria and feedback, and explain rationale for changes.

### **Present**

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

## PERFORMING

### **Select**

7. Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, and context, as well as their own and others' technical skill.

### **Analyze**

8. Demonstrate understanding of the formal and harmonic structure created by the elements of music in music selected for performance.  
Example: Compose music in the jazz style and include syncopated rhythms.
9. When analyzing selected music, read and perform using standard notation.

### **Interpret**

10. Explain how context (such as social, cultural, and historical) informs performances.
11. Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities that reflect stylistic performance practices.  
Example: Perform dynamic and articulation markings in known pieces.

### **Rehearse, Evaluate, and Refine**

12. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
13. Rehearse to refine technical accuracy and expressive qualities in order to address challenges and show improvement over time.

### **Present**

14. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
15. Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

## RESPONDING

### **Select**

16. Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

### **Analyze**

17. Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context.

### **Interpret**

18. Demonstrate and explain how expressive qualities, including dynamics, tempo, and articulation, are used in performers' and personal interpretations to reflect expressive intent.

Example: Sing music with expressive qualities and summarize expressive intent.

**Evaluate**

19. Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

Example: Write a detailed review of a live musical performance including specific musical elements.

CONNECTING

20. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

21. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# General Music

## Grade 6

The concepts and skills addressed in sixth grade will allow students to refine musical skills gained in grades K-5 and prepare for further study. Using feedback and criteria set by the teacher, students will engage in meaningful and purposeful music-making within the four Artistic Processes. In doing so, students will experience the following concepts of music: rhythm, melody, form, timbre, harmony, and expression. These concepts will be experienced through the following skills: performing (singing and playing instruments), creating, reading/writing, and listening/responding/evaluating. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

*Students can:*

### CREATING

#### **Imagine**

1. Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.
2. Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.

#### **Plan and Make**

3. Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two chord harmonic musical ideas.
4. Evaluate their own work, applying teacher-provided criteria, such as application of selected elements of music and use of sound sources.

#### **Evaluate and Refine**

5. Describe the rationale for making revisions to music based on evaluation criteria and feedback from their teacher.

#### **Present**

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

## PERFORMING

### Select

7. Apply teacher-provided criteria for selecting music to perform for a specific purpose and/or context and explain why each selection was chosen.

### Analyze

8. Explain how the structure and the elements of music are used in music selected for performance.
9. Read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
10. Identify how cultural and historical contexts inform performances.

### Interpret

11. Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities convey intent.

### Rehearse, Evaluate, and Refine

12. Identify and apply teacher-provided criteria to rehearse and refine music, and to determine when a piece is ready to perform.

### Present

13. Perform music with technical accuracy to convey the creator's intent.
14. Demonstrate performance decorum and audience etiquette appropriate for context, venue, genre, style, and purpose.

## RESPONDING

### Select

15. Select music to listen to and explain the connections to interests or experiences for a specific purpose.

### Analyze

16. Describe how the elements of music and expressive qualities relate to the structure of musical pieces.
17. Identify the context of music from a variety of genres, cultures, and historical periods.

### Interpret

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

### Evaluate

19. Apply teacher-provided criteria to evaluate musical works or performances.

## CONNECTING

20. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
21. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

# Choral Music Overview

The overarching goal of the course of study for choral music is comprehensive music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of Creating, Performing, Responding, and Connecting. These are the processes that musicians have followed for generations, as they connect through music to self and society. The Novice level is roughly equivalent to sixth grade or first years of study, moving toward the Intermediate level, roughly equivalent to eighth grade. The Proficient level is approximately equivalent to one year of high school. The Accomplished level is equivalent to multiple years of high school study, and the Advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.



# Choral Music

## Novice

Concert Choir is a performance based class for beginning music students, regardless of grade or experience. The classroom environment challenges and supports the varied need of students of different grades and experiences. Throughout the four artistic processes, students will work to develop the following musical concepts: proper tone, music theory, note reading, following a choral score, singing in 2-3 parts, and an introduction to sight singing.

The following standards apply to 7<sup>th</sup>-9<sup>th</sup> Concert Choir, 10<sup>th</sup>-12<sup>th</sup> Men's Concert Choir, and 10<sup>th</sup>-12<sup>th</sup> Women's Concert Choir.

*Students can:*

### CREATING

#### Imagine

1. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or texts studied in rehearsal.
2. Select and draft melodic and rhythmic ideas or motives that demonstrate understanding of the characteristics of music or texts studied in rehearsal.

#### Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording with guidance.

#### Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge and teacher-provided criteria.

#### Present

5. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

## PERFORMING

### Select

6. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

### Analyze

7. Demonstrate how knowledge of formal aspects in musical works informs prepared or improvised performances.

### Interpret

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

### Rehearse, Evaluate, and Refine

9. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

### Present

10. Demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
11. Demonstrate an awareness of the context of the music through prepared and improvised performances.

## RESPONDING

### Select

12. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

### Analyze

13. Identify how knowledge of context and the use of similarities and contrasts impact responses to music.

### Interpret

14. Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

### Evaluate

15. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

## CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Choral Music Intermediate

The Intermediate level is designed to challenge and support the varied needs of students of different ages. Students display a wide range of intellectual and emotional development and expand their abilities to create a characteristic tone and produce a wider range of dynamics and musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate employing the following concepts: timbre, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

The following standards apply 7<sup>th</sup>-9<sup>th</sup> concert choir, 10<sup>th</sup>-12<sup>th</sup> Men's concert choir, 10<sup>th</sup>-12<sup>th</sup> Women's concert choir, and Musical Theater (teacher approved).

*Students can:*

## CREATING

Imagine

1. Compose and improvise ideas for melodies and rhythmic passages based on characteristics of music or texts studied in rehearsal.
2. Select and draft melodies and rhythmic passages that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording with limited guidance.

Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge, skill, and collaboratively-developed criteria.

Present

5. Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

## PERFORMING

Select

6. Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Analyze

7. Demonstrate how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

Interpret

8. Demonstrate understanding and application of expressive qualities in a varied repertoire of music

through prepared and improvised performances.

Rehearse, Evaluate, and Refine

9. Develop strategies to address technical challenges in music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Present

10. Demonstrate attention to technical accuracy and expressive qualities of music representing diverse cultures and styles.
11. Demonstrate an understanding of the context of the music through prepared and improvised performances.

## RESPONDING

Select

12. Explain reasons for selecting music, citing characteristics found in the music and connections to interest, purpose, and context.

Analyze

13. Describe how understanding context and the way the elements of music are manipulated inform responses to music.

Interpret

14. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate

15. Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

## CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Choral Music

## Proficient

The Proficient level is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students meet new challenges by applying prior knowledge and continuing to develop fundamental skills, including characteristic tone. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to 8<sup>th</sup>-9<sup>th</sup> honor choir (auditioned or teacher approved); 10<sup>th</sup>-12<sup>th</sup> Chamber Choir (Auditioned or Teacher approved); advanced women's choir (teacher approved); and musical theater (teacher approved).

*Students can:*

### CREATING

Imagine

1. Compose and improvise melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristics of music from a variety of historical periods studied in rehearsal.

Plan and Make

2. Select and draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation and audio recording.

Evaluate and Refine

4. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisational skills based on established criteria.

Present

5. Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

### PERFORMING

Select

6. Explain the criteria used to select a varied repertoire of music 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.

Analyze

7. Demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.

Interpret

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

#### Rehearse, Evaluate, and Refine

9. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

#### Present

10. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

## RESPONDING

#### Select

11. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

#### Analyze

12. Explain how the analysis of passages and understanding the way elements of music are manipulated inform responses to music.

#### Interpret

13. Explain and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

#### Evaluate

14. Evaluate works and performances based on personally-developed or collaboratively-developed criteria, including analysis of the structure and context.

## CONNECTING

15. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Choral Music Accomplished

The Accomplished level ensemble is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to 8<sup>th</sup>-9<sup>th</sup> honor choir (auditioned or teacher approved); 10<sup>th</sup> – 12<sup>th</sup> Chamber Choir (auditioned or teacher approved), and musical theater (teacher approved).

*Students can:*

## CREATING

Imagine

1. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.

Plan and Make

2. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation, audio, or video recording.

Evaluate and Refine

4. Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

Present

5. Share personally-developed arrangements, sections, and short compositions, individually or as an ensemble, that address identified purposes.

## PERFORMING

Select

6. 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

Analyze

7. Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

#### Interpret

8. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

#### Rehearse, Evaluate, and Refine

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

#### Present

10. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
11. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

### RESPONDING

#### Select

12. Apply criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.

#### Analyze

13. Explain how the analysis of structures and contexts inform the response to music.

#### Interpret

14. Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied research sources.

#### Evaluate

15. Evaluate works and performances based on research as well as personally-developed and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

### CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.



# Choral Music

## Advanced

The Advanced level ensemble is designed for students with experience equivalent to college-level, honors, or AP study, regardless of grade. Students at this level demonstrate concepts and skills to continue the enjoyment of music in community or professional settings. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to 8<sup>th</sup>-9<sup>th</sup> Honor Choir, 10<sup>th</sup>-12<sup>th</sup> Chamber Choir (auditioned or teacher approved); and Musical Theater (teacher approved).

*Students can:*

### CREATING

Imagine

1. Compose and improvise musical ideas for a variety of purposes and contexts.

Plan and Make

2. Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.
3. Preserve draft musical works through standard notation, audio, or video recording.

Evaluate and Refine

4. Evaluate and refine varied draft musical works based on appropriate criteria.

Present

5. Share varied, personally-developed musical works, individually or as an ensemble, that address identified purposes and contexts.

### PERFORMING

Select

6. 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.

Analyze

7. Examine, evaluate, and critique how the structure and context impact and inform prepared and improvised performances.

Interpret

8. Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances, as well as performers' technical skill to connect with the audience.

### Rehearse, Evaluate, and Refine

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

### Present

10. Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire in multiple types of ensembles.
11. Demonstrate an ability to connect with audience members through prepared and improvised performances.

## RESPONDING

### Select

12. Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.

### Analyze

13. Demonstrate and justify how the analysis of structures, contexts, and performance decisions informs responses to music.

### Interpret

14. Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

### Evaluate

15. Develop and justify evaluations of music, concert programming, and performances based on criteria, personal decision-making, research, and understanding of contexts.

## CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Choral Music

## Advanced Placement

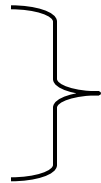
A major component of any college music curriculum is a course introducing the first-year student to musicianship, theory, musical materials, and procedures. Such a course may bear a variety of titles (Basic Musicianship, Elementary Theory, Harmony and Dictation, Structure of Music, etc.). It may emphasize one aspect of music, such as harmony; more often, however, it integrates aspects of melody, harmony, texture, rhythm, form, musical analysis, elementary composition and, to some extent, history and style. Musicianship skills such as dictation and other listening skills, sight-singing, and keyboard harmony are considered an important part of the theory course, although they may be taught as separate classes.

The student's ability to read and write musical notation is fundamental to such a course. It is also strongly recommended that the student will have acquired at least basic performance skills in voice or on an instrument.

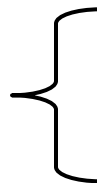
### Goals

The ultimate goal of the AP Choral Music course is to develop a student's ability to recognize, understand, and describe the basic materials and processes of music that are heard or presented in a score. The achievement of this goal may be best promoted by integrated approaches to the student's development of:

aural skills  
sight-singing skills  
written skills  
compositional skills  
analytical skills



through



listening exercises  
performance exercises  
written exercises  
creative exercises  
analytical exercises

## Content

The course should seek first to instill mastery of the rudiments and terminology of music, including hearing and notating:

- pitches
- intervals
- scales and keys
- chords
- meter
- rhythm

It is advisable to address these basic concepts through listening to a wide variety of music, including not only music from standard Western tonal repertoire but also twentieth-century art music, jazz, popular music, and the music of non-Western cultures. Although beginning college courses focus primarily on the system of major-minor tonality, they often incorporate at least a brief introduction to modal, pentatonic, whole-tone, and other scales; moreover, there is increasing emphasis throughout colleges on equipping students to deal with music of their own time and of various world cultures.

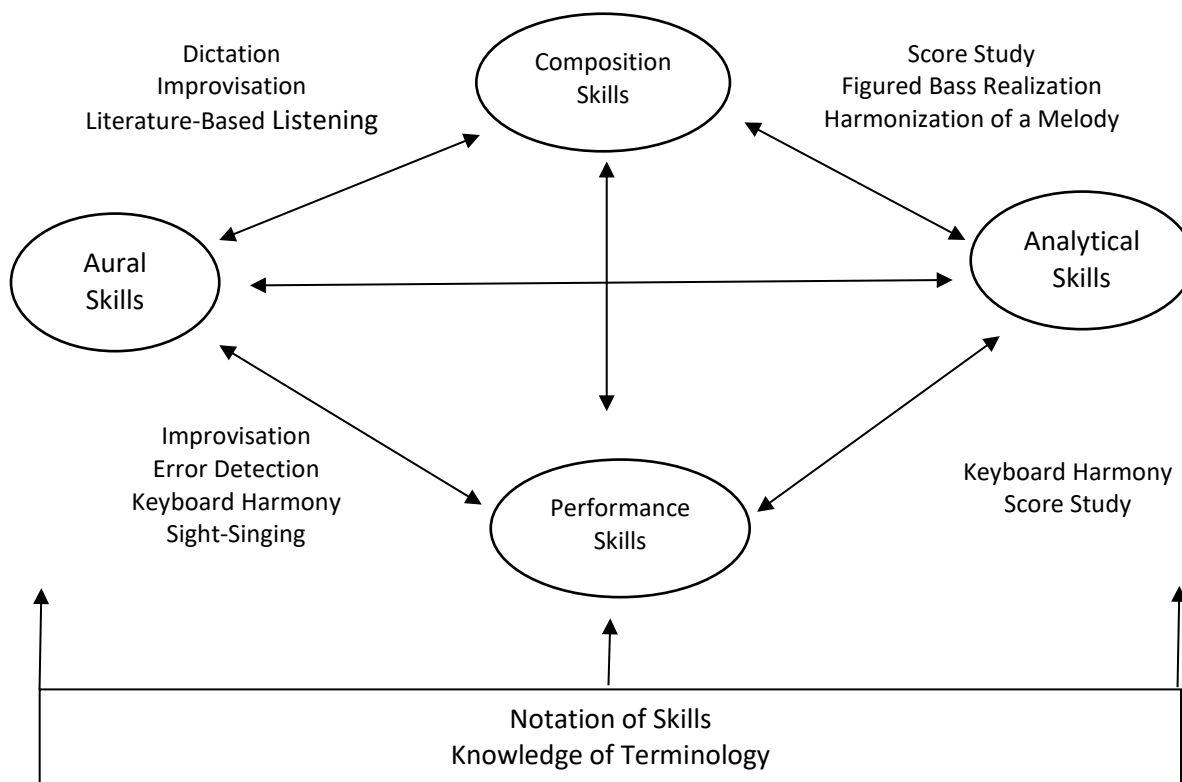
Attention should be given to the acquisition of correct notational skills. Speed and fluency with basic materials should be emphasized.

Building on this foundation, the course should progress to include more sophisticated and creative tasks, such as:

- melodic and harmonic dictation
- composition of a bass line for a given melody, implying appropriate harmony
- realization of a figured bass
- realization of a Roman numeral progression
- analysis of repertoire, including melody, harmony, rhythm, texture, and form
- sight-singing

Like most first-year college courses, the AP course should emphasize aural and visual identification of procedures based in common-practice tonality:

- functional triadic harmony in traditional four-voice texture (with vocabulary including nonharmonic tones, seventh chords, and secondary dominants)
- cadences
- melodic and harmonic compositional processes (e.g., sequence, motivic development)
- standard rhythms and meters
- phrase structure (e.g., contrasting period, phrase group)
- small forms (e.g., rounded binary, simple ternary, theme and variation, strophic)
- modulation to closely related keys



In this AP Choral Music course, students should be required to read, notate, write, sing, and listen to music. The figure above shows some of the ways in which exercises of various types foster and integrate these abilities.

The development of aural skills is a primary objective of the AP Choral Music course. Throughout the course, students should listen to musical works attentively and analytically, developing their musical memory and their ability to articulate responses to formal, stylistic, and aesthetic qualities of the works. Performance - using singing, keyboard, and students' primary performance media - should also be a part of the learning process. Although sight-singing is the only performance skill that is directly tested by the AP Exam, training in all these areas will develop the aural skills that are tested. Once again, fluency and quickness with basic materials are essential.

Students should work both inside and outside the classroom. Regular homework assignments are an indispensable component of instruction. Whenever possible, teachers should provide access to practice space and equipment for out-of-class assignments. Music libraries, especially those with substantial holdings in recorded music, can be an invaluable enhancement to the course. Where concert performances are accessible, teachers are encouraged to use them as extensions of the classroom and to allot class time accordingly; preconcert activities such as sight-singing, dictation, and analysis of excerpts chosen from the concert program, or post-concert reports guided by well-designed study questions, help students connect the content of the theory class with the world of live music. Many meaningful exercises can likewise be derived from the students' own solo and ensemble repertoire. In addition to technical knowledge and skills, students should gain exposure to and familiarity with a wide variety of musical literature, and the ability to apply their knowledge and skills to it.

# Band Overview

The overarching goal of the course of study for traditional and emerging ensembles is comprehensive music literacy. The standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student's ability to carry out the four Artistic Processes of Creating, Performing, Responding, and Connecting. These are the processes that musicians have followed for generations, as they connect through music to self and society. The Novice level is roughly equivalent to sixth grade or first years of study, moving toward the Intermediate level, roughly equivalent to eighth grade. The Proficient level is approximately equivalent to one year of high school. The Accomplished level is equivalent to multiple years of high school study, and the Advanced level is equivalent to college-level, honors, or AP study. These grade level correlations serve as guides for student progression.



# Band Novice

The Novice level ensemble is designed for the beginning music student, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Throughout the four Artistic Processes, students will develop characteristic tone employing the following musical concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to 6<sup>th</sup> Grade Beginning Band and 7<sup>th</sup> Grade Beginning Band.

*Students can:*

## CREATING

Imagine

1. Compose and improvise melodic and rhythmic ideas or motives that reflect characteristics of music or texts studied in rehearsal.
2. Select and draft melodic and rhythmic ideas or motives that demonstrate understanding of the characteristics of music or texts studied in rehearsal.

Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording with guidance.

Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge and teacher-provided criteria.

Present

5. Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

## PERFORMING

Select

6. Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

Analyze

7. Demonstrate how knowledge of formal aspects in musical works informs prepared or improvised performances.

Interpret

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



### Rehearse, Evaluate, and Refine

9. Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

### Present

10. Demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
11. Demonstrate an awareness of the context of the music through prepared and improvised performances.

## RESPONDING

### Select

12. Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

### Analyze

13. Identify how knowledge of context and the use of similarities and contrasts impact responses to music.

### Interpret

14. Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

### Evaluate

15. Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

## CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Band

## Intermediate

The Intermediate level ensemble is designed for students with at least one year of experience, regardless of grade. The classroom environment, therefore, challenges and supports the varied needs of students of different ages. Students display a wide range of intellectual and emotional development and expand their abilities to create a characteristic tone and produce a wider range of dynamics and musical expression. As these students mature emotionally and musically, they exhibit a higher level of confidence in their musical abilities and performance skills. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate employing the following concepts: timbre, rhythm, melody, harmony, form and expression. The skill of connecting is embedded throughout all standards and grade levels. See Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to junior high (7<sup>th</sup>-9<sup>th</sup> grade) symphonic band, jazz band, and concert band. At the high school level (10<sup>th</sup>-12<sup>th</sup> grade), the standards apply to concert band and percussion ensemble.

*Students can:*

### CREATING

Imagine

1. Compose and improvise ideas for melodies and rhythmic passages based on characteristics of music or texts studied in rehearsal.
2. Select and draft melodies and rhythmic passages that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Plan and Make

3. Preserve draft compositions and improvisations through standard notation and audio recording with limited guidance.

Evaluate and Refine

4. Evaluate and refine draft compositions and improvisational skills based on knowledge, skill, and collaboratively-developed criteria.

Present

5. Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

### PERFORMING

Select

6. Select a varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.

Analyze

7. Demonstrate how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.

Interpret

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

Rehearse, Evaluate, and Refine

9. Develop strategies to address technical challenges in music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Present

10. Demonstrate attention to technical accuracy and expressive qualities of music representing diverse cultures and styles.
11. Demonstrate an understanding of the context of the music through prepared and improvised performances.

## RESPONDING

Select

12. Explain reasons for selecting music, citing characteristics found in the music and connections to interest, purpose, and context.

Analyze

13. Describe how understanding context and the way the elements of music are manipulated inform responses to music.

Interpret

14. Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate

15. Explain the influence of experiences, analysis, and context on interest in and evaluation of music.

## CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Band

## Proficient

The Proficient level ensemble is designed for students with experience equivalent to one year of high school study, regardless of grade. The level of artistry increases with student experience. Students meet new challenges by applying prior knowledge and continuing to develop fundamental skills, including characteristic tone. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to junior high (7<sup>th</sup>-9<sup>th</sup>) symphonic, high school (10<sup>th</sup>-12<sup>th</sup>) symphonic band, jazz combo band, and percussion ensemble.

*Students can:*

### CREATING

Imagine

1. Compose and improvise melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristics of music from a variety of historical periods studied in rehearsal.

Plan and Make

2. Select and draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation and audio recording.

Evaluate and Refine

4. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisational skills based on established criteria.

Present

5. Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

### PERFORMING

Select

6. Explain the criteria used to select a varied repertoire of music 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.

Analyze

7. Demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.

Interpret

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

#### Rehearse, Evaluate, and Refine

9. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

#### Present

10. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

## RESPONDING

#### Select

11. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

#### Analyze

12. Explain how the analysis of passages and understanding the way elements of music are manipulated inform responses to music.

#### Interpret

13. Explain and support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

#### Evaluate

14. Evaluate works and performances based on personally-developed or collaboratively-developed criteria, including analysis of the structure and context.

## CONNECTING

15. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# Band

## Accomplished

The Accomplished level ensemble is designed for students with experience equivalent to multiple years of high school study, regardless of grade. This level is designed to extend students' technical skills and artistry and to provide students with a deeper understanding and appreciation of the study of music. Throughout the four Artistic Processes, students will perform (singing and playing instruments), create, read/write, and listen/respond/evaluate while employing the following concepts: timbre, rhythm, melody, harmony, form, and expression. The skill of connecting is embedded throughout all standards and grade levels. Refer to Appendix F for Essential Questions and Enduring Understandings.

The following standards apply to high school (10<sup>th</sup>-12<sup>th</sup> grade) symphonic band, jazz combo band, and percussion ensemble.

*Students can:*

### CREATING

Imagine

1. Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristics of music from a variety of cultures studied in rehearsal.

Plan and Make

2. Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristics of music from a variety of cultures studied in rehearsal.
3. Preserve draft compositions and improvisations through standard notation, audio, or video recording.

Evaluate and Refine

4. Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.

Present

5. Share personally-developed arrangements, sections, and short compositions, individually or as an ensemble, that address identified purposes.

### PERFORMING

Select

6. 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

Analyze

7. Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

#### Interpret

8. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

#### Rehearse, Evaluate, and Refine

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

#### Present

10. Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
11. Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

### RESPONDING

#### Select

12. Apply criteria to select music for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.

#### Analyze

13. Explain how the analysis of structures and contexts inform the response to music.

#### Interpret

14. Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied research sources.

#### Evaluate

15. Evaluate works and performances based on research as well as personally-developed and collaboratively-developed criteria, including analysis and interpretation of the structure and context.

### CONNECTING

16. Connecting standards 1 and 2 are to be embedded while teaching the Creating, Performing, and Responding standards.

# 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; The two A sections are the same and the B section 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 non-digital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

**Analyze, analysis** – To 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** – Comprehensive knowledge and understanding required to participate authentically in the arts.

**Awareness** – Knowledge of a concept or fact.

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

**Audiate** – To 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, 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 (aka, 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 mastered 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** – Person who creates musical 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 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 and non-artistic ideas, personal meaning, and/or external context

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

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

**Create** – To 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** – Person who originates a music composition, arrangement, or improvisation.

**Criteria** – Guidelines used to judge the quality of a student’s performance (see also **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** – To show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

**Diatonic** – Any step-wise arrangement of the seven natural pitches forming an octave without altering the established pattern of a key or mode, in particular major and natural minor scales.

**Digital environment** – simulated place made or created through the use of one or more computers, sensors, or other 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, web-enabled device, digital tablet, or smartphone.

**Digital systems** – Platforms that allow interaction and 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 Understandings** – Overarching 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 Understandings.

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

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

**Explore** – To discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

**Expression** – Feeling conveyed through the performance of 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.

**Flat** – The symbol which indicates the lowering a note or pitch by one half step.

**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 alter the pitch.

**Function** – Intent 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 classical, jazz, rock, rap, or country.

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

**Harmonic sequences** – Series of two or more chords commonly used to support melody(ies).

**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** – Span 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), Classical (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** – To generate musical ideas for various purposes and contexts.

**Imagination** – Ability to generate in the mind ideas, concepts, sounds, and images that are not physically present and may not have been previously experienced (see also **Audiate**).

**Improvisation** – Music created and performed spontaneously “in-the-moment,” often within a framework determined by the musical style.

**Improviser** – Person 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** –To 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** – Any of several combinations, or absence of, sharps, flats, or naturals after the clef at the beginning of each staff of a composition.

**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 (rests) moving through time; the horizontal structure of music.

**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 (such as 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 non-locomotor (such as bending and stretching) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

**Music literacy** – Comprehensive knowledge and understanding required to participate authentically in the discipline of music by independently carrying out the Artistic Processes of creating, performing, responding, and connecting.

**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** – An 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.

**Natural** – A symbol which cancels previous sharps or flats and represents the unaltered pitch of a note.

**Non-pitched instruments** – Instruments, such as woodblocks, whistles, or 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** – A tonal structure comprised of five tones usually associated with the ordinary major scale with the fourth and seventh scale steps omitted.

**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, 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 musical sentence.

**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, non-technical term referring to a composition or musical work.

**Pitch** – Identification of a tone or note with respect to highness or lowness (i.e., frequency).

**Plan** – To select and develop musical ideas for creating or performing 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** – To 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** – To 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** – To 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** – An 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 its 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 multiple phrases.

**Select** – To 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 an individual or ensemble.

**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** – To present artistic work (e.g., a composition) to others.

**Sharp** – The symbol which indicates the raising of a note or pitch by one half step.

**Sight-reading** – Initial performance, upon first sight, of a notated work.

**Simple formal structure** – Musical form with a small number of distinct or clearly delineated sections, (such as 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 inter-relationship.

**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** – Extra-musical 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** – The character or quality of a musical sound as distinct from its pitch and intensity.

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

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

**Transfer** – To 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 also **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 also **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.