

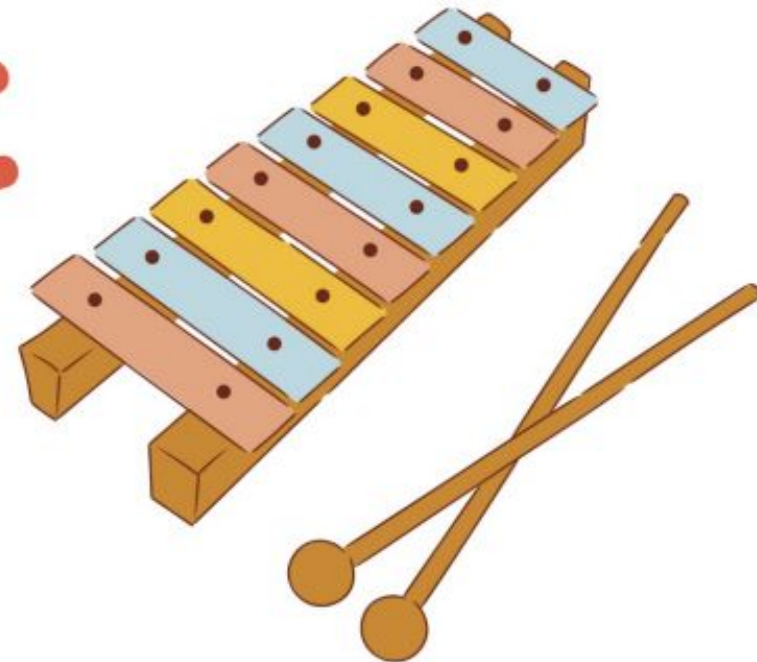


NATIONAL CORE ARTS STANDARDS

MUSIC



HAWAII
(in progress)





NCAS MUSIC CREATING



NATIONAL CORE ARTS STANDARDS
HAWAII



Enduring Understanding

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

Essential Question

How do musicians generate creative ideas?

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Cr1.1 Imagine	A. Explore and experience music concepts.	A. Create musical ideas (such as <u>answering a musical question</u>) for a specific purpose.	A. <u>Improvise</u> rhythmic and melodic patterns and musical ideas for a <u>specific purpose</u> .	A. <u>Improvise</u> rhythmic and melodic ideas <u>independently</u> , and describe <u>connection to specific purpose and context</u> (such as personal and social).	A. <u>Improvise</u> rhythmic, melodic, and <u>harmonic</u> ideas independently, and explain connection to specific purpose and context (<u>such as social and cultural</u>).	A. <u>Improvise</u> rhythmic, melodic, and <u>harmonic</u> ideas independently, and explain connection to specific purpose and context (<u>such as social and cultural</u>).	A. <u>Generate</u> simple, rhythmic, melodic, and harmonic phrases within AB and ABA forms to convey expressive intent.
	Replacing words, improvise short melodic and rhythmic patterns from book reading/children literature, singing games.	Improvise simple melodic and rhythmic patterns by using self-created text (e.g., tritonic scale, four beat patterns, chants).	Improvise melodic and rhythmic patterns (e.g., pentatonic scale, eight beat patterns, chants).	Improvise more complex melodic and rhythmic patterns (e.g., pentatonic scale, question and answer).	Improvise increasingly complex melodic and rhythmic patterns (e.g., pentatonic scale, question and answer).	Improvise increasingly complex melodic and rhythmic patterns (e.g., extended pentatonic, diatonic scale,).	Improvise increasingly complex melodic and rhythmic patterns (e.g., modes).
	B. Using a variety of simple songs, experiment vocally and instrumentally with expressive elements and elements of music (alone and with others).						



Enduring Understanding

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

Essential Question

How do musicians make creative decisions?

		Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Cr2.1 Plan and Make	A. Choose personal musical ideas, using iconic notation or recording technology.	A. Select personal musical ideas, using standard or iconic notation or recording technology to improvise simple melody and rhythm.	A. Combine and sequence independently personal musical ideas, using standard or iconic notation or recording technology.	A. Interpret and improvise independently personal musical ideas, using standard or iconic notation or recording technology.	A. Compose melodic and rhythmic patterns using musical expression.	A. Compose melodic and rhythmic patterns using musical expression within a given context or theme.	A. Compose expanded melodic and rhythmic patterns using musical expression within a given context or theme.	
	B. Choose with guidance sound effects for songs, poems, and/or stories (e.g., found sounds, body percussion, traditional instruments)	B. Describe and discuss personal reasons for selecting those musical ideas.	B. Describe and discuss personal reasons for selecting those musical ideas.	B. Explain personal reasons for selecting musical ideas that represent expressive intent.	B. Explain personal reasons for selecting musical ideas that represent expressive intent.	B. Connect how choosing appropriate musical elements can contribute to the effective expression of musical ideas and intent.	B. Connect how choosing appropriate musical elements can contribute to the effective expression of musical ideas and intent.	
	Improvise: unpitched and pitched (bells) instruments.	Improvise: 4-beat on unpitched and pitched instruments - duple meter (accompanied by bordun).	Improvise 8-beat on unpitched and pitched instruments - duple & compound meters (accompanied by bordun).	Improvise: 8-beat on unpitched and pitched instruments - duple, quadruple, compound meters (accompanied by bordun).	Improvise: 16-beat on unpitched and pitched instruments - duple, triple, quadruple, compound meters.	Improvise: 12-bar blues.	Improvise: A & B sections on unpitched and pitched instruments.	
	Rhythm: (e.g., steady beat, short and long, sound and silence).	Rhythm: (e.g., quarter note, quarter rest, paired eighth note).	Rhythm: (e.g., half note, half rest; 16th note).	Rhythm: (e.g., syncopated patterns, dotted half note).	Rhythm: (e.g., whole notes, whole rests, dotted half note).	Rhythm: (e.g., anacrusis, complex/syncopated ties).	Rhythm: (e.g., anacrusis, complex/syncopated ties).	
	Melody: (e.g., high and low).	Melody: (e.g., so-mi-do).	Melody: (e.g., so-mi-re-do-low la, steps, skips).	Melody: (e.g., pentatonic scale).	Melody: (e.g., do pentatonic, la-pentatonic minor) Harmonic accompaniment: V or V7 - IV - I chords.	Melody: (e.g., extended pentatonic, diatonic scales) Harmonic accompaniment: V or V7 - IV - I chords.	Melody: Major, minor scales, modes Harmonic accompaniment: V or V7 - IV - I chords.	
	C. Explore music through improvised movement.							
	<ul style="list-style-type: none"> freestyle gross motor singing games storytelling personal and shared space 	<ul style="list-style-type: none"> creative movement storytelling body percussion line and circle games singing games 	<ul style="list-style-type: none"> improvised movement musical games within duple and compound meter singing games/play party Hula Obon dance 	<ul style="list-style-type: none"> folk games expressive movement within duple, quadruple, and compound meter folk and square dances/play party 	<ul style="list-style-type: none"> choreographed & plastique movement folk and square dances/play party 	<ul style="list-style-type: none"> choreographed & plastique movement folk and square dances/play party culturally responsive materials 	<ul style="list-style-type: none"> choreographed & plastique movement folk and square dances/play party culturally responsive materials 	

Enduring Understanding

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

Essential Question

How do musicians improve the quality of their creative work?

	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Cr3.1 Evaluate and Refine	A. Experiment and explore personal musical ideas (e.g. move, draw, paint, and create stories and descriptions to represent the mood of a composition).	A. Gather and experiment with personal, peer, or teacher feedback to refine personal musical ideas (e.g. continue to move, draw, paint, and create stories and write descriptions to represent the mood of a composition).	A. Interpret and apply personal, peer, or teacher feedback to revise personal musical ideas .	A. Critique, refine and document personal musical ideas, applying teacher-provided or collaboratively-developed criteria and feedback.	A. Evaluate and refine revisions to personal musical ideas, applying teacher-provided or collaboratively-developed criteria and feedback to show improvement over time.	A. Evaluate and explain rationale for revisions to personal musical ideas, applying teacher-provided or collaboratively-developed criteria and feedback to show improvement over time.	A. Evaluate their own work, applying teacher-provided or collaboratively developed criteria (e.g. application of elements of music).
							B. Describe the rationale for making revisions to the music based on evaluation criteria and teacher and/or peer feedback.

Enduring Understanding

Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question

When is creative work ready to share?

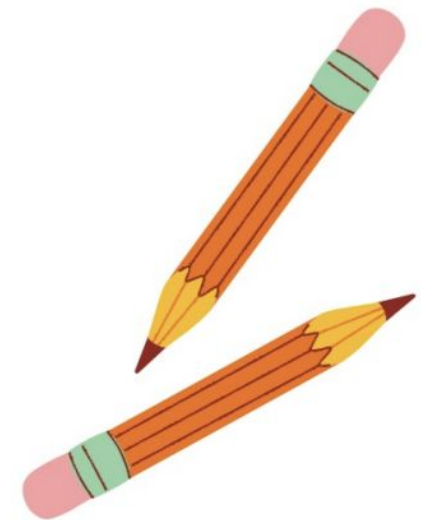
	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Cr3.2 Present	A. <u>Present</u> a final composition of students' personal musical ideas with peers.	A. <u>Display</u> expressive intent in a final composition of students' personal musical ideas with peers.	A. <u>Demonstrate expressive</u> intent in a final composition of students' personal musical ideas with peers or informal audience.	A. <u>Perform</u> the final version of personal created music, and <u>describe/critique</u> connection to expressive intent.	A. <u>Perform</u> the final version of personal created music, and <u>explain/critique</u> connection to expressive intent.	A. <u>Perform</u> the final version of personal created music, that demonstrates craftsmanship, and <u>explain/critique</u> connection to expressive intent.	A. <u>Perform</u> the final version of personal composition or arrangement with attention to appropriate performance etiquette (e.g. stage presence), using craftsmanship and originality to convey expressive intent.



NCAS MUSIC PERFORMING



NATIONAL CORE ARTS STANDARDS
HAWAII



Enduring Understanding

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

Essential Question

How do performers select repertoire?

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr4.1 Select	With guidance, <u>explore</u> and <u>list</u> preference for varied musical selections.	With limited guidance, <u>relate/compare</u> , <u>demonstrate</u> personal interest in varied musical selections.	<u>Explain/Interpret</u> , <u>demonstrate</u> knowledge and discuss personal interest in, knowledge about, and purpose of varied musical selections.	<u>Select and critique</u> how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.	<u>Analyze</u> how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.	<u>Analyze</u> how the selection of music to perform is influenced by personal interest, knowledge, context, and personal and other's technical skill.	Apply teacher-provided criteria for <u>selecting music to perform</u> for a specific purpose and/or context, and explain why each was chosen.
	e.g., Folk, Pop, and Classical music (wide variety of music).	e.g., Classical music, American folk & pop, Polynesian and Hawaiian songs and music.	e.g., Classical music, American folk & pop, Hawaiian & Asian Pacific songs and music.	e.g., Classical music, American folk and pop, Hawaiian, Asian Pacific, Polynesian songs and music.	e.g., Classical music, American folk, Hawaiian, Asian Pacific, Polynesian, African and African American (blues and jazz) music and songs.	e.g., any genre, including popular music, blues, jazz.	e.g., any genre, including popular music, blues, jazz.

Enduring Understanding

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance

Essential Question

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

		Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr4.2 Analyze	With guidance, <u>explore</u> and <u>demonstrate</u> awareness of music contrasts in a variety of music.	With limited guidance, <u>demonstrate</u> knowledge of music concepts in music from a variety of cultures.	<u>Demonstrate</u> knowledge of music concepts from a variety of cultures .	<u>Demonstrate</u> understanding of the structure in music.	<u>Demonstrate</u> understanding of the structure and the elements of music.	<u>Demonstrate</u> understanding of the structure and elements of music.	<u>Demonstrate</u> understanding of the structure and elements of music.	<u>Explain</u> how understanding the structure and the elements of music are used in music.
	Rhythm changes: • beat and rhythm • long and short	Rhythm: steady beats, strong beats and the absence of the steady beats, standard notations • (e.g., quarter note, quarter rest, paired eighth note) • (e.g., accents groupings in 2 (duple))	Rhythm: • (e.g., half note, half rest; 16th note) • (e.g., accents groupings in 2 (duple & compound))	Rhythm: • (e.g., syncopated patterns, dotted half note) • (e.g., accents groupings in 2, 4 (duple, quadruple, compound))	Rhythm: • (e.g., whole notes, whole rests, dotted half note) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound))	Rhythm: • (e.g., tim-ri, ri-tim) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multimeter))	Rhythm: • (e.g., rhythms with advanced ties or syncopation) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multimeter, cut-time, mixed meter))	
	Melody changes, iconic notations: • sounds and silence • high and low	Melody, standard notations: • Melodic patterns (e.g., so-mi/5-3, sol-mi-do/5-3-1, in the key of F), repeating tones	Melody: • More complex melodic patterns (e.g., so-mi-re-do-low la,/5-3~2-1-6,)) , steps, skips)	Melody: • More complex melodic patterns (e.g., pentatonic scale, steps, skips, leaps, repeating tones, so-mi-re-do-low la,- low so,/5-3~2-1-6,-5,))	Melody: • More complex melodic patterns (e.g., pentatonic, major, la-pentatonic minor scales)	Melody: • More complex melodic patterns (e.g., extended pentatonic, diatonic scales)	Melody: • More complex melodic patterns (e.g., modes)	
	Form: • Same and different	Form: • patterns • phrase • call and response • Kaholo	Form: • AB • ostinati • verse and refrain	Form: • ABA	Form: • 12-bar blues • question and answer • rondo	Form: • verse, chorus, bridge • strophic, through-composed	Form: • other larger forms	
	Sing or play a variety of simple songs, using iconic notation.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music.	
	• sound, silence • non-ostinato arrangement	• call & response, echo • a cappella • round • rhythm ostinato • Harmony: drones, simple bordun	• call & response • a cappella • multi-verse musical selection • round • ostinato • Harmony: drones, broken bordun	• a cappella • round • ostinato • Harmony: level bordun; *V-I chords • rounds & partner songs • multi-verse musical selection	• a cappella • round • ostinato • Harmony: advanced bordun;* I-IV-V chords • rounds & partner songs • multi-verse musical selection	• counter melody/harmony • two and/or three parts • *Cadences	• counter melody/harmony • two and/or three parts • *Cadences	

Enduring Understanding

Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question

How do performers interpret musical work?

		Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr4.3 Interpret	With guidance, demonstrate <u>awareness</u> of expressive qualities that support creators' expressive intent.	Demonstrate and describe music's expressive qualities.	Demonstrate understanding of expressive qualities and how creators use them to <u>convey expressive intent</u> .	Demonstrate and describe how intent is <u>conveyed</u> through expressive qualities.	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.	Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities.	Perform a selected piece of music <u>demonstrating</u> how their <u>interpretations</u> of the elements of music and the expressive qualities convey	
	Dynamics: • Major dynamic changes: (e.g., loud, soft)	Dynamics: • Dynamics (e.g., forte (f) & piano (p)) in a variety of music selected for performance	Dynamics: • Different dynamic levels: (e.g., crescendo & decrescendo, forte (f); piano (p))	Dynamics: • Change in dynamic levels: (e.g., fortissimo (ff), pianissimo (pp); crescendo & decrescendo)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	
	Tempo: • (e.g., fast, slow)	Tempo: • (e.g., fast, slow, walking tempo)	Tempo: • Variety of tempi : (e.g., Largo, Moderato, Allegro)	Tempo: • Variety of tempi (e.g., Andante, Moderato, Allegro, Vivace)	Tempo: • Variety of tempi changes (e.g., Accelerando and Ritardando)	Tempo: • Variety of tempi changes (e.g., fermata)	Tempo: • Variety of tempi changes (e.g., rubato)	
	Timbre: Investigate sounds • environmental sounds • voices • three levels of voices • solo and group	Timbre: Identify musical sounds • vocal, instrumental • accompanied, unaccompanied • individual classroom instruments: Scraping, striking and shaking instruments • four levels of voices • solo and group	Timbre: Identify musical timbre • individual instruments (pitched and unpitched) • male and female voices Orchestra instruments: • brass • woodwind • percussion • string	Timbre: Identify musical timbre • electronic sounds • individual instruments (pitched and unpitched) • recorder Orchestra instruments: • brass • woodwind • percussion • string	Timbre: Identify musical instruments by sight and sound • Continue to explore different instruments • recorder	Timbre: Identify musical instruments by sight and sound • Continue to explore different instruments • recorder • ukulele • Pan-pacific instruments	Timbre: Identify musical instruments by sight and sound • Continue to explore different instruments • recorder • ukulele • Pan-pacific instruments	
	Style: smooth and jerky	Style: staccato and legato	Style: marcato, accents	Style: various articulation and expressive markings from different historical periods and cultures.	Style: various articulation and expressive markings from different historical periods and cultures.	Style: various articulation and expressive markings from different historical period and cultures.	Style: musical phrasing from different historical period and cultures.	

Enduring Understanding

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

Essential Question

How do musicians improve the quality of their performance?

	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr5.1 Rehearse, Evaluate and Refine	A. With guidance, apply personal, teacher, and peer feedback to refine performances.	A. With limited guidance, apply personal, teacher, and peer feedback to refine performances.	A. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances.	A. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy of ensemble performances.	A. Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate accuracy and expressiveness of ensemble and personal performances.	A. Apply teacher-provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.	A. Identify and apply teacher-provided and established criteria to rehearse, refine, and determine when a piece is ready to perform.
	Sing or play a variety of simple songs, using iconic notation. • sound, silence • found sounds & classroom instruments	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • call & response, echo	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • call & response • multi-verse musical selection	Sing or play a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • rounds & partner songs • multi-verse musical selection	Sing or play using a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • rounds & partner songs • multi-verse musical selection	Sing or play using a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • rounds & partner songs • multi-verse musical selection • 2 part simple harmony	Sing or play using a variety of simple songs alone and with others, containing level-appropriate expressive elements and elements of music. • rounds & partner songs • multi-verse musical selection • 2 part harmony
	Instruments: Classroom & pitched instruments	Instruments: Classroom & pitched instruments	Instruments: Classroom & pitched instruments	Instruments: Classroom & pitched instruments, recorder	Instruments: Classroom & pitched instruments, recorder	Instruments: Classroom & pitched instruments, ukulele	Instruments: Classroom & pitched instruments, ukulele
	Dynamics: • Identify major dynamic changes: (e.g., loud, soft)	Dynamics: • Identify dynamic levels: (e.g., forte (f) & piano (p))	Dynamics: • Identify dynamic levels: (e.g., crescendo & decrescendo, forte (f); piano (p))	Dynamics: • Identify change in dynamic levels: (e.g., fortissimo (ff), pianissimo (pp); crescendo & decrescendo)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamics: • Continue to identify fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)
	Tempo: (e.g., fast, slow)	Tempo: (e.g., fast, slow, walking tempo)	Tempo: Variety of tempi : (e.g., Largo, Moderato, Allegro)	Tempo: variety of tempi (e.g., Andante, Moderato, Allegro, Vivace)	Tempo: Variety of tempi changes (e.g., Accelerando and Ritardando)	Tempo: Variety of tempi changes (e.g., fermata)	Tempo: Variety of tempi changes (e.g., rubato)
	Rhythm: • steady beat • long and short	Rhythm: steady beats, strong beats and the absence of the steady beats • (e.g., quarter note, quarter rest, paired eighth note) • (e.g., accents groupings in 2 (duple))	Rhythm: • (e.g., half note, half rest; 16th note) • (e.g., accents groupings in 2 (duple & compound))	Rhythm: • (e.g., syncopated patterns, dotted half note) • (e.g., accents groupings in 2, 4 (duple, quadruple, compound))	Rhythm: • (e.g., whole notes, whole rests, dotted half note) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound))	Rhythm: • (e.g., tim-ri, ri-tim) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multimeter))	Rhythm: • (e.g., rhythms with advanced ties or syncopation) • (e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multimeter, cut-time))
	Melody changes, iconic notations: • sounds and silence • high and low	Melody, standard notations: • Melodic patterns (e.g., so-mi/5-3, sol-mi-do/5-3-1, in the key of F), repeating tones.	Melody: • More complex melodic patterns (e.g., so-mi-re-do-low la,/5-3~2-1-6,.) steps, skips)	Melody: • More complex melodic patterns (e.g., pentatonic scale, steps, skips, leaps, repeating tones, so-mi-re-do-low la, - low so,/5-3~2-1-6,-5,.)	Melody: • More complex melodic patterns (e.g., pentatonic, major, la-pentatonic minor scales).	Melody: • More complex melodic patterns (e.g., extended pentatonic, diatonic scales).	Melody: • More complex melodic patterns (e.g., modes).
	B. With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.	B. With limited guidance, use suggested strategies in rehearsal to improve expressive qualities of music.	B. Rehearse, identify and apply strategies to perform expressive qualities of music independently.	B. Rehearse and apply strategies to refine technical accuracy, using correct techniques to perform expressive qualities of music independently.	B. Rehearse to refine technical accuracy, and address performance challenges to refine expressive qualities of music independently:	B. Rehearse to refine technical accuracy, and address performance challenges to refine expressive qualities of music independently, to show improvement over time.	
	• speak, sing, explore different voices • perform body percussion • play classroom instruments	• call & response, echo songs • sing in group setting and independently • perform body percussion • play classroom and pitched instruments	• sing in group setting and independently • perform body percussion • play classroom and pitched instruments • exhibit correct vocal and instrumental posture	• sing in group setting and independently • perform body percussion • sing and play with excellent breath support and phrasing • play classroom and pitched instruments • play recorder with correct fingering/embouchure • exhibit accurate vocal and instrumental posture	• sing with fully supported tone • sing with clear diction and articulation • perform body percussion • sing and play with excellent breath support and phrasing • play classroom and pitched instruments • play recorder with correct fingering/embouchure • exhibit accurate vocal and instrumental posture	• sing with fully supported tone • sing with clear diction and articulation • perform body percussion • sing and play with excellent breath support and phrasing • play classroom and pitched instruments • play recorder with correct fingering/embouchure • exhibit accurate vocal and instrumental posture	

Enduring Understanding

Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

Essential Question

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

	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr6.1 Present	A. With guidance, perform music with expression.	A. With limited guidance, perform music for a specific purpose with expression.	A. Perform music for a specific purpose with expression and technical accuracy.	A. Perform music with expression and technical accuracy.	A. Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.	A. Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.	A. Perform the music with technical accuracy to convey the creator's intent.
	Apply correct techniques during performance: <ul style="list-style-type: none"> • basic vocal exploration: • body percussion • classroom instruments • found sounds • speaking, singing, whispering, calling voices 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • classroom instruments • found sounds • vocal exploration • four levels of voices • solo and group 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • classroom instruments (pitched and unpitched) • found sounds • vocal and instrumental posture 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • breathing • classroom instruments/recorder • found sounds • phrasing • vocal and instrumental posture • tone quality • vocal exploration 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction
	B. Identify, with guidance, appropriate etiquette (e.g., stage presence, attire, behavior) as a performer and an observer.	B. Discuss, with limited guidance, etiquette (e.g., stage presence, attire, behavior) appropriate for purpose as a performer and an observer.	B. Demonstrate, with limited guidance, etiquette (e.g., stage presence, attire, behavior) appropriate for purpose as a performer and an observer.	B. Demonstrate etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context and venue.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.

Enduring Understanding

Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

Essential Question

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

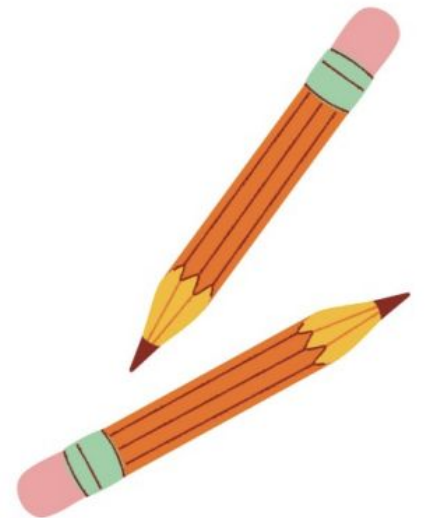
	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Pr6.1 Present	A. With guidance , perform music with expression.	A. With limited guidance , perform music for a specific purpose with expression.	A. Perform music for a specific purpose with expression and technical accuracy.	A. Perform music with expression and technical accuracy.	A. Perform music, alone or with others , with expression and technical accuracy, and appropriate interpretation.	A. Perform music, alone or with others , with expression, technical accuracy, and appropriate interpretation.	A. Perform the music with technical accuracy to convey the creator's intent.
	Apply correct techniques during performance: <ul style="list-style-type: none"> • basic vocal exploration: • body percussion • classroom instruments • found sounds • speaking, singing, whispering, calling voices 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • classroom instruments • found sounds • vocal exploration • four levels of voices • solo and group 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • classroom instruments (pitched and unpitched) • found sounds • vocal and instrumental posture 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • breathing • classroom instruments/recorder • found sounds • phrasing • vocal and instrumental posture • tone quality • vocal exploration 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction 	Apply correct techniques during performance: <ul style="list-style-type: none"> • body percussion • found sounds • classroom instruments/recorder/ukulele • phrasing • vocal and instrumental posture • articulation • breathing • tone quality • intonation • diction
	B. Identify, with guidance , appropriate etiquette (e.g., stage presence, attire, behavior) as a performer and an observer.	B. Discuss, with limited guidance , etiquette (e.g., stage presence, attire, behavior) appropriate for purpose as a performer and an observer.	B. Demonstrate, with limited guidance , etiquette (e.g., stage presence, attire, behavior) appropriate for purpose as a performer and an observer.	B. Demonstrate etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context and venue.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.	B. Demonstrate independently, etiquette (e.g., stage presence, attire, behavior) as a performer and an observer appropriate for context, venue, and genre.



NCAS MUSIC RESPONDING



NATIONAL CORE ARTS STANDARDS
HAWAII



Enduring Understanding

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question

How do individuals choose music to experience?

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Re7.1 Select	A. <u>List</u> , with guidance, personal interests and experiences that influence musical listening preferences.	A. <u>Identify/relate</u> , with limited guidance, the influence of personal interests and experiences on musical listening preferences.	A. Independently <u>explain/interpret</u> the influence of personal interests and experiences on musical listening preferences.	A. <u>Select</u> music for listening and <u>show connections</u> to personal interests and/or personal experiences.	A. <u>Analyze</u> music for listening which connects to personal interests, experiences, specific purposes, or contexts.	A. <u>Analyze</u> music for listening, and cite evidence to explain connections to personal interests, experiences, specific purposes, or contexts.	A. <u>Critique</u> music for listening, and explain the connections to personal interests, experiences, specific purposes, or contexts.
	Listen/Respond, Dance & Movement: e.g., Classical music, American folk, & pop (wide variety of music)	Listen/Respond, Dance & Movement: e.g., Classical music, American folk & pop, Hawaiian songs, and music	Listen/Respond, Dance & Movement: e.g., Classical music, American folk & pop, Hawaiian & Asian Pacific songs, and music.	Listen/Respond, Dance, & Movement: e.g., Classical music, American folk and pop, Hawaiian, Asian Pacific, Polynesian songs, and music.	Listen/Respond, Dance & Movement: e.g., Classical music, American folk, Hawaiian, Asian Pacific, Polynesian, African and African American (blues and jazz) music, and songs.	Listen/Respond, Dance & Movement: e.g., any genre, including popular music.	Listen/Respond, Dance & Movement: e.g., any genre, including popular music.

Enduring Understanding

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

Essential Question

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

		Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	
Re7.2 Analyze	A. Explore and list the use of a specific musical concepts.		A. Identify the use of specific musical concepts in various styles of music.	A. Describe the use of specific music concepts to support a purpose in various styles of music.	A. Describe the manner in which a response to music can be informed by specific musical concepts and context (personal and social).	A. Explain the manner in which responses to a particular piece of music are informed by specific musical concepts and context (social and cultural).	A. Explain, citing evidence, the manner in which responses to a particular piece of music are informed by specific musical concepts and context (social, cultural, and historical).	A. Explain and critique how specific musical concepts and expressive qualities relate to the structure of the pieces.	
	Echo and audiate a variety of simple songs in different tonalities and chants with accents groupings in 2, duple and compound meters.	Echo and audiate a variety of simple songs in different tonalities and chants with accents groupings in 2, duple and compound meters.	Echo and audiate a variety of simple songs in different tonalities and chants with accents groupings in 2, 4; duple and compound meters; and forms.	Echo and audiate a variety of chants with accents groupings in 2, 4 (duple, quadruple, compound); and different forms.	Echo and audiate a variety of rhythm: e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound).	Echo and audiate a variety of rhythm: e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multi-meter).	Echo and audiate a variety of rhythm: e.g., accents groupings in 2, 3 & 4 (duple, triple, quadruple, compound, multi-meter, cut-time).		
	Refer to movement section below.			Echo and audiate a variety of simple songs in more complex melodic patterns: (e.g., pentatonic scale, steps, skips, leaps, repeating tones).	Echo and audiate in more complex melodic patterns: (e.g., pentatonic, major, la-pentatonic minor scales).	Echo and audiate in more complex melodic: (e.g., extended pentatonic, major and minor scales).	Echo and audiate in more complex melodic patterns: (e.g., modes).		
	Refer to movements.			Echo and audiate a variety of simple songs in more complex melodic patterns: (e.g., pentatonic scale, steps, skips, leaps, repeating tones).	Form: 12-bar blues, question and answer, rondo.	Form: verse, chorus, bridge, strophic, through-composed.	Form: other larger forms		
	Explore and list the use of Timbre : <ul style="list-style-type: none"> Voices (e.g talking, whisper, shouting, singing) Range of voices (low, medium, high) Solo and group 	Timbre: identify musical sounds <ul style="list-style-type: none"> Vocal, instrumental Accompanied, unaccompanied Individual classroom instruments: Scraping, striking, and shaking instruments Voices (e.g talking, whisper, shouting, singing) Solo and group Inner voice/audiation 	Timbre: describe musical timbre <ul style="list-style-type: none"> Individual instruments (pitched and unpitched) Male and female voices Instrument families by sight (woodwind, brass, percussion, strings) 	Timbre: identify musical timbre <ul style="list-style-type: none"> Electronic sounds Individual instruments Recorder Ukulele Instrument families by sight and sound 	Timbre: identify musical timbre <ul style="list-style-type: none"> Continue to explore different instruments Asian Pacific instruments 	Timbre: identify musical timbre <ul style="list-style-type: none"> Continue to explore different instruments Pan-Pacific instruments 	Timbre: identify musical timbre <ul style="list-style-type: none"> Continue to explore different instruments Recorder Ukulele Instrument families by sound Pan-Pacific instruments 		
				B. Identify the context of music from a variety of genres, cultures, and historical periods.	B. Identify the context of music from a variety of genres, cultures, and historical periods.	B. Identify the context of music from a variety of genres, cultures, and historical periods.	B. Identify the context of music from a variety of genres, cultures, and historical periods.		
	Respond to music through movement								
	<ul style="list-style-type: none"> Awareness of Body parts and Whole Body: gross and fine motor movement. Awareness of Space Awareness of Levels 	<ul style="list-style-type: none"> Awareness of Locomotion (non-locomotor and locomotor). (Gain accuracy in walking, running, hopping, jumping, and galloping). Awareness of Time 	<ul style="list-style-type: none"> Awareness of Locomotion (cont.). (Move in place through swinging, swaying, etc.). Awareness of Flow (sudden/sustained, sequential/simultaneous, bound/free). 	<ul style="list-style-type: none"> Awareness of Flow (cont.). Awareness of Shape 	<ul style="list-style-type: none"> Awareness of Shape (cont.). Awareness of Others (Partners/Groups). 	<ul style="list-style-type: none"> Awareness of Others (cont.). Awareness of Weight (heavy/light, strong/gentle, tense/relaxed). 	<ul style="list-style-type: none"> Awareness of Weight (cont.). Student Created Movement. 		
		Move to the meter of 2.	Move to the meter in 2 and 4, as well as duple and compound.	Move to the meter in 2 and 4, as well as duple and compound.	Move to the meter in 2, 3, 4, as well as duple and compound.	Move to the meter in 2, 3, 4, duple and compound, as well as music in mixed meter.	Move to the meter in 2, 3, 4, duple and compound, as well as music in mixed meter.		
	Use movements to illustrate: <ul style="list-style-type: none"> high and low sounds 	Use locomotor and non-locomotor movements to illustrate:	Use movements to illustrate: <ul style="list-style-type: none"> mi-re-do, skips and steps, 	Use movements to illustrate: <ul style="list-style-type: none"> Melody and harmony, skips 	Use movements to illustrate: <ul style="list-style-type: none"> Step to even and uneven 	Use movements to illustrate: <ul style="list-style-type: none"> Continue from Gr 4 	Use movement to show expression and articulation.		

Enduring Understanding

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

Essential Question

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

		Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Re8.1 Interpret		A. Explore dynamics and tempo that reflect creators' /performers' expressive intent in a selected musical work.	A. Identify dynamics and tempo that reflect creators' /performers' expressive intent in a selected musical work.	A. Explain the manner in which dynamics and tempo support the creators'/performers' expressive intent.	A. Define the use of dynamics, tempo, timbre, and texture in the creators' compositions/performers' interpretations to reflect expressive intent.	A. Describe the use of dynamics, tempo, timbre, and texture in the creators' composition/performers' interpretations to reflect expressive intent.	A. Interpret the use of dynamics, tempo, timbre, style, and texture in the creators' composition/performers' interpretations to reflect expressive intent.	A. Recall, comprehend and apply appropriate dynamics, tempo, timbre, style, and texture music vocabularies to reflect expressive intent, within genres, cultures, and historical periods.
		Dynamic (e.g., loud, soft)	Dynamic levels: (e.g., forte (f) & piano (p))	Dynamic levels: (e.g., crescendo & decrescendo, forte (f), piano (p))	Dynamic levels: (e.g., fortissimo (ff), pianissimo (pp), crescendo, decrescendo)	Dynmaic: Fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamic: Fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)	Dynamic: Fine dynamics changes (e.g., pp, p, mp, mf, f, ff, crescendo, decrescendo, sforzando)
		Tempo: (e.g., fast, slow)	Tempo: (e.g., fast, slow, walking tempo)	Tempi: (e.g., Largo, Moderato, Allegro)	Tempi: Variety of tempi: (e.g., Andante, Moderato, Allegro, Vivace)	Tempi: Variety of tempi changes: (e.g., Accelerando and Ritardando)	Tempi: Variety of tempi changes: (e.g., fermata)	Tempi: Variety of tempi changes: (e.g., rubato)
					Timbre: tone color and orchestration choices.	Timbre: tone color and orchestration choices.	Timbre: tone color and orchestration choices.	Timbre: tone color and orchestration choices.

Enduring Understanding

The personal evaluation of musical work(s) and performances(s) is informed by analysis, interpretation, and established criteria.

Essential Question

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

	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Re9.1 Evaluate	A. With guidance, <u>explore and list</u> personal and expressive preferences of music.	A. With limited guidance, <u>share/relate</u> personal and expressive preferences for specific purposes.	A. Discuss/ <u>interpret</u> personal and expressive preferences in the evaluation of music for specific purposes using applicable musical terms.	A. <u>Critique</u> musical works and performances, applying established criteria, and describe appropriateness to the context.	A. <u>Analyze and evaluate</u> musical works and performances, applying established criteria, and explain appropriateness to the context.	A. <u>Analyze and evaluate</u> musical works and performances, applying established criteria, and explain appropriateness to the context using applicable musical terms.	A. <u>Analyze and evaluate</u> musical works and performances, applying teacher-provided criteria, and explain appropriateness to the context using applicable musical terms.
	Elements: Tempo, dynamics	Elements: Tempo, dynamics	Explore criteria for evaluating the elements of music:	Develop criteria for evaluating the elements of music:	Develop criteria for evaluating the elements of music:	Evaluate the aesthetic impact of elements of music on the style and the cultural music performances.	Evaluate the aesthetic impact of elements of music on the style and the cultural music performances.
	e.g., moving to music that reflects a variety of moods (happy/sad)	e.g., moving to music that reflects a variety of mood, use colors and numbers associate with the mood of the music	e.g., relate: <ul style="list-style-type: none"> • dynamics to joy/sorrow • tempo to happy/sad • bright and dark timbre to anxious/calm 	e.g., tempo, dynamics, form, timbre, texture, historical and cultural context.	e.g., tempo, dynamics, form, texture, historical, social, and cultural context.	e.g., tempo, dynamics, form, texture, historical, social, and cultural context.	e.g., tempo, dynamics, form, texture, historical, social, and cultural context.