

Adapted Hawaii String Music Standards

(draft May 31st, 2023 submitted by Michael Lim)

Creating: Imagine

Generate and conceptualize artistic ideas and work.

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

Essential Question: How do musicians generate creative ideas?

Cr1.1
Imagine

NOVICE (Elem)	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	MU:Cr1.1.E.1a Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	
Improvise short rhythmic motives in a simple meter, with an instrument, or using body percussion	Improvise rhythmic and melodic ideas in a given style and meter	Compose and/or improvise rhythmic, melodic, and harmonic ideas for simple melodies and accompaniments	Compose and/or improvise melodic, rhythmic and harmonic phrases and chordal accompaniments for short compositions	
Improvise short melodic fragments with an instrument using the note set studied in rehearsal	Improvise short musical ideas reflective of the literature being rehearsed.	Improvise short melodies and harmonies that display characteristic(s) of music studied in rehearsal	Improvise melodies and harmonies in different patterns and styles based on stylistic, historical, and/or cultural knowledge.	

Creating: Plan and Make

Select and develop musical ideas for defined purposes and contexts.

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

Essential Question: How do musicians make creative decisions?

**Cr2.1
Plan
and
Make**

NOVICE (Elem)	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Cr2.1.E.5a Select and develop draft <u>melodic and rhythmic ideas or motives</u> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.8a Select and develop draft <u>melodies and rhythmic passages</u> that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of given melodies studied in rehearsal.	MU:Cr2.1.E.1a Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of styles and harmonizations for given melodies.	
MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.1a Preserve draft compositions and improvisations through standard notation and audio recording.	MU:Cr2.1.E.1a Preserve draft compositions and improvisations through standard notation, audio, or video recording.	
Create and record a short motive for solo instrument using rhythms and note sets studied in rehearsal	Create and record a short phrase for solo instrument in standard notation using rhythms and scales studied in rehearsal	Create and record a short multi-part composition/arrangement f in standard notation using rhythms and scales studied in rehearsal	Create and record a multi-part composition/arrangement in standard notation using rhythms, scales, harmonies, and forms studied in rehearsal	

Creating: Evaluate and Refine

Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.

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?

NOVICE (Elem)	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
<p>MU:Cr3.1.E.5a. <u>Critique</u>, <u>refine</u> and document personal musical ideas, applying teacher-provided or collaboratively-developed criteria and feedback.</p>	<p>MU:Cr3.1.E.8a. <u>Evaluate</u> and <u>explain</u> rationale for revisions to personal musical ideas, applying teacher-provided or collaboratively-developed criteria and feedback to show improvement over time.</p>	<p>MU:Cr3.1.E.1a Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.</p>	<p>MU:Cr3.1.E.1a Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.</p>	
<p>Revise own musical motif based on rubric criteria and teacher feedback.</p>	<p>Revise own musical phrase based on rubric criteria and teacher feedback.</p>	<p>Revise and refine own composition/arrangement based on rubric criteria and teacher/peer feedback.</p>	<p>Revise and refine own composition/arrangement based on self-assessment, rubric criteria and teacher/peer feedback.</p>	
<p>Cr3.1 Evaluate and Refine</p> <p>Reflect on revision process, and comparing/contrast original draft to the revised edition.</p>	<p>Reflect on revision process, including explanations for changes made, and comparing/contrast original draft to the revised edition.</p>	<p>Reflect on revision process, including explanations for changes made, intent/purpose, personal musical decisions, and comparing/contrasting original draft to the revised edition.</p>	<p>Reflect on revision process, including explanations for changes made, intent/purpose, personal musical decisions, and comparing/contrasting original draft to the revised edition.</p>	

Creating: Present

Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.

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?

**Cr3.2
Present**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Cr3.2.E.5a 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.	MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.	MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.	MU:Cr3.2.E.11a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes.	
<u>Perform</u> individually or with a group the final version of personally created music.	<u>Perform</u> individually or with a group the final version of personally created music, and <u>explain</u> intent.	<u>Perform</u> the final version of personally created composition/arrangement, and explain/critique intent	<u>Perform</u> the final version of personally created composition/arrangement and explain/critique expressive intent	

Performing: Select

Select varied musical works to present based on interest, knowledge, technical skill, and content.

Enduring Understanding: Performers' interest in and 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?

	NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
	MU:Pr4.1.E.5a 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.	MU:Pr4.1.E.8a 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.	MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.	MU:Pr4.1.E.11a 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.	
Pr4.1 Select	Analyze music aurally and visually, and select appropriate repertoire to learn in class	Analyze music aurally and visually, and select repertoire balancing interest and aesthetic appeal with technical demands and feasibility.	Study criteria for music selection before analyzing music aurally and visually and select repertoire based on technical feasibility, purpose and context of performance, interest/aesthetic, and form.	Create criteria for music selection before analyzing music aurally and visually. and select repertoire based on technical feasibility, purpose and context of performance, expressive challenges, interest/aesthetic, and form.	

Performing: Analyze

Analyze the structure and context of varied musical works and their implications for performances.

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?

**Pr4.2
Analyze**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
<p>MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.</p>	<p>MU:Pr4.2.E.8a Demonstrate, using music reading skills where appropriate, how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.</p>	<p>MU:Pr4.2.E.1a Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.</p>	<p>MU:Pr4.2.E.1a 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.</p>	
<p>Identify how elements of music influence the way we perform and hear music.</p>	<p>Demonstrate on an instrument how a musical work should sound based on the composer's manipulation of musical elements.</p>	<p>Analyze basic form and theoretical structure and demonstrate on an instrument how a musical work should be performed based on the composer's manipulation of musical elements.</p>	<p>Analyze form, theoretical structure, and document and demonstrate how a musical work should be performed based on the composer's manipulation of musical elements.</p>	

Performing: Interpret

Develop personal interpretations that consider creators' intent.

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

Essential Question: How do performers interpret musical works?

**Pr4.3
Interpret**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Pr4.3.E.5a Identify <u>expressive</u> qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.	MU:Pr4.3.E.8a Demonstrate understanding and application of <u>expressive</u> qualities in a varied repertoire of music through prepared and improvised performances.	MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.	MU:Pr4.3.E.11a 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.	
Identify expressive qualities in music repertoire (e.g. dynamics, tempo, rhythms, melody, and form) that display the composer's expressive intent.	Identify expressive qualities in music repertoire (e.g. dynamics, tempo, rhythms, melody, and form) that display the composer's expressive intent, and demonstrate those expressive changes on an instrument	Explain and demonstrate how a composer creates expression in music (e.g. dynamics, tempo, rhythms, melody, form, phrasing, and context).	Explain and demonstrate a composer's musical intentions through written and unwritten expression in music (e.g. dynamics, tempo, rhythms, melody, form, phrasing, context, genre/ historical context).	

Performing: Rehearse, Evaluate, and Refine

Develop and refine artistic techniques and work for presentation.

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?

		NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
Pr5.3 Rehearse		MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	MU:Pr5.1.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.	MU:Pr5.3.E.1a 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.	MU:Pr5.3.E.1a Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success	
		With guidance from the teacher, rehearse to refine technical accuracy, and address performance challenges to enhance expressive qualities of music	With limited guidance from teacher and peers, use suggested strategies in rehearsal to refine technical accuracy, and address performance challenges to enhance expressive qualities of music	With limited guidance from peers, rehearse, identify errors and problems, and apply strategies to refine technical accuracy, and address performance challenges to enhance expressive qualities of music	Without guidance, rehearse, identify errors and problems, and develop unique targeted strategies to refine technical accuracy, and address performance challenges to enhance expressive qualities of music	
		With guidance from the teacher, evaluate as a group the effectiveness of the rehearsal techniques used	With limited guidance from teacher, evaluate as a group the effectiveness of the rehearsal techniques used	With only limited peer feedback, self-assess and evaluate the effectiveness of rehearsal techniques used, and problem-solve to better the next rehearsal	Self-assess, analyze, and evaluate the effectiveness of rehearsal techniques and develop new strategies to address problems during the next rehearsal.	

Performing: Present

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

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 context and the manner in which musical work is presented influence audience response?

**Pr6.1
Present**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Pr6.1.E.5a Demonstrate attention to <u>technical accuracy and expressive qualities</u> in prepared and improvised performances of a varied repertoire of music.	MU:Pr6.1.E.8a Demonstrate attention to <u>technical accuracy and expressive qualities</u> in prepared and improvised performances of a varied repertoire of music representing <u>diverse cultures and styles</u> .	MU:Pr6.1.E.1a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	MU:Pr6.1.E.1a 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.	
MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.	MU:Pr6.1.E.8b Demonstrate an understanding of the context of the music through prepared and improvised performances.	MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.	MU:Pr6.1.E.1b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances	
Perform a concert that showcases expressive intent through: <ul style="list-style-type: none"> • Attention to accuracy • expressive qualities of music • A variety of repertoire 	Perform a concert that showcases the context of musical works through: <ul style="list-style-type: none"> • Attention to accuracy in technical passages • Understanding expressive qualities of music • A variety of repertoire from various styles, cultures, and genres 	Perform a concert that showcases expressive intent through: <ul style="list-style-type: none"> • Proficiency and accuracy in technical passages • Understanding expressive qualities of music • A variety of repertoire from various styles, cultures, and genres 	Perform a concert that showcases musical intent through: <ul style="list-style-type: none"> • Mastery of technical passages • Understanding of musicality and expression in the music • A variety of repertoire from various styles, cultures, and genres 	

Responding: Select

Choose music appropriate for a specific purpose or context.

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?

		NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
Re7.1 Select	MU:Re7.1.E.5a <u>Select</u> music for listening and <u>identify reasons</u> to personal interests and/or personal experiences.	MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	MU:Re7.1.E.1a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.		
	Choose a piece of music to listen to and explain why it interests you	Choose a piece of music and describe the characteristics of the music that interest you and why.	Select music to perform for a concert based on difficulty of music, concert purpose, and performer/audience interest	Select music to perform for a concert based on score analysis for difficulty, appropriateness for performer/audience consumption, musical/educational value, concert purpose and relation to other programmed works, and performer/audience interest.		

Responding: Analyze

Analyze how the structure and context of varied musical works inform the response.

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

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

**Re7.2
Analyze**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music.	MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.	MU:Re7.2.E.1a Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	MU:Re7.2.E.11a Explain how the analysis of structures and contexts inform the response to music.	
Describe the basic form and recurring motifs in a piece of music	Analyze the form of a piece of music and outline the recurring motifs	Analyze and map out the form of a piece, going into depth on the melodic, rhythmic, and harmonic motives.	Analyze in and map out in great detail the form of a piece of music, highlighting sections, motivic material, transformations of motivic material, and key areas/harmonic motives used.	

Responding: Interpret

Support interpretations of musical works that reflect creators'/performers' expressive intent.

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?

		NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
Re8.1 Interpret		MU:Re8.1.E.5a Discuss composer's intent and identify interpretations of the <u>expressive</u> intent and meaning of musical works, referring to the <u>elements</u> of music, contexts, and (when appropriate) the setting of the text.	MU:Re8.1.E.8a Identify and support interpretations of the <u>expressive and composer's</u> 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.	MU:Re8.1.E.1a Explain and 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 personal research.	MU:Re8.1.E.1a 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 researched sources.	
		Listen to a piece of music and determine what the composer wanted to convey through discussion of elements of music and the context of the work	Listen to a piece of music and determine what the composer wanted to convey through evidence of elements of music and the context of the work	Listen to a piece of music and explain what the composer wanted to convey through evidence of elements of music and the context of the work, including items from personal research.	Listen to a piece of music and explain and defend an interpretation of what the composer wanted to convey through evidence of how the composer uses elements of music, the context of the work, and include items from personal research.	

Responding: Evaluate

Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

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

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

**Re9.1
Evaluate**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12	ADVANCED Honors/College
MU:Re9.1.E.5a <u>Analyze</u> and <u>evaluate</u> musical works and performances, applying teacher-provided criteria, and explain appropriateness to the context using applicable musical terms.	MU:Re9.1.E.8a <u>Critique</u> musical works and performances, applying student-teacher established criteria, and describe appropriateness to the context.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	MU:Re9.1.E.1a Evaluate works and performances based on research as well as personally- and collaboratively developed criteria, including analysis and interpretation of the structure and context.	
Using a teacher created rubric and under guidance from the teacher, listen to a performance and judge its quality using musical vocabulary	Using a student/teacher co-created rubric and under limited guidance from the teacher, listen to a performance and judge its quality using musical vocabulary	Using either a personal or a group-developed rubric, listen to a performance and/or look at a musical score and judge its quality using musical vocabulary to discuss quality or formal structure.	Based on a personal or a group-developed rubric and research, listen to a performance and/or look at a musical score and judge its quality using musical vocabulary and analysis to discuss quality or formal structure.	

Connecting: #10

Synthesize and relate knowledge and personal experiences to make music

Enduring Understanding: : Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Cn10.0 Synthesize

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12
<p>MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cr3.2.E.5a 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. MU:Pr4.1.E.5a 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 skills of the individual or ensemble. MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances. MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.</p>	<p>MU:Cn10.0.H.8a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal. MU:Pr4.2.E.5a 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 skills of the individual and ensemble. MU:Pr6.1.E.5c Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context</p>	<p>MU:Cn10.0.H.1a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes. MU:Pr4.1.E.1a Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skills of the individual or ensemble, and the purpose or context of the performance. MU:Pr4.3.E.1a Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</p>	<p>MU:Cn10.0.H.11a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. MU:Cr3.2.E.11a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes. MU:Pr4.1.E.11a 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 skills of the individual or ensemble, and the purpose and context of the performance. MU:Pr4.3.E.11a 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. MU:Re7.1.E.11a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.</p>
<p>With guidance, connect personal interests, ideas, or experiences and something created, performed, or responded to.</p>	<p>Make individualized connections between personal interests, ideas, or experiences and something created, performed, or responded to.</p>	<p>Make thoughtful connections between personal interests, ideas, or experiences and something created, performed, or responded to.</p>	<p>Make deep connections between personal interests, ideas, or experiences and something created, performed, or responded to.</p>

Connecting: #11

Relate Artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

**Cn11.0
Analyze**

NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12
<p>MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal. MU:Cr3.2.E.5a 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. MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances. MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.</p>	<p>MU:Cn11.0.T.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cr1.1.E.8a Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. MU:Cr3.2.E.8a Share personally-developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal. MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances. MU:Re9.1.E.8a Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</p>	<p>MU:Cn11.0.T.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cr1.1.E.1a Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal. MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes. MU:Pr6.1.E.1b Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances. MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively developed criteria, including analysis of the structure and context.</p>	<p>MU:Cn11.0.T.11a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. MU:Cr1.1.E.11a Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal. MU:Cr3.2.E.11a Share personally-developed arrangements, sections, and short compositions – individually or as an ensemble – that address identified purposes. MU:Pr6.1.E.11b Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. MU:Re9.1.E.11a Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.</p>
<p>With guidance from the teacher, connect something performed, created, or responded to with a subject or topic outside of music</p>	<p>Make connections to something performed, created, or responded to with a subject or topic outside of music</p>	<p>Make thoughtful connections to something performed, created, or responded to with a subject or topic outside of music</p>	<p>Make deep connections to something performed, created, or responded to with a subject or topic outside of music</p>

Appendix A

Basic String Instrumental Technique

Technique Category	Violin/Viola	Cello	Bass
Posture	<p>Instrument is held level to the ground (or angled upwards slightly). Instrument is supported by head and jaw and resting on collarbone without compromising angle of head in a normal sitting/standing posture. Instrument is pointed roughly at a 45 degree angle from center line of body. Shoulders, wrist, and neck are generally relaxed and free of tension. Wrist is not bent inward to support the violin, nor hyper-extended in the opposite direction. Hand placement in 1st position has the thumb at the 1st finger tape and the 1st finger contacting the top of the fingerboard at the point where the finger meets the palm. Left elbow is directly below instrument in 1st position and makes an even plane between the scroll and the nose.</p>	<p>Instrument is held securely between both legs, with the endpin on the floor. The body of the cello is contacting the player in the middle of the sternum and the C peg is located behind the left ear. Left elbow is elevated so that the wrist remains straight and relaxed. Thumb contacts the back of the neck opposite the fingerboard right across from where the 2nd finger is placed. Hand shape is rounded as if holding a soda can or ball</p>	<p>Whether sitting on an elevated stool or standing, the left side bout of the instrument should rest against the stomach. End pin is extended so that the nut is around forehead level when standing. Left elbow is elevated so that the wrist remains straight and relaxed. Thumb contacts the back of the neck opposite the fingerboard right across from where the 2nd finger is placed. Hand shape is rounded as if holding a soda can or ball</p>
Bow Hold	<p>Bow hold (French Grip) is relaxed and balanced. Thumb is directly across from the middle finger. Thumb is bent so that the knuckle sticks out, and is pointed upwards pushing on the underside of the stick, and resting against the thumb rest. It should not sit inside the U-shaped crook of the frog. Middle fingers are together and draped far enough over the stick so that the thumbnail would fall into the first crease of middle finger if bow stick was absent. Pointer finger is relaxed and not grabbing, able to slide on the surface of the stick. Hand is rounded as if a ping pong ball could fit into the palm. Pinky should sit lightly on top of the bow stick</p>	<p>Bow hold (French Grip) is relaxed and balanced. Thumb is directly across from the middle finger. Thumb is bent so that the knuckle sticks out, and is pointed upwards pushing on the underside of the stick, and resting against the thumb rest. It should not sit inside the U-shaped crook of the frog. Middle fingers are together and draped far enough over the stick so that the thumbnail would fall into the first crease of middle finger if bow stick was absent. Pointer finger is relaxed and not grabbing, able to slide on the surface of the stick. Hand is rounded as if a ping pong ball could fit into the palm. Pinky should drape over the top of the bow stick</p>	<p>French bow grip is relaxed and balanced. Thumb is directly across from the middle finger. Thumb is bent so that the knuckle sticks out, and is pointed upwards pushing on the underside of the stick, and resting against the thumb rest. It should not sit inside the U-shaped crook of the frog. Middle fingers are together and draped far enough over the stick so that the thumbnail would fall into the first crease of middle finger if bow stick was absent. Pointer finger is relaxed and not grabbing, able to slide on the surface of the stick. Hand is rounded as if a ping pong ball could fit into the palm. Pinky should drape over the top of the bow stick.</p>

			German bow grip. Requires a German bow. Frog rests against palm, thumb goes on top of the bow stick, pointer and middle finger are curved and rest against side of the bow, ring finger floats, pinky contacts the ferrule.
Left Hand Finger Technique	Fingertips contact the string and push down firmly enough to reach the fingerboard surface. Both knuckles are not collapsed and resemble a tabletop in the middle. Thumb is not squeezing the side of the neck, and is positioned by the first fingertip. Hand shape is rounded, flexible, and balanced between the first and fourth finger.	Fingertips contact the string and push down firmly enough to reach the fingerboard. Pinky finger is angled towards the bridge. Hand is open and relaxed, and knuckles are curved, as if holding a soda can or ball. Thumb is lightly contacting the back of the cello across from the 2 nd finger. Hand is rounded, flexible, and balanced between the first and fourth finger.	Fingertips contact the string and push down firmly enough to reach the fingerboard. Pinky finger is angled towards the bridge. Hand is open and relaxed, and knuckles are curved, as if holding a soda can or ball. Thumb is lightly contacting the back of the bass across from the 2 nd finger. Hand is rounded, flexible, and balanced between the first and fourth finger.
Bow Technique	Bow is kept primarily parallel to the bridge. Sounding-point resides primarily halfway between the edge of the fingerboard and bridge. Right arm for extends from elbow in the upper half of the bow, opening and closing like a book. In the lower half, the arm is propelled by the elbow and bicep/tricep area. When crossing strings, wrist, forearm, elbow and upper arm move as a unit, like an elevator changing floors so that the basic bow stroke motion remains consistent on all strings.	Bow is kept primarily parallel to the bridge. Sounding-point resides primarily halfway between the edge of the fingerboard and bridge. Right arm for extends from elbow in the upper half of the bow, opening and closing like a book. In the lower half, the arm is propelled by the elbow and bicep/tricep area. When crossing strings, wrist, forearm, elbow and upper arm move as a unit, like an elevator changing floors so that the basic bow stroke motion remains consistent on all strings.	Bow is kept primarily parallel to the bridge. Sounding-point resides primarily halfway between the edge of the fingerboard and bridge. Right arm for bassists is nearly straight, swings like a pendulum. When crossing strings, wrist, forearm, elbow and upper arm move as a unit, like an elevator changing floors so that the basic bow stroke motion remains consistent on all strings.

Appendix B

Suggested Instrumental Techniques by Level in Relation to the Standards

TECHNIQUE	NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12
Bow Strokes	<ul style="list-style-type: none"> -Detache -Legato -Staccato/Martele -Bow Lifts 	<p>Mastery of Novice plus</p> <ul style="list-style-type: none"> -Slurred bowings -Hooked Bowings -Spiccato -Flautando/Ponticello 	<p>Mastery of Novice and Intermediate plus</p> <ul style="list-style-type: none"> -Portato 	<p>Mastery of Novice, Intermediate and Proficient plus</p> <ul style="list-style-type: none"> -Sautille -Ricochet
Left Hand Finger Patterns	<p>Violin/Viola- Basic Hand position (1, High 2, 3, 4th Finger)</p> <p>Cello- Basic Hand Position (1, 3, 4)</p> <p>Bass- Basic Hand Position (1, 2, 4)</p>	<p>Mastery of Novice plus</p> <p>Harmonics on all instruments</p> <p>Violin/Viola- Low 2nd finger, Low 1st finger, High 3rd Finger, Low 4th Finger</p> <p>Cello- Low 1st fingers, Extended position for cello: 2nd finger stretches to where the 3rd finger is normally placed. thumb moves behind new 2nd finger placement.</p> <p>Bass-Finger Extensions</p>	<p>Mastery of Novice and Intermediate plus</p> <p>Chromatic Scale Fingerings and double stop finger patterns on All Instruments,</p> <p>Violin/Viola-Finger extensions, irregular finger patterns in higher positions</p> <p>Cello and Bass Thumb Position: Thumb barred across fingerboard</p>	<p>Mastery of Novice, Intermediate and Proficient plus</p> <p>Violin/Viola- Double, triple, quadruple stop finger patterns. Large extensions up to 10ths</p> <p>Cello- Double, triple, quadruple stop finger patterns, Big extensions that include the thumb (e.g. octaves)</p>
Shifting	<p>ALL INSTRUMENTS</p> <p>The entire hand moves together as a unit, and hand shape integrity is maintained from first position through the upper positions. Motion is smooth, and uninterrupted from location to location. Finger pressure is relieved upon shifting and</p>	<p>Violins/Viola- Up to 3rd Position and the 1st natural harmonic.</p> <p>Cello- up to 3rd and 4th Position and 1st natural harmonic</p> <p>Bass -from half position to 5th position and 1st natural harmonic</p>	<p>Mastery of Intermediate plus</p> <p>Violin/Viola- Half position through 6th position</p> <p>Cello half position, 5th-7th position, and the start of thumb position</p>	<p>Mastery of all positions</p>

	reapplied on the new note unless the portamento is intended to be heard. Thumb begins to come around the neck for violin/viola 6 th position and above, and cello/bass 5 th position and above. Fingers are closer together the higher up the neck traveled.		Bass 6 th and 7 th position and the start of thumb position	
Vibrato	<p>ALL INSTRUMENTS:</p> <p>Vibrato should be loose and relaxed. Wrist, forearm, and knuckle joint all contribute to the motion.</p> <p>Violin/Viola: Starting from the intended pitch frequency, the pitch gets primarily bent backwards towards the scroll of the instrument with a tiny bit of upward pitch bend. Arm vibrato from the forearm impulse, wrist vibrato, and knuckle flexibility play a role in the vibrato tone. Vibrato should move in the direction of the fingerboard/strings/neck, akin to shaking an egg shaker.</p> <p>Cello/Bass. Starting from the intended pitch frequency, the pitch gets primarily bent backwards towards the scroll of the instrument with a tiny bit of upward pitch bend. Forearm motion is akin to shaking a soda can, wrist rocks back and forth towards the scroll. Knuckle flexibility also plays a role. Vibrato should move in the direction of the fingerboard/strings/neck</p>	Vibrato impulse is learned and practiced. Utilized especially on long held notes, and easier fingers (2 nd or 3 rd finger)	<p>Mastery of Intermediate plus</p> <p>Vibrato is comfortable on all fingers.</p> <p>Factors of Speed and width of vibrato for expressive quality is introduced.</p>	<p>Mastery of Intermediate and Proficient plus</p> <p>Student is able to control the speed and width of vibrato in any capacity to express the mood/context of the music.</p>

Appendix C

Suggested Literacy Milestones by Level in Relation to the Standards

TECHNIQUE/SKILL	NOVICE Elementary	INTERMEDIATE Middle	PROFICIENT High, Gr 9-10	ACCOMPLISHED High, Gr 11-12
Rhythms	<ul style="list-style-type: none"> -Quarter Notes/Quarter Rests -Paired 8th notes -Half Notes/Half Rests -Whole Notes/Whole Rests 	Mastery of Novice plus -8 th Notes/8 th Rests -16 th notes, 16 th rests -Augmentation Dot applied to half, quarter notes -8 th note triplets	Mastery of Novice and Intermediate plus -Syncopations -Dotted 8 th notes -Quarter note triplets -1 beat groupings of notes greater than 4 (quintuplets, sextuplets etc.)	Mastery of Novice, Intermediate and Proficient plus -Polyrhythms -32 nd notes
Time Signatures	4/4, 2/4	Mastery of Novice plus -3/4, 6/8,	Mastery of Novice and Intermediate plus -Changing time signatures -Cut time 2/2 -12/8, 9/8, 3/8	Mastery of Novice, Intermediate and Proficient plus -Any time signature -Irregular groupings of subdivisions (e.g. 7/8 2+2+3)
Pitches and Key Areas	D Major- One Octave (Possible A major for Violin only groups)	Mastery of Novice plus D major-2 Octaves G major-2 Octaves C major-2 Octaves A major- 2 Octaves D minor- 2 Octaves	Mastery of Novice and Intermediate plus Relative minor keys of all listed scales E major- 2 Octaves F major- 2 Octaves Bb Major- 2 Octaves Eb Major 2 Octaves Ab Major 2 Octaves	Mastery of Novice, Intermediate and Proficient plus 3 Octaves, All key areas major and minor

Clefs	Violin-Treble Viola-Alto Cello/Bass-Bass	Violin-Treble Viola-Alto Cello/Bass-Bass	Violin-Treble Viola-Alto and Treble Cello/Bass-Bass and Tenor	Violin-Treble Viola-Alto and Treble Cello/Bass-Bass, Tenor, and Treble
Accidentals	Sharps, flats, naturals	Sharps, flats, naturals	Sharps, flats, naturals, double sharps, double flats	Sharps, flats, naturals, double sharps, double flats
Dynamic Markings	Forte, piano	Mastery of Novice plus Mezzo forte, mezzo piano, crescendo, decrescendo	Mastery of Novice and Intermediate plus fortissimo, pianissimo,	Mastery of all dynamic markings
Articulations	Staccato, ties	Mastery of Novice plus Slurs, accents, sforzando, tenuto, fermata	Mastery of Novice and Intermediate plus Carrot accents, grace notes, appoggiatura, portamento Interpretation of articulation (e.g. staccato, slur, tenuto, grace note) markings based on stylistic/genre context	Mastery of all articulations, informed by style/genre/context

Appendix D

Glossary of Music Terminology

The music terms defined in this section include only those terms that are underlined in the standards. The definitions explain the context or point of view, from the perspective of the artistic discipline, regarding the use of terms within the standards. The definitions included here are not meant to be an exhaustive list or used as curriculum.

The following defined terms are commonly accepted definitions provided by the National Coalition for Core Arts:

<https://www.nationalartsstandards.org/content/glossary>.

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

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

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.

analysis: (See [analyze](#))

analyze: Examine in detail the structure and context of the music.

arrangement: Setting or adaptation of an existing musical composition.

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).

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

beat: Underlying steady pulse present in most music.

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

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

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

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

composer: One who creates music compositions.

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

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

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

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

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

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

- **context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.
- **context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.
- **context, personal:** Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and preferences.
- **context, societal:** Surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

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

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

criteria: Guidelines used to judge the quality of a student's performance (See [rubric](#)).

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

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

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

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

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

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

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

dynamics: Level or range of loudness of a sound or sounds.

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

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.

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

expression: Feeling conveyed through music.

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

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

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

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

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

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

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

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

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

harmonic sequences: Series of two or more chords commonly used to support melody(ies).

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

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.

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

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

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

improvisation: Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

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.

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

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

melodic pattern: Grouping, generally brief, of tones or pitches.

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

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

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

motive (motif): Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

movement: Act of moving in non-locomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

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

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

musical idea: Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

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

notation: Visual representation of musical sounds.

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

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.

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

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

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

piece: General, 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).

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

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

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

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

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

respond: Understand and evaluate how the arts convey meaning.

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

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

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

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

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

score: Written notation of an entire music composition.

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

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

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

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

setting of the text: Musical treatment of text as presented in the music.

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

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

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

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.

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.

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

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.

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.

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

tension and 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](#)).

theoretical: (See [fundamentals of music theory](#)).

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

tonality: Tonic or key tone around which a piece of music is centered, such as major or minor.

unity: Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See [variety](#)).

variety: Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (See [unity](#)).

venue: Physical setting in which a musical event takes place.