

# **North Carolina Standard Course of Study 2024 Vocal & Instrumental Music Standards Unpacking**

## **Intermediate Proficiency Level**

The 2024 North Carolina Standard Course of Study for music is intended to provide a Comprehensive Arts Education while developing students as artists. The abilities to create, present, respond to, and make connections with music build competence by expanding foundational knowledge and skills within each grade band and proficiency level. The standards are organized within the four artistic practices of Connect, Create, Present, and Respond, which are supported by the National Arts Education Standards created by the National Coalition for Arts Standards.

Vocal and Instrumental Music standards are proficiency-based instead of being grade-based. For more information on the arts education proficiency levels, please see the [Course Manual](#). For assistance in implementing the VIM Standards into courses, please review the VIMplementation Professional Development in the [PD Catalog](#) and visit the VIMplementation Guide at [go.ncdpi.gov/VIMplementation-Guide](http://go.ncdpi.gov/VIMplementation-Guide).

Intermediate Vocal and Instrumental standards are designed for those students who have **achieved developing level standards** for Vocal and Instrumental Music education.

The standards and objectives are written in such a way that they can be achieved by middle school students who are taught by a licensed music educator for at least 90 minutes per week, using middle school musical literature. Students at the high school level will have courses that meet for as long as other high school courses meet and are also taught by a licensed music educator. Credit earned from middle and high school courses meeting these minimums satisfies the Arts Education Graduation requirement and applies toward the Arts Education Diploma Endorsement. Courses that do not meet these minimums are not designed to build proficiency and are often used to spark interest in more intensive proficiency-based study later in a student's education.

The North Carolina music Standards maintain the respect for local control of each Public School Unit (PSU). These standards and objectives are not intended to be the curriculum, nor do they indicate the whole of a curriculum which will be written by a PSU or school. The standards for this course have been developed to serve as the framework which will guide each PSU in the development of the curriculum for K-12 music programs, and the proficiency level objectives show the minimum student outcomes for each skill.

## **Table of Contents**

[North Carolina Standard Course of Study 2024 Vocal & Instrumental Music Standards Unpacking](#)  
[Intermediate Proficiency Level](#)

[Connect - Explore and relate artistic ideas and works to past, present, and future societies and cultures.](#)

I.CN.1.1 Explain how musicians, trends, and styles are impacted by societal, cultural, and historical events

I.CN.1.2 Apply skills and knowledge gained from other content areas or personal experiences to solve musical challenges.

I.CN.1.3 Identify effective strategies for recognizing and preventing physical and psychological health issues that affect musicians.

I.CN.2.1 Compare the advantages and disadvantages of exploring music as a vocational, educational, or professional choice.

I.CN.2.2 Analyze the impact of contemporary media on the creation, notation, and production of music.

Create - Create and adapt new artistic ideas and work individually or collaboratively.

I.CR.1.1 Improvise on an existing melody.

I.CR.1.2 Compose an original countermelody or harmonic accompaniment for given melodies using an appropriate standard notation system.

I.CR.2.1 Arrange an existing piece of music for an ensemble of 2-3 parts.

I.CR.2.2 Evaluate the ethics of making, producing, and distributing original, transcribed, and arranged music.

Present - Present, perform, produce, and develop artistic ideas and works.

I.PR.1.1 Set personal goals for improving music performance based on feedback.

I.PR.1.2 Demonstrate appropriate musical technique consistently without support.

I.PR.1.3 Sing or play audiated rhythmic/melodic patterns or intervals in tune.

I.PR.1.4 Sight-read countermelodies or rhythmic/harmonic accompaniments.

I.PR.1.5 Sing or play chromatic, major, or minor scales with simple key changes, triplets, and ties across the bar line in a variety of meters, including 2/2 and simple meter changes in homophonic or polyphonic repertoire.

I.PR.1.6 Demonstrate the meaning of music symbols, terminology, and gestures of a conductor when applicable, in the performance of tempos, forms, articulations, and dynamics found in intermediate repertoire.

I.PR.2.1 Justify chosen musical programming for a specified audience.

I.PR.2.2 Identify personal goals to improve active listening and etiquette appropriate in various music performances.

I.PR.2.3 Identify components and practices necessary to facilitate an effective performance.

Respond - Analyze and evaluate how the arts communicate.

I.RE.1.1 Analyze how tempo changes and form are used to structure compositions.

I.RE.1.2 Describe how the musician's intent impacts how an audience interprets music.

I.RE.2.1 Explain how personal preferences impact the ability to view musical works objectively.

I.RE.2.2 Critique musical performances, compositions, arrangements, and improvisations, generating suggestions for improvement.

## **Connect - Explore and relate artistic ideas and works to past, present, and future societies and cultures.**

CN.1 Relate musical ideas and works with personal, societal, cultural, historical, and daily life contexts, including diverse and marginalized groups.

CN.2 Explore advancements in the field of music.

# I.CN.1.1 Explain how musicians, trends, and styles are impacted by societal, cultural, and historical events

## Glossary

- Cultural - 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.<sup>17</sup>
- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Historical Period - The historical period focuses on when the dance was made. The relevant developments in that era may influence the dance.<sup>11</sup>
- Societal - An enduring and cooperating social group whose members have developed organized patterns of relationships through interaction with one another; a community, nation, or broad grouping of people having common traditions, institutions, and collective activities and interests.<sup>14</sup>
- Styles - Specific movement characteristics, qualities, or principles that give it distinctive identity; style may also refer to the unique artistic choices of a particular [artist].<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified the influences and contributions the music of **North Carolina and the United States** has had on the broader music community and now they are explaining how musicians, trends, and styles are **impacted by societal, cultural, and historical events**. In the next level they will analyze the **development of music** throughout historical time periods.

## Enduring Understanding

A musician's perception of events, cultures, and society shape the creation of techniques, tonalities, styles, and genres; equally worthy of study, expression, and celebration.

## Knowledge

To master this objective, students need to KNOW:

- Examples of musicians, musical trends, and musical styles who have been impacted by societal events
- Examples of musicians, musical trends, and musical styles who have been impacted by cultural events
- Examples of musicians, musical trends, and musical styles who have been impacted by historical events

## Skills

To master this objective, students will need to be SKILLED at:

- Describing the multitude of ways events impact musicians, trends, and styles
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- This objective becomes most meaningful to students when it is taught in context, even if it is ultimately assessed through isolated exercises. Use CN.1.1 (music across historical time periods) to guide the selection of genre, style, tradition, or geographic region for repertoire. This contextual lens can enrich instruction on technique (PR.1.2), varied repertoire (PR.1.5), and form and expression (PR.1.6), helping students make deeper, more meaningful connections across performance objectives
- Some students may not realize how many childhood songs are music born out of historical events. For example, *Ring Around the Rosy* and the Plague
- Some students may not realize how many folk/historical songs are actually documentation from actual events
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “musicians, trends, and styles” all three must be considered
- Since this objective has the language “societal, cultural, and historical” all three types of events must be considered

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class with Intermediate, Accomplished, and Advanced students, differentiation should focus on how students analyze and reflect on the historical and societal context of shared repertoire, rather than assigning different works. All students perform the same music, but they engage with different standards-aligned questions that match their readiness and depth of understanding. This approach maintains a unified ensemble experience while allowing students to build meaningful, standards-based connections between

the music they perform and the historical forces that shaped it.

- Repertoire should be intentionally selected for its connection to historical events, time periods, or global influence—for example:
  - A piece written in response to a major historical event (e.g., war, civil rights movement)
  - A work representative of a particular musical era (e.g., Romantic, Modern)
  - A composition that shows the global spread of a style (e.g., jazz, reggae, K-pop, film music)
- Reflection and analysis can then be scaffolded as follows for the same musical prompt:
  - **Intermediate students: Explain how a societal, cultural, or historical event influenced the creation or message of the music.**
    - **Prompt example: What events or conditions may have inspired this composer? How does the music reflect that?**
  - Accomplished students: Analyze how the music reflects its time period and contributes to the development of style or genre.
    - Prompt example: What stylistic features in this piece reflect its historical period? How does it relate to music that came before or after?
  - Advanced students: Analyze how global expansion from the 19th century onward has impacted this music's style or influence—and how that continues into the present or future.
    - Prompt example: How does this piece show the global spread of musical ideas? How might it influence or connect to modern artists or trends?
- Practical classroom strategies include:
  - Bell ringers or journals with leveled prompts about the same work
  - Group discussions where students respond from different levels of inquiry
  - Listening guides or score study tools with tiered reflection questions
  - Research extensions or creative responses that deepen engagement by level
- Provide graphic organizers, sentence stems, and word banks to guide descriptions, which can be either verbal or written in reflection journals
- Monitor individual students' ability to explain how musicians, trends, and styles are impacted by societal, cultural, and historical events through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Folk Music
- Children's songs with a dark twist
- World War II and the music of the 40s
- American Pop and Country Music after September 11, 2021
- Nationalist Music and music for propaganda during times of war in various countries.
- Sea Shanties and work songs
- Music that is no longer appropriate and WHY.

- Music for study vs. music for performance - and the nuances that outline that.

# I.CN.1.2 Apply skills and knowledge gained from other content areas or personal experiences to solve musical challenges.

## Glossary

- Apply -
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how **music skills and processes** can be applied to solve a variety of musical problems and now they are applying skills and knowledge gained from other **content areas or personal experiences** to solve musical challenges. In the next level they will evaluate how skills honed in music **strengthen work in other academic or professional areas**.

## Enduring Understanding

Music skills are transferable, enhancing performance and adaptability across diverse settings and disciplines.

## Knowledge

To master this objective, students need to KNOW:

- How to apply skills and knowledge to musical challenges

## Skills

To master this objective, students will need to be SKILLED at:

- Putting outside skills and knowledge into action to solve musical problems
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Solutions in Music studies are not limited to the knowledge gained within learning to sing or

play an instrument. Knowledge gained through other content areas and through personal experience can be used to guide choices and devise solutions for problems that may arise

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “skills and knowledge” both must be considered
- Since this objective has the language “other content areas or personal experiences” either may be drawn from

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled reflection tasks that help students recognize that musical thinking is interconnected with other areas of learning. This approach supports standards-based learning within a unified ensemble experience:
  - Repertoire should be intentionally selected to highlight connections to other content areas, as outlined in CN.1.2. Examples include:
    - “Shenandoah” – Emotion, breath control, phrasing (ties to poetry, storytelling, geography)
    - “Chorale and Shaker Dance” – Layered texture, balance, ensemble thinking (math, history, collaboration)
    - Film music – Emotion, mood shifts, story arcs
    - Marches or overtures – Form, discipline, physical control (PE, math, military history)
    - Jazz/funk pieces – Improv, structure within freedom (math, cultural history, entrepreneurship)
  - After rehearsing, students reflect on their musical practice. Intermediate students are focused on applying what has been learned elsewhere to solve music problems, accomplished students are evaluating how music strengthens their work in other fields, and advanced students are examining mutual, embedded connections between music and other disciplines. Examples might include:
    - **Intermediate students:** “What strategies from another class (like ELA, Math, or PE) help you solve a challenge in this music? How?” or “How did your personal experience (sports, dance, acting, etc.) help you interpret this section?”
    - Accomplished students: “What skills you use in this music rehearsal help you succeed in other classes or real-world settings?” or “How does what we’re doing musically build collaboration, focus, or creative thinking in other areas?”
    - Advanced students: “How is this piece itself a product of multiple disciplines? What roles do history, math, physics, and literature play in how we perform it?” or “Why does music require interdisciplinary thinking, and how might that apply to careers outside of music?”

- Practical strategies include:
  - Bell ringers, listening journals, or score-based responses tailored to each level
  - Class discussions that allow students to share insights based on their objective
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations, which can be either verbal or written in reflection journals
- Monitor individual students' ability to explain how music skills and processes can be applied to solve a variety of musical problems through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- History / Political Science - perspectives, relating to key events
- Physical Science - physics of sound and vibration, effects of temperature on sound and materials (i.e., expansion/contraction of wood or metal affecting intonation)
- Biology/Health - physical devices used for producing vocals, breathing and breath control, motor coordination, hearing, etc.

# I.CN.1.3 Identify effective strategies for recognizing and preventing physical and psychological health issues that affect musicians.

## Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **identified activities** that could cause physical and psychological health issues for musicians and now they are **identifying effective strategies** for recognizing and preventing physical and psychological health issues that affect musicians. In the next level they will **implement effective strategies** for preventing, managing, and overcoming physical and psychological health issues that affect musicians.

## Enduring Understanding

Cultivating healthy physical and psychological habits is imperative to be successful and fulfilled in music.

## Knowledge

To master this objective, students need to KNOW:

- How to recognize physical health risks for musicians (e.g., poor posture, repetitive strain, hearing damage, and hygiene concerns when sharing instruments)
- How to recognize psychological health risks for musicians (e.g., performance anxiety, perfectionism, and mental fatigue)
- Preventive habits that support physical wellness (e.g., proper alignment, warm-ups, volume control, and safe instrument-sharing practices)
- Preventive strategies that support psychological wellness (e.g., building confidence, managing nerves, and setting healthy expectations)

## Skills

To master this objective, students will need to be SKILLED at:

- Recognizing, listing, or naming strategies to recognize health issues and what steps should be taken to prevent or correct them
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student

work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- This is all about building awareness, not diagnosing anything – that's a job for trained health professionals. Our role is to help students recognize when something might be off and know who the right experts are to turn to if concerns come up. Empowering students with this knowledge supports their wellness journey while respecting professional boundaries
- While the objective language references *health issues*, it's important to reframe instruction around positive wellness habits that support a joyful, sustainable music-making journey. Rather than focusing solely on injury or anxiety, daily classroom practices should emphasize healthy posture, mindful practice, emotional self-awareness, and ensemble care. Reinforcing these habits helps students understand that taking care of their body and mind is an essential part of being a musician – and lays the foundation for a happy, healthy, and fulfilling lifelong relationship with music
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “recognizing and preventing” both must be identified
- Since this objective has the language “physical and psychological” both must be considered

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled reflection tasks that help students build healthy habits to take care of their body and mind:
  - Prepare student-appropriate definitions and examples of physical and psychological health issues for musicians at this level
  - While all students perform the same pieces, their reflection and contextual learning tasks differ. Intermediate students name a wellness strategy they used or saw modeled, Accomplished students describe a time they applied it and how it helped, and Advanced students reflect on two options they've tried and evaluate which worked better and why:
    - **Intermediate students: name and recognize basic strategies**
      - **Prompt example: What can you do to avoid performance anxiety? Why is posture important for physical wellness?**
    - Accomplished students: use strategies consistently and with intention
      - Prompt example: What strategies do you use before a concert to stay focused? How do you respond when you notice tension while playing?
    - Advanced students: evaluate different approaches, considering varying contexts
      - Prompt example: Which warm-up technique works best before a long

rehearsal – and why? When is deep breathing more effective than positive self-talk?

- Practical strategies include:
  - Bell ringers, listening journals, or score-based responses tailored to each level
  - Class discussions that allow students to share insights based on their objective
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations, which can be either verbal or written in reflection journals
- Monitor individual students' ability to identify effective strategies for recognizing and preventing physical and psychological health issues through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Methods of holding performance posture safely
- Tension and relaxation methods for pre-performances
- Breathing exercises
- Stretching and joint relaxation
- Bowing exercises
- Review of instrument positioning, including hand/wrist positioning
- Meditation methods
- Performance visualization

# I.CN.2.1 Compare the advantages and disadvantages of exploring music as a vocational, educational, or professional choice.

## Glossary

- Compare -
- Professional - Participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs, having a particular profession as a permanent career, engaged in by persons receiving financial return.<sup>14</sup>
- Vocational - The workforce aspects and contexts of media arts.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified music skills, characteristics, and behaviors needed to **create, produce, design, and market** music and now they are comparing the advantages and disadvantages of exploring **music as a vocational, educational, or professional choice**. In the next level they will compare the **differing requirements** necessary to pursue various careers in music.

## Enduring Understanding

The roles, skills, and behaviors of a musician are necessary for success in both artistic and other professions.

## Knowledge

To master this objective, students need to KNOW:

- Pros and cons of being a professional musician
- Pros and cons of studying music in post-secondary institutions
- Pros and cons of being an amateur musician

## Skills

To master this objective, students will need to be SKILLED at:

- Identifying similarities and differences in post-secondary music-related options
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills

listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Encourage students to explore the financial costs, personal benefits, and varying compensation across different areas of the music field. While many music educators hope to see more students pursue careers in music, it's ultimately up to each individual to decide whether a path in music aligns with their goals, values, and long-term fulfillment
- Sharing your own journey to becoming a music educator can be a powerful teaching tool. When students hear how you discovered your path, explored your options, and made decisions about training, schools, and career goals, it brings the process to life. Your story can spark curiosity, normalize uncertainty, and help students see that there are many valid ways to pursue a future in music
- Music careers could include public school music teacher, music studio teacher, busking, musical theatre, studio artist, being internet famous, recording studio technician, talent agent, etc.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “advantages and disadvantages” both must be considered
- Since this objective has the language “vocational, educational, or professional” any of these choices may be considered

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled reflection tasks that help students build awareness of the roles, skills, and behaviors of a musician that are necessary for success in both artistic and other professions:
  - While all students perform the same pieces, their reflection and contextual learning tasks differ. These objectives move from *Should I pursue music?* → *What kind of music career fits me best?* → *How do I get there, and what's my plan?*:
    - **Intermediate introduces students to the pros and cons of choosing music as a career path – vocational, educational, or professional. This is a big-picture comparison that helps students weigh the idea of a music career in general.**
      - **Example prompt: “What are some advantages and disadvantages of choosing a career in music? How might it compare to another career you’re considering?”**
    - Accomplished moves into differentiating between career paths, asking students to compare what different roles in music require – such as performer vs. teacher

vs. engineer – including time, education, skill set, and lifestyle.

- Example prompt: “Pick two music careers you’re curious about. How are they similar or different in terms of training, time commitment, and long-term opportunities?”
- Advanced takes it a step further, requiring students to identify a specific career goal in music and map out the training, skills, and action plan needed to pursue it successfully.
  - Example prompt: “What music career are you most interested in? What training or experiences would help you get there, and what steps can you take now to begin preparing?”
- Practical strategies include:
  - Bell ringers, listening journals, or score-based responses tailored to each level
  - Class discussions that allow students to share insights based on their objective
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations, which can be either verbal or written in reflection journals
- Monitor individual students’ ability to compare the advantages and disadvantages of exploring music as a vocational, educational, or professional choice through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Careers in music that require various levels of education:
  - Certification
  - 2-yr Assoc.
  - 4-r degree
  - Masters
  - Doctorate
- What is the difference between those levels of programs and the job outcome associated with each level?
- How much time is required for each type of program?
- Does the average pay of the career offset the cost of the academic/equipment requirements?

## I.CN.2.2 **Analyze** the impact of contemporary media on the creation, notation, and production of music.

### Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.<sup>22</sup>
- Media - The various commercial and informational channels and forums for media artworks, such as T.V., radio, internet, fine arts, non-profit, communications, etc.<sup>29</sup>
- 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;<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified how various tools, innovations, and processes **influence the development of music**. and now they are analyzing the **impact of contemporary media** on the creation, notation, and production of music. In the next level they will analyze how **extended techniques, technological developments, and new media** impact the field of music.

### Enduring Understanding

The advancement of music depends on musicians who use innovative tools, technologies, and approaches.

### Knowledge

To master this objective, students need to KNOW:

- How contemporary media impacts the creation of music (i.e. track-sharing sites, collaborative cloud-based notation platforms, etc)
- How contemporary media impacts the notation of music (i.e. chord and tablature sharing websites, score sharing sites like musescore or noteflight, collaborative notation systems like noteflight or flat.io, etc)
- How contemporary media impacts the production of music (i.e. “cloud-based sharing sites,” etc)

### Skills

To master this objective, students will need to be SKILLED at:

- Identify and examine how innovative tools and ideas impact musical works
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Innovation in music is nothing new – it's the heartbeat of how the field evolves. A standardized musical notation system was once revolutionary. Microphones redefined performance. Saxophones were once a bold new addition to the orchestra. Extended techniques like playing behind the bridge, beatboxing into a flute, or singing while playing were once considered cutting-edge. Today, responsive music technology carries that same spirit forward: tools that listen to student performances and provide real-time feedback on pitch, rhythm, tone, or accuracy are shaping the next generation of musicians. Exploring these tools alongside historical innovations helps students recognize that music is a living, evolving art – and they're part of its next chapter
- As technology evolves, so does the way we interact with music. Not long ago, people bought CDs or downloaded songs – now, music is streamed instantly through subscription services, transforming how it's consumed, created, shared, and experienced, opening up new possibilities for artists and audiences. It's reasonable to assume that future innovations will continue to reshape how music is developed and delivered
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “creation, notation, and production” all three must be considered

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled reflection tasks that help students understand that the advancement of music depends on musicians who use innovative tools, technologies, and approaches:
  - Select appropriate musical works for this discussion. Identify the innovative tools and ideas featured in the pieces or rehearsal strategies
  - While all students perform the same pieces, their reflection and contextual learning tasks differ. Students move from analyzing direct media impacts on music-making to a wider analysis of techniques and tech shaping the field, culminating in understanding how innovations create new pathways and opportunities in music careers and life:

- **Intermediate: Focuses on how contemporary media affects music creation, notation, and production. This level is about understanding concrete changes in the musical process brought on by current media technologies**
  - Example prompt: “How has modern media (like digital recording or social platforms) changed the way music is made or shared? Can you give examples from music you know?”
- Accomplished: Broadens the lens to include extended playing techniques, technological developments, and new media, analyzing their impact on the music field as a whole. This requires deeper awareness of both performance and industry shifts
  - Example prompt: “What are some extended techniques or technologies you’ve encountered, and how have they changed musical performance or composition? How does social media or streaming influence musicians and their work?”
- Advanced: Moves into analyzing how innovations expand career, business, and life opportunities in music, highlighting the bigger picture and future possibilities for musicians beyond just creating or performing music
  - Example prompt: “In what ways do new music tools and innovations open up careers or business opportunities? How might these changes affect a musician’s life beyond performing or composing?”
- Practical strategies include:
  - Bell ringers, listening journals, or score-based responses tailored to each level
  - Class discussions that allow students to share insights based on their objective
- Provide graphic organizers, sentence stems, and picture/word banks to guide explanations, which can be either verbal or written in reflection journals
- Monitor individual students’ ability to analyze the impact of contemporary media on the creation, notation, and production of music through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Categories (traditional, legacy, analogue, practical, digital, modern, period, genre)
- Significance of particular tools or processes to the world of music
- The connection between necessity, creative improvisation, and innovation
- Innovations in the range of music areas: digital recording, digital editing/manipulation, streaming services, studios, marketing, publication, performance venues, etc.
- Groups or types of music programs using innovative tools and processes (school vs community vs professional, etc.)
- Access to / challenges innovative tools (cost, availability, training)
- Benefits to innovative tools and processes
- Compare and contrast practical vs digital applications

- Compare and contract legacy vs modern equipment

# **Create - Create and adapt new artistic ideas and work individually or collaboratively.**

CR.1 Create original musical ideas and works, independently and collaboratively.

CR.2 Adapt musical ideas and works, and those of peers and other artists, independently and collaboratively.

## I.CR.1.1 Improvise on an existing melody.

### Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.<sup>14</sup>
- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students improvised short **melodic phrases** and now they are improvising **on an existing melody**. In the next level they will improvise melodies in **various keys**.

### Enduring Understanding

Exploration, experimentation, and improvisation deepens the ability of musicians to develop their creative aesthetic

### Knowledge

To master this objective, students need to KNOW:

- A variety of simple existing melodies
- Processes for improvising on existing melodies

### Skills

To master this objective, students will need to be SKILLED at:

- Spontaneously inventing variations of an existing melody

### Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

### Key Insights

- Getting students to feel safe within their classroom and with their classmates will be key to

achieving this objective. Some students will feel comfortable right away, and some will struggle. Make sure guidelines for respect and a positive mistake culture are set and adhered to

- Incorporating improvisation into daily routines and warmups helps students become more comfortable with spontaneous musical ideation—removing the pressure often associated with the word “improv.” Framing improvisation as simply “musical thinking in the moment” makes it more approachable and encourages risk-taking. Quick, structured warmups (e.g., echo patterns, call-and-response, question/answer phrases) using limited rhythms or pitches can easily be embedded into class time. Making improvisation a regular, low-stakes part of rehearsal builds creative fluency, listening skills, and expressive confidence across all performance levels. See [go.ncdpi.gov/VIM-CR](http://go.ncdpi.gov/VIM-CR) for more easy ways to incorporate standards-aligned improvisation and composition into ensemble classrooms
- This objective can often serve as a springboard for more formal composition in CR.1.2
- Improvisation deepens individual connection to and creation of music through experimentation and exploration. Improvisation is not a skill that comes natural to all musicians. Using an existing tune helps students find a baseline to begin their exploration and experimentation, providing them with comfort and security in their attempts

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students in developing improvisational fluency and expressive confidence:
  - Select a shared melodic line from current repertoire, warm-ups, or a culturally relevant tune (e.g., folk song, chorale melody, jazz head) as a foundation for scaffolded improvisation.
  - All students begin with the same melodic source, but their improvisational tasks are leveled to reflect increasing independence, fluency in key areas, and responsiveness to harmonic context:
    - **Intermediate: Improvise changes of melodic rhythm, articulation, or contour while staying within the original key**
      - *Example prompt:* “Take this melody and make it your own—try changing the rhythm, adding embellishments, or altering the dynamics.”
    - Accomplished: Improvise original melodic material using scales or pitch collections in different tonalities
      - *Example prompt:* “Using the Dorian scale in D, improvise an 8-beat melody that feels connected to our theme”
    - Advanced: Respond in real time to harmonic progression, shaping melody based on chord tones, tensions, and cadences
      - *Example prompt:* “Improvise over this ii–V–I progression. How can you use

passing tones and expressive contour to create a lyrical line, rather than just outlining the chord roots?"

- Monitor individual students' ability to improvise on an existing melody through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- simple embellishment on a melody using turns or trills
- addition of melismas or chromatic/diatonic movement on long tones
- introduction to passing and neighboring tones
- introduction to chord progressions as related to the melody
- Variations on a theme

# I.CR.1.2 Compose an original countermelody or harmonic accompaniment for given melodies using an appropriate standard notation system.

## Glossary

- Accompaniment - The musical background for principal musical part(s).<sup>19</sup>
- Compose - The act of inventing or creating music.<sup>19</sup>
- Countermelody - An alternate melody sung along with and as a companion to the main melody.<sup>19</sup>
- Harmonic - Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.<sup>17</sup>
- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.<sup>17</sup>
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.<sup>14</sup>
- Standard Notation System - 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.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students composed simple original **melodic** ideas in a given clef using an appropriate standard notation system and now they are composing an **original countermelody or harmonic accompaniment** for given melodies using an appropriate standard notation system. In the next level they will compose an original musical idea for **two or more voices** using an appropriate standard notation system.

## Enduring Understanding

Unique ideas are recorded by musicians and composers through notation and symbolic documentation to intentionally fulfill specific purposes.

## Knowledge

To master this objective, students need to KNOW:

- Components of countermelodies (for solo instrumentalists, i.e. clarinet, voice, cello) or harmonic accompaniments (for harmonic instrumentalists, i.e. guitar, piano, xylophone, etc)
- The notation system used by the student's instrument (standard, tablature, chord calls, etc)
- Melodic motifs

## Skills

To master this objective, students will need to be SKILLED at:

- Documenting the creation of original countermelodies or harmonic accompaniments through notation
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- This objective requires students to demonstrate both the ability to invent original counter melodic or harmonization ideas and to accurately notate them using an appropriate system. These two skills—ideation and notation—should be scaffolded separately. The creative process of generating melodies (and therefore countermelodies) is supported by CR.1.1, while developing fluency in melodic notation may require targeted practice. For example, having students transcribe dictated melodies and harmonic progressions is an effective way to build associations between pitch and written symbols
- Incorporating composition into daily routines and warmups helps students become more confident and fluent in generating musical ideas—removing the pressure often associated with the word “compose.” Framing composition as simply “recording ideas on paper” makes it more approachable and encourages creativity. Quick, structured tasks (e.g., writing a four-beat rhythm, creating a one-measure melody using a given set of pitches, or composing a question/answer phrase) can be embedded into regular class time. Making composition a consistent, low-stakes part of rehearsal builds notational fluency, musical understanding, and ownership of the creative process across all performance levels. See [go.ncdpi.gov/VIM-CR](http://go.ncdpi.gov/VIM-CR) for more easy ways to incorporate standards-aligned composition into ensemble classrooms
- **Percussionists should use melodic instruments to master this standard**
- Since this objective has the language “original countermelody or harmonic accompaniment” either may be composed; Students studying melodic instruments (including voice) should compose an original countermelody, whereas students studying harmonizing instruments (guitar, piano, etc) should compose a harmonic accompaniment

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students in developing creative and notation skills:
  - Prepare students for writing original musical ideas by first engaging them in performing

music with countermelodies, harmonic accompaniment, and multiple voice parts (PR.1.2, PR.1.5, and PR.1.6). Ensure they have experience notating or recording rhythms and pitches from PR.1.5 using their preferred method. If students are using a DAW, engraving software, or recording devices, provide focused instruction on the technology before asking them to create original music with it

- Note: In music, *engraving* refers to the digital process of formatting and preparing music notation for clear and accurate presentation. This includes organizing notes, rhythms, symbols, and spacing so that the sheet music is easy to read and ready for performance—similar to how text is carefully arranged in book publishing
- Prepare parameters for the composition project. Keep in mind this objective is only about harmonic ideas and does not require a fully realized composition. Review or introduce triads and chord progressions as appropriate to the ensemble
- While all students engage in compositional activities *focused on harmonization*, their creative expectations and scaffolds differ. Intermediate students focus on adding one harmonic line while Accomplished students write two or more harmonizing parts. Advanced students compose fully original music with integrated melody and harmony, potentially for multiple parts, with creative freedom. These can EASILY build off improvisations in CR.1.1
  - **Intermediate: Focuses on adding harmony to an existing melody. Students are learning how to support and complement a given idea by creating a countermelody or harmonic accompaniment (e.g., writing a second voice below the melody line, or a chordal accompaniment)**
    - Example prompt: “Write a short countermelody or harmonic accompaniment to go with the melody shown”
  - Accomplished: Raises the bar by asking students to generate all parts themselves—a complete musical idea for two or more voices. This involves a deeper understanding of musical structure and interaction between lines, not just supporting a given melody.
    - Example prompt: “Compose a short melody with a second voice—either a countermelody or a homophonic harmony”
  - Advanced: Focuses on fully original compositions that include both melodic and harmonic components, but doesn’t limit students to just two voices. This allows for more complex textures and independence—like writing for a small ensemble, layered parts, or sophisticated harmonic language.
    - Example prompt: “Compose a short melody accompanied by either chordal harmony or multiple homophonic voices”
- Monitor individual students’ ability to compose a countermelody or harmonic accompaniment for given melodies through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Triads and chord structure
- Chord progressions
- passing and neighbor tones
- transposition
- intervals
- instrument and voice ranges
- Copyright protection
- Software/shareware platforms
- Historical development (i.e., Bach Chorales, etc.)

# I.CR.2.1 **Arrange** an existing piece of music for an ensemble of 2-3 parts.

## Glossary

- **Arrange** - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- **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.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students arranged an **expanded musical variation** on a given musical phrase and now they are arranging an existing piece of music for an ensemble of **2-3 parts**. In the next level they will arrange an existing piece of music for an ensemble of **3-4 homophonic parts** within given parameters.

## Enduring Understanding

Musicians balance inspiration and originality with ethics by creatively transforming or adapting other artistic ideas into new works.

## Knowledge

To master this objective, students need to KNOW:

- A standard music notation system for recording the arrangement
- How melodies are harmonized

## Skills

To master this objective, students will need to be SKILLED at:

- Adapting a musical composition by voicing it for 2-3 parts

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Though this objective may seem similar to CR.1.2 at first glance, CR.2.1 is more about

reorchestration than harmonic creation. It asks students to adapt an existing piece for a new ensemble context—like turning a piano solo into a 3-part piece for flute, clarinet, and marimba, or arranging a pop song for a SSA a cappella group. The creative challenge lies in reshaping a complete work while maintaining its musical identity

- Ensembles of two to three parts can consist of traditional or non-traditional instrument groupings. These parts—pitched, unpitched, or a mix—should align thoughtfully with the existing music chosen by the teacher or student to create a cohesive and balanced arrangement
- Unlike CR.1.2, the arranging objectives in CR.2.1 do not require students to notate their ideas. Arrangements may be developed aurally, memorized, or demonstrated through performance, as long as they reflect intentional musical decisions and thoughtful variation
- Improvisation, arrangement, composition, and ethical use of music form an interconnected learning progression. Improvisation fosters spontaneous musical ideation and creative confidence. Arranging—often less intimidating than composing—scaffolds students' ability to organize and notate existing ideas before creating original works. Thoughtful sequencing supports natural growth in creativity and notation skills. Importantly, arranging music offers a practical context to explore CR.2.2 objectives by working with others' original material, emphasizing ethical and legal considerations in adapting and sharing music

### In the Classroom - Suggestions Only, this content is locally determined

#### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students in developing creative and notation skills:
  - Begin by immersing students in performing music with countermelodies (PR.1.2, PR.1.5, and PR.1.6) to lay the groundwork. Because arranging can feel more accessible than composing original material, introducing this objective before CR.1.2 can help build student confidence and fluency with musical structure
  - Establish clear, level-appropriate parameters for the arranging task. Students are **not** required to notate their arrangements, making this an ideal opportunity to focus on creative decision-making and ensemble thinking
  - Use a common melody as source material—perhaps drawn from your current repertoire—to provide a shared foundation. Then differentiate the creative expectations:
    - **Intermediate students arrange the melody for 2–3 parts, adapting it for new ensemble contexts (i.e. “Lean on Me” with pitched and unpitched percussion)**
      - **Example prompt: “Choose a short piece or familiar melody to arrange for you and two classmates. Consider how to incorporate percussive, harmonic, and expressive elements from the original into your version”**
    - Accomplished students create a 3–4 part homophonic arrangement, emphasizing vertical harmony and voice-leading

- Example prompt: “Arrange your favorite pop song for 3–4 voices or instruments in the style of a medieval church hymn (homophonic texture, limited range, stepwise motion, and modal harmony)”
- Advanced students reimagine the melody in polyphonic texture, layering independent and interwoven lines
  - Example prompt: “Arrange your favorite pop song for 3–4 independent voices or instruments in the style of a Renaissance madrigal, using polyphonic textures, imitation, and expressive layering”
- Monitor individual students’ ability to arrange an existing piece for multiple parts through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Arrange a song with lyrics to musically reflect the opposite musical mood
- Arrange an instrumental song to reflect opposing moods
- Arrange the same short song to reflect multiple moods (i.e., melancholy, dance, folk, country, hip hop, R&B, etc)
- Arrange a song in a different genre/style: a pop song in the style of bebop or a classical melody as a jazz piece.
- Arrange a Christmas song for a brass trio
- Arrange a folk song for a string quartet
- Arrange a patriotic tune for drums only

# I.CR.2.2 Evaluate the ethics of making, producing, and distributing original, transcribed, and arranged music.

## Glossary

- Arranged - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- Ethical - Moral guidelines and philosophical principles for determining appropriate behavior.<sup>17</sup>
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.<sup>28</sup>
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.<sup>14</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how to **share works of music legally and ethically**, both in physical and digital spaces and now they are evaluating the ethics of **making, producing, and distributing original, transcribed, and arranged** music. In the next level they will compare how **parody, adaptation, and artificial intelligence** relate to copyright and fair use of music.

## Enduring Understanding

Respect for originality and ownership of intellectual property is shown through the ethical use of artistic works.

## Knowledge

To master this objective, students need to KNOW:

- What it means to make, produce, and distribute both original and arranged music ethically
- The value of the ethics in manufacturing, producing, and distributing original, transcribed, and arranged works

## Skills

To master this objective, students will need to be SKILLED at:

- Assessing the impact of making, producing, and distributing both original, transcribed, and arranged music ethically
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Students should be able to answer the question, "Why does ethical behavior matter in the creation and distribution of art?" to show mastery of this objective
- "Transcribed" music is music that has been "figured out" by listening to a recording of the piece. This transcription can be written in notation, or could be reproduced with instruments or voice
- This objective can be paired with CR.2.1 in which students apply knowledge of appropriation to create new ideas for personal artwork.
- There is "value" of being ethical and trustworthy both personally and to the art industry. Artists, venues, museums, and arts educators prefer to work with people they trust, and therefore acting ethically can be professionally beneficial
- Note the conjunction "and" used twice in this objective. Students should be able to demonstrate mastery of their ability to evaluate the ethics of making, producing, **AND** distributing both original **AND** derivative art. Students can evaluate the ethics in all three aspects of making, producing and distributing both original AND derivative art in one learning activity or each can be assessed separately in multiple learning activities over the course of study

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they learn to value and internalize ethical and legal behavior in music:
  - Prepare student friendly definitions and examples that demonstrate how fair use, copyright, public domain, open source, and creative commons affects creation of original or derivative works
  - Connect classroom habits—like photocopying music or uploading arrangements—to the real-world importance of copyright and ethical music handling. Use relevant case studies (e.g., "Blurred Lines," AI-generated songs, or parody lawsuits) to illustrate how concepts like fair use, public domain, parody, and AI-generated content play out in actual legal and ethical debates. Reinforce that understanding these concepts is essential not only for compliance in the classroom, but also for protecting creativity and

- navigating future work as artists or professionals. Encourage students to reflect on how these issues affect their own decisions as music creators, performers, and consumers
- While all students engage in copyright and ethics activities, their topical focus and scaffolds differ. The Intermediate and Accomplished levels can be taught using the *same real-world examples*, with different lenses. The Advanced level might use some of the same cases, but would likely need to focus on *how permission should have been obtained*.
    - **Intermediate:** Evaluate whether a musical action is ethical, even if it's legal or possible
      - Example prompt: “In the case we studied, was it ethical for the artist to create or share that music, even if it was legal? Why or why not?”
    - Accomplished: Analyze how different forms of re-use (parody, adaptation, AI) are treated legally and ethically
      - Example prompt: “Compare two different uses of a song: one that was considered parody and one that was not. Why was one protected under fair use and the other not?”
    - Advanced: Know and explain the specific legal steps artists must take to use another artist's work
      - Example prompt: “Let’s say you want to arrange a copyrighted song and sell your arrangement online. What legal steps would you need to take to do that correctly?”
  - Monitor individual students’ ability to evaluate the ethics of making, producing, and distributing original, transcribed, and arranged music through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Current events
- Scenarios
- Real lawsuits
  - The “Blurred Lines” case (Robin Thicke vs. Marvin Gaye estate)
  - The “My Sweet Lord” case (George Harrison vs. The Chiffons)
  - Ed Sheeran v. Marvin Gaye (2023)
  - Taylor Swift v. Hall & Butler (2017)
  - Beastie Boys vs Chili’s (May 2025)
  - Dua Lipa – “Levitating” Lawsuit (Mar 2025)
  - Eminem Publisher vs Meta (June 2025)
  - Use of AI-generated music mimicking Drake or The Weeknd
  - A school choir uploading an arrangement of a copyrighted pop song to YouTube
  - Parody protections: “Weird Al” style parody vs. satire

# **Present - Present, perform, produce, and develop artistic ideas and works.**

PR.1 Perform music from a variety of styles, cultures, and genres.

PR.2 Develop musical presentations.

# I.PR.1.1 Set personal goals for improving music performance based on feedback.

## Glossary

- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Performance (music) - Experience of engaging in the act of presenting music in a classroom or private or public venue.<sup>17</sup>
- Set -

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **apply the evaluations** from instructor, peers, and self to improve a musical technique or performance and now they are **setting personal goals** for improving music performance based on feedback. In the next level they will **analyze the effectiveness of a strategy** used to improve musical technique.

## Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

## Knowledge

To master this objective, students need to KNOW:

- Feedback on music performance
- Procedures for setting personal goals for improvement

## Skills

To master this objective, students will need to be SKILLED at:

- Establishing benchmarks for improvement based on thoughtful consideration of feedback
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Feedback-driven growth is most effective when it occurs *during* the learning process—not after

it. These objectives are designed to support formative reflection and rehearsal, giving students the chance to act on feedback, refine their technique, and build self-regulation skills over time. When students use feedback to shape their next steps—rather than just receiving it after a final performance—they build lasting habits that lead to real musical improvement

- Set small, measurable goals, reinforce progress with positive feedback, and maintain a healthy balance between skill-building and making music
- Teaching students to reflect on their own and others' performances cultivates independence, accountability, and deeper musical awareness
- Immediate, targeted feedback helps students make meaningful corrections and reinforces their understanding of musical expectations
- Ensure academic vocabulary is standard within the room and there is an understanding of the definitions

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they learn to value and implement feedback in music:
  - Develop a positive class atmosphere of receiving feedback and processes for students to implement feedback immediately
  - While all students engage in activities, their topical focus and scaffolds differ. When all students receive feedback, Intermediate learners focus on setting specific rehearsal goals for improvement. Accomplished students reflect on and evaluate the effectiveness of strategies they've already been using, while Advanced students take a leadership role—designing targeted rehearsal strategies to prepare repertoire for performance.
    - **Intermediate:** Students use formative feedback to set personal, specific, and measurable rehearsal goals that guide their practice or in-class focus
      - After a sectional or recorded run-through, students write a short rehearsal goal (e.g., “Improve dynamic contrast in the B section by practicing with a crescendo-decrescendo exercise 3 times”).
      - Prompt: *“What did the feedback tell you to focus on? What will you do in your next rehearsal to improve it?”*
    - **Accomplished:** Students analyze whether the strategies they've chosen to improve have actually worked, and determine whether to keep, adapt, or change them
      - Students revisit their previous rehearsal goal and strategy, then complete a reflection or peer discussion evaluating how effective it was.
      - Prompt: *“Was your approach helping? How do you know? What might you change to make your practice more effective?”*

- Advanced: Students create and articulate their own rehearsal strategies based on the feedback they've received—selecting, sequencing, and justifying exercises, chunking methods, or other techniques to refine performance
  - Students design a warm-up or rehearsal plan to address a specific musical issue in the repertoire and explain why those steps are appropriate.
  - Prompt: *"What feedback did you receive? What plan will you follow to address it, and why do you think that approach will work?"*
- Monitor individual students' ability to set personal goals for improving music performance through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Strategies to Improve Musical Technique i.e., scales, embouchure, speed, accuracy, intonation, etc.
- How to measure progress in technique. i.e., discuss metrics like speed, accuracy, or tone clarity
- How to adapt strategies for individual needs. Tailor methods based on instrument type, skill level, or learning preferences
- Use technology or practice platforms to analyze technique improvement
- How repetition and consistency build technical proficiency

# I.PR.1.2 Demonstrate appropriate musical technique consistently without support.

## Glossary

- Appropriate - Suitable or right for a particular situation or occasion.<sup>4</sup>
- Demonstrate -
- Technique - Specific skills, pedagogies, theories, or methods of investigation used by an [artist].<sup>17</sup>
- Support - Assistance provided temporarily to enable a student to perform a 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.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students demonstrated appropriate musical technique **with support**. Now they are demonstrating it consistently **without support**. In the next level, they will execute musical techniques **appropriate to the style and genre** of performed music.

## Enduring Understanding

Musicians reveal their artistic knowledge through demonstration of concepts and skills

## Knowledge

To master this objective, students need to KNOW:

- Sound quality is influenced by posture, breath support, and how we position and use parts of the body—such as hands, mouth, and tools like bows or mallets
- What appropriate musical technique looks and sounds like
- Appropriate musical technique improves sound quality and supports long-term success in singing or playing

## Skills

To master this objective, students will need to be SKILLED at:

- Showing appropriate musical technique consistently without assistance

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills

listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Consistent, independent application of correct technique is essential for strong intonation and musical growth
- While regular practice builds reliability, students progress at different rates and may require targeted exercises or interventions to master foundational skills
- Teachers should assess both process and product—observing practice habits and final performances to ensure techniques are applied accurately without prompting
- Since this objective has the language "without support," students can only master this objective if they do NOT receive assistance from instructors or others

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they learn to perform with appropriate technique:
  - Develop a student-friendly description of appropriate musical technique
  - While all students engage in activities, their level of demonstration and support differ. Intermediate students consistently demonstrate appropriate technique without support, Accomplished students learn when to "fudge" or "break the rules" to fit the genre and/or style of music, and the advanced students seamlessly move between genres and styles, effortlessly adjusting their technique as needed.
    - **Intermediate: Consistently demonstrate proper technique throughout rehearsals without external support.**
      - **Prompt: "What technique do you now use consistently without needing reminders? How do you know you're doing it correctly?"**
    - **Accomplished: Adapt and apply technique intentionally based on the style or genre being performed.**
      - Prompt: "How did you adjust your technique to match the style of the piece (e.g., lighter articulation for Baroque, sustained bowing for Romantic)? What changed in your playing or singing?"
    - **Advanced: Internalize and embody appropriate technique automatically, showing refined expression and control.**
      - Prompt: "What technical skills now feel natural or instinctive when you perform? How does that free you up to focus on musical expression?"
- Monitor individual students' ability to demonstrate appropriate musical technique with support through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Rhythm and Temporal Accuracy: Centering on pulse, subdivision, and rhythmic expression.
  - Rhythmic Precision
  - Rhythmic Interpretation of Different Genres
  - Self-Direct Independent of Teacher Cues (includes internal pulse, ensemble awareness)
- Expressive Musicality and Interpretation: Connecting technique to phrasing and stylistic awareness.
  - Phrasing (breath/melodic shaping, natural rise/fall)
  - Bridging the Gap Between Technical Drills and Expressive Playing
  - Whatever Technique Is Called for in the Repertoire Being Played (adaptive technique)
  - Study the Historical Origins of Genres and How They Influence Performance Practices
- Aural and Reflective Techniques: Strategies for listening, evaluating, and improving.
  - How to Use Imitation and Aural Learning to Develop Technique (modeling and transfer)
  - Self-Direct Independent of Teacher Cues (also fits in Rhythm/Timing)

# I.PR.1.3 Sing or play audiated rhythmic/melodic patterns or intervals in tune.

## Glossary

- Audiate - Hear and comprehend sounds in one's head (inner hearing), even when no sound is present.<sup>17</sup>
- Intervals - The relationship among pitches (e.g. C4 and E4 produce a Major 3rd).<sup>19</sup>
- Melodic Pattern - Grouping, generally brief, of tones or pitches.<sup>17</sup>
- Play -
- Rhythmic Pattern - Grouping, generally brief, of long and short sounds and silences.<sup>17</sup>
- Sing -

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students distinguished the auditory differences between **consonant and dissonant tonalities** and now they are singing or playing audiated **rhythmic/melodic patterns** or intervals in tune. In the next level they will focus on auditing **whole phrases** accurately.

## Enduring Understanding

Audiation develops precise intonation and timing.

## Knowledge

To master this objective, students need to KNOW:

- Audiation (hearing music in your mind before singing or playing it) improves the accuracy of pitch and rhythm for making music sound correct and enjoyable
- Processes for audiation (i.e., active listening, memorization, solfege or rhythmic training, inner hearing, visualization, etc.)

## Skills

To master this objective, students will need to be SKILLED at:

- Demonstrating musical independence when singing or playing audiated rhythmic/melodic patterns or intervals in tune

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills

listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Audiation skills develop through a variety of exercises including sight-reading, dictation, ear training, and improvisation—each of which strengthens a student’s ability to hear, think, and respond to music internally before producing sound
- Developing audiation skills through repetition, guided feedback, and structured listening strengthens students’ ability to perform with rhythmic and pitch accuracy. Starting with familiar keys and intervals builds confidence, while consistent practice reinforces internalization, precision, and musical fluency
- When designing audiation (PR.1.3) and sight-reading (PR.1.4) exercises, teachers should align materials with the notational expectations outlined in PR.1.5. The [VIM Skills Appendix](#) provides a visual guide for these note values and pitch ranges, ensuring students encounter developmentally appropriate material that supports both musical understanding and technical fluency
- Since this objective has the language “sing or play” students can perform either way
- Since this objective has the language “rhythmic/melodic patterns or intervals” students must audiate rhythmic patterns, melodic patterns, and melodic intervals

In the Classroom - Suggestions Only, this content is locally determined

## Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their audiation skills:
  - Develop a process for students to develop their audiation skills, modeling it before students attempt an exercise
  - While all students engage in activities, the content of audiation exercises differ. The structure will depend on the day’s audiation skill, but students will need to know if they are in the intermediate, accomplished, or advanced level. It may be that each group hears a different rhythm to notate. It may be that different groups are listening to a piece for different musical elements. It may be that each group is focusing on a different phrase. The “call” may be differentiated for each level in a call-and-response activity.
    - **Intermediate: Use internal hearing (audiation) to accurately perform patterns and intervals.**
      - **Prompt: “Sing or play this interval silently in your head first. What strategies help you land in tune when you perform it out loud?”**
    - Accomplished: Perform familiar musical phrases accurately using audiation to guide intonation and rhythm.

- Prompt: “Can you sing or play this phrase from memory using only your inner hearing first? How does it help to imagine the phrase before performing?”
- Advanced: Sight-read and accurately perform unfamiliar musical material through strong audiation skills.
  - Prompt: “As you look at this new phrase, can you hear it in your head before you sing or play it? What do you predict will be the trickiest part to perform accurately?”
- Monitor individual students’ ability to sing or play audiated rhythmic/melodic patterns or intervals in tune through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Melodic and rhythmic dictation
- Play-back or sing-back exercises
- Call-and-response games
- Sight-reading with silent audiation first
- Adaptive ear training apps or games
- Inner hearing warm-ups
- Interval and tonality identification practice
- Audiation challenges using familiar songs
- Movement-based rhythm audiation
- Transposition by ear
- Tonality and Key Signatures

# I.PR.1.4 Sight-read countermelodies or rhythmic/harmonic accompaniments.

## Glossary

- Accompaniments - The term ‘accompaniment’ is used for HSC Dance as the auditory sounds that accompany a dance work may or may not be music. Accompaniment can refer to music, voice, soundscapes (both natural and manmade).<sup>1</sup>
- Countermelody - An alternate melody sung along with and as a companion to the main melody.<sup>19</sup>
- Sight-Read- The reading (singing or playing) of music at first sight.<sup>19</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students sight-read **rhythms and melodies** and now they are sight-reading **countermelodies or rhythmic/harmonic accompaniments**. In the next level they will sight-read music written for **two or more voices**.

## Enduring Understanding

Sightreading music builds technical capacity, adaptability, and improves efficiency in learning repertoire.

## Knowledge

To master this objective, students need to KNOW:

- Sight-reading (reading and performing music from notation without prior practice) improves the accuracy of pitch and rhythm
- Processes for sight-reading (i.e., recognizing notation patterns, applying rhythmic and pitch reading skills, internalizing music through solfege and rhythmic syllables, visual scanning and eye-tracking, chunking notation into phrases, anticipating musical structures, translating symbols into sound quickly, shadow bow, ghost fingering, maintaining steady beat, and self-correcting in real time)

## Skills

To master this objective, students will need to be SKILLED at:

- Reading countermelodies or rhythmic/harmonic accompaniments proficiently at first sight

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills

listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Students must maintain their own part while aligning rhythmically and harmonically with the accompaniment
- Must be able to analyze key tonal and rhythmic patterns in music.
- Must be able to relate rhythms to time signatures
- Sight-reading is a skill that improves with daily practice

In the Classroom - Suggestions Only, this content is locally determined

## Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their sight-reading skills:
  - Develop a process or method for students to develop sightreading skills, modeling it before students attempt an exercise
  - While all students engage in activities, the content differs. Intermediate students focus on sight-reading countermelodies or harmonic accompaniments that support a given melody. Accomplished students read music with two or more independent voices, while Advanced students navigate more complex, multi-part music with layered rhythmic and harmonic components. For daily reinforcement and practice, three examples can be shared, and each student can audiate/prepare their assigned example at the same time since audiation is a silent process. At the end of the allotted time, allow groups to sight-read together.
    - **Intermediate: Perform supporting musical lines that complement the main melody when sight-reading.**
      - **Example Prompt:** “Sight-read this countermelody that fits with the main tune.”
    - **Accomplished: Read and perform multi-voice music with independent parts.**
      - **Example Prompt:** “Sight-read your part in this two- or three-part piece, maintaining your line clearly.”
    - **Advanced: Navigate complex rhythms and harmonies while sight-reading multi-layered music.**
      - **Example Prompt:** “Sight-read this piece. It includes several rhythmic and harmonic layers, so you’ll need to focus on accuracy and coordination.”
- Monitor individual students' ability to sight-read countermelodies or rhythmic/harmonic accompaniments through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Sight-reading technology games
- Sight-reading exercises
- Sight-reading student compositions
- Sight-reading repertoire

**I.PR.1.5 Sing or play chromatic, major, or minor scales with simple key changes, triplets, and ties across the bar line in a variety of meters, including 2/2 and simple meter changes in homophonic or polyphonic repertoire.**

## Glossary

- Chromatic - Scope of the instrument or composition in half steps.<sup>29</sup>
- Homophonic - Musical texture in which all parts move in the same rhythm but use different pitches, as in hymns; also, a melody supported by chords.<sup>17</sup>
- Key - The sharps or flats placed at the beginning of a composition or line of music denoting the scale on which the music is based.<sup>19</sup>
- Major - A scale built on the sequence of an ascending pattern of two whole steps, one half step, three whole steps, and one half step.<sup>19</sup>
- Meter - The grouping in which a succession of rhythmic pulses or beats is organized, indicated by a meter signature at the beginning of a work.<sup>19</sup>
- Minor - A scale built on the sequence of an ascending pattern of whole step, half step, whole, whole, half, whole, whole.<sup>19</sup>
- Polyphonic - Musical texture in which two or more melodies sound simultaneously.<sup>17</sup>
- Repertoire - A collection of music that a student has learned and is prepared to demonstrate. Music is generally classified into six levels of difficulty: (See glossary for more)<sup>19</sup>
- Scales - A sequence of tones, usually within an octave, and used as the basis of a composition.<sup>19</sup>
- Triplets - Three notes of equal length that are performed in the duration of two notes of equal length.<sup>29</sup>
- Unison - Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.<sup>19</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students sang or played **various scales, accidentals, small intervals, ties within a measure, and anacrusis in 2/4, 3/4, 4/4, and 6/8 meters in unison or multi-part repertoire** and now they are adding **chromatic, major, or minor scales with simple key changes, triplets, and ties across the bar line in a variety of meters, including 2/2 and simple meter changes** in homophonic or polyphonic repertoire. In the next level they will learn **blues scales, multiple key changes, hemiolas, and swing rhythms in a variety of meters, including asymmetrical meters in challenging** homophonic or polyphonic repertoire.

## Enduring Understanding

Performing a variety of repertoire builds technical capacity, flexibility, and interpretive skills.

## Knowledge

To master this objective, students need to KNOW:

- The sounds and symbols of rhythmic notation including triplets and ties across the bar line
- The sounds and symbols of pitch notation including chromatic, major, or minor scales with simple key changes
- A variety of meters, including 2/2 and simple meter changes (i.e. 4/4 to 3/4)
- Homophonic or polyphonic repertoire

## Skills

To master this objective, students will need to be SKILLED at:

- Demonstrating musical independence when singing or playing the musical symbols of music
- Presenting homophonic or polyphonic repertoire
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- The [VIM Skills Appendix](#) provides a visual guide for these note values and pitch ranges. Difficulty levels II-IV have been identified as most appropriate for Intermediate level repertoire
- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (societal, cultural, and historical events) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.6 (expressive elements) should also inform the repertoire choices for this level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to communicate meaning). Using the same pieces for both performance and reflection ensures deeper engagement and more authentic connections between performing and responding
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “sing or play” students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills

- Melodic performance must include performing music using chromatic, major, or minor scales with simple key changes in homophonic or polyphonic repertoire read from standard notation
- Rhythmic performance must include triplets, and ties across the bar line in a variety of meters, including 2/2 and simple meter changes, read from standard notation

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their repertoire performance skills:
  - Prepare repertoire for students to perform, informed by CN.1.1, PR.1.5, PR.1.6, RE.1.1, and RE.1.2. Note: Each piece does not need to have ALL elements, but all elements must be covered in the course's chosen repertoire
  - While all students may perform the same pieces, teachers may need to simplify or add complexity to the parts to help students master the objectives.
    - **Use Repertoire That Includes Layered Challenge Points** - Select homophonic or polyphonic works with opportunities to isolate or emphasize key elements from each level's objective. Intermediate students may focus on triplets, ties across barlines, and simple meter changes; Accomplished students can engage with swing rhythms, multiple key changes, and asymmetrical meters; Advanced students can tackle mixed meters and globally diverse tonalities—all within the same piece
    - **Assign Parts Based on Skill, Not Just Instrument or Voice** - Look for repertoire that includes differentiated lines or potential for part modification. For example, Intermediate players might take melodic roles with consistent rhythms and simpler meters, while Advanced students handle lines with complex rhythmic layering, hemiolas, or tonal shifts
    - **Create Modifications Within Shared Repertoire** - Adapt arrangements to increase or decrease complexity. This might mean simplifying a syncopated passage for Intermediate students or adjusting harmonies to reflect blues scales or non-Western tonalities for Advanced performers. Focus on assigning challenges that target specific skills from the objectives
    - **Highlight and Isolate Objective-Specific Features in Rehearsal** - Call attention to moments where each level's focus appears—chromatic motion, swing feel, meter modulation, or global scale use. Rehearse those sections separately so that each student group can refine their technique, then bring them together for ensemble integration
    - **Use Chamber Music for Proficiency-Based Differentiation** - Chamber ensembles allow students to work in small, proficiency-based groups where they can

rehearse and prepare music with greater independence. This format naturally supports differentiation, as repertoire can be assigned or selected to match the technical and musical demands appropriate for Intermediate, Accomplished, or Advanced levels. Students take more ownership of the rehearsal process and engage more deeply with the repertoire, often learning collaboratively with minimal direct instruction

- Monitor individual students' ability to read standard notation to sing or play a variety of music with the specified rhythmic and pitch components, using correct musical vocabulary in both formative and summative assessments, within and beyond repertoire context

### Possible Learning Activities

May include, but are not limited to:

- The structure and application of chromatic scales
- Navigating key changes and modulations in scales
- How to count and perform in irregular time signatures (5/4, 7/8, etc.)
- Comparing homophonic and polyphonic textures in scales
- Tuning and intonation challenges in chromatic playing
- Rhythmic independence: how to master triplets and ties across barlines
- Teach major, minor and chromatic scales and perform in various rhythmic patterns, and time signatures.
- Illustrate notation, to demonstrate fingerings notes for various scales.
- Connect scales to music repertoire
- Utilize ear training to develop aural skills
- Incorporate rhythmic dictation
- Use listening examples to show contrast between homophonic and polyphonic playing

# I.PR.1.6 Demonstrate the meaning of music symbols, terminology, and gestures of a conductor when applicable, in the performance of tempos, forms, articulations, and dynamics found in intermediate repertoire.

## Glossary

- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.<sup>19</sup>
- Demonstrate -
- Dynamics - Level or range of loudness of a sound or sounds.<sup>17</sup>
- Intermediate Repertoire - A collection of music that a student has learned and is prepared to demonstrate. Music is generally classified into six levels of difficulty: Level II - Easy. May include changes of tempo, key, and meter; modest ranges. May be appropriate for Developing or Intermediate level repertoire.; Level III - Moderately easy. Contains moderate technical demands, expanded ranges, and varied interpretative requirements. May be appropriate for Developing, Intermediate, or Accomplished level repertoire; Level IV - Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys. May be appropriate for Intermediate, Accomplished, or Advanced level repertoire.<sup>19</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Gestures - Indicating the meter, tempo, changes in tempo and dynamics, and other musical outcomes through the use of gestures of the hands and arms.<sup>19</sup>
- Tempos - The speed of music.<sup>19</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students demonstrated the meaning of music symbols, terminology, and gestures of a conductor, when applicable, in the performance of tempos, forms, articulations, and dynamics found in developing repertoire and now they are demonstrating these in intermediate repertoire. In the next level they will demonstrate these in accomplished repertoire.

## Enduring Understanding

Musicians convey meaning through the execution of expressive elements.

## Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of a variety of tempos (e.g., *presto, rubato*)

- A variety of musical forms (e.g., binary, ternary, rondo, blues)
- Meaning and sound of a variety of articulations appropriate to a students' instrument (i.e. bowing, percussive, or breath marks)
- Meaning and sound of a variety of dynamics and phrasing (Shaping with balance, intonation, blend, style, and interpretation)
- Conducting gestures for tempo, form, articulations, dynamic
- Intermediate repertoire (Level II-IV)

## Skills

To master this objective, students will need to be SKILLED at:

- Executing the meaning of musical symbols and terminology
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Musical symbols, terminology, and gestures form a universal language that transcends written theory. While intellectual understanding is important, true fluency comes through application in performance. The conductor plays a vital role as interpreter—not just keeping time, but guiding expression and cohesion. Attentiveness to conducting cues and musical markings ensures a unified ensemble sound
- The PR.1.6 throughline in VIM is a natural continuation of the K–5 General Music PR.1.4 throughline. As most Novice students transition into VIM from General Music, this objective builds on their foundational experiences by deepening their engagement with notation through the performance of increasingly varied and complex repertoire. The VIM Skills Appendix provides a visual guide for these tempos, forms, articulations, and dynamics. Difficulty level I has been identified as most appropriate for Novice level repertoire
- This objective will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (societal, cultural, and historical events) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.5 (music notation and repertoire) should also inform the repertoire choices for this level.
- The repertoire selected for this objective should also serve as the basis for musical analysis in RE.1.1 (describing elements of music) and RE.1.2 (analyzing the use of elements to

communicate meaning). Using the same pieces for both performance and reflection ensures deeper engagement and more authentic connections between performing and responding

- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “music symbols, terminology, and gestures” students must demonstrate mastery of each, though if a student is studying an instrument without a conductor (i.e., piano or guitar), they do not need to demonstrate mastery of that portion of the objective
- Since this objective has the language “tempos, forms, articulations, and dynamics” students must demonstrate mastery of each

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their musical expressiveness:
  - Choose repertoire with appropriate tempos, dynamics, and articulation markings to ensure students experience a wide range of conducting and interpretive challenges
  - While all students engage in expressive activities, the content differs, as found in the [VIM Skills Appendix](#). Provide leveled, scaffolded score study questions to help students analyze tempo, form, articulation, dynamics, and conducting cues appropriate to their proficiency level. This approach intentionally shifts ownership of musical growth from the director to the students—cultivating reflective, independent musicians who take responsibility for ensemble success. *Rather than a teacher-directed model where all decisions come from the podium, this student-centered practice encourages thoughtful engagement, deepens learning, and prepares students to be collaborators, not just responders:*
    - **Intermediate: Students apply knowledge of expressive devices and formal structures to prepare and perform intermediate repertoire with independence.**  
**Example Prompts:**
      - “How does the use of rubato in this section affect the phrasing? Where might the conductor give you extra visual cues?”
      - “What form is this piece written in? How can you tell?”
      - “Explain how dynamics and articulations in this section contribute to the style of the music.”
    - **Accomplished: Students respond to complex expressive markings and advanced conducting cues with stylistic awareness appropriate to accomplished repertoire.**  
**Example Prompts:**
      - “This section uses a fugue form. How does that influence how we should balance each entrance?”

- “How can your phrasing shape the musical line to match the expressive intent?”
  - “What conducting gesture might signal a *subito* dynamic change, and how should the ensemble respond?”
- Advanced: Students internalize and interpret advanced expressive cues and conducting gestures intuitively, responding musically and independently within advanced repertoire. Example Prompts:
  - “How do you anticipate expressive changes (e.g., sudden tempo or dynamic shifts) without waiting for a conductor cue?”
  - “Where in the score would advanced ensemble communication be more important than watching the conductor?”
  - “What formal or expressive elements suggest this piece is through-composed? How does that affect your performance choices?”
- Monitor individual students’ ability to demonstrate the meaning of music symbols, terminology, and gestures of a conductor when applicable, in the performance of tempos, forms, articulations, and dynamics found in repertoire through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Flashcards, apps, written quizzes
- Rehearsing and/or performing repertoire
- Score study
- Compare Music symbols, tempos and their functions in different music eras. Ie: Renaissance, Baroque
- Analyze sheet music for dynamic and articulation markings
- Compare the function of conductors from different music eras

# I.PR.2.1 Justify chosen musical programming for a specified audience.

## Glossary

- Audience - A reading, viewing, or listening public.<sup>14</sup>
- Justify - To prove or show to be just, right, or reasonable.<sup>14</sup>
- Program - Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **compared repertoire** when selecting from provided options. Now they are **justifying chosen musical programming** for a specified audience. In the next level, they will **develop a vision** for a musical performance that engages a specified audience and supports the purpose of the performance.

## Enduring Understanding

Musicians intentionally program musical works for performance.

## Knowledge

To master this objective, students need to KNOW:

- Different audiences will respond differently to musical selections
- Processes for choosing selections appropriate for a specified audience

## Skills

To master this objective, students will need to be SKILLED at:

- Proving that a set of chosen songs for a specific audience is reasonable
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Effective programming requires thoughtful consideration of the audience. Students should take into account cultural representation, historical context, accessibility, and audience

- demographics to ensure the performance is meaningful, relevant, and inclusive
- Students should consider not only the technical demands of repertoire—such as notation complexity, ranges, and instrumentation or voicing—but also the arc of the program: how each piece fits into the overall flow. This includes decisions like placing slower works mid-set, saving a high-impact piece for the finale, and strategically ordering standout selections to maximize audience engagement
  - Students learn best when programming is taught through real performances. While teachers often make these decisions themselves, it's essential to involve students so they learn how to select and organize repertoire with purpose. This shifts the process from teacher logistics to student learning—building musical understanding, ownership, and real-world readiness
  - PR.2.1 focuses on programming—selecting and ordering repertoire to shape the musical and emotional flow of a performance. In contrast, PR.2.3 addresses the production elements that support and enhance that performance, including logistics like staging, lighting, sound, and promotion. Both are essential, but serve distinct roles in creating a successful event
  - Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their repertoire performance skills:
  - When students help plan real performances, they learn that strong programming involves artistic choices, audience awareness, and teamwork—not just picking songs. It builds deeper understanding, ownership, and leads to a better understanding of the components that go into standard mastery as well as how pieces are leveled on state lists
  - For more advanced groups preparing for a real performance, guide all students through the experience of creating and delivering a program:
    - Intermediate students focus on justifying their programming choices based on audience and purpose**
    - Accomplished students work on developing a holistic vision—considering flow, transitions, staging, and message
    - Advanced students take ownership of producing the full performance—logistics, artistic direction, and post-performance reflection
    - Strategy: Frame the concert as a “mission.” Assign roles and levels of responsibility accordingly:**
      - Intermediate students explain “Why this piece?”**
      - Accomplished students lead program design, order, and message
      - Advanced students manage rehearsal plans, staging, and final

### production choices

- Monitor individual students' ability to justify chosen musical programming for a specified audience through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Have students analyze and discuss existing setlists for different contexts (e.g., a children's concert vs. a wedding).
- Create a justified program for different event scenarios (e.g., a senior center, a college festival, a corporate gala)
- Bring in a professional musician, conductor, or event organizer to discuss their approach to programming.
- Use playlist (Spotify, Apple Music) to create virtual setlists and analyze listener demographics
- Programming for different ensembles
- The role of theme-based programming (e.g., "a night at the movies" vs. "baroque classics")
- Cultural considerations in music programming
- How venue and acoustics influence programming choices
- Balancing artistry and entertainment in music selection
- How streaming services influence concert setlists
- Music for different age groups: how to engage young vs. elderly audiences
- Preparing for a performance
- How to define your audience (research and identify an audience's interests, preferences, and expectations
- Explore how visuals and technology can enhance a performance
- How to evaluate the effectiveness of a performance

## I.PR.2.2 Identify personal goals to improve active listening and etiquette appropriate in various music performances.

### Glossary

- Active Listening - Active listening enables students to experience music appreciation from three perspectives: 1) Enjoyment, relaxation, or inspiration, 2) Analytical listening to discern detail and notice how various parts are organized, including the elements of music, and 3) Evaluative listening, during which consideration is given to musicianship and other technical aspects of the music making.<sup>24</sup>
- Appropriate - Suitable or right for a particular situation or occasion.<sup>4</sup>
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].<sup>17</sup>
- Identify- To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **demonstrated** active listening and etiquette appropriate for both formal and informal performances. Now they are identifying **personal goals to improve** in these areas. In the next level, they will **make recommendations** to improve others.

### Enduring Understanding

The setting of musical performances informs how performers and audiences interpret and engage with works.

### Knowledge

To master this objective, students need to KNOW:

- Active listening is developed through ear training and discussion in addition to in-the-moment awareness of who else is performing, how one's part fits in, and making adjustments to match others
- Behaviors appropriate for performers in formal and informal performances
- Behaviors appropriate for audience members in formal and informal performances
- Behaviors deemed "appropriate" may change as the formality of a performance changes

## Skills

To master this objective, students will need to be SKILLED at:

- Naming a personal goal related to areas for growth in active listening and etiquette appropriate to various music performances
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Active listening and respectful etiquette are essential to meaningful performance experiences—they foster appreciation, focus, and emotional engagement for both the audience and performers
- Etiquette is not absolute. Expectations vary by genre, venue, event type, and cultural context. Students must learn to recognize and adapt their behavior based on the performance setting
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “active listening and etiquette” students must consider both

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop audience and performer etiquette:
  - When students prepare for real performances, they learn that audience and performer etiquette are interconnected. The way an audience behaves directly impacts the confidence, focus, and success of a performance, just as a performer’s professionalism sets the tone for audience engagement
    - **Before having students engage as audience members, Intermediate students make personal goals for etiquette and active listening, Advanced are modeling appropriate etiquette and active listening, and Accomplished students can make recommendations for improving “next time” after the musical event**
  - Though these reflection points happen at different times in the performer or audience experience, all students can be involved at each step, though an instructor may choose

- to assess students only on the stage aligned to their SCOS objective
- Monitor individual students' ability to identify personal goals to improve active listening and etiquette appropriate in various music performances through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- What are the differences in etiquette for classical, jazz, rock, and pop concerts?
- What is the role of silence and applause in various music traditions?
- How to actively listen for musical elements like dynamics, form, and timbre.
- Compare concert experiences across different cultures

# I.PR.2.3 Identify components and practices necessary to facilitate an effective performance.

## Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Performance - Experience of engaging in the act of presenting music in a classroom or private or public venue.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level, students **generated ideas** for the elements of design, production, and equipment for developing a music performance. Now they are **identifying components and practices** necessary to facilitate an effective performance. In the next level, they will **select the elements** of design, production, or equipment for developing a music performance.

## Enduring Understanding

Musicians implement production elements to enhance performances.

## Knowledge

To master this objective, students need to KNOW:

- Components: Elements of design and equipment (e.g., lighting, sound, venue setup, programs, instruments, A/V tools).
- Practices: Elements of production and organizational routines (e.g., rehearsal planning, stage management, ticketing, backstage logistics, communication).

## Skills

To master this objective, students will need to be SKILLED at:

- Recognizing and naming the elements of design, production, and equipment needed to develop a specified musical performance
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Teachers often manage the production side of performances themselves, but involving students in the setup and logistics builds ownership, deepens their understanding of what makes a performance successful, and reduces the burden on the teacher
- Once students have selected and ordered repertoire for a specific audience and purpose (PR.2.1), they must then determine the production needs that support that vision. The chosen music impacts the required equipment, staging, microphones, sound reinforcement, and venue layout. Understanding how these elements work together enhances clarity, expression, and audience engagement
- Different genres, venues, and audiences require different production strategies. A pep rally, jazz concert, school musical, and community showcase each demand different tools and approaches. Students must learn to adapt based on performance context, and collaborating with theatre educators can offer valuable insight into staging, lighting, and visual design
- Student wellness is part of performance readiness. Alongside equipment and logistics, students need strategies to manage nerves, anxiety, and the mental focus required for performance. These skills connect directly to CN.1.3 and support long-term musician well-being
- Production decisions should reflect students' lived experiences and performance settings. Rather than defaulting to traditional or Eurocentric concert formats, students should be guided to think critically and creatively about the types of performances they are preparing for—school assemblies, cultural events, open mics, festivals—and make decisions that are authentic and relevant
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “components and practices” students must consider both

In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop performances:
  - When students prepare for real performances, they learn they're not just performers, but active participants in shaping the entire performance experience
    - **When preparing for a real performance, guide all students through the setup process but differentiate responsibilities:**
      - **Intermediate students create checklists and identify needs.**
      - Accomplished students make intentional production decisions to support the repertoire.
      - Advanced students lead the execution—assigning roles, organizing setup,

and troubleshooting.

- **Strategy: Structure the setup process like a stage crew or production team. Use job roles: stage manager, tech lead, setup crew, etc. This creates shared ownership and lets students work at their level while contributing to a cohesive production.**
- Monitor individual students' ability to identify components and practices necessary to facilitate an effective performance through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Overconfidence and Underconfidence
- Preparation Strategies for an effective performance
- How to overcome performance anxiety?
- How feedback can improve performances
- How to connect to an audience.

# **Respond - Analyze and evaluate how the arts communicate.**

RE.1 Analyze aural and written works of music from a variety of styles and genres using content-specific vocabulary.

RE.2 Evaluate musical works using content-specific vocabulary.

# I.RE.1.1 **Analyze** how tempo changes and form are used to structure compositions.

## Glossary

- Analyze - Identifying and examining separate parts as they function independently and together in creative works and study of [the] arts.<sup>22</sup>
- Compose - The act of inventing or creating music.<sup>19</sup>
- Form - The overall structural organization of a music composition (e.g. AB, ABA, Call and Response, Rondo, Theme and Variations, Sonata-allegro, etc) and the interrelationships of music events within the overall structure.<sup>19</sup>
- Tempo - The speed of music.<sup>19</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students analyzed **form, dynamics, and phrasing** in aural and written works of music and now they are analyzing how tempo changes and form are used to **structure compositions**. In the next level they will analyze how form is used to structure compositions of **various historical and cultural genres**.

## Enduring Understanding

The techniques and elements in a musical work can be objectively identified and analyzed.

## Knowledge

To master this objective, students need to KNOW:

- Meaning and sound of a variety of tempos (e.g., *presto, rubato*)
- A variety of musical forms (e.g., binary, ternary, rondo, blues)
- A variety of compositions

## Skills

To master this objective, students will need to be SKILLED at:

- Identify and examine how tempo changes and form impacts the structure of compositions
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills

listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- RE.1.1 is most powerful when students analyze the same repertoire they are preparing to perform in PR.1.6. By identifying and interpreting form, dynamics, and other expressive elements before or during rehearsal, students deepen their understanding of how the music is structured and how to bring it to life in performance. This intentional connection between analysis and application strengthens both technical execution and expressive interpretation
- While analyzing and performing classroom repertoire offers authentic opportunities to explore form, teachers may also need to provide direct instruction on formalized or unfamiliar forms not present in the selected pieces. Ensuring students are exposed to a variety of musical structures—beyond what they are performing—builds broader listening skills and prepares them for future encounters with diverse repertoire
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “tempo changes and form” students must study both

In the Classroom - Suggestions Only, this content is locally determined

## Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their musical expressiveness:
    - Choose repertoire with appropriate tempos, dynamics, and articulation markings to ensure students experience a wide range of conducting and interpretive challenges
    - While all students engage in expressive activities, the content differs, as found in the [VIM Skills Appendix](#). Provide leveled, scaffolded score study questions to help students analyze tempo, form, articulation, dynamics, and conducting cues appropriate to their proficiency level. This approach intentionally shifts ownership of musical growth from the director to the students—cultivating reflective, independent musicians who take responsibility for ensemble success. *Rather than a teacher-directed model where all decisions come from the podium, this student-centered practice encourages thoughtful engagement, deepens learning, and prepares students to be collaborators, not just responders:*
      - **Intermediate: Students apply knowledge of expressive devices and formal structures to prepare and perform intermediate repertoire with independence.**
- Example Prompts:**
- “How does the use of rubato in this section affect the phrasing? Where might the conductor give you extra visual cues?”
  - “What form is this piece written in? How can you tell?”

- “Explain how dynamics and articulations in this section contribute to the style of the music.”
- Accomplished: Students identify how formal structures support musical expression and impact meaning across contexts. Example Prompts:
  - “This piece follows a rondo form. How does that structure guide the way the musical material is presented and repeated?”
  - “Compare the use of form in these two pieces from different traditions. What’s similar or different about how they create musical interest?”
- Advanced: Students consider how form, harmony, texture, rhythm, and timbre work together to shape a composition’s identity and impact. Example Prompts:
  - “How do contrasting textures and timbres in this section contribute to the emotional arc of the piece?”
  - “What makes this piece stand out from others in the same genre or style?”
  - “How do the interactions between rhythm and harmony contribute to the expressiveness of this passage?”
- Monitor individual students’ ability to analyze how tempo changes and form are used to structure compositions through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Analysis of repertoire being studied in class
- Analysis of specific songs for the purpose of teaching form, dynamics, or phrasing
- Verbal (live or recorded) or written analysis
- Score Study
- Listening analysis of recordings (perhaps in a similar genre or other pieces by the same composer)
- Flashcards, apps, written quizzes
- Rehearsing and/or performing repertoire
- Score study
- Compare Music symbols, tempos and their functions in different music eras. Ie: Renaissance, Baroque
- Analyze sheet music for dynamic and articulation markings
- Compare the function of conductors from different music eras

# I.RE.1.2 **Describe** how the musician's intent impacts how an audience interprets music.

## Glossary

- Artistic Intent - The purpose, main idea, and expressive or communicative goals(s) of a composition study, work, or performance.<sup>17</sup>
- Audience - A reading, viewing, or listening public.<sup>14</sup>
- Describe - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- Interpret - To explain or tell the meaning of: present in understandable terms.<sup>14</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how a musician's artistic choices are **influenced by personal experience, culture, and environment** and now they are describing how the **musician's intent impacts how an audience interprets music**. In the next level they will analyze how musicians make creative decisions to **convey their artistic intent**.

## Enduring Understanding

An observer's interpretation of a work may align with or differ from the artist's original intent.

## Knowledge

To master this objective, students need to KNOW:

- Audiences interpret meaning in music based on how musical elements are used and emphasized
- Audience interpretation is shaped by personal experiences, cultural background, and context
- Listeners respond emotionally and intellectually to music based on both the performer's choices and their own perspectives

## Skills

To master this objective, students will need to be SKILLED at:

- Summarizing the relationship between a musician's choices and an audience's interpretation of the music
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student

work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Artistic intent is sometimes documented through interviews, program notes, or other primary sources. In other cases, students must interpret intent based on musical evidence. Both approaches are valid and build critical thinking when students are taught to support their interpretations with specific observations
- Students need repeated opportunities to hear, revisit, and reflect on performances in order to engage deeply with questions of artistic intent. Time, discussion, and thoughtful scaffolding are essential for meaningful analysis
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their awareness of artistic intent:
  - Choose repertoire across genres, time periods, and production styles that demonstrate intentional choices in elements like rhythm, harmony, texture, instrumentation, and production techniques. Include examples where the artist's background, message, or context is known or documented to provide insight into possible artistic intent
  - While all students perform the same pieces, their reflection and contextual learning tasks differ. For example, use rehearsal reflections or peer feedback. Ask Intermediate students to describe intent, Accomplished students to analyze how it's expressed, and Advanced students to critique the effectiveness and offer actionable suggestions.:
    - **Intermediate students explore how musical choices impact audience perception. Example prompts:**
      - “What do you think the performer was trying to communicate, and how did they do it?”
      - “How does the performer’s interpretation change the way you experience the piece?”
      - “What mood or message was the performer aiming for, and did it come through?”
    - Accomplished students analyze how and why musicians interpret music in specific ways. Example prompts:
      - “What musical choices support the performer’s intent—phrasing, tempo, articulation, dynamics?”

- “How does this interpretation compare to others you’ve heard?”
- “Which elements show that the performer made purposeful decisions rather than just following the score?”
- Advanced students evaluate how well intent is communicated and suggest improvements. Example prompts:
  - “Do you think the performer achieved their intended emotional or narrative impact? Why or why not?”
  - “Which choices were particularly successful or unsuccessful in expressing intent?”
  - “How could the performer have made the message or feeling clearer to the audience?”
- Monitor individual students’ ability to describe how the musician’s intent impacts how an audience interprets music through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Analysis of written scores
- Analysis of recorded or live performances
- Repertoire being studied in class
- Songs of similar genre, style, or voicing to those being played in class
- Additional songs by the same composer as those being played in class

# I.RE.2.1 Explain how personal preferences impact the ability to view musical works objectively.

## Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.<sup>17</sup>
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.<sup>14</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how culture, environment, and diverse types of music **influence personal preference** and now they are explaining how personal preferences **impact the ability to view musical works objectively**. In the next level they will describe the **impact of commercial marketing** on personal preferences for musical works.

## Enduring Understanding

An observer's personal experiences shape the way they perceive and engage with musical works.

## Knowledge

To master this objective, students need to KNOW:

- The difference between objective evaluation (based on musical elements such as pitch accuracy, rhythm precision, form, balance, etc.) and subjective evaluation (based on personal taste, emotional reaction, cultural background, or prior experience)
- Personal preferences can shape how someone evaluates music—what one listener values as expressive or powerful, another may not connect with
- Critical evaluation of music should involve both personal reaction and informed analysis using musical vocabulary and concepts
- How to reflect on their own preferences and consider how those preferences might bias or inform their evaluations of unfamiliar or diverse musical works

## Skills

To master this objective, students will need to be SKILLED at:

- Describing the reasons personal preference can hinder objective evaluation
- Using disciplinary and other academic vocabulary in verbal or written form

## Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- Students should understand how commercial industries, such as record labels, film, television, and radio, have historically influenced what music becomes widely heard and valued. Recognizing this helps students critically examine how access and exposure are shaped by systems beyond personal choice
- Each student arrives with a unique musical background shaped by their environment, culture, and exposure—often dominated by mainstream media. This influences their preferences and biases, which may favor familiar styles and unintentionally dismiss unfamiliar ones. Helping students recognize this fosters more open-minded engagement with diverse genres and traditions
- Musical preferences are shaped by culture, experience, and emotion and research shows that familiarity can increase appreciation. By revisiting works and exploring varied styles, students become more reflective, respectful, and musically literate—learning that disagreement doesn't mean someone is wrong, just that they're listening through a different lens
- Students must learn to distinguish between personal preference and artistic quality. Helping them build vocabulary to explain *why* they like or dislike something supports deeper reflection. Disliking a piece doesn't mean it lacks value—and appreciating a piece doesn't require liking it. This shift moves students beyond surface reactions into critical evaluation
- This learning throughline intentionally cultivates growth not only in the cognitive domain, but in the *affective domain*—as outlined by Krathwohl, Bloom, and Masia. As students describe, compare, and defend musical preferences, they are developing emotional awareness, learning to respect differing viewpoints (Level 3: Valuing), and beginning to internalize attitudes that foster an inclusive, reflective classroom culture (Level 4: Organization).
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music

## In the Classroom - *Suggestions Only, this content is locally determined*

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they develop their awareness of personal preference on objectivity:
  - Prepare students to examine their own musical preferences as a springboard for

discussing the difference between subjective taste and objective evaluation. Use this reflection to introduce how external forces—like marketing, playlist algorithms, or commercial promotion—influence what music becomes popular or favored, even if it's not universally enjoyed. Help students recognize that a well-crafted song can be "good" regardless of personal taste or genre preference

- While all students perform the same pieces, their reflection and contextual learning tasks differ. Use class discussions, musical critiques, or compare contrasting versions of a piece. Ask students to reflect not only on what they think, but *why* they think it—and how broader forces might be shaping that view:
  - **Intermediate students explore how personal taste might cloud or clarify musical judgment.**
    - "Can you separate what you like from what is well-crafted? What's the difference?"
    - "How might your personal taste affect how you judge a performance or composition?"
    - "What's an example of a piece you respect even if it's not your favorite?"
  - Accomplished students consider the influence of commercial forces and media on their opinions.
    - "How does advertising or social media influence what kinds of music people prefer?"
    - "What role do music platforms, playlists, or branding play in shaping your musical choices?"
    - "Have you ever discovered a song you liked because it was popular? How do you know?"
  - Advanced students articulate thoughtful, contextualized justifications for their preferences, acknowledging societal and cultural influences.
    - "Why do you prefer this genre or artist, and how might history or culture play into that?"
    - "How has your music taste changed over time—and why?"
    - "What role does social or cultural context play in shaping your opinion of this music?"
- Monitor individual students' ability to explain how personal preferences impact the ability to view musical works objectively through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Research early radio stations and record company history and how they have controlled what is considered popular music
- Have students describe the pros and cons of the marketing effect on today's popular music
- Have students discuss the pros and cons of popular music used in large sporting events

- Musical works studied in class
- Musical works students listen to outside of class
- RE.2.2 connection
- Music for different uses
- Graphing/polling favorite songs
- Programming music for events

## I.RE.2.2 **Critique** musical performances, compositions, arrangements, and improvisations, generating suggestions for improvement.

### Glossary

- Arrange - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.<sup>19</sup>
- Critique - Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work[s] of art or design.<sup>17</sup>
- Compose - The act of inventing or creating music.<sup>19</sup>
- Performance - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.<sup>17</sup>
- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students evaluated the quality and effectiveness of musical performances, compositions, and improvisations using specific criteria appropriate for the genre and now they are generating suggestions for improvement. In the next level they will generate strategies to improve the quality and effectiveness of their work.

### Enduring Understanding

Providing feedback through objective critique is imperative in improving artistic practice.

### Knowledge

To master this objective, students need to KNOW:

- The specified criteria
- Processes for using criteria
- Conventions of specific genres, styles, and time periods

### Skills

To master this objective, students will need to be SKILLED at:

- Analyzing and evaluating a work of music, creating suggestions for improving their quality
- Using disciplinary and other academic vocabulary in verbal or written form

### Evidence of Mastery

Given that the Arts Standards are mastery-based, teachers must collect evidence on every student, not just the class as a whole. Mastery is demonstrated when observable and/or documented student

work shows each individual has met the expectations of this objective. Use the Knowledge and Skills listed above as the specific criteria for what each student must demonstrate—regardless of how well or artistically it is done.

## Key Insights

- This objective pairs with PR.1.1, where students are asked to use the same kind of feedback that they are asked to give in RE.2.2
- The RE.2 objectives work together to help students grow as thoughtful listeners. RE.2.1 invites students to explore and express personal preferences, recognizing that individual taste is shaped by culture, experience, and exposure. In contrast, RE.2.2 builds students' capacity for objective musical evaluation, guiding them to assess specific qualities and effectiveness in a musical work using evidence and musical vocabulary. Together, these objectives help students distinguish between "I like it" and "It is well-crafted"—and understand that both perspectives are valid and valuable
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "performances, compositions, arrangements, and improvisations" students must provide feedback for each

## In the Classroom - Suggestions Only, this content is locally determined

### Teacher Actions

- In a stacked VIM class, differentiation happens through leveled performance tasks that support students as they learn to critique and provide feedback in music:
  - Develop a positive class atmosphere of giving respectful feedback and processes for students to implement feedback immediately
  - Each level deals with critique and improvement. Assigning different portions of the class tailored assignments to address their objective allows all students to be working on differentiated assignments at the same time. The beginning of class is a great time to promote generating a strategy or setting a goal, and then reflecting on the goal or strategy at the end of class. Once this is an established routine, this process could take as little as two minutes
  - While all students engage in activities, their topical focus and scaffolds differ. Use peer feedback protocols during rehearsal or composition workshops. I-level students comment on technique and clarity; AC-level students offer concrete rehearsal or revision strategies; AD-level students reflect on the emotional/aesthetic impact and how it could be enhanced
    - **Intermediate students identify what's working and offer basic improvement suggestions.**
      - "What worked well in this arrangement, and what could be clearer or

**more engaging?"**

- “What suggestion would you give this composer or performer to strengthen their piece?”
- “If this were your performance, what would you change next time?”
- Accomplished students propose focused strategies for improving technique or expression.
  - “What exact practice strategies could improve ensemble timing here?”
  - “How could a composer revise the form or texture to make this piece more engaging?”
  - “What rehearsal adjustments would help bring out the intended expression?”
- Advanced students evaluate how well expressive decisions evoke an emotional or aesthetic response.
  - “What emotional response did this piece evoke, and how did the musical elements contribute to that?”
  - “Was the performer successful in communicating a specific feeling or idea?”
  - “How do expressive tools like dynamics and phrasing shape the listener’s experience of this piece?”
- Monitor individual students’ ability to critique musical performances, compositions, arrangements, and improvisations, generating suggestions for improvement through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Strategies to Improve Musical Technique i.e., scales, embouchure, speed, accuracy, intonation, etc.
- How to measure progress in technique. i.e., discuss metrics like speed, accuracy, or tone clarity
- How to adapt strategies for individual needs. Tailor methods based on instrument type, skill level, or learning preferences
- Use technology or practice platforms to analyze technique improvement
- How repetition and consistency build technical proficiency

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