

# **North Carolina Standard Course of Study 2024**

## **General Music Standards Unpacking - Second Grade**

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.

The K - 5 music standards and objectives are written for elementary students who are taught by a licensed music educator for at least 50 minutes per week.

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.

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# **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.

## 2.CN.1.1 **Describe** how American music reflects the heritage, customs, and traditions of people in the United States, including various indigenous and cultural groups.

### Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- **Heritage** - Something transmitted by or acquired from a predecessor; Tradition.<sup>14</sup>
- **Customs** - A usage or practice common to many or to a particular place or class or habitual with an individual; the whole body of usages, practices, or conventions that regulate social life.<sup>14</sup>
- **Traditions** - Pattern of practices and beliefs within a societal group.<sup>17</sup>
- **Indigenous** - Of or relating to the earliest known inhabitants of a place and especially of a place that was colonized by a now-dominant group.<sup>14</sup>
- **Culture** - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how music **can reflect culture, values, and ideas** and now they are describing how American music reflects the heritage, customs, and traditions of people in the **United States**, including various indigenous and cultural groups. In the next level they will describe music found in the **local community or region**.

### 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**:

- A variety of American musical styles
- What heritage, customs, and traditions are
- How music can reflect heritage, customs, and traditions of groups

### Skills

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

- Summarizing the characteristics of how American music reflects cultural celebrations, traditions, and artistic practices in the United States
- 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

- Music is a way for groups of people to express themselves, tell their stories, and reaffirm their identity.
- When we study music of different styles and genres, we can learn more about the diverse people in our country.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- This objective is very thick. It is imperative to cover every group in the objective to fully master the content: “heritage, customs, and traditions” as well as “various Indigenous and cultural groups.”
- This objective ties in neatly with 2.CN.1.3

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

## Teacher Actions

- Prepare and share examples of music from various indigenous and cultural groups of the United States. This could be a great place to tie in CN.1.3, PR.1.2, or RE.1.1.
- Demonstrate describing why different musical selections are used by differing cultures.
- Guide students to identifying how music can reflect heritage, customs, and traditions of groups. For example, African American slaves used spirituals to reaffirm their tenacity and share a message of hope for better days - in this lifetime or in heaven. Many genres of music were influenced by African American spirituals, including jazz, blues, R & B, gospel, rock ‘n’ roll, and hip hop.
- Provide graphic organizers, sentence stems, and picture/word banks to guide descriptions.
- Monitor individual students’ ability to describe the characteristics of how American music reflects cultural celebrations, traditions, and artistic practices in the United States while correctly using musical vocabulary through formative and summative assessment.

## Possible Learning Activities

May include, but are not limited to:

- Cultures
  - African American

- Asian American
  - Cajun
  - Creole
  - Indigenous
  - Latino/Hispanic
  - Native American
- Styles/Genres
  - Americana
  - Bluegrass
  - Blues
  - Country
  - Electronic
  - Folk
  - Hip Hop
  - Jazz
  - Motown
  - Mountain Music
  - Pop
  - R & B
  - Rap
  - Rock 'n' Roll
  - Rockabilly
  - Soul
  - Spirituals
  - Symphonic

## 2.CN.1.2 **Identify** cross-curricular connections between music and other content areas.

### Glossary

- Identify – To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Cross-curricular – Relating to or involving different courses offered by a school.<sup>14</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified cross-curricular connections between **music and other arts disciplines** and now they are identifying cross-curricular connections between **music and other content areas**. In the next level they will compare elements of music with **elements of other disciplines**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Music is used in other content areas
- Music is used to inspire work in other content areas
- Other content areas can inspire music

### Skills

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

- Recognizing, listing, or naming connections
- 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

- Music can be meaningfully connected to many other subject areas.

- It would be beneficial to check with the other curriculums for the grade level to find specific connections that can be made between the homeroom and the music room.
- 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**

- Prepare a list of examples of how music is interconnected with other content areas
- Demonstrate how music is connected to math (fractions used in note/rest durations), science (acoustics), ELA (poetry/written graphemes), and social studies (civil rights music, history, etc) by giving one example of its use in each discipline.
- Guide students in identifying connections with a worksheet or card-matching activity
- Provide daily opportunities for students to practice naming how music is used in other content areas. This is a great opportunity to collaborate with other content teachers to add music to the material they are studying.
- Monitor individual students' ability to recognize, list, or name musical connections to other content areas while correctly using musical vocabulary through formative and summative assessment.

**Possible Learning Activities**

May include, but are not limited to:

**Music & Math**

- Note values
- Fibonacci sequence
- Time signatures

**Music & Science**

- Correlation between sound waves and pitches
- How sound is produced
- How sound is amplified

**Music & Language Arts**

- Syllables and rhythmic patterns
- Poetry set to music
- Music set to poetry
- Music inspired by a story or play

**Music & Social Studies**

- Music History

- Music from different cultures

**All Subject Areas:**

- Songs about objectives in the other content areas (e.g. singing math facts, learning a song and movements about the three types of heat transfer)

## 2.CN.1.3 **Describe** how music exists in national traditions, celebrations, entertainment, or other uses.

### Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- **Traditions** - Pattern of practices and beliefs within a societal group.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students described how music exists in **local community** traditions, celebrations, entertainment, or other uses and now they are describing how music exists in **national** traditions, celebrations, entertainment, or other uses. In the next level they will describe **personal emotions evoked** by a variety of music.

### Enduring Understanding

The intentional combination of musical elements can evoke emotionally driven responses from the listener.

### Knowledge

To master this objective, students need to **KNOW**:

- Examples of music in national traditions, at celebrations, in national ensembles, etc.
- Examples of music in national entertainment; on the radio, televised specials (e.g. Dick Clark's New Year's Rockin' Eve with Ryan Seacrest) or sporting events (Super Bowl half-time show), etc.

### Skills

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

- Summarizing the characteristics of music is used across the nation
- 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

- Music is used in our national traditions, celebrations, and entertainment. Certain songs are a part of our identity as a nation.
- Music that represents our country can instill a feeling of national pride. Introduce the idea that although we use music personally and in the local community, there are also musical traditions that permeate across the nation.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “traditions, celebrations, entertainment, or other uses” any can be considered. Students do not need to explore all four to master this objective.

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

### Teacher Actions

- Prepare a visual word wall with student-friendly definitions and pictures for “community,” “tradition,” “celebration,” and “entertainment,” along with national examples of music in each context. This could be a great place to tie in CN.1.1, PR.1.2, or RE.1.1.
- Demonstrate describing where and when one popular music event exists nationally. Sharing a video of the event will further illustrate the event and deepen student understanding.
- Guide a brainstorm of where music is heard on a national scale and why music is used in those settings. Record responses.
- Provide a worksheet or drawing prompt where students describe or illustrate one place they’ve heard music in the community and explain its purpose.
- Monitor individual students’ ability to summarize when and where music exists in the local community while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- Singing “The Star-Spangled Banner” before sporting events
- Hearing “The Star-Spangled Banner” played at the Olympics to signify a win by our country
- Super Bowl Half-time Show
- Marching bands, Broadway songs, and other music featured in the Macy’s Thanksgiving Day parade
- Televised specials like Dick Clark’s New Year’s Rockin’ Eve with Ryan Seacrest
- Certain songs of worship are included in churches across the nation
- Military music, such as “The President’s Own” Marine Band
- “Hail to the Chief” performed as the personal anthem of the President of the U.S.
- “Pomp and Circumstance” played at graduations
- “Here Comes the Bride” and “The Wedding March” played at weddings

## 2.CN.2.1 Compare the roles of various individuals that contribute to the creation, production, and consumption of music.

### Glossary

- Compare -

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified the various roles of individuals that contribute to the **support and consumption** of music and now they are comparing the roles of various individuals that contribute to the **creation, production, and consumption** of music. In the next level they will identify music careers in the **local community**.

### 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:

- What composers do
- What performers do (e.g. singers, instrumentalists, conductors, etc)
- What producers do (e.g. producer, sound tech, marketing, etc)
- What consumers do (e.g. fans, concert goers, streaming service users, performing artists, etc)

### Skills

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

- Identifying similarities and differences in these roles
- 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 have previously identified various roles in the music industry, but may need to review

this information.

- For this level, students need to first examine each role and identify characteristics related to that role (e.g. composers create, performers may create, producers may create arrangements or PR materials) before being able to compare them.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “creation, production, and consumption” all three must be considered.

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

#### Teacher Actions

- Prepare a word wall with student-friendly definitions and pictures for various support and consumption roles, including “singer,” “instrumentalist,” “composer,” “conductor,” “agent,” “radio host,” “DJ,” “usher,” and others. Preparing photos and videos of each in action will also contribute to deeper understanding.
- Demonstrate naming those that contribute to a specific performance, describing their roles, and then comparing them in a three-column chart, identifying similarities in the roles, but also differences.
- Guide students to compare the musical roles in a variety of recordings, videos, and photos when introducing music for CN.1.1, PR.1.2, or RE.1.1.
- Provide graphic organizers, word walls, or checklists to scaffold student responses.
- Monitor individual students’ ability to identify similarities and differences in various musical roles while correctly using musical vocabulary through formative and summative assessment.

#### Possible Learning Activities

May include, but are not limited to:

- Individuals that create original work:
  - Composers (write new songs)
  - Lyricist (writes words for songs)
  - Performers (improvise during a performance)
- Individuals that create using others’ work:
  - Arrangers (change instrumentation to fit a performance)
  - Performers (perform a piece from a songwriter)
- Individuals that work “behind the scenes:”
  - Sound engineers
  - Lighting technicians
  - Set designers
  - Costume designers
- Individuals that consume music:

- Fans
- Concert goers
- Individuals listening to music through streaming services, radio, television, film, YouTube, etc.

## 2.CN.2.2 Explain why innovative technologies are used in music.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **described how** innovations and technology are used to create and present music and now they are **explaining why** innovative technologies are used in music. In the next level they will describe how music has **changed over time** with the introduction of new technology.

### 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:

- The impact of innovative technologies on music (e.g. the power of recording music, the benefit to an artist to be able to widen their reach, etc)

### Skills

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

- Describing the reasons innovative tech is used
- 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

- All technologies were innovative at one point.
- Technology does not have to be digital. Music notation was once an innovation. So was the printing press.
- 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

- Prepare reasons for using technology in the music classroom. Prepare sentence stems and word banks for explanations.
- Demonstrate giving an explanation (describing the reasoning) of why using technology in the music classroom is useful.
- Guide a class brainstorm on the topic of why people use the technology tools they learned about in kindergarten and first grade.
- Provide scenarios and ask students to provide a technology tool which will make the experience easier, giving their reasoning. For example, if students are to sing in a big room, singing into a microphone connected to speakers will make the voices louder so that all audience members can hear.
- Monitor individual students' ability to explain why innovative tech is used in music while correctly using musical vocabulary through formative and summative assessment.

### Possible Learning Activities

May include, but are not limited to:

- Written innovations (notation, printing, engraving of notation on the computer)
  - 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.
- Audio innovations (recordings)
- Visual Innovations (lighting, projections, video recordings)
- Distribution innovations (copying notation, records/tape/CDs/mp3s, streaming services)
- Scenarios
- Music tool match
- Invent a music machine
- Planning for a concert
- Technology tool petting zoo

# **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 original musical ideas and works, and those of peers and other artists, independently and collaboratively.

## 2.CR.1.1 Improvise 8-12 beats of rhythmic patterns and melodic patterns.

### Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.<sup>14</sup>
- Melodic Patterns - Grouping, generally brief, of tones or pitches.<sup>17</sup>
- Rhythmic Patterns - Grouping, generally brief, of long and short sounds and silences.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students improvised **4-8 beat rhythmic patterns and 3-pitch melodic patterns** and now they are improvising **8-12 beats of rhythmic patterns and melodic patterns**. In the next level they will improvise stylistically appropriate **responses** to given rhythmic or melodic phrases.

### 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:

- Rhythmic and melodic motifs

### Skills

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

- Spontaneously inventing rhythmic and melodic patterns

### 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

- Musicians have unique ideas to express. Improvisation is a way for musicians to explore a

- variety of pitches, durations, and musical ideas.
- Musicians can perform their improvisations, or they can improvise as a way of brainstorming musical ideas for a composition.
  - When musicians use a greater variety of durations and pitches they can create more complex improvisations.
  - If using barred instruments for melodic improvisation, consider removing unnecessary bars.
  - Improvisation is a vital creative process found in every musical genre serving both as a tool for generating original ideas and as a form of spontaneous musical expression and should not be confined to any one style, such as jazz.
  - For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.
  - Since this objective has the language “rhythmic and melodic patterns” students must improvise both.

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

#### Teacher Actions

- Prepare students with a bank of 4 beat rhythmic and melodic ideas by having students echo after the teacher. See PR.1.2 for a list of grade-level appropriate rhythms and pitches.
- Demonstrate improvising 8-12 beat rhythmic patterns.
- Guide students in a question-and-answer rhythmic pattern game to have students improvise rhythms while keeping a steady beat. At the beginning, the teacher can be the leader, and individual students can respond. Over time, this could transform into a student-led question and another student or the teacher answers.
- Provide opportunities to improvise. This may be done in different classroom structures, such as the whole class improvising simultaneously, a small group of students improvising simultaneously, or individual students taking turns improvising solo.
- Repeat the process separately for improvising melodies. This may be an appropriate time to talk about ending on a “home” note (do) in preparation for third grade.
- Monitor individual students’ ability to spontaneously invent rhythmic and melodic patterns through formative and summative assessment.

#### Possible Learning Activities

May include, but are not limited to:

- Three or more pitches, such as La, Sol, Mi, and Do (presented aurally)
- The contour of various melodic patterns (focusing on ascending and descending)
- Longer and shorter durations
- The use of silence
- Half note, quarter note, paired eighth note, half rest, and quarter rest patterns (presented aurally)

## 2.CR.1.2 **Notate** 8-12 beats of original rhythmic ideas using iconic or standard notation that incorporate grade-level appropriate rhythms.

### Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.<sup>19</sup>
- Notate - The use of various symbols to indicate the pitch, rhythm, and expressive elements of a composition.<sup>19</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 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>
  - Tablature - System of graphic standard notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement on the fret board.<sup>17</sup>
  - Lead-sheet Notation - System symbol used to identify chords in jazz, popular, and folk music; uppercase letters are written above the staff, specifying which chords should be used and when they should be played.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students notated **4-8 beats** of original rhythmic ideas and now they are notating **8-12 beats** of original rhythmic ideas using iconic or standard. In the next level they will notate 4-8 measures of original rhythmic ideas and **melodic ideas**. In each grade, students use grade-level appropriate notes, rests, and rhythms.

### 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:

- Iconic notation for half notes, half rests, and tied rhythms in 2/4 and 4/4 meters
  - Or-
- Standard notation for half notes, half rests, and tied rhythms in 2/4 and 4/4 meters

### Skills

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

- Writing musical symbols to record original rhythmic ideas
- 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

- Two distinct goals are present in this objective: the ability to notate *and* the ability to originate musical ideas. They may need separate instruction.
- Before students can make a record of their original ideas using iconic or standard notation, they must be able to read similar notes. Though the shape of the icon could change (e.g. quarter notes, hearts, paw-paws, etc), the spacing and presentation should remain consistent.
- At this age where students are developing both gross and fine motor skills, students may simply need time to practice drawing icons or placing manipulatives in the correct places. Consider having students engage in dictation and/or copying activities to develop the motor skills involved in writing.
- Musicians have unique ideas to express. When musicians learn to notate their rhythmic ideas, other musicians can perform the compositions.
- When musicians use a greater variety of durations they can create more complex rhythms.
- Since this objective has the language "iconic or standard notation" students can use either. Teaching both (e.g. iconic at the beginning of the course and standard later) can scaffold student learning, however, students do not need to master both to master this objective.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- For a list of appropriate rhythmic and melodic elements reference PR.1.2 or the General Music Skills Appendix for a visual representation for this grade level.

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

### Teacher Actions

- Prepare a consistent system for rhythmic representation (e.g., beat lines within measures in 2/4 or 4/4 time), and ensure students are familiar with reading rhythms using this system (PR.1.2). Connecting this system to the one used in first grade maximizes instructional time.
- Demonstrate how to notate several familiar 8–12 beat rhythms within measures to build comfort with the writing process, having students practice drawing their notes along with the teacher.

- Demonstrate how to create an original rhythmic idea by first expressing it orally, then performing a think-aloud to sound it out and determine how to notate it accurately.
- Guide students to orally express a 8–12 beat rhythm and have the entire class practice notating the rhythm together.
- Provide templates and opportunities for students to practice originating and notating their own rhythmic ideas.
- Monitor individual students' ability to invent and notate new rhythmic ideas while correctly using musical vocabulary in formative and summative assessments.

### Possible Learning Activities

May include, but are not limited to:

- Beat lines within measures
- Notating familiar songs
- Notating original rhythms
- Inventing rhythms without notating it
- Using manipulatives to notate rhythms
- Exploring long and short sounds
- Rhythms notated in 2/4 and 4/4 meters
- Longer and shorter sounds
- The use of silence
- Half note, Quarter note, paired eighth notes, and half and quarter rest patterns

## 2.CR.2.1 **Accompany** readings, stories, or dramatizations with corresponding vocal or instrumental sounds.

### Glossary

- Accompany -

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students accompanied readings, stories, or dramatizations with corresponding **traditional and non-traditional sound sources** and now they are accompanying readings, stories, or dramatizations with corresponding **vocal or instrumental sounds**. In the next level they will arrange an existing piece by **changing one or more musical elements**.

### 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:

- Corresponding vocal or instrumental sounds to story noises
- A variety of sounds created by a variety of instruments

### Skills

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

- Employing vocal or instrumental sounds to go with readings, stories, or dramatizations

### 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

- Second graders often study folk and fairy tales. These are perfect for accompaniment.
- Choose a shortened or picture-book version which can be completed in 10 minutes or less. Many publishers also provide pre-packaged soundstory resources.

- Invite students to choose the story they want to accompany for buy-in
- In this objective, students apply their understanding of how music expresses emotions, tells stories, and communicates meaning. Building on the skills developed in RE.1.2, they create story accompaniments using sound effects, instruments, or vocal sounds. Whether evoking a feeling or helping to tell a story, students learn to use music as a powerful tool for expression beyond words
- This is a great opportunity to tie into PR.1.1 and RE.2.2.
- Since this objective has the language "vocal or instrumental" students may use either type of sounds in accompaniments.

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

**Teacher Actions**

- Prepare a particular story that aligns with the time of year or relevant theme. Read the story to the students with no sound effects and choose which words need sound accompaniment.
- Demonstrate how to choose vocal or instrumental sounds to paint specific tone colors contributing to a story
- Guide students to make informed choices, within teacher-assigned limitations, on how a particular character, situation, or event might sound. Match the idea to an appropriate vocal or instrumental sound
- Provide opportunities for students to create and perform sounds in response to story prompts (e.g., character, squeaking door, running away, prop, etc), ensuring access to appropriate instruments
- Monitor individual students' ability to develop story sound effects using vocal or instrumental sounds in formative and summative assessments

**Possible Learning Activities**

May include, but are not limited to:

- Fairy tales
- Folktales
- Fables
- Soundstory resources
- Original Stories

## 2.CR.2.2 Explain how to share music fairly.

### Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>
- Fairness - Complying with appropriate, ethical, and equitable rules and guidelines.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students explained how and when to **give credit to others** when creating work that borrows from other musicians and now they are explaining how to **share music** fairly. In the next level they will identify music that **can be used by everyone** fairly.

### 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:

- How music is shared
- What “fairly” looks like in practice (getting permission or limiting use)
- How to credit artists for their work

### Skills

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

- Describing the process for sharing music fairly
- 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, “How do I ethically share someone else’s

work?" to show mastery of this objective.

- Students should be able to explain that musicians choose how and when they want their works to be shared. Just as students want others to respect when and how others share their music, they need to respect when and how other musicians want their work to be shared
- An age-appropriate explanation of fair-use could include respecting ownership, giving credit, using publicly available resources, and making decisions about sharing their own original work
- Sharing music fairly means giving credit to the person who made it and not taking, performing, posting online, showing, or copying it without asking
- Many people casually break copyright when they give others a digital or physical copy of a song. This might really surprise students and their parents

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

#### Teacher Actions

- Prepare a student friendly process for sharing work and for crediting others for their work, along with a student friendly definition for using work "fairly"
- Demonstrate describing the process for sharing music fairly. Sharing an anchor chart here may be helpful
- Guide students through explaining how to share music fairly
- Provide sentence stems and word lists to scaffold student explanations
- Monitor individual students' ability to explain how to share music fairly while correctly using music vocabulary through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

- Pair-share
- Scenarios
- Written response
- Interview

# **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.

## 2.PR.1.1 **Improve** musical skills by applying feedback from instructors, peers, and self.

### Glossary

- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Improve -

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students improved musical skills by incorporating feedback from **instructors and peers** and now they are improving musical skills by applying feedback from **instructors, peers, and self**. In the next level they will improve compositions and musical skills by applying **formal or informal feedback**.

### Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

### Knowledge

To master this objective, students need to KNOW:

- Processes for implementing feedback
- Feedback from instructors, peers, and self

### Skills

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

- Enhancing musical skills by putting feedback into practice

### 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 RE.2.2, where students are asked to give the same kind of feedback that they are asked to use in PR.1.1.
- Be purposeful in emphasizing respectful feedback and respectful responses.
- Since this objective is using feedback from peers, which is RE.2.2, provide the opportunity for

- students to practice giving feedback to the teacher before they give feedback to peers
- Since this objective has the language "instructors, peers, and self" students must have opportunities to implement feedback from each source

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

#### Teacher Actions

- Prepare a process for implementing feedback as a regular part of the creative workflow to maximize instructional time. Reinforce clear RE.2.2 guidelines around constructive and respectful feedback
- Demonstrate how to use a specific piece of feedback to improve a specific skill modeling this process through a think-aloud
- Guide students in applying meaningful feedback during real creative work, rather than in isolated or artificial exercises
- Provide constructive feedback with a clear action step and an explanation of why the adjustment should be made. Cultivate a learner's mindset and culture of improvement
- Monitor individual students' ability to incorporate feedback to improve musical skills through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to write in standard or iconic notation

**2.PR.1.2 Read** iconic or standard notation to sing or play music with three or more pitches, and half notes, half rests, and tied rhythms in 2/4 and 4/4 meters.

## Glossary

- Iconic Notation - Graphic representations indicating, for example, pitch or rhythm, and used in lieu of or along with traditional symbols for these elements.<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>
- Pitch - The highness or lowness of a tone, as determined by the frequency of vibrations per second.<sup>19</sup>
- Rhythm - Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.<sup>17</sup>
- Standard Notation - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.<sup>17</sup>

## Vertical Alignment

This objective develops the EQ-throughline because in the previous level students read notation with **at least three pitches and rhythms with quarter rests** in 2/4 and 4/4 meters and now they expanding to **three or more pitches, half notes, half rests, and tied rhythms**. In the next level they will read more complex notation using any **pentatonic scale, whole notes, dotted half notes, whole rests, and beamed sixteenth note rhythms** in 2/4, 3/4, and 4/4 meters.

## Enduring Understanding

Musicians reveal their artistic knowledge through demonstration of concepts and skills.

## Knowledge

To master this objective, students need to KNOW:

- The sounds and symbols of rhythmic notation including half notes, half rests, and tied rhythms
- The sounds and symbols of pitch notation with three or more pitches

## Skills

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

- Interpreting the musical symbols for three or more pitches, half notes, half rests, ties, and 2/4 and 4/4 meters
- 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 will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (American music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (rounds and ostinatos) and PR.1.4 (changes in elements) should also inform the repertoire choices for this grade 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/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- Select age-appropriate music, written in standard notation, for students to sing and/or play. This may include fragments of rhythms and/or melodies written on flash cards or presented on the board so students can practice reading standard notation. Students may also read entire songs/pieces.
- Using a syllable-based system is helpful, i.e., solfege, takadimi, du/du-de, ta/ti-ti
- This objective pairs well with CR.1.2. Learning to read this notation should precede students' creation with these rhythmic values and pitches
- 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
  - Iconic notation can still be used. Standard notation is not required until 4th grade.
  - Students may benefit from reading pitches and rhythms separately at first.
  - Rhythms and pitches used in previous levels should still be included.
  - 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 singing or playing music that uses three or more different pitches, read from iconic or standard notation.
    - Rhythmic performance must include half notes, half rests, and tied rhythms in 2/4 and 4/4 meters, read from iconic or standard notation.

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

### Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.3, and PR.1.4, identifying relevant patterns to study in isolation. Define each of the pitches, rhythms, and meters specified in this objective. Use a syllable system such as solfege or takadimi
- Demonstrate how to read patterns using think-aloud strategies that connect the graphical representation (grapheme) of a rhythm or pitch to the rhythm syllable or sound it represents
- Guide students in choral/group reading and movement-based responses to relevant pitch and rhythm patterns in a variety of meters (e.g., stepping for rhythm, hand signs for pitch)
- Provide correction strategies that help students recognize and adjust errors, rather than simply indicating a response is incorrect. Scaffold instruction by introducing pitch and rhythm elements separately as needed
- Monitor individual students' ability to read iconic or standard notation to sing or play melodic patterns (with at least three pitches) and rhythmic patterns (including half notes, half rests, and tied rhythms) in a variety of meters, 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:

- Rhythm patterns
- Pitch patterns
- Using pitches such as mi-so-la, do-re-mi, or do-mi-so in multiple keys
- Using tied quarter notes and half notes interchangeably
- Read rhythms that include quarter notes and rests, half notes and rests, tied quarter notes, and beamed eighth notes

## 2.PR.1.3 Sing or play in rounds and ostinatos.

### Glossary

- Ostinato - A continually recurring rhythmic or melodic pattern.<sup>19</sup>
- Rounds - A composition for two or more voices in which one voice enters after another in exact imitation of the first.<sup>19</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students sang or played in **unison** and now they are focusing on **rounds and ostinatos**. In the next level they will learn **partner songs**.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Repertoire including rounds and ostinatos

### Skills

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

- Demonstrating musical independence when singing or playing rounds and ostinatos

### 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 will be most meaningful to students when taught in context. Use CN.1.1 (American music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.4 (changes in elements) should also inform the repertoire choices for this grade 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/production and

reflection ensures deeper engagement and more authentic connections between performing and responding

- Select age-appropriate music, written in iconic or standard notation, for students to sing and/or play
- Students do not need to play the accompaniment to master this objective
- Ensure healthy singing habits, including head voice development
- Providing students with a visual (i.e. the lyrics) during a round may improve success.
- Creating a sentence or word chain for a performed ostinato may be beneficial for students.
- This objective could pair with CR.1.2 if the measures they created were an ostinato they could then perform
- Since this objective uses the language “sing or play,” students may demonstrate mastery through either
- Since this objective uses the language “rounds and ostinatos” students must demonstrate mastery of both

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

#### Teacher Actions

- Prepare repertoire carefully, informed by CN.1.1, PR.1.2, and PR.1.4. Define rounds and ostinatos in student-friendly terms
- Demonstrate how to perform a round. A recording may be needed to sing the “first” part while the teacher demonstrates singing the second. Alternatively, the class can sing part one as a group while the teacher sings the round
- Guide students in choral/group rounds performance, providing many opportunities for practice and a variety of rounds to perform
- Demonstrate how to perform an ostinato
- Guide students in choral/group ostinato performance, providing many opportunities for practice and a variety of ostinatos to perform
- Provide feedback that supports steady beat, healthy tone, and proper technique. Scaffold instruction using the psychomotor taxonomy: begin with imitation, guide students toward accurate repetition from memory, and ultimately support confident, fluent performance.
- Monitor individual students’ ability to perform rounds and ostinatos in both formative and summative assessments

#### Possible Learning Activities

May include, but are not limited to:

- Rounds:
  - Row, Row, Row Your Boat
  - To Stop the Train
  - A Ram Sam Sam

- Frere Jacques (Are You Sleeping?)
- I Love the Mountains
- Make New Friends
- Scotland's Burning
- Sweetly Sings the Donkey
- Ostinatos:
  - Non-pitched percussion, body percussion
  - Pitched percussion, bordun
  - Create speech ostinatos to accompany a cumulative story (e.g. "There Was an Old Lady Who..." books, The Napping House, Old McDonald Had a Farm, The Mitten)

## 2.PR.1.4 Demonstrate changes in tempos, form, texture, articulations, phrasing, and dynamics.

### 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>
- Dynamics - Level or range of loudness of a sound or sounds.<sup>17</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>
- Phrasing - Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.<sup>17</sup>
- Tempos - The speed of music.<sup>19</sup>
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students demonstrated **opposites** and now they are demonstrating **changes**. In the next level they will demonstrate the **meaning** of symbols and terminology.

### 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 (italian terminology for 3+ tempos, e.g., *largo*, *moderato*, *presto*, speeding up, slowing down)
- Meaning and sound of a variety of dynamics (italian terminology for 3+ dynamics, e.g. *forte*, *mezzo forte*, *piano*)
- An expanded variety of musical forms (e.g., ABA, song form [verse, chorus, bridge])
- A variety of articulations (italian terminology, e.g., *legato*, *staccato*, slurs, accents, , )
- A variety of textures (e.g. heavy, light, multi-part, solo, thick, thin)
- How phrasing is denoted and executed
- Appropriate singing or instrument technique

## Skills

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

- Executing changes between contrasting musical elements
- 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 will be most meaningful to students when taught in context, even if it is assessed in out of context exercises. Use CN.1.1 (American music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.2 (melodic and rhythmic elements) and PR.1.3 (rounds and ostinatos) should also inform the repertoire choices for this grade 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/production and reflection ensures deeper engagement and more authentic connections between performing and responding
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms.
- Mastery may be demonstrated through traditional performance or digital production, applying the specified elements using voice, instruments, or appropriate technology.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- The musical elements suggested in the Knowledge section above are those suggested in the Skills Appendix
- Since this objective has the language “symbols and terminology” students must demonstrate mastery of both
- Since this objective has the language “tempos, form, texture, articulations, phrasing, and dynamics” students must demonstrate mastery of each

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

### Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, and PR.1.3. Define *tempo, form, texture, articulations, phrasing, and dynamics* in clear, student-friendly terms
- Demonstrate changing between contrasting musical elements through a variety of modes, including singing, movement, instruments, or listening examples. Be sure to model opposites using their Italian terminology
- Guide students in whole-class and small-group demonstrations of musical opposites across tempo, form, texture, articulations, phrasing, and dynamics. Incorporate musical elements in their daily music-making. Progress instruction along the psychomotor taxonomy: start with imitation, support accurate repetition from memory, and ultimately foster confident, fluent demonstration
- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to execute changes between contrasting musical elements in both formative and summative assessments

### Possible Learning Activities

May include, but are not limited to:

- Tempos: *largo, moderato, presto*
- Dynamics: *piano, mezzo piano, mezzo forte, forte*
- Perform a simple, familiar melody in different styles (e.g. sing "Mary Had a Little Lamb" in different styles by mixing and matching musical elements)
- Using a song with multiple parts (A, B, C or verse, chorus, bridge), explore changing the form by repeating sections or moving sections, performing it in multiple ways

## 2.PR.2.1 **Describe** the production elements needed to develop formal and informal performances.

### Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- **Formal** - Following or according with established form, custom, or rule.<sup>13</sup>
- **Informal** - Not following or according with established form, custom, or rule.<sup>13</sup>
- **Performance** - Experience of engaging in the act of presenting [artistic skills] in a classroom or private or public venue.<sup>17</sup>
- **Production Elements** - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **identified** the production elements needed to develop formal and informal performances. Now they are **describing** them. In the next level, they will **compare** what music to perform and the production elements needed to support the performance.

### Enduring Understanding

Musicians implement production elements to enhance performances.

### Knowledge

To master this objective, students need to **KNOW**:

- Differences between formal and informal performances
- The function and purpose of production elements

### Skills

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

- Summarizing the characteristics and purposes of production elements
- 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

- Limit discussion of elements to those that are age-appropriate and applicable to their own performances. Students do not need to know how production elements work or how to maximize their impact to master this objective
- Involve students in the preparation of an actual performance
- “Informal” performances do not need production elements like lighting, staging, costumes, etc. Depending on the space, they may need sound
- “Formal” performances often need lighting, staging, risers, sound, and may need costumes, props, or other decorations
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “formal and informal” students must name elements for both types of performances to master this objective

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

### Teacher Actions

- Prepare student-friendly definitions and descriptions for the relevant and age-appropriate production elements intended to be taught (e.g., sound system, risers, lighting)
- Demonstrate describing the production elements involved in putting on a performance. This could be when watching a recording of a performance or attending one live (even if it is another grade’s performance). Incorporate identifying these elements across multiple lessons
- Guide students in describing the elements they see in informal and formal presentations.
- Provide a worksheet for students to identify and describe production elements needed for formal and informal performances
- Monitor individual students’ ability to describe production elements needed for informal and formal performances through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Scenarios
- Preparation for informal performances (informances)
- Preparation for formal performances
- Identifying the production elements in an existing performance or production (watching a musical, ballet, concert, performance, etc.)
- Set design for a mini musical
- Positioning performers for an audience (if on risers, not standing directly behind someone; if doing choreography, in a formation where all performers can be seen)
- Considerations for set/song order for concerts
- Technical needs such as sound or lighting

## 2.PR.2.2 Demonstrate appropriate audience and performer etiquette.

### Glossary

- Appropriate - Suitable or right for a particular situation or occasion.<sup>4</sup>
- Audience - A reading, viewing, or listening public.<sup>14</sup>
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].<sup>17</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **contrasted** audience and performer etiquette and now they are **demonstrating** appropriate audience and performer etiquette. In the next level they will identify how etiquette **changes based on the context**.

### 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:

- Behaviors appropriate for audience members
- Behaviors appropriate for performers
- That appropriate can change based on the context and setting of the performance

### Skills

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

- Modeling behaviors appropriate for audience members
- Modeling behaviors appropriate for performers

### 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 is most meaningful when taught in context, as what counts as “appropriate” behavior varies with the performance’s formality, genre, and setting. For example, audiences

might sing along at a pop concert but not during a Broadway show; clapping mid-song is welcomed in Appalachian folk or old-time string band performances but not between classical symphony movements; and musicians may interact directly with the audience in a jazz club but maintain the “fourth wall” during a classical recital

- Since this objective uses the language “audience and performer” students must examine both sets of behaviors to master this objective

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

#### Teacher Actions

- Prepare student-friendly descriptions of behaviors appropriate for audience members and performers. Prompt students to think about feelings:
  - *“How do you feel when people interrupt you or talk over you?”*
  - *“How do you know someone is paying attention or enjoying what you’re doing?”*
- Demonstrate expected behaviors through short skits or examples:
  - As a performer: standing tall, waiting for quiet, acknowledging the audience.
  - As an audience member: sitting still, watching respectfully, clapping at the right time.  
Explain how these actions help everyone enjoy the performance
- Guide in co-creating a class list or anchor chart of “What Good Performers Do” and “What Good Audiences Do.” Use real-world performance contexts (e.g., school concert, classroom share-out, assembly) to ground discussion
- Provide opportunities for students to role play using context-based prompts, (Rotate roles to reinforce understanding from both perspectives) such as;
  - *Perform a short piece (song, rhythm, chant) for peers*
  - *Act as audience for a classmate, showing respectful listening and response*
- Monitor individual students’ ability to model audience and performer behaviors through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

- Demonstrating quiet, attentive listening during a student’s performance in class
- Performing in class while staying focused and on task
- Either listening to or singing the National Anthem depending on the setting
- In a formal performance, clap at the end of a piece of music, do not talk during a performance, stay in your seat while music is being performed
- If at a jazz concert or a ballet, clap to show appreciation for a solo or complicated dance sequence
- If at a musical, don’t sing along with the performers; laugh when appropriate, clap at scene changes

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

RE.1 Analyze musical works from a variety of styles, cultures, and genres including response through moving, singing, playing instruments, or content-specific vocabulary.

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

## 2.RE.1.1 Identify changes in tempos, form, texture, articulations, phrasing, and dynamics in aural and written musical works.

### 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>
- Aural - Relating to the sense of hearing, listening.<sup>24</sup>
- Dynamics- Level or range of loudness of a sound or sounds.<sup>17</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>
- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</sup>
- Phrasing - Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.<sup>17</sup>
- Tempo - The speed of music.<sup>19</sup>
- Texture - Manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound.<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 identified **opposites** in tempos, form, texture, articulations, and dynamics in aural or written musical works and now they are identifying **changes** in those elements and in phrasing, too. In the next level they will identify **symbols and terminology**.

### 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 (italian terminology for 3+ tempos, e.g., *largo*, *moderato*, *presto*, speeding up, slowing down)
- Meaning and sound of a variety of dynamics (italian terminology for 3+ dynamics, e.g. *forte*, *mezzo forte*, *piano*)
- An expanded variety of musical forms (e.g., ABA, song form [verse, chorus, bridge] )
- A variety of articulations (italian terminology, e.g., *legato*, *staccato*, slurs, accents,  ,  )
- A variety of textures (e.g. heavy, light, multi-part, solo, thick, thin)

- How phrasing is denoted and executed

## Skills

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

- Recognizing, listing, or naming changes in contrasting musical elements
- 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

- When possible, use repertoire from PR.1.4 (form and expression) as the basis for musical analysis in RE.1.1. Selecting the same pieces for both performing/producing and responding promotes deeper engagement and more meaningful connections between musical choices and their expressive impact
- These musical elements should be taught over a longer period of time using a variety of examples and styles that can be integrated into any of your daily lessons in preparation for student demonstration of the interpretation of music symbols and terms
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “aural and written” students in second grade must now identify these contrasting elements from works they hear and in notated music
- Since this objective has the language “tempos, form, texture, articulations, phrasing, and dynamics” students must demonstrate mastery of identifying each

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

### Teacher Actions

- Prepare repertoire and learning experiences informed by CN.1.1, PR.1.2, PR.1.3, and PR.1.4. Define *tempo, form, texture, articulations, phrasing, and dynamics* in clear, student-friendly terms
- Demonstrate identifying when/where music changes between contrasting musical elements using a variety of modes, including singing, movement, instruments, or listening examples. Be sure to identify opposites using their Italian terminology
- Guide students in whole-class and small-group identification of musical opposites across tempo, form, texture, articulations, phrasing, and dynamics. Incorporate musical elements in

their daily music-making

- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to identify changes in contrasting musical elements in both formative and summative assessments

## Possible Learning Activities

May include, but are not limited to:

- Tempos: *largo, moderato, presto*
- Dynamics: *piano, mezzo piano, mezzo forte, forte*
- Perform a simple, familiar melody in different styles (e.g. sing "Mary Had a Little Lamb" in different styles by mixing and matching musical elements)
- Using a song with multiple parts (A, B, C or verse, chorus, bridge), explore changing the form by repeating sections or moving sections, performing it in multiple ways

## 2.RE.1.2 Identify a "story" told in a work of music.

### Glossary

- Identify - To recognize someone or something and be able to say who or what they are.<sup>27</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 musical works are used to **communicate meaning** and now they are **identifying a "story"** told in a work of music. In the next level they will **infer meaning** from musical works using musical vocabulary.

### 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:

- Music can tell a story, express a feeling, or celebrate an event
- Certain sounds, instruments, tempos, or dynamics can help show what the music is "about"
- Examples of programmatic music

### Skills

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

- Recognizing and describing a story within 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

- Music can suggest a story—even without words—through changes in tempo, dynamics, melody, and mood. Helping students imagine or identify a possible storyline encourages creativity and deepens their understanding of how musical elements shape meaning
- Students may not know the name of American works (2.CN.1.1) like *Rhapsody in Blue*, *The*

*Grand Canyon Suite*, or *Hoedown*, but they often recognize the characters, animals, or moods these works represent. Start by connecting the music to its original purpose—telling a story or painting a picture—then let students share what they imagine or feel as they listen. These familiar, imaginative works help students understand how music can communicate meaning without words

- In this objective, students explore how music expresses emotions, tells stories, and communicates meaning. They apply that understanding in CR.2.1 by creating story accompaniments. Whether describing the feeling of a piece or designing sound effects for a story, students learn that music helps us imagine, understand, and communicate ideas beyond words
- 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

- Prepare American musical works (CN.1.1) that suggest storylines, settings, or scenes. Focus on pieces that reflect U.S. culture, landscapes, or identities—such as Aaron Copland’s *Appalachian Spring*, Florence Price’s *Mississippi River Suite*, or Charles Ives’ *Putnam’s Camp*
- Demonstrate listening for story elements in a specific work (e.g. *Grand Canyon Suite* by Ferde Grofé to describe setting, or *Rhapsody in Blue* by George Gershwin to explore character and emotion) by using think-aloud questions like:
  - Who or what might this music be about?
  - Where could this be taking place?
  - What do you think is happening in the beginning, middle, and end?
- Guide listening examples like *Hoedown* from *Rodeo* (Copland) to imagine a lively Western scene, *Afro-American Symphony* (Still) to reflect everyday life and resilience, or *Candide Overture* or *West Side Story* (Bernstein) to explore theatrical storytelling. Invite students to act out, narrate, or draw the imagined story as they listen
- Provide scaffolds like sequencing charts, story maps, or “draw the scene” activities. Encourage vocabulary that describes action, setting, or feeling (“a chase,” “on a train,” “sneaky footsteps”). Emphasize how music suggests stories, even without words
- Monitor individual students’ ability to identify a “story” told in a work of music through formative and summative assessment

#### Possible Learning Activities

May include, but are not limited to:

- Aaron Copland – “Appalachian Spring”
- Aaron Copland – “Rodeo” (esp. *Hoedown*)
- Ferde Grofé – *Grand Canyon Suite*

- George Gershwin – *Rhapsody in Blue*
- William Grant Still – *Afro-American Symphony* (esp. 1st movement)
- Florence Price – *Mississippi River Suite*
- Charles Ives – *Variations on "America"* or *Putnam's Camp from Three Places in New England*
- Leonard Bernstein – *Candide Overture* or *Symphonic Dances from West Side Story*

## 2.RE.1.3 **Describe** the timbres of a variety of instruments and voices, and the way in which the sound is produced.

### Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.<sup>4</sup>
- **Timbre** - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.<sup>19</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students identified a variety of instruments and voices by sound, including available **classroom instruments** and now they are describing the timbres of a **variety of instruments and voices**, and the way in which the sound is produced. In the next level they will identify a variety of instruments and voices by sound, including **folk and orchestral instruments**.

### Enduring Understanding

The timbres of instruments and voices in a musical work can be objectively identified and analyzed.

### Knowledge

To master this objective, students need to KNOW:

- Words to describe timbres
- The sounds of a variety of voices and instruments
- How sound is produced

### Skills

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

- Summarizing the characteristics of the timbres of a variety of instruments and voices
- 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

- To support students in identifying and understanding timbre, prioritize live instruments or high-quality recordings of real instruments over synthesized sounds. As students encounter a broader range of instruments and ensembles, especially from diverse cultures, authentic sound examples help build accurate listening skills and deeper appreciation
- Aural games like Jeopardy and bingo are good rote practice opportunities. Reinforcement of this concept is a great activity for a substitute teacher
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “instruments and vocal timbres” students must demonstrate mastery of identifying both kinds
- Since this objective has the language “timbres... and the way in which sound is produced” students must know both to master this objective

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

### Teacher Actions

- Prepare sound files or gather instruments to demonstrate timbres. Familiarize students with the sounds of the instruments selected
- Demonstrate how to describe an instrument’s sound: Model how to identify the Hornbostel-Sachs instrument category, e.g.,
  - "I hear a violin. I can tell because the sound is high, smooth, and kind of stretchy—like someone is sliding a bow across strings. Since the sound is made by strings that vibrate, the violin belongs to a group called chordophones. That just means it's a string instrument."
  - "This is a flute. The sound is soft, breathy, and light. I know the player blows air into it to make sound. That means it's in a group called aerophones—that's the name for instruments that use air to play."
- Guide students through describing instruments and vocal timbre types first through limited options (i.e. only providing limited descriptor words in a “this or that” activity) and expanding to a wider set of options
- Provide multiple opportunities throughout the course to practice instrument description. Each time a new song is introduced, whether for connecting (CN.1.1), performing (PR.1.2-1.4), or responding (RE.1.1-1.2), ask students to describe the instruments they hear. Repeated exposure across diverse musical contexts helps strengthen both recognition skills and musical understanding
- Monitor individual students’ ability to describe the timbres of a variety of instruments and voices and describe how their sound is produced through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Hornbostel-Sachs instrument classification system (idiophone, membranophone, chordophone, aerophone, electrophone)
- Sound science
- Instrument families

## 2.RE.2.1 **Explain** why some music is valued over others by different individuals, communities, and cultures.

### Glossary

- Community - A unified body of individuals: such as a group of people with a common characteristic or interest living together within a larger society; a body of persons of common and especially professional interests scattered through a larger society.<sup>14</sup>
- Culture - Values and beliefs of a particular group of people, from a specific place or time, expressed through characteristics such as tradition, social structure, religion, art, and food.<sup>17</sup>
- Explain - To make something clear or easy to understand by describing or giving information about it.<sup>4</sup>

### Vertical Alignment

This objective develops the EQ-throughline because in the previous level students **described personal preferences** for music and now they are explaining why some music is **valued over others** by different individuals, communities, and cultures. In the next level they will **contrast individual preferences** for particular works or genres of music with preferences of peers.

### 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:

- Examples of music valued by various communities and cultures
- That preferences are individual and unique

### Skills

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

- Describing the reasoning individuals, communities, and/or cultures have when they value some music over others
- 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 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).
- Musical preferences are deeply personal, shaped by experiences, culture, and especially by how music makes us feel—an idea explicitly supported by CN.1.3, which focuses on how music evokes emotions. Helping students connect their emotional reactions to musical choices strengthens both self-awareness and empathy. In a respectful community, students learn that it's okay to like different things—and that articulating *why* we enjoy something helps us understand ourselves and others, even when we disagree.
- Research shows that familiarity increases musical preference, so students may grow in appreciation for a work as they revisit it or encounter similar styles
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “individuals, communities, and cultures” students must consider the musical values of all three

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

### Teacher Actions

- Prepare students to begin thinking about others' musical preferences by first reflecting on their own. Ask what kind of music they enjoy, then prompt comparisons—“Does your family listen to different music than your friend’s family?” Help students recognize that different people value different music depending on who they are and what’s happening
- Demonstrate explaining why music might be valued by different communities by modeling think-alouds and questions such as:
  - “When would someone listen to this?”
  - “Why might this music be important to the people who made it?”
- Guide students in organizing musical examples by purpose or community, such as “Music my family likes” vs. “Music my friend’s family likes,” or “Music for Celebration” vs. “Music for Rest.”
- Provide sentence starters to support their reasoning, such as:
  - “I think this music is special because...”
  - “People in \_\_ like this music because it helps them feel...”
  - “This music is important at \_\_ (event/celebration/etc.).”
- Monitor individual students’ ability to explain why some music is valued over others by different individuals, communities, and cultures through formative and summative assessment

## Possible Learning Activities

May include, but are not limited to:

- Music for different uses
- Graphing/polling favorite songs
- Programming music for events

## 2.RE.2.2 Identify positive feedback and areas for improvement for self and others with guidance.

### Glossary

- Feedback - A reaction or response to a particular design problem or design solution.<sup>29</sup>
- Guidance - 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>
- 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 provided positive feedback and **areas for improvement for others** and now they are providing positive feedback to **self and others**. In the next level they will apply specific criteria to **construct respectful feedback** about music and composition.

### Enduring Understanding

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

### Knowledge

To master this objective, students need to KNOW:

- Procedures for providing feedback
- Criteria for evaluation
- Music vocabulary

### Skills

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

- Offering positive feedback and naming areas of improvement
- 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 can be scary for some students. Create a culture where risk-taking is celebrated and respectful feedback is interpreted as helpful. Be purposeful in emphasizing respectful feedback and respectful responses
- While students are beginning to learn to provide feedback, avoid using another student as the example at first. Use recordings or teacher demonstrations instead.
- 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 "self and others" students must provide feedback to both

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

### Teacher Actions

- Prepare sentence stems and examples to support students in giving both positive feedback and gentle suggestions for improvement (e.g., "I liked how you \_\_\_," and "Next time, you could try \_\_\_.")
- Demonstrate how to give balanced feedback by modeling in both informal moments (during everyday music-making) and in focused mini-lessons that highlight the feedback process
- Guide students through structured group feedback activities, offering prompts and support to ensure feedback remains kind, specific, and helpful
- Provide self-reflection worksheets for students to provide feedback to themselves during the revision process (PR.1.1)
- Monitor individual students' ability to provide feedback for self and others through formative and summative assessment

### Possible Learning Activities

May include, but are not limited to:

- Improving personal performance
- Improving group performance
- Improving demonstration of technical skill
- Improving ability to write in standard or iconic notation



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