

North Carolina Standard Course of Study 2024

General Music Standards Unpacking - Beginning Proficiency Level

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

Students at the high school level will have the option of studying an individual arts discipline as an area of interest, or specializing or completing a concentration in studies to prepare them for further education and/or a career in the arts. The Standards communicate what students should know and be able to do as a result of instruction at each proficiency level: beginning and accomplished (9-12). Beginning High School General Music standards are designed for students with **no or limited K-8 progression** in General Music education. Levels Beginning through Advanced courses for high school credit are intended to develop proficiency in the artform of a students' choice and to support a well-rounded education. These courses meet for as long as other high school courses meet and are also taught by a licensed music educator. Credit earned from middle and high school courses meeting these minimums satisfies the Arts Education Graduation requirement and applies toward the Arts Education Diploma Endorsement. Courses that do not meet these minimums are not designed to build proficiency and are often used to spark interest in more intensive proficiency-based study later in a student's education.

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

Table of Contents

[North Carolina Standard Course of Study 2024](#)

[General Music Standards Unpacking - Beginning Proficiency Level](#)

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

[B.CN.1.1 Describe how the emergence of music as an art form has influenced society.](#)

[B.CN.1.2 Identify how the creation and performance of music is supported by concepts from other content areas.](#)

[B.CN.1.3 Explain how music evokes sensory, emotional, personal, and intellectual responses in](#)

everyday life.

B.CN.2.1 Describe how various individuals contribute to the creation, production, design, and marketing of music.

B.CN.2.2 Describe how various tools and innovations influence the development and consumption of music.

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

B.CR.1.1 Improvise melodies based on a diatonic scale.

B.CR.1.2 Compose original rhythmic ideas and melodic ideas that incorporate notation for rhythms or pitches that are appropriate to the proficiency level.

B.CR.2.1 Arrange an existing musical work, changing three or more musical elements.

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in music.

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

B.PR.1.1 Apply feedback from instructors, peers, and self to refine musical technique, presentations, compositions, or ideas.

B.PR.1.2 Read standard notation to perform or produce music in treble or bass clef with whole, half, dotted half, quarter, dotted quarter, eighths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters.

B.PR.1.3 Perform or produce rounds, canons, and partner songs in unison and simple harmony.

B.PR.1.4 Demonstrate the meaning of symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms with appropriate technique when performing or producing music.

B.PR.2.1 Compare music and production elements and how they enhance a musical presentation.

B.PR.2.2 Define active listening and etiquette appropriate for both formal and informal performances.

Respond - Analyze and evaluate how the arts communicate.

B.RE.1.1 Identify symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms in aural and written musical works.

B.RE.1.2 Infer possible artistic intentions of the composer, producer, creator, or performer in a variety of musical works.

B.RE.1.3 Describe the timbres of a variety of instruments and voices, including a range of traditional, contemporary, and world music.

B.RE.2.1 Explain how personal preferences can influence evaluation of musical works.

B.RE.2.2 Evaluate the quality and effectiveness of personal musical efforts, using specific criteria.

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.

B.CN.1.1 **Describe** how the emergence of music as an art form has influenced society.

Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.⁴
- **Society** - An enduring and cooperating social group whose members have developed organized patterns of relationships through interaction with one another; a community, nation, or broad grouping of people having common traditions, institutions, and collective activities and interests.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are describing how the emergence of music as an art form has **influenced society**. In the next level they will analyze the development of music throughout **historical time periods**.

Enduring Understanding

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

Knowledge

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

- How music emerged as an art form
- A variety of examples of music has influenced society across

Skills

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

- Summarizing the effect of the music on society
- 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 may not realize that many well-known pieces of music they hear in modern media originally had a powerful impact on the culture of their time and continue to influence music today
- 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 and share examples of music across a continuum—from folk traditions like work songs, storytelling, and campfire entertainment to formal performances considered high art, where audiences pay to attend. Choose selections that illustrate how music has served different purposes throughout history and continues to evolve.
- Demonstrate Summarizing the effect of specific musical selection, movement, or musician on society.
- Guide a discussion about how music has influenced the student's culture. Introduce modern music topics that will lead students to inquiry regarding the impact of that music on our current culture.
- Provide graphic organizers, sentence stems, and word banks to guide descriptions.
- Monitor individual students' ability to summarize the effect of the music on society while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Origins of Jazz
- Origins of Bluegrass
- Origins of Rock
- Musicians from the Renaissance/Baroque/Classical/20th Century
- World Music influences on the emerging Americas (recorders on ships inventories, instruments brought from Western cultures, African instruments, rhythms and chants)
- Indigenous American music
- Music that influenced politics (Anti-War 60's music, Napoleonic War music, Nationalism)

B.CN.1.2 Identify how the creation and performance of music is supported by concepts from other content areas.

Glossary

- Create - Conceiving and developing new artistic ideas and work.¹⁷
- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Performance - Experience of engaging in the act of presenting music in a classroom or private or public venue.¹⁷

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are identifying how the creation and performance of music is **supported by concepts from other content areas**. In the next level they will evaluate how skills honed in music **strengthen work in other academic or professional domains**.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- How music is created
- How music is performed
- How non-music content areas like business, technical theatre, science (acoustics), statistics, and others contribute to the creation of music
- How non-music content areas like business, technical theatre, dance, and others contribute to the performance experience of music

Skills

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

- Recognizing, listing, or naming ways creation and performance are supported by concepts from other areas
- 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 deepen their understanding of music by recognizing how its creation and performance are enriched by knowledge from other disciplines—such as science, business, and technical theatre—laying a foundation for interdisciplinary thinking and revealing music's role within a broader academic and professional ecosystem
- 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 examples of how other content areas can inform and inspire music creation. These may include examples from business, technical theatre, science (acoustics), statistics, and others.
- Demonstrate naming the way a specific aspect of musical creation is influenced by an outside area. For example, naming how market analysts determined the price of music software, which is then purchased for the creation and performance of music by a musician, to create music that is then marketed on the internet with created advertisement art and written language to turn into money for the composer/artist.
- Guide students to use disciplinary language to describe non-musical influences on a musical creation and performance.
- Provide word banks, sample descriptions, sentence frames, or other language resources to deepen descriptions.
- Monitor individual students' ability to name ways creation and performance are supported by concepts from other areas while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Acoustics
- Business
- Theatre
- Poetry
- Advertising
- Ticket Sales
- Getting an Agent/Record deal

B.CN.1.3 **Explain** how music evokes sensory, emotional, personal, and intellectual responses in everyday life.

Glossary

- Explain - To make something clear or easy to understand by describing or giving information about it.⁴
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high-school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are **explaining how music evokes** sensory, emotional, personal, and intellectual responses in everyday life. In the next level they will **choose music to elicit** a sensory, emotional, personal, or intellectual response.

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:

- Music can evoke emotions through the specific combination of the musical elements
- Music can move through the listener's body, give a sensory experience
- Music can engage and challenge the listener's thoughts

Skills

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

- Describe the reasons music evokes human responses
- 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

- Sensory responses involve physical reactions to music (e.g., chills, tension), emotional responses reflect feelings it evokes (e.g., joy, sadness), personal responses connect to one's identity or memories, and intellectual responses arise from analyzing elements like lyrics, structure, or meaning.
- Examples might include: forte=angry, andagio=peaceful, nursery rhyme=childhood memories, presto=urgency, dissonance=tension
- It's important to note that a single musical element may evoke different responses from individual students.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language "sensory, emotional, personal, and intellectual" all four must be considered. Unlike other grade levels, students need to explore all four to master this objective.

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

Teacher Actions

- Prepare a word wall with student-friendly definitions and pictures for "sensory," "emotional," "personal," and "intellectual," along with examples in each context. These could range from jingles to cinematic movies or orchestral to pop music. Examples can be from video or radio media.
- Demonstrate how to identify the ways in which music is being used in a specific media clip to evoke a certain set of sensory, emotional, personal, and intellectual responses. Name the responses and the musical elements which were being used to evoke that emotional response. (Note: the "how" of the objective is addressed through analysis of the musical elements which evoked responses).
- Guide discussions on which musical elements were employed to evoke specific sensory, emotional, personal, or intellectual response.
- Provide sentence frames, word banks, or worksheets for opportunities to practice naming the musical elements used that evoked responses in a variety of examples.
- Monitor individual students' ability to describe the reasons why specific music evokes human responses while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- "Threnody for the Victims of Hiroshima" - Krzysztof Penderecki
- Symphony no. 4, II (Surprise Symphony) - Joseph Haydn
- Sung nursery rhymes
- "Adagio for Strings" - Samuel Barber

- “Danzon no. 2” - Arturo Márquez
- “On a Quiet Lake” - Florence Price
- Modern/popular music that may be familiar to the students

B.CN.2.1 **Describe** how various individuals contribute to the creation, production, design, and marketing of music.

Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are describing how various **individuals** contribute to the creation, production, design, and marketing of music. In the next level they will describe how the creative process and the process of making music connect to **college, career, and post-secondary skills**.

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 designers do and how music is marketed (e.g. album art, promotional materials, artist interviews, tour schedules, etc)

Skills

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

- Summarizing characteristics of individual in the process of creating and distributing music
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- 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, design, and marketing” all four 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. Inviting a local artist who can discuss the process of creating and distributing music will deepen student understanding.
- Demonstrate naming those that contribute to a specific performance, describing their roles, and then classifying them as creation, production, design, or marketing on a chart.
- Guide students to describe 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 banks, 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:

- Students experience the roles of production
- Favorite song/album research of individual roles
- Music production flowchart
- Job title charades
- Music industry match up
- Production timeline puzzle
- Role card sorting game

B.CN.2.2 **Describe** how various tools and innovations influence the development and consumption of music.

Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are describing how various tools and innovations **influence the development and consumption** of music. In the next level they will analyze how technological developments and innovations **impact the field** of music.

Enduring Understanding

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

Knowledge

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

- How music development has been influenced by tools and innovations (e.g. live to recorded music in separate tracks, cloud collaboration, globalization of sounds, etc)
- How music consumption has been influenced by tools and innovations (e.g. being able to buy recorded or stream music, having music players in our pockets, pirating music, etc)

Skills

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

- Summarizing key impacts of various tools and innovations
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Teachers may need to develop their knowledge about the music business world.
- The development of new technologies has significantly impacted the development of music. For example, someone who is not skilled at playing instruments can create a piece of music by using digital instruments and software to compose. In addition, musicians can use the cloud to collaborate with others.
- Musicians have adapted to and embraced new technologies, leading to the emergence of new instruments, genres, and styles.
- The development of new technologies has significantly impacted the consumption of music. People used to purchase CDs or pay to download songs to a personal device or cloud storage. Now consumers pay for subscription services or stream music.
- It is reasonable to assume that future advances in innovation will change the ways in which music is developed and consumed.
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music.
- Since this objective has the language “tools and innovations” both must be considered.
- Since this objective has the language “development and consumption” both must be considered.

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

Teacher Actions

- Prepare and present diverse examples of musical tools and innovations that have shaped how music is both developed (e.g., multitrack recording, digital instruments) and consumed (e.g., streaming, social media, personal music devices). Student-friendly definitions of “development” and “consumption” may also be needed.
- Demonstrate how to identify and share the key characteristics describing how a specific tool has impacted music development. Repeat this process describing how the tool has impacted music consumption.
- Guide students through a discussion of the credit sections found on streaming platforms; have them explore the different roles (e.g., producer, engineer, songwriter, marketing manager), describe the tools and innovations each role uses (e.g., DAWs, mastering software, social media, streaming services), and connect these to how music is developed and consumed today.
- Provide a two-column graphic organizer for students to describe how each innovation/tool (e.g., Spotify, autotune, cloud collaboration) has influenced both music development and music consumption.
- Monitor individual students’ ability to summarize key impacts of various tools and innovations while correctly using musical vocabulary through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Licensing (Mechanical, Streaming, Recording, Broadcasting, Live Performance, etc.)
- Publishers
- PROs: ASCAP, SESAC, BMI, etc.
- Neilson ratings and Billboard's 100
- Publishers
- Distributors
- Arrangers
- Producers
- Mixing/Mastering Personnel
- Co-Writers
- Notators
- Meta-Data
- Charts
- Recording formats - phonograph, vinyl record, 8-track, cassette, CD, digital audio file
- Radio
- MTV
- The portability of music via the Sony Walkman, MP3 players, etc.
- Sharing music via the Internet - Napster, piracy, etc.
- Streaming services which serve as Internet radio stations with ads, such as Pandora
- Subscription services with access to a library of recordings, such as Apple Music or Spotify
- The impact of internet and streaming platforms on music distribution and consumption
- The role of social media and digital marketing in the promotion and discovery of music
- The rise of digital music production tools and software (e.g., MIDI, digital audio workstations, synthesizers)
- The emergence of digital instruments and new musical genres and styles enabled by technology

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.

B.CR.1.1 **Improvise** melodies based on a diatonic scale.

Glossary

- Improvise - To make, invent, or arrange offhand; to make or fabricate out of what is conveniently on hand.¹⁴
- Melody - Linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music.¹⁷
- Scale - A sequence of tones, usually within an octave, and used as the basis of a composition.¹⁹

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are improvising melodies based on a **diatonic scale**. In the next level they will improvise musical ideas **over a changing harmonic accompaniment**.

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:

- Diatonic melodic motifs
- How melodic motifs can connect into melodies

Skills

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

- Spontaneously inventing diatonic melodies

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

- 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.

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

Teacher Actions

- Prepare examples and definitions of diatonic scale as well as recordings of improvisations (or cadenzas) in diatonic scales.
- Demonstrate improvising a diatonic melody. If useful, notate the melody for the class to show how it only contained diatonic notes.
- Guide students as they improvise. This may be done using a visual or aural cue regarding the timing of the accompaniment, i.e. conducting, or through feedback and repetition.
- Provide guidelines for success, such as ending on the tonic or dominant, ending the improvisation after a certain number of beats, etc. See PR.1.2 for a complete list of grade-level appropriate rhythms and pitches.
- Monitor individual students' ability to spontaneously invent diatonic melodies through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Introduction to the basics of Jazz improvisation or experimenting with a variety of familiar melodies by attempting to alter them in subtle ways.
- Use the genre that connects best to the students in the course, whether that is simple rhythms or harmonic accompaniments from Classical, Jazz, Blues, EDM, Pop, Country, Hip Hop, or other appropriate genres, including student choice.
- Improvisation as a brainstorming tool for DAW courses
 - Changing musical elements in real time (e.g., splicing/duplicating, pitch shift, playback rate)
- DJ Improvisation (e.g. real-time looping, tempo shifts, and pitch changes)
- Instruments for improvisation could include,
 - Barred instruments
 - Desk bells
 - Boomwhackers
 - Handbells
 - Recorders
 - Ukuleles
 - Guitars
 - Keyboards (black keys work well!)
 - Voice

- Harmonic accompaniments may use one of the following chord progressions:

- I-V-I
- I-IV-V (12-bar blues)
- I-V-vi-IV ("four chord songs," common in pop music)
- I-vi-IV-V
- I-vi-ii-V

B.CR.1.2 Compose original rhythmic ideas and melodic ideas that incorporate notation for rhythms or pitches that are appropriate to the proficiency level.

Glossary

- Compose - The act of inventing or creating music.¹⁹
- Original - Not secondary, derivative, or imitative; being the first instance or source from which a copy, reproduction, or translation is or can be made.¹⁴
- Standard Notation System - System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.¹⁷
 - 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.¹⁷
 - 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.¹⁷

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are composing **original rhythmic ideas and melodic ideas** that incorporate notation for rhythms or pitches that are appropriate to the proficiency level. In the next level they will compose an original work that uses **multiple layers or tone colors** to express a mood, emotion, idea, or experience in a formalized structure.

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:

- Methods for recording (notation, computer software, apps, etc)
- Rhythmic and melodic motifs including whole, half, dotted half, quarter, dotted quarter, eighth, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters

Skills

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

- Documenting the creation of original rhythmic and melodic ideas through notation
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- An appropriate notation system can mean TAB for a pop band, chord calls, standard western orchestral notation, etc
- Students may notate ideas for rhythmic, acoustic, electric, string, brass, woodwind, human, or any other kind of instruments
- Since this objective has the language "rhythmic and melodic ideas" students must notate both types of original ideas. This can be achieved in two separate assignments, or as one assignment with both rhythmic and melodic ideas.
- 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 students for writing original musical ideas by first engaging them in performing rhythmic and melodic music (PR.1.2 and PR.1.3). Ensure they have experience notating or recording rhythms and pitches from PR.1.2 using their preferred method. If students are using a DAW, engraving software, or recording devices, provide focused instruction on the technology before asking them to create original music with it.
 - Note: In music, *engraving* refers to the digital process of formatting and preparing music notation for clear and accurate presentation. This includes organizing notes, rhythms, symbols, and spacing so that the sheet music is easy to read and ready for performance—similar to how text is carefully arranged in book publishing.
- Demonstrate how to create an original rhythmic or melodic idea by first expressing it orally, then performing a think-aloud to sound it out and determine how to notate or record it accurately.

- Guide students to orally express a musical idea and have the entire class practice notating the idea together using the chosen method.
- Provide templates and opportunities for students to practice originating and notating their own rhythmic and melodic ideas.
- Monitor individual students' ability to invent and notate new rhythmic and melodic ideas while correctly using musical vocabulary in formative and summative assessments.

Possible Learning Activities

May include, but are not limited to:

- Composing sightreading examples
- Composition exercises
- Music Theory - appropriate rhythms and pitches and/or "voicing" that students can write for
- Instruction on simple forms - AB, ABA, etc and step by step guides on how to write for each of those forms

B.CR.2.1 **Arrange** an existing musical work, changing three or more musical elements.

Glossary

- Arrangement - Resetting music for other instruments or voices or for another style of performance than that for which it was originally written.¹⁹
- Musical Elements - Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.¹⁹
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are arranging an existing musical work, **changing three or more musical elements**. In the next level they will arrange **personal musical ideas into an existing piece** of music that communicate the musical elements of expression, such as tension and release, unity and variety, and balance.

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:

- Musical elements: Pitch (melody), rhythm, harmony, dynamics, timbre (tone color), texture, form, and tempo.

Skills

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

- Adapting a musical work by changing 3 or more musical elements

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

- Since this objective has the language "three or more" students may determine how many musical elements they change.

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

Teacher Actions

- Prepare students with a deep understanding of musical elements (PR.1.3, PR.1.4, RE.1.1).
- Demonstrate arranging the refrain of a familiar song by altering three elements—such as meter, texture, or tempo.
- Guide students as they experiment with changing three musical elements to create their own arrangement, incorporating opportunities for both peer and teacher feedback (RE.2.2, PR.1.1).
- Provide anchor charts, clear definitions, and visual aids that show how changes to musical elements can impact the overall arrangement.
- Monitor individual students' ability to arrange a musical piece in formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Arranging
 - Classical themes
 - Popular music
 - Folk songs
 - Nursery rhymes

B.CR.2.2 Compare artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons in music.

Glossary

- Adapt(ation) - To change, or to change something, to suit different conditions or uses.⁴
- Appropriation - Intentional borrowing, copying, and alteration of preexisting images and objects.¹⁷
- Copyright - Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.¹⁷
- Creative Commons - Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice.⁶
- Fair Use - Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.¹⁷
- Open Source - Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose.²⁶
- Public Domain - A work of authorship is in the "public domain" if it is no longer under copyright protection or if it failed to meet the requirements for copyright protection. Works in the public domain may be used freely without the permission of the former copyright owner.³²

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are comparing **artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons** in music. In the next level they will compare how **parody, adaptation, and artificial intelligence** relate to copyright and fair use of music.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- Definitions of adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons
- An understanding of how the terms apply to music creation and performance

Skills

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

- Identifying the similarities and differences of artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons and how they apply to music creation and performance
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- Students should be able to answer the question, “What are the differences in the laws that protect and guide the creation and presentation of music?” to show mastery of this objective.
- Knowing the nuanced differences in these terms develops greater understanding of the responsible, legal, and ethical issues when creating music
- This objective can be paired with CR.2.1 in which students arrange an existing musical work. Students would first learn about artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons before arranging the work.
- Note the conjunction “and” used in this objective. Students should be able to show mastery of their ability to make comparisons between all that is mentioned: artistic adaptation, appropriation, fair use, copyright, public domain, open source, **AND** creative commons in the visual arts. This can be done simultaneously in one learning assessment or over multiple assignments throughout the course of study

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

Teacher Actions

- Prepare student friendly definitions and examples of each term
- Demonstrate how examples (real or hypothetical) of artistic adaptation, appropriation, fair use, copyright, public domain, open source, and creative commons apply to the creation and performance of music
- Guide students in a comparison of how these legal terms describe similar protections and how they are different
- Provide a worksheet scaffolded for students to provide a definition and comparisons to other legal protection terminology
- Monitor individual students’ ability to compare artistic adaptation, appropriation, fair use,

copyright, public domain, open source, and creative commons in music while correctly using music vocabulary through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Comparison charts or Venn diagrams
- Hypothetical or real scenario comparisons
- Current Events
 - Ed Sheeran v. Marvin Gaye (2023)
 - Taylor Swift v. Hall & Butler (2017)
 - Beastie Boys vs Chili's (May 2025)
 - Dua Lipa – "Levitating" Lawsuit (Mar 2025)
 - Eminem Publisher vs Meta (June 2025)
 - etc

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.

B.PR.1.1 **Apply** feedback from instructors, peers, and self to refine musical technique, presentations, compositions, or ideas.

Glossary

- **Apply** -
- **Composition** - Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.¹⁷
- **Feedback** - A reaction or response to a particular design problem or design solution.²⁹
- **Ideas** - An entity (such as a thought, concept, sensation, or image) actually or potentially present to consciousness.¹⁴
- **Presentations** - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹
- **Refine** - Make changes in works or performances to more effectively realize intent through technical quality or expression.¹⁷
- **Technique** - Specific skills, pedagogies, theories, or methods of investigation used by an [artist].¹⁷

Vertical Alignment

The beginning level is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline students are applying feedback from **instructors, peers, and self** to refine musical technique, presentations, compositions, or ideas. In the next level they will apply **personally-developed criteria** to refine musical technique, presentations, compositions, or ideas.

Enduring Understanding

Musicians improve by incorporating feedback into their artistic practice.

Knowledge

To master this objective, students need to KNOW:

- Processes for implementing feedback

Skills

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

- Using feedback from instructors, peers, and self to refine and make changes to better demonstrate the technical quality or expression of technique, performances, and compositions
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- 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, though this objective asks for feedback from instructors and peers in addition to the self-critique completed in RE.2.2.
- Provide constructive feedback to students, showing them how to provide their own feedback.
- Consult with English-1 Teachers on how they teach revision in the writing process.
- Avoid “non-constructive” feedback. Avoid “preferences” versus “rules of composition.”
- Since this objective has the language “technique, presentations, compositions, or ideas” may have opportunities to improve any of these
- Since this objective has the language “instructors, peers, or self” students may implement feedback from any of these sources

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. A copy of the rubric or success criteria can guide a students’ ability to utilize feedback and make strategic changes
- Monitor individual students’ ability to incorporate feedback to improve presentations, compositions, or ideas through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output

- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation
- Three types of criticism - destructive, constructive, and instructive
- Why do we refine compositions?

B.PR.1.2 **Read** standard notation to perform *or produce* music in treble or bass clef with whole, half, dotted half, quarter, dotted quarter, eighthths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters.

Glossary

- **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.¹⁹
- **Perform** - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- **Rhythm** - Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.¹⁷
- **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.¹⁷
- **Syncopation** - Deliberate upsetting of the meter or pulse of a composition by means of a temporary shifting of the accent to a weak beat or an off beat.²⁹

Vertical Alignment

The beginning level is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline students are reading standard notation to perform music in **treble or bass clef with whole, half, dotted half, quarter, dotted quarter, eighthths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters**. In the next level they will read more complex notation in a variety of clefs and tonalities with **hemiolas and syncopation in simple, compound, mixed, and asymmetrical meters**.

Enduring Understanding

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

Knowledge

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

- The meaning and sound of treble or bass clef pitches
- The meaning and sound of whole, half, dotted half, quarter, dotted quarter, eighthths, sixteenths, equivalent rests, and basic syncopation and tied rhythms
- The meaning and sound of music in 2/4, 3/4, 4/4, and 6/8 meters

Skills

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

- Interpreting the musical symbols of music in treble or bass clef with whole, half, dotted half, quarter, dotted quarter, eighths, sixteenths, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 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

- **Note:** While the official language of the Music Standard Course of Study (SCOS) does not currently include the phrase “or produce,” it was the original intent for this wording to be included. The North Carolina Department of Public Instruction (NCDPI) will gather feedback and submit any necessary revisions—including this clarification—to the State Board of Education during a designated update window to ensure all changes are made collectively.
- 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 (emergence of music) to inform the genre, style, tradition, or geographic region for the repertoire chosen for this objective. PR.1.3 (unison and simple harmony) and PR.1.4 (symbols and terminology) 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 “perform or produce,” students may demonstrate mastery through either
- These requirements may be demonstrated within a single musical phrase that integrates each element, or through separate assessments that isolate melodic and rhythmic skills.

- Melodic performance must include performing music in treble or bass clef, read from standard notation.
- Rhythmic performance must include whole, half, dotted half, quarter, dotted quarter, eighth, sixteenth notes, equivalent rests, and basic syncopation and tied rhythms in 2/4, 3/4, 4/4, and 6/8 meters, read from 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 solfege or takadimi for traditional approaches and visual/audio reference tools for DAW-based work
- Demonstrate how to read and perform notated patterns, using think-aloud strategies to connect graphemes to sounds. Model both traditional execution (singing, playing, speaking) and digital production (entering or manipulating patterns in a DAW).
- Guide students in practicing notated patterns through group/choral reading, movement, or DAW-based sequencing and layering. Encourage exploration of rhythm and pitch in both real-time and programmed formats
- Provide feedback and correction strategies that support self-assessment and revision—whether adjusting vocal/instrumental execution or editing a digital sequence. Scaffold pitch and rhythm separately as needed
- Monitor individual students' ability to read standard notation to sing or play melodic patterns (using treble and bass clefs) and rhythmic patterns (including whole, half, dotted half, quarter, dotted quarter, eighth, sixteenth notes, equivalent rests, and basic syncopation 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:

- Reading exercises
- Sightreading exercises
- Performing Repertoire
- Teacher created examples for study
- Etudes
- Pop songs
- Classical literature
- Folk songs
- Performing music from a notated score
- Producing music from a notated score through an electronic device and a DAW

B.PR.1.3 Perform or produce rounds, canons, and partner songs in unison and simple harmony.

Glossary

- Canons - A musical form in which a melody is imitated exactly in one or more parts. Similar to a round.²⁴
- Harmony - Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.¹⁷
- Partner Songs - Two or more songs that can be sung at the same time to create harmony.¹⁹
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- Produce -
- Rounds - A composition for two or more voices in which one voice enters after another in exact imitation of the first.¹⁹
- Unison - Singing or playing the same notes by all singers or players, either at exactly the same pitch or in a different octave.¹⁹

Vertical Alignment

The beginning level is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline students are performing or producing **rounds, canons, and partner songs in unison and simple harmony**. In the next level they will perform or produce music from a variety of **global musical styles**.

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, canons, and partner songs

Skills

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

- Presenting rounds, canons, and partner songs in live or recorded acoustic or digital formats
- Demonstrate musical independence when singing, playing, or producing songs in unison and simple harmony

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 (emergence of 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 (symbols and terminology) 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
- This objective helps students understand that creating, arranging, and producing are distinct skills. *Creating* generates original musical ideas, *arranging* organizes those ideas for specific voices or instruments, and *producing* shapes the final sound—often using a DAW—by layering tracks, adjusting balance, refining timing, and applying effects to communicate musical intent.
- This music can be performed vocally, instrumentally, or produced digitally using a DAW.
- Ensure healthy singing habits, including head-voice development when applicable
- Since this objective uses the language “perform or produce,” students may demonstrate mastery through either
- Since this objective uses the language “rounds, canons, and partner songs,” students must perform or produce all three
- Since this objective uses the language “unison and simple harmony,” students must perform or produce in both

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

Teacher Actions

- Prepare rounds, canons, or partner songs with unison or simple harmony for students to perform or produce, informed by CN.1.1, PR.1.2, and PR.1.4. Define *unison*, *harmony*, *round*, *canon*, and *partner songs* in student-friendly language.
- Demonstrate performance through live modeling or guided DAW exploration. For example, sing one part while students sing another, or layer parts in a DAW to model how harmony functions in context.

- Guide students through group performance or production, isolating challenging sections for focused practice. Use a mix of singing, playing, and digital sequencing, offering multiple songs and formats for rehearsal and creation.
- Provide feedback that reinforces steady beat, healthy vocal tone or accurate digital sequencing, and solid technique. Scaffold development along the psychomotor continuum: begin with imitation (listening and repeating), move toward supported reproduction (performing or sequencing from a guide), and aim for fluent, independent performance or digital production.
- Monitor individual students' ability to perform or produce rounds, canons, or partner songs in unison or simple harmony 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
- Partner Songs
 - Are You Sleeping?/Frère Jacques
 - Row, Row, Row Your Boat + A Tisket, A Tasket
 - Old Brass Wagon + "Skip to My Lou"
 - Bounce High, Bounce Low + Rain, Rain, Go Away
 - Star Light, Star Bright + Twinkle, Twinkle Little Star (or ABC)
 - A variety of partner song resources are available from a wide array of publishers
- Canons
 - Shalom Chaverim
 - Dona Nobis Pacem
 - Viva la Musica (Michael Praetorius)
 - Hey, Ho, Nobody Home
 - Ah, Poor Bird

B.PR.1.4 Demonstrate the meaning of symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms with appropriate technique when performing or producing music.

Glossary

- Articulations - The characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected.¹⁹
- Dynamics - Level or range of loudness of a sound or sounds.¹⁷
- 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.¹⁹
- Perform - Process of realizing artistic ideas and work through interpretation and presentation.¹⁷
- Phrasing - Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.¹⁷
- Symbols - An image, sign, or element, such as color, that is understood, by convention or context, to suggest some other meaning.²²
- Technique - Specific skills, pedagogies, theories, or methods of investigation used by an [artist].¹⁷
- Tempos - The speed of music.¹⁹

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are demonstrating the **meaning of symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms** with appropriate technique when performing or producing music. In the next level they will demonstrate the meaning of symbols and terminology for a **continua of tempos and dynamics and a variety of articulations, phrasing, and forms** with appropriate technique when performing or producing music.

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 Italian words for tempos
- Meaning and sound of a variety of dynamics (*pp, p, f, ff*)
- A variety of musical forms (e.g., call & response, AB, ABA, song form (verse, chorus, bridge))

- A variety of articulations (e.g. *legato/staccato*, slurs, )
- Phrasing structures
- Appropriate singing, instrument, or digital production tool technique

Skills

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

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

Evidence of Mastery

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

Key Insights

- 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 (emergence of 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 (unison and simple harmony) 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.
- Due to the nature of general music, you can have students of all different knowledge bases in regards to their ability to read and interpret music symbols and notation. Diagnostic Assessment at the beginning of the course would help to meet students where they are at and move them forward towards the final project and completion of the standard
- 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 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, dynamics, articulations, phrasing, and forms” students must demonstrate mastery of each
- Since this objective has the language “performing and producing” students must demonstrate mastery of both

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 *continua of tempos, form, articulations, continua of dynamics, phrasing, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a musical symbol or term, define it accurately, and apply it in context through varied modes of music-making—using appropriate technique when singing, movement, instrument performance, sequencing in a DAW, or in guided listening. Include explicit use of Italian terminology where applicable.
- Guide students to begin interpreting musical symbols 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 musical symbols and terminology in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Musical Element Simon says
- Movement activities
- Call and response exploration
- Instrumental play-along
- Performing repertoire
- Using loops to change tempos, dynamics, and articulations
- Editing a MIDI file to change articulation, dynamics, or instruments
- Remixing to explore form (e.g. binary to ternary)
- Contrasting elements activity
- Musical composition activity
- Music performance
- Music production

B.PR.2.1 Compare music and production elements and how they enhance a musical presentation.

Glossary

- Compare -
- Presentation - An activity in which an individual or a team shows, describes, or explains a design solution to a group of people.²⁹
- Production Elements - Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props).¹⁷

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are **comparing music and production elements** and how they enhance a musical presentation. In the next level they will **develop musical presentations, compositions, or ideas** based on a distinct purpose or context, as well as personal interest and abilities.

Enduring Understanding

Musicians implement production elements to enhance performances.

Knowledge

To master this objective, students need to KNOW:

- The function and purpose of production elements

Skills

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

- Identifying similarities and differences in how music and production elements elevate a musical performance
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- This objective encourages students to evaluate how production choices shape a performance's meaning or impact, even when the elements differ. With support, they compare approaches by weighing the pros and cons of each. *For example, in a DAW-based classroom, students might compare two different mixes of the same track (one with layered synth textures and automated effects, and another using acoustic samples and minimal processing) to determine how each approach influences the emotional tone or clarity of the musical ideas*
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language "music and the production elements" students must name elements and select music
- Since this objective uses the language "purpose or context" students may consider either 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, props, costume pieces). Prepare a variety of scenarios with differing purposes and contexts if not preparing for an upcoming musical presentation
- Demonstrate comparing roles and impacts of two pre-selected production elements (i.e. the impact of costuming vs props)
- Guide students viewing two performances of the same piece (one using colorful lighting and projections, and another using handmade props and minimal tech) in a discussion about which choices better supported the mood or message, and why.
- Provide a graphic organizer for students to collaboratively demonstrate they can compare the impact of production elements
- Monitor students' ability to collaboratively compare how music selection and production elements enhance a musical presentation through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Students may select music and/or production elements for an upcoming performance. (Real-world application/scenario)
- Students may use a Venn diagram or other graphic organizer to compare and contrast which production elements are needed for musical performances that vary in context and purpose
- Compare multiple examples of the same piece with different production elements
- Have students test out differing production elements with a song (i.e. accompanied or acapella? Mic'd or acoustic? Soft lighting or LED Lightshow? Dressed in all black or show choir sequins? Sitting still or introducing movement/choreography?)

B.PR.2.2 **Define** active listening and etiquette appropriate for both formal and informal performances.

Glossary

- Active Listening - Active listening enables students to experience music appreciation from three perspectives:
 - 1) Enjoyment, relaxation, or inspiration,
 - 2) Analytical listening to discern detail and notice how various parts are organized, including the elements of music, and
 - 3) Evaluative listening, during which consideration is given to musicianship and other technical aspects of the music making.²⁴
- Appropriate - Suitable or right for a particular situation or occasion.⁴
- Etiquette - Social behavior observed by those attending performances and which can vary depending upon the type of [performance].¹⁷
- Formal - Following or according with established form, custom, or rule.¹⁴
- Informal - Not following or according with established form, custom, or rule.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are **defining** active listening and etiquette appropriate for both formal and informal performances. In the next level they will discuss how audience and performer etiquette **impact the experience of a performance** within a variety of contexts.

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:

- What active listening looks like
- Etiquette for formal performances
- Etiquette for informal performances
- How to differentiate between formal and informal performances

Skills

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

- Detailing the steps of active listening
- Detailing etiquette for formal and informal performances

- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- 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
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective uses the language “active listening and etiquette” students must examine both sets of behaviors to master this objective
- Since this objective uses the language “formal and informal” students must examine both performance types to master this objective

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

Teacher Actions

- Prepare student friendly definitions and examples of *active listening, etiquette, formal performances, and informal performances*
- Activate real-world student knowledge through a discussion of many different examples of concerts/performance spaces and how each audience is expected to interact with the performance
- Guide students in a group sort, detailing appropriate behaviors in formal performances. Repeat for informal performances
- Provide worksheets like a frayer model for students to define these concepts. Consistently reinforcement of appropriate behaviors throughout the entire course, especially at times where students are preparing to be “good” audience members or performers
- Monitor individual students’ ability to define active listening and etiquette appropriate for both formal and informal performances through formative and summative assessment.

Possible Learning Activities

May include, but are not limited to:

- Quiet, attentive listening during a student's performance/presentation in class.
- Performing/presenting in class while staying focused and on task
- Playing a beat, loop, or short original track and introducing it to the class
- Listening respectfully to a peer's digital composition without interrupting or talking
- Using sentence starters for feedback (e.g., "I liked how you layered your drums," "Your melody felt calm—was that on purpose?")
- Waiting until a track or song finishes before responding or reacting
- Practicing respectful critique during listening circles or peer shares
- Discussion to compare and contrast concert etiquette between the different settings
- Holding mock concerts/performances in class and asking students to demonstrate different audience etiquette expectations
- Preparatory discussions/assessments of student expectations prior to performing or attending performances

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.

B.RE.1.1 Identify symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms 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.¹⁹
- Aural - Relating to the sense of hearing, listening.²⁴
- Dynamics- Level or range of loudness of a sound or sounds.¹⁷
- 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.¹⁹
- Identify - To recognize someone or something and be able to say who or what they are.²⁷
- Phrasing - Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.¹⁷
- Tempo - The speed of music.¹⁹
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not have a consistent K-8 education in music. This objective develops the EQ-throughline because students are **identifying** symbols and terminology for a variety of tempos, dynamics, articulations, phrasing, and forms in aural and written musical works. In the next level they will **analyze** the use of those 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 Italian words for tempos
- Meaning and sound of a variety of dynamics (*pp, p, f, ff*)
- A variety of musical forms (e.g., call & response, AB, ABA, song form (verse, chorus, bridge))
- A variety of articulations (e.g. *legato/staccato*, slurs, )
- Phrasing structures

Skills

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

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

Evidence of Mastery

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

Key Insights

- 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 “symbols and terminology” students must demonstrate mastery of both
- Since this objective has the language “tempos, dynamics, articulations, phrasing, and forms” students must demonstrate mastery of each
- Since this objective has the language “aural and written” students must identify these contrasting elements from works they hear and in notated music

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 *continua of tempos, form, articulations, continua of dynamics, phrasing, and appropriate technique* in clear, student-friendly terms
- Demonstrate how to identify a musical symbol or term and define it accurately, using varied examples in score excerpts, listening, and visual representations. Include explicit use of Italian terminology where applicable
- Guide students to begin identifying musical symbols using musical terminology in their daily music-making

- Provide feedback that supports self-correction by helping students recognize and adjust errors
- Monitor individual students' ability to execute changes between musical symbols and terminology in both formative and summative assessments

Possible Learning Activities

May include, but are not limited to:

- Musical Element Simon says
- Movement activities
- Call and response exploration
- Instrumental play-along
- Performing repertoire
- Using loops to change tempos, dynamics, and articulations
- Editing a MIDI file to change articulation, dynamics, or instruments
- Remixing to explore form (e.g. binary to ternary)
- Contrasting elements activity
- Musical composition activity
- Music performance
- Music production

B.RE.1.2 Infer possible artistic intentions of the composer, producer, creator, or performer in a variety of musical works.

Glossary

- Artistic Intent - The purpose, main idea, and expressive or communicative goals(s) of a composition study, work, or performance.¹⁷
- Infer - A thinking skill which enables one to go beyond available information to identify what reasonably may be true.¹⁹
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not have a consistent K-8 education in music. This objective develops the EQ-throughline because students are **inferring possible artistic intentions** of the composer, producer, creator, or performer in a variety of musical works. In the next level they will **compare interpretations** of the artistic intent of composers, producers, creators, or performers based on historical information or context.

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:

- The effects that various musical elements have on audiences
- Musicians make intentional artistic choices to convey meaning or evoke emotions

Skills

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

- Going beyond what is directly heard to name possible artistic intentions by analyzing musical elements and context in a variety of 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

- Whether students are preparing for performance or producing music digitally, interpreting an artist's intentions deepens their understanding and shapes how they engage with the work. This objective can be meaningfully integrated into the analysis of new music, rehearsal processes, or production decisions—helping students recognize that artistic choices are rarely random, but often reflect a purpose worth exploring
- Students will practice listening beyond surface-level sound to consider why a musician made specific choices. Whether it's a certain rhythm, instrument, or vocal style, those decisions are often intentional. By drawing on musical evidence and their own observations, students begin to infer what the artist might be trying to express, represent, or respond to
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language “composer, producer, creator, or performer” students may consider the artistic intentions of any of the options

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

Teacher Actions

- Prepare a range of musical works—across genres, time periods, and production styles—that demonstrate intentional choices in elements like rhythm, harmony, texture, instrumentation, and production techniques. Include examples where the artist's background, message, or context is known or documented to provide insight into possible artistic intent
- Demonstrate inferring artistic intentions by modeling the use of musical vocabulary and contextual clues. Think aloud as you analyze a piece, asking:
 - What might the artist be responding to?
 - Why might they have chosen this particular beat, tone, or sound layering?
 - How does this production choice support the mood or message?
- Guide students in active listening and analytical reflection. Support them in connecting musical elements and production decisions (e.g., use of distortion, layered vocals, dynamic shifts) to possible purposes—whether emotional, social, narrative, or aesthetic. Encourage students to consider both musical and contextual evidence in their reasoning.
- Provide tools such as listening guides, analysis graphic organizers, word banks (e.g., “intensity,” “contrast,” “ambience,” “groove”), and interpretive prompts like:
 - “The artist might be trying to...”
 - “This effect creates a feeling of...”
 - “This choice might reflect...”
- Monitor students' ability to cite specific musical elements and contextual clues to justify their interpretations of artistic intent through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Analysis of repertoire
- Analysis of specific examples

B.RE.1.3 **Describe** the timbres of a variety of instruments and voices, including a range of traditional, contemporary, and world music.

Glossary

- **Describe** - To give a written or spoken report of how something is done or of what someone or something is like.⁴
- **Timbre** - The character or quality of a sound that distinguishes one instrument, voice, or other sound source from another.¹⁹
- **Traditional** - Following or conforming to tradition; adhering to past practices or established conventions.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are **describing the timbres** of a variety of instruments and voices, including a range of traditional, contemporary, and world music. In the next level they will **analyze the qualities and characteristics** of a variety of instruments and voices, including diverse traditional, contemporary, and world music.

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:

- The sounds of a variety of instruments and voices
- Timbres of a variety of instruments and voices
- Music of diverse genres

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
- As students explore music production and sound manipulation, it's essential they first understand the natural timbre of instruments and voices. This foundation helps them make intentional, expressive choices when using digital audio workstations (DAWs), filters, and effects to alter or design new sounds
- Ensure that students use disciplinary language, as using appropriate vocabulary is important for building proficiency in music
- Since this objective has the language "instrumental and vocal timbres" students must demonstrate mastery of identifying both kinds
- Since this objective has the language "traditional, contemporary, and world music" students must demonstrate they can identify timbres in each genre

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

Teacher Actions

- Prepare sound files or gather instruments representing diverse traditional, contemporary, and world music to demonstrate timbres. Familiarize students with the sounds of the selected instruments within these varied musical contexts
- Demonstrate how to describe an instrument's sound in an unfamiliar ensemble type: Model how to describe the instruments, e.g.,
 - "Listen carefully to this section. The banjo has a bright, sharp timbre that drives the melody with energy. The acoustic guitar adds warm, resonant chords, giving texture and rhythm. The upright bass provides a deep, full sound that grounds the music. Together, these timbres create a rich, layered sound typical of folk and Americana, showing how different instrument qualities shape the mood and story of the piece."
- 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 through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Traditional Ensembles *Ensembles rooted in long-standing Western art music traditions:*
 - String Quartet
 - Brass Quintet
 - Wind Ensemble (Chamber-sized)
- Contemporary Ensembles *Modern, genre-blending or popular music ensembles often relevant to student interests:*
 - Rock Band
 - Electronic Music Ensemble (DAW-based group)
 - Hip-Hop Collective / DJ & MC Duo
- World Music Ensembles *Non-Western traditional or folk-based ensembles from various global cultures:*
 - Gamelan Ensemble (Indonesia)
 - Taiko Drumming Ensemble (Japan)
 - Mariachi Band (Mexico)

B.RE.2.1 **Explain** how personal preferences can influence evaluation of musical works.

Glossary

- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.²⁸
- Explain - To make something clear or easy to understand by describing or giving information about it.⁴
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷
- Works - Something produced by the exercise of creative talent or expenditure of creative effort: artistic production.¹⁴

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not have a consistent K-8 education in music. This objective develops the EQ-throughline because students are explaining how **personal preferences can influence evaluation** of musical works. In the next level, they will **describe the impact of commercial marketing on** personal preferences for musical works.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

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

Skills

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

- Describing the reasons personal preference can hinder objective evaluation

- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

Key Insights

- High school students must learn to distinguish between *personal preference* and *artistic quality*. Disliking a piece doesn't mean it lacks value—and appreciating a piece doesn't require liking it. This shift moves students beyond surface reactions into critical evaluation
- As they describe, compare, and defend their preferences, students develop in both the cognitive and affective domains. They gain musical vocabulary, emotional awareness, and empathy—skills aligned with Level 3 (Valuing) and Level 4 (Organization) of Krathwohl and Bloom's taxonomy
- Musical preferences are shaped by culture, experience, and emotion (see CN.1.3), and research shows that familiarity can increase appreciation. By revisiting works and exploring varied styles, students become more reflective, respectful, and musically literate—learning that disagreement doesn't mean someone is wrong, just that they're listening through a different lens
- 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 students to reflect on their own musical preferences as a starting point for discussions about objective versus subjective evaluation. Emphasize that a song from a “disliked” genre can still be considered “good” even if it isn’t enjoyed by everyone.
- Demonstrate the concepts of “objective” and “subjective” evaluation using clear definitions and illustrative examples.
- Guide discussions exploring how personal preferences can influence or hinder objective evaluation. This topic can also be connected to scenarios in RE.2.2.
- Provide opportunities for students to reflect on times when they mix personal preference with evaluation. If this is challenging, encourage statements that acknowledge both, such as: “Personally, this isn’t my favorite style—but I appreciate how the layered percussion creates tension. That’s a purposeful compositional technique.”
- Monitor individual students’ ability to explain how personal preferences can influence

evaluation of musical works through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Musical works studied in class
- Musical works students listen to outside of class
- RE.2.2 connections

B.RE.2.2 Evaluate the quality and effectiveness of personal musical efforts, using specific criteria.

Glossary

- Criteria - The rules or guidelines used for categorizing or judging; in arts assessment, the rules or guidelines used to judge the quality of a student's performance.²⁸
- Evaluate - A judgment about the worth or quality of something. In education, data from tests, tasks, or performances are used to make judgments about the success of the student or program.²⁸
- Personal - Unique experiences and relationships that surround a single person and are influenced by personal life, family, habits, interest, and/or preferences.¹⁷

Vertical Alignment

This objective begins the EQ-throughline at the foundational level for high school aged students and is for those who have not had a consistent K-8 education in music. This objective develops the EQ-throughline because students are evaluating the quality and effectiveness of personal musical efforts, **using specific criteria**. In the next level they will evaluate musical performances, compositions, and ideas using **personally-developed criteria**, including how music is used to evoke feelings and emotions.

Enduring Understanding

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

Knowledge

To master this objective, students need to KNOW:

- The specified criteria
- Processes for using criteria

Skills

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

- Assessing the quality of their own music
- Using disciplinary and other academic vocabulary in verbal or written form

Evidence of Mastery

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

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

Key Insights

- The focus of this objective is to evaluate their OWN performances, compositions, and musical ideas. Some of the students will be too hard on themselves, and some students will just want the "A" or to "check all the boxes." Have students ask themselves, "Was the music created for a purpose and did it successfully achieve its purpose?" to avoid bias
- 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 "quality and effectiveness" students must provide feedback for both

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

Teacher Actions

- Prepare example rubrics or evaluation tools that reflect clear, age-appropriate criteria for assessing the quality and effectiveness of musical performances and compositions. Be sure they match the musical goals of the task or project
- Demonstrate how to evaluate a performance or composition using specific criteria such as structure and form, tunefulness, harmonic accuracy, and dynamic contrast. Model how to apply each criterion thoughtfully and respectfully
- Guide students in applying evaluation criteria to their own work. Help them reflect on their progress, strengths, and areas for growth based on the shared expectations for the task or performance
- Provide opportunities for students to evaluate performances or compositions by musicians outside the classroom. Keep the focus on using criteria, not personal taste, and create a supportive space where students can practice objective evaluation without judgment
- Monitor individual students' ability to evaluate the quality and effectiveness of personal musical efforts through formative and summative assessment

Possible Learning Activities

May include, but are not limited to:

- Historical and geographical information on the time period and region when the music was composed.
- Preparing for performance, presentation, or publication
- When composing
- Improving improvisations, compositions, or arrangements
- Improving personal performance, presentation, or output
- Improving group performance
- Improving demonstration of technical skill (mallet technique, embouchure, fingering, vowel placement, proficiency with a DAW, etc)
- Improving ability to write in standard notation
- Three types of criticism - destructive, constructive, and instructive
- Why do we refine compositions?

Acknowledgements

This resource was developed with invaluable input and feedback from the General Music Standards Resource Team, whose dedication, expertise, and collaborative spirit shaped the content and ensured its alignment to the intent and integrity of North Carolina's Arts Standards.

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